Peace Studies: Intra-Personal to Inter-National

Theatre for Living as an Interdisciplinary Method for Teaching
Transrational Approaches to Peace

Master of Arts in Peace, Development, Security and International Conflict
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Acknowledgments

I would like to thank:

1 Introduction

One cannot contemplate the meaning of education without contemplating the meaning of life. Jiddu Krishnamurti says,

> [that in order] to find out what is right education, we will have to inquire into the whole significance of living. To most of us, the meaning of life as a whole is not of primary importance, and our education emphasizes secondary values, merely making us proficient in some branch of knowledge. Though knowledge and efficiency are necessary, to lay chief emphasis on them only leads to conflict and confusion.[1]

This dissertation is on the surface about education, yet from that starting point, it wedges itself into a cleft and drives deeper down. It looks at how to teach about peace, and in doing so, grapples with fundamental philosophical questions. I wanted to embark on an academic journey that is also a spiritual journey. If we are spiritual beings, then every journey is a spiritual journey.

In contemplating education and the significance of life (and Jiddu Krishnamurti's book of the same name provided much inspiration) I had to ask myself that there must be something more than learning a skill to earn one's bread. I am writing this thesis because my answer is, yes, there is something more. If you are reading this, I hope that it is because you agree.

Ivan Illich wrote that learning must start with the question, "what kinds of things and people might learners want to be in contact with in order to learn?"[2] I decided to ask myself the same questions. The results of those questions are the following pages.

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[1] (Krishnamurti, 1953:13)
[2] (Illich, 1970:77-78)

Why do I want to write this paper? Why do I teach? In the words of Brazilian pedagogue Paulo Freire:

> I teach because I search, because I question, and because I submit myself to questioning. I research because I notice things, take cognizance of them. And in so doing, I intervene. And intervening, I educate and educate myself. I do research so as to know what I do not yet know and to communicate and proclaim what I discover.[3]

I want to share the pleasure of learning with others.

1.1 Personal Perspective

The reasons why I feel compelled to write this thesis is the first question that must be addressed in this investigation. This thesis is topically about education and theatre, yet other themes emerge and are woven through the text and the course of investigation. This thesis also questions the nature of work and favours a spiritual connection with life, which is here included in the concept of a transrational perspective, fundamental to this thesis. This work also looks at the connection between internal personal struggles and the macro-level international conflicts. In order to make this journey with my reader, I must start the analysis from my own perspective. As is the goal with *Theatre for Living*, through this thesis, I must tell my story.

The bulk of this essay, to create a basis from which to present the ideas about *Theatre for Living*, is a critique of Modern education. I am interested in theatre and I am interested in education, but an interest alone is not enough to motivate me to spend months of my life pouring over books and attending workshops. In short, I was not

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[3] (Freire, 1998:35)

satisfied with my educational experience and I wanted to critique the school system through which I went.

I was born and grew up on the West Coast of Canada, in the province of British Columbia. I went through the public school of the province, therefore, my critique is first and foremost a critique of that unique experience from 1986 to 1999. However, I have gone to university in Canada, Iceland, Costa Rica, and Austria, and worked in a secondary school in Cuba. Therefore, the scope of experience is not limited to public education in the Canadian province of British Columbia, even if the core of my personal experience was collected there.

I started looking at education from the perspective of what I want it to be for me. I want to start from a passion for learning. I want to live and work in an environment that allows me to continue learning and growing in communion with other people. I want to teach and to learn with other people. I want to share my knowledge and experiences, learn new things, and discover the world with people. I am innately curious and I love learning. Despite all that, I have come to loathe the school system as I feel it has crushed my intrinsic motivation to learn.

Neither anything else I have read nor my own choice words could sum up how I felt about my own experiences in school than the words of the Icelandic author Þórbergur Þórðarson. His frustration with the futility of formal education echoes my own struggles. In his book, *Ofvitinn* (The Know-it-all), he refers to school as the temple of wisdom. However, the chapter in which he describes his disappointing experience in school is entitled "*Musterishrunið*" (Collapse of the Temple).

[… the history of civilization] was about insane leaders, spiritually sick criminals, who made a bridge out of the ignorance and helplessness of the plebeians in order to give their criminal tendencies free elbow-room. What worth for the advancement of civilization were murderers like Julius Cæsar and Napoleon the Great, those uncivilized barbarians, who trampled over countries like a plague, murdering and pillaging? What worth did such negative rabble have in comparison with highly developed souls like Buddha, Christ, Pythagoras and Giordano Bruno, who sacrificed their lives to lift mankind to higher knowledge and more nobility of the soul?[4]

He carries on a following chapter entitled "*Ragnarök vizkunnar*" (The Apocalypse of Wisdom), which when I read it, struck a chord deep in my being.

School bored me in every way. I found it a tiring battle, soulless time-waster. It never came near the subjects that my ever-hungered life had pushed me to try to get to the root of. It did not awaken any new brain-teasers nor did it open any new dimensions for me. It did not have the slightest effect on my spiritual life, it did not kindle a positive out-look to life. It never came close to the core issues of existence, it never created any stirring in my soul, nor growth in my understanding, nor strength in my way of thinking. This soulless collection of superficial crumbs made me often ask myself: why are we not given any instruction on how to build up our souls so that we may become just a little bit wiser, better and stronger individuals? Why are we not taught to use our thought, to weigh and evaluate arguments, to draw the right conclusions, to find the right foundations to our conclusions? Why are we not directed to think and change independently, not to follow others, not to become slaves of ordinary ideas? For what reason is it not made imperative to us to seek the truth, find the truth, follow the truth, and live for the truth? Whom does it serve that we are never instructed to overcome our weaknesses; to conquer fear, hate, insincerity, oppression, sorrow, desire, jealousy, power-hunger ... ? How the heck can it be that we are not taught about the nature of human life like it really is? In other words: nothing is done here to make us better people.[5]

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[4] *"[... mannkynssaga] var um geðbilaða leiðtoga, andlega sjúka glæpamenn, sem gerðu sér brú úr fákænsku og umkomuleysi múgsins til þess að gefa glæpahneigð sinni frítt olnbogarúm. Hvers virði fyrir uppbyggingu mannkynsins voru morðhundar eins og Júlíus Cæsar og Napoleon mikli, þessir hálfsiðuðu villimenn, sem æddu yfir löndin eins og pest, myrðandi og rænandi? Hvers virði voru slík neikvæð úrþvætti í samanburði við hátt þroskaða anda eins og Buddha, Krist, Pyþagoras og Giordano Bruno, sem fórnuðu lífi sínu til að lyfta mannkyninu til hærri þekkingar og meiri sálargöfgi?"* (Þórbergur, 1940:29)(My translation)

[5] *"Að öllu öðru leyti dauðleiddist mér þetta skólanám. Mér fannst það þreytandi þurrabarningur, andlaust puð. Það kom hvergi nærri viðfangsefni, sem mitt sí-hungraða líf hafði knúið mig til að reyna að brjóta til mergjar. Það vakti ekki í mér nein ný heilabrot, opnaði mér engar nýjar víðáttur. Það kom engri minnstu hreyfingu á sálarlíf mitt, kveikti ekki í mér neina aðkenningu af jákvæðri afstöðu til lífsins. Það kom aldrei í námunda við nein kjarnamál tilverunnar, skóp enga gerjun í sálinni, engan gróanda í vitsmunalífinu, engan styrk í innrætinu. En þessi andlausi samtíningur á yfirborðsmolum kom mér oft til að spyrja sjálfan mig: Hvers vegna er okkur ekki veitt nein tilsögn í að byggja upp sál okkar, svo að við verðum ofurlítið vitrari, betri og sterkari einstaklingar? Hví er okkur ekki kennt að beita hugsuninni, að vega og meta röksemdir, að*

After reading this, I thought to myself, "if my education did not do this for me, then how can I do it for myself?" How can I make education what I want it to be?

What I did not get out of my educational experiences, both formal and informal, has motivated me to continue learning and to want to fill in the gaps on my own. The things that I did not learn in school have made me want to change what school could be to include them. It inspires me to continue and to try to do something to make education better, more interesting, and nourishing for the human soul.

I had often considered becoming a teacher as a career. However, the prospect of working in the framework of a formal educational institute depressed me. I did not want to be a person who spent sixteen years in the education system only to put myself back into it as a teacher who had been completely indoctrinated by the educational institutions. I wanted to do things — to experience life. I do not want to be the all-knowing teacher in the banking method of teaching, filling up the empty vessels with knowledge. Even my experiences with informal education, although rewarding, did not convince me to embrace it fully as my vocation of choice.

The ideas contained in this thesis on theatre, as a way to teach about peace, are my creation of a third option. With the process of investigating and writing this thesis, I hoped to discover something that I myself could do: a way of teaching and learning with people. The ideas of *Theatre for Living* that will be elaborated in this thesis allow me the

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draga réttar ályktanir, að finna réttar undirstöður að réttum ályktunum? Af hverju er okkur ekki leiðbeint í að hugsa og breyta sjálfstætt, að elta ekki aðra, að gerast ekki þrælar vanahugmyndanna? Af hvaða ástæðum er ekki brýnt fyrir okkur að leita sannleikans, að finna sannleikann, að fylgja sannleikanum, að lifa fyrir sannleikann? Hverju sætir það, að við erum aldrei uppfrædd í að vinna bug á veikleika okkar, að sigrast á óttanum, hatrinu, hræsninni, undirlægjuskapnum, sorginni, ágirndinni, öfundsýkinni, drottnunargirninni ...? Hvernig í ósköpunum stendur á því, að við erum ekkert frædd um manneðlið og mannlífið, eins og þetta hvorttveggja er í raun og veru? Í fáum orðum sagt: Hér er andskotann ekkert gert til þess að auka manngildi okkar." (Þórbergur, 1940:38)(My translation)

possibility of working either with formal education or with informal education. I can investigate topics with people using theatre. I am doing something that is hands-on, uses the body, interactive, participatory, and experiential. It is work that has a utility and social value that I believe in.

A part of my saga that motivates me for this work was the death of my father when I was a child. As a result, I became auto-didactic in almost everything to which I put my hands. If I wanted to learn something, I was forced to search for and find someone capable of doing it with me, usually on an *ad hoc* basis. The theories of peer-to-peer education and related ideas are a direct consequence of my life experiences. On one hand, I would like to share my own personal expertise in taking responsibility for one's own apprenticeship, and on the other hand, help others to build those skills. The subject matter of this thesis, thus, connects with my life story in a core way and lends me a kind of catharsis in sharing what I have learned. In return, I may be so fortunate as to help others be better equipped to learn and learn more myself as part of the process.

The question of what is valuable work was a question that emerged in conjunction with my frustration with education. What questions are over greater importance than, how do I spend my time and to what end, and what is worth doing? I was always puzzled by the social value of one job versus another — the social bias placing higher esteem on low-entropy (e.g. architect) work than on high-entropy work (e.g. janitor).

I have had an interest in doing things, hands-on projects, crafts, not just learning abstractions. When I finished public high school at the age of seventeen, further schooling did not interest me in the least. I had had enough of the abstract worlds chemistry, physics, and linear algebra; I want to learn how to do things. I often wondered

about the utility of studying physics if I could not wire a light bulb to a breaker. I wanted to be outside of a classroom setting and learning by doing.

From my experience in education, I have perceived a stark bias towards encouraging smart students into real sciences and away from social sciences, and definitely away from vocational training such as carpentry, auto mechanics, and metal working. This experience and reflection has caused me to be very curious about the role that hands-on aspects of education can have in deepening one's understanding of the subject matter. I am very interested in the idea of experiential learning. I believe that the experiential and the theoretical are more useful when paired.

I believe in what I call *ocio creativo*, creative leisure. It is an idea in contrast to *negocio*, business, to *negar ocio*, to deny leisure. My impression is that, generally, business is considered useful and leisure, although important, is considered frivolous. I accept that this may be the general feeling in the cultural milieu in which I have lived but I disagree with its assumptions. In my life, some of my most creative moments and greatest learning experiences arose from a time in which I was free to pursue an avenue of inquiry and discovery based on my own interest and curiosity.

I have always had diverse interests — from science, to theatre, to crafts. I had often seen it as a disadvantage in an educational and economic system that seems to favour and reward specialisation. I wanted to turn that around and turn my (perceived) weakness into a strength. In taking an interdisciplinary approach, my interest and knowledge of a broad array of subjects becomes my most valuable asset as an author.

I have been interested in theatre for years. At one point in my life it seemed that a career in the dramatic arts would be my path. However, the beauty of life is that we never

know and theatre disappeared from my studies and work. A pivotal point that rekindled my interest was an introduction to *Theatre of the Oppressed* and the work of Augusto Boal and learning that theatre could be used for social justice.

Part of my attraction to theatre is my belief that acting is a difficult and noble profession. An actor must be a linguist: aware of even the subtlest nuance in speech, a master of dialect, accent, and unique vocabulary. An actor must be a kinesiologist: always studying the body's movement and the intricacies of every gesture. An actor must be a psychologist: to identify and unravel the innermost motivations of human kind and then play them out. An actor must be a Zen master: aware and in control of his body, and conscious of his breath. An actor must be a quick learner: he must instantly convince everyone that he is a professional at what he is doing. An actor can be an empty vessel, into which any soul can be poured. An actor has to be able to suspend identity to integrate and adapt behaviour of any given character to the needs of the group. An actor must be able to leave the self open and undefined when necessary and have the serenity to return to himself.

The opportunity of a forum theatre event is that one has the chance in an intervention to step into the place of someone else. My personal experience in theatre and specifically in working with *Theatre of the Oppressed* and *Theatre for Living* has led me to believe firmly in the transformational power of using theatre to step into someone else's shoes and to see the world from the doorstep of someone else's farmhouse. I feel that by using theatre, I have come to understand better the point of view of others and ultimately I have understood myself better.

An important link between peace and theatre is that of conflict. Drama is conflict. In the theatre, every moment on stage must have conflict in it. If it does not, it is mush, it is uninteresting, and it is not drama. Equally, I would apply this to life, if one is not in conflict with *something*, engaged with life, then nothing is happening. I do not mean this to justify violence, rather as an acknowledgement, that like musical notes in a song, we are perpetually creating and resolving tensions. It is about being engaged in life rather than a passive recipient of life. I see the concept of peace, from a transrational perspective, is not in opposition to conflict, but as a process that involves conflict as a transformative energy. The importance of theatre in this respect is that theatre makes it necessary to have conflict in every moment; otherwise there is no story. This is essential for the importance of *Theatre for Living* as a way of teaching transrational approaches to peace.

As I read the first pages of David Diamond's book, I felt like I had met a kindred spirit in its text. He was using theatre, he applied scientific concepts to explain the systemic approach, and he developed his ideas of systemic thinking from working with First Nations in North America, mostly in the province of British Columbia in Canada, the part of the world where I grew up. My original intention was then to write a thesis that was a curriculum including an indigenous Canadian worldview, *Theatre for Living*, and quantum physics. I soon realized that the scope of such a project was much more ambitious than this Master's thesis needed to be. What remains is a look at *Theatre for Living* as an educational tool to teach about peace and how our personal struggles can tell us something about international conflict, supported by sources of systemic thinking from the side of science and from the side of non-Modern philosophy.

Growing up in Canada, I feel like I grew up in a Modern context exposed to energetic, traditional worldviews, most importantly from contact with Canadian First Nations. For me, and I believe that for many people living on the West Coast of Canada, it is an internal struggle of utmost importance learning to integrate energetic worldview with the Modern paradigm of the dominant structures.

I always felt as though I had no religion, having grown up on the West Coast of Canada in a Modern and secular context that has institutions based on Judeo-Christian tradition, but where every neighbour had very different beliefs from Bahai'i, Hare Krishna, Buddhist, or Mormon to name a few. It took me until very recently to embrace my own blend of spiritual beliefs as a valid and unique cosmovision that is not a perverted mix of aberrations of American and European traditions because it does not fit preset definitions. The lack of definite religion imposed by family and community made me open to learning about religion and spirituality of any ilk in the hope of finding one for me. The fact that a spiritual side of my life had for so long been, not repressed, but in turmoil, undefined, underscored for me the importance of including the interior side of reality, the spiritual, in all aspects of my life, including academic pursuits.

An interest in science has been part of me from a very young age. I have been always attracted to the nexus between science and the spiritual. Science and spirituality are often pitted against each other, as if one excludes the other. I have never understood this contradiction, this artificial separation. I reject this dichotomy. For me, the two have so much in common: a search for understanding. I felt support in this opinion when I learned about the European Renaissance, artists and thinkers who believed in a connection between science and spirituality.

In this regard, I want to be very careful that I do not misrepresent myself as an author. Although I discuss connections between the worlds of theatre and physics, I am neither a trained experimental physicist nor a professional theatre director. I do however have a burning interest in both areas, which has spurred on countless hours of investigation. In the introduction to his book *In Search of Schrödinger's Cat*, author John Gribbin mentions a motivating factor for his writing that was for me a piece of cautionary advice.

> I was at that time increasingly irritated by the misconceptions trading under the name quantum theory by some nonscientists, Fritjof Capra's excellent *The Tao of Physics* having spawned imitators who understood neither the physics nor the Tao but suspected there was money to be made out of linking western science with eastern philosophy.[6]

I do not want to appear to be one of those copycat authors who understands neither the Tao nor the physics. I want to be clear that I am motivated by a genuine interest in the subject matter, and although not formally recognised as an expert in the fields by convention of diplomas, my interest compels me to investigate.

That said, I quickly became confused that all I learned about this topic of combining science and spirituality, indeed all I learned about philosophy came from Europe. If the philosophy was not from Europe, perhaps from China, it was juxtaposed against European philosophy in an East-West dichotomy, as I just mentioned. I am neither from Europe nor from China. There are at least four continents that almost never enter the discourse (five if Antarctica is included). Growing up in Canada I was exposed to worldviews that did not always fit with a Modern perspective. I am tired of the knowledge of the people from the part of the world in which I live being cast aside for

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[6] (Gribbin, 1984:xvi)

models and metaphors from Europe. In this thesis, I wanted to highlight that tension and give it some local flavour from the land of my birth.

With this spirit in mind, I searched a frame that could help me express my ideas. A connection that brings this together for me is that David Diamond also lives on the West Coast of Canada and, as was previously mentioned, was inspired by work with First Nations in British Columbia to base his theatre work on a systemic and inter-relational approach. As a supporting philosophical frame, I decided to use writings from what I called non-Modern voices. I chose perspectives that were neither Modern, nor post-Modern, but reflected an integrated and energetic worldview.

Another related theme that was guiding my inquiry although not explicitly part of the investigation was the idea of place. The fact that I am from Canada greatly affects my perspective and the fact that the majority of this work was written in Canada is consequential. I grew up and worked on this thesis on the same ground that David Diamond has done much of his *Theatre for Living* work. Wolfgang Sachs says that, "thinking in terms of places means to work on the assumption that a place is not just the intersection of two lines on a map, but a concentration of meaningful human activity which gives it a distinct quality, a distinct aura."[7] That distinct quality, whether it is called an aura, the Akashic field, a morphogenetic field, or any of a number of other names, has affected the work of this thesis and is vitally important for the work of *Theatre for Living*.

The question of this thesis that goes through every page is about joining the singular to the plural: the individual to global issues. In order to proceed with the investigation of the question, I must explore why I am concerned about the connection of

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[7] (Sachs, 1992:111)

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personal conflict to international conflict. I have seen examples in my own life of how my own struggles are related to issues in my family and in the narrative of my nation state. I have also noticed how my relationships with my immediate family shape my personality and affect my other relationships. With insight from my own life, I have seen examples in others as well.

In Canada, I have perceived strong relationships between personal stories and national narrative. I have searched for my own identity within a federalist political structure called Canada. I tried to find out how I fit into that diverse political construct. At the same time, the country underwent referenda on unity and countless debates on national identity. I see more than a coincidence that I am looking for my own place and that there is a national identity crisis and an official policy of multiculturalism. Canadian author John Ralston Saul compares the notion of multiculturalism in Canada to the Austro-Hungarian empire: two nations that have only in common the fact that they happened to be conquered by the same family.[8] Could it be that I am not alone in my struggle of searching for some place, a community, family, and identity within the political borders of Canada? My assumption is that it is happening all over the country that individuals are searching for a place and identity, thus shaping the national politics and narrative. Inversely, the national stories then have an effect on individual citizens like me, and how I perceive my place in this world.

A nation of people imported from elsewhere is going to always look elsewhere for answers. Although, the government of my country might look elsewhere to find an identity, I do not need to look always to Washington, London, and Paris for advice on

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[8] (Saul, 2008)

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how to live my life. Although I acknowledge that decisions made in these places have had and will continue to have impact on my life, I don't need to identify myself by it.

In 2000, I had the opportunity to participate in an exchange program with Cuba and since then I have returned to the Antillean island several times to visit friends from that time. In Cuba, a narrative that exists on the national level is that of being constantly under siege from the North American enemy. That story seemed to pervade peoples' daily lives and behaviour in the belief that they constantly had to struggle against an invisible enemy. On a day-to-day basis, people were not under siege but the imported story created a palpable feeling that persisted.

Furthermore, I feel that there is an assumption that international conflicts are very different and much more important than personal conflicts and require different approaches to solve. International conflicts are real conflicts and personal conflicts are not serious problems. International conflicts can be solved by politics and reason: the application of law and more law. The creation of more perfect law will create a more harmonious living condition. It is my impression that the rational way of looking at problem solving is to sort out the details: who was there first, who started the fight, who is right under the law. Once that has been determined, one can apply the appropriate measures. My problem with that approach is that it ignores interiority, the human side: how does it feel to have your land taken away? How does it feel to live in a family and to live within a community of hundreds who have all gone through the same injustice? Although cheesy and cliché, sometimes I do not want a rational explanation, I just want a hug.

I believe that there is no real difference between international conflict and internal personal conflict. After all, nation states do not negotiate peace treaties, people do. I have had experiences such as participating in a Model United Nations Conference that drew my attention to the importance of the disposition of the human beings involved in international negotiations. Regardless of the politics behind them, good intentions or nefarious ones, if two people cannot communicate (understand their own rainbow of fears and desires and their cops) the result will be clouded by their fears. In my own life, regardless of what I may do, I want to see the big picture (international) as well as understand myself (the intrapersonal). I believe that I cannot help others if I am not able to help myself.

This aspect is also related to a question about education that I have had for some time about how global issues could be made relevant and more understandable. I believe that by understanding that global issues are not that much different than our own personal problems, and in fact are fundamentally the same, it would make explicit the relevance to the individual and also make apparently intractable conflicts possible to be transformed. If I have the ability to change myself, then complex international conflict can also be transformed. This echoes the ecological maxim: think globally, act locally.

I declared that the journey of writing this thesis was also a spiritual journey. Firstly, I mean that writing about the integration of spirit into existing scientific and rational paradigms is a spiritual journey. Secondly, contemplating the purpose of education and the value of work and putting it on paper is an intense process of spiritual self-discovery. Finally, this is for me a spiritual journey, since, as a point of departure for

inquiry, I have taken into question what I want from life, what I want to do, and what I find meaningful.

1.2 Objective

The objective of this thesis is to explain why *Theatre for Living* can be a useful interdisciplinary method for teaching transrational approaches to peace and to make explicit the connectivity between the individual and the international. This thesis is an investigation into the transpersonal and transrational effects of subjective experience, in this case, the subjective experience of doing *Theatre for Living*, and specifically, of forum theatre. It is the purpose to demonstrate that through theatre the connections that link intra-personal conflict to international conflict can be seen.

1.3 Methodology

My methodology can be split in to three main categories. Firstly, there was the selection of reading material to create a theoretical framework. Secondly, there was the field research, the practical part of the research. Finally, there is everything else in my life that was done in parallel to the process of the creation of this thesis.

The intention in the choice of sources for the theoretical framework was to look at authors, voices, philosophers, scientists, and academicians who came from what could be called a transrational perspective. This was attempted in three ways. Firstly, in searching for a philosophical underpinning, I chose to focus on non-Modern philosophical voices as much as possible. In this case, Jiddu Krishnamurti and Osho were chosen as two voices

that bridged the clichéd East-West divide. This was done to distance myself from Modern argumentation and the ubiquitous Eurocentric approach. Secondly, in forming the backing of the theoretical framework from the natural sciences, I chose to read the works of scientists who criticize the limitations of a reductionist Cartesian-Newtonian paradigm. Finally, I have attempted to include a variety of sources, not only so-called academic sources, but also from literature: Þórgergur Þórðarson, Eugène Ionesco, and Isaac Asimov. This was primarily to show that the arguments found in this thesis can be found in many other artistic media from distinct genres.

The second part of the research came largely from my personal experience in theatre. At university in Canada in 2002, I was involved with a bilingual theatre troupe that toured its show through schools in Eastern Canada as a tool to help the student audiences improve English and French that was influenced by the work of Bertold Brecht and Augusto Boal. As part of previous studies in Costa Rica in 2008, I co-wrote a paper on the reactions to a *Theatre of the Oppressed* model involving the UPEACE community. We wrote about some of the reactions of the participants, both those in the troupe and those making up the audience, to the experience and barriers to participation. We also dealt with the expectations of the audience, as there is an assumed structure of witnessing a show, whereas the format is interactive rather than passive. Also in 2008, I also participated in a weeklong course in Costa Rica called *Dramatic Problem Solving* by Steven Hawkins that was based on the techniques of Augusto Boal. As part of my studies in the Master in Peace, Development, Security and International Conflict Transformation at the University of Innsbruck in February, 2010, I participated in a week

of *Theatre of the Oppressed* work with Armin Staffler who had also worked with David Diamond.

The most involved part of field research for this thesis was a theatre training workshop. I attended twelve days of workshops with David Diamond in *Theatre for Living* in Vancouver, British Columbia, Canada from the third to the sixteenth of August of 2010.The focus of this thesis is on the work of David Diamond and *Theatre for Living* and my training sessions that I spent with him. I read David's book, *Theatre for Living: The Art and Science of Community-Based Dialogue* (2007). Written quotations from his book are cited. Any other reference to his words refer to spoken interactions during the two weeks of training workshops I spent with him in August, 2010.

Finally, there are the experiences of my personal life, both from my past and those that have occurred in tandem with the period of research. A lot of the critique on education was inspired by my own experience. It is partly from my own disappoints with going through school and partly from experiences in informal educational environments. What was a chosen methodology often became blurred with my own personal life. Many activities that I did had direct implications to the research of this paper and reinforced the ideas that it explores.

During the days of my bibliographical research, I chose to take a pottery class to do something with my hands while I spent so much time in my head reading and thinking. I found a studio where I could work much in the way that Ivan Illich describes in peer-to-peer learning. I could learn from the other people who were there with the common interest of becoming better potters.

Due to the encouragement of an acquaintance of mine, I played at a few bluegrass musical jams. It was a lesson in listening to others and learning to harmonize. A musician in a highly improvised environment must find the entrainment of the melody and rhythm of the song. I learned first-hand the importance of giving and taking space for the improvised solo breaks. Every song that I participated in was an unrehearsed spontaneous moment that only existed in the moment in which it was performed. This is much like forum theatre as the interventions can never be known beforehand and can never be exactly replicated.

I participated in an army training exercise as a civilian consultant in October of 2010. The parallels between it and forum theatre seemed obvious; it was like a forum theatre event involving twelve nations and six thousand people. The structure of the exercise was known, but how the actors chose to get there was entirely up to their own decisions and discretion. It created real-life scenarios within the confines of a theatre.

Finally, on several occasions, I have done toning exercises with friends. Starting with finding and singing a unified tone together, we ended with creating music together spontaneously. The process revolved around finding a common vibration, the tone of the group, and then listening to the ideas emerging, sharing them and repeating them. I could possibly write the same thesis about the transpersonal and transrational effects of the toning exercise, substituting it for *Theatre for Living*. When I began this process of composing a thesis, I had no idea that I would be taking part in an activity with friends that had so many common points as the topic of my inquiry.

These experiences informed and deeply influenced my writing. It is not possible to say that I did them intentionally as part of the methodology of research, nonetheless, it

can neither be denied that the research guided me to try such things and to see the value in them as it related to my topic of inquiry. Neither can I negate the impact that these experiences had on the production of this thesis. It underlines a tacit theme in this work that every moment of life is a learning opportunity if one is willing to embrace it.

1.4 State of the Art

One of the initial inspirations for this work came in 2005, in searching for inspiration for how to teach a course, a colleague presented me with a copy of the book *Punished by Rewards* by Alfie Kohn (1993). I read it and was carried down a path that caused me to question my actions as I worked as an educator. Reading Kohn's ideas was amongst my first exposures to a formal critique of Modern education. The ideas of his critique of a system based on external rewards and advocacy of intrinsic motivation forms a backdrop for how I began to become interested in this topic.

One of the most pivotal moments in creating the preconditions for the emergence of this thesis was reading Matthew B. Crawford's 2009 book, *Shop Class as Soulcraft*. In that work he chronicles his transition from physicist to philosopher to motorcycle mechanic, and makes a convincing case in favour of the trades, of craft, of not limiting oneself to an intellectual world of abstraction (being pulled out of context), but of working with one's body in a physical world.

A theoretical underpinning of this entire work is the work of Fritjof Capra. I have read *The Hidden Connections* (2002), *The Web of Life* (1996), but most influential was *The Turning Point* (1982) because of its holistic approach relating the findings of physics to Oriental philosophy such as the *I Ching* and to all facets of contemporary society from

health care to economics. Capra's insights on how a Modern worldview permeates all aspects of social organisation were of particular interest in shaping a platform of curiosity from which to plunge into the pool of inquiry.

The concept of a transrational perspective was inspired by the work of my professor Wolfgang Dietrich. Dietrich is the program director of the MA Program for Peace, Development, Security and International Conflict Transformation at the University of Innsbruck in Austria and also holds the UNESCO Chair for Peace Studies. His work has been inspired by John Paul Lederach and Gustavo Estava, among others. He has been highly critical of (post)Modern thought and has written about the concept of a plurality of peaces.

For a philosophical framework, I decided to focus on non-Modern voices. The two in particular that are used throughout the thesis are Jiddu Krishanmurti and Osho, whom Wolfgang Dietrich classifies as in the category of *transrational* thinkers.[9] This was primarily an attempt to distance myself from (post)Modern paradigms. I wanted to approach transrational thought outside of the constraints of Modernity and its twin, post-Modernity. Secondly, I chose Krishnamurti and Osho because their work is widely available. Sixty years after the scientific acceptance of quantum phenomena, a Modern worldview prevails and still enjoys the dominant position of legitimacy, possibly because post-Modern discourse poses no alternative to the problems of Modernity. For this reason, I deem non-Modern voices of great importance because they largely avoid the question of Modernity.

Jiddu Krishnamurti (1895-1986) is the most quoted source in this work. The biographical fact that he was born in India and later instructed in the UK by the

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[9] (Dietrich, 2008)

Theosophical society made him distinctly capable of arguing energetic concepts in a critically rational way. Dietrich describes how Krishnamurti's approach relates to a transrational approach to peace.

> Krishnamurti smashes [...] all doctrines of the western modernity and at the same time those of the Indian tradition. He dispossesses the saints of their superiority, refuses to offer promises of salvation or instructions for action and thereby indicates the way to the holistic approaches of transpersonal psychology and the transrational peaces.[10]

Krishnamurti challenges the authority of prescribed approaches and of dogmas. "Truth has no path," he says in *Freedom from the Known* (1969), saying that there is no universal predetermined method for attaining truth. Throughout his works, he restresses this idea of not following an authority or a guru, of not believing his word, but to find out for oneself. He is not imposing any moral structure, rather inviting scepticism. This belief and faith in human autonomy is echoed in Roger's person-centred approach, in peer-to-peer learning, and in the philosophy of *Theatre for Living*.

Osho (1931-1990), although a controversial figure, his syncretic approach, combining biblical parables with buddhist koans, is not confined to the dogmas of one religious cosmology but points out the similarities. His words on knowing oneself as a key to personal growth match with the objectives of showing the transpersonal and transrational effects of theatre as a tool for teaching about peace.

Ken Wilber's integral theory provides a theoretical framework for how our interior subjective realities interact with our exterior objective realities, which is a key argument of this thesis. It may seem obvious, as it often has to me, that the interior reality affects and is affected by the outside world, yet it is important to remember that the trend in

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[10] (Dietrich, 2008:338)(translation from the German by Katja Buchleitner 2009:46)

Modern science for the past four hundred years has been to focus exclusively on the exterior objective aspects of existence. Relativity and quantum phenomena have shown that the outcome of an experiment depends on the observer. Wilbers ideas are similar to systems' theory and draw heavily on it, yet systems' theory as a concept is predominantly used to differentiate from reductionism, but in itself is based on rational assumptions. Integral theory, in the understanding of Ken Wilber, is transrational. Ken Wilber includes an interior and spiritual dimension to his vision of the cosmos that is beyond a strictly rational paradigm.

The third chapter, the critique of Modern education relies heavily on a few key authors. Firstly, the Brazilian pedagogue Paulo Freire (1921-1997) was chosen because of groundbreaking critique of the banking system of education and because of his influence in the evolution of Augusto Boal's *Theatre of the Oppressed*. Freire had strong Marxist tendencies and was exiled by the Brazilian military government in 1964. However, my critique of education was most inspired by Ivan Illich's book *Deschooling Society* (1970). Ivan Illich (1926-2002) was a Catholic priest involved with training other priests to go on missionary work in Latin America. His writings and opinions were largely shaped by his first hand experience in missionary and development work.

There are a few others whom I have added to supplement the main arguments. I have also chosen to include a few quotations from the famous linguist and social critic, Noam Chomsky. His anarcho-syndicalist views on social organisation mirror the critiques of Ivan Illich on education and are reflected in the ideas of peer-to-peer education and open curricula that are discussed in this thesis. Edgar Morin was included among the key authors because of his focus on complexity and his interdisciplinary

approach, both of which are threads running throughout this thesis. Lorna Williams, Program Director of Aboriginal Education at the University of Victoria and an acquaintance of mine, was included because I was familiar with her long history in working in education and working with Modern and aboriginal educational models.

It should be mentioned that post-Modern thought has been highly critical of any kind of hierarchy. The terms hierarchy and evolution have become taboo in the post-Modern post-structuralist discourse. Freire and Illich, although not necessarily post-Modernists, for the most part rejected the ideas of hierarchy. Although the issue of hierarchy has neither been raised nor is it necessary for the purposes of this project, Ken Wilber's integral theory does not reject hierarchy rather reframes it. His AQAL (All Quadrants All Levels) theory structures existence along four lines of evolution with hierarchical levels along each line. This is the idea of hierarchy between levels of the holarchy. The importance of these explanations is that I refer to these authors side by side in the text, whereas they do have very differing opinions in some areas.

The work of Carl Rogers (1902-1987) in psychology has a lot of bearing on this thesis. His convictions regarding the person-centred approach support the critique of education of chapter three and the philosophical underpinning of *Theatre for Living*. Rogers' work was not known to me before I started the research. I discovered the relevance of his theories as a result of investigation in the area. His work is a crucial part of the theoretical framework of this thesis, however, the influence of Rogers' work was not as foundational to me as that of Kohn, Crawford, Capra, whom I cited as early influences, or others, such as Krishnamurti, Freire, Illich, Boal, and Diamond, with whose work I was also familiar before embarking on this journey.

I have also taken much inspiration from former students of the MA programme in Peace, Development, Security and International Conflict Transformation. Firstly, I was inspired by the work of my friend and colleague Noah Taylor and his thesis, *Integral Leadership for Trans-rational Approaches to Peace* (2009), which I took as a starting point for my own investigation. Norbert Koppensteiner, my professor and advisor and former student of the programme, included a chapter in his dissertation *The Art of the Transpersonal Self: Transformation as Aesthetic and Energetic Practice* on *Theatre of the Oppressed*. The connection between theatre and transpersonal and transrational effects and their implications for peace have been explored by Koppensteiner and appear also in this thesis. I am aware that there are deep connections between theatre work and the area transpersonal psychology and the latter half of chapter four does outline connections with that branch of study. However, because of the need to set limits to the investigation, I decided to not explore that dimension further. In addition, the impact of theatre on the transpersonal self has been explored at length by my advisor in his aforementioned doctoral thesis.

Katja Buchleitner, also an alumna of the Innsbruck peace studies programme, explored the use of theatre for transformation in prisons in her work thesis *Sparks of Freedom in Prison* (2009), also using a non-Modern philosophical grounding. She also focuses on Krishnamurti and Osho for a philosophical framework. This thesis differs sharplyfrom Katja Buchleitner's thesis as she focuses, firstly, on the *Theatre of the Oppressed* and the writings of Boal and Freire whereas this work attempts to relate their work to that of David Diamond, and secondly, she focuses specifically on the case of

Austrian prisons. The focus on David Diamond's systemic approach to theatre is the differentiating characteristic.

A discussion on *Theatre for Living* cannot dismiss the work of Augusto Boal (1931-2009). Boal developed the *Theatre of the Oppressed* and forum theatre upon which *Theatre for Living* is based. As was mentioned, Boal was influenced by his compatriot Paulo Freire, which is evidenced by the parallel titles of their respective seminal works, Freire's *Pedagogy of the Oppressed* (1970) and Boal's *Theatre of the Oppressed* (1974). Augusto Boal was influenced by Marxist philosophy and this can be seen from the title alone, but throughout his work. Although his writing seems well aware of the complex nature of his theatre work, he never abandoned the binary oppressor versus oppressed model. Although I stated my intention to distance myself from Modernist discourse as much as possible, it would be irresponsible not to acknowledge and celebrate the contributions that Augusto Boal has made to the fields of the dramatic arts and peace studies.

David Diamond's work in *Theatre for Living* is the backbone of this thesis. His book of the same name has been the single most valuable written source for this thesis. Without it, this would only be a theoretical framework with no substance. David Diamond was a personal friend of Augusto Boal, meeting him at a workshop in Paris. Through his own work, David was inspired to take the work in a different direction and expand the dramatic scope to look at more than a simplistic dichotomy of oppressor versus oppressed. Through his love of science, Diamond applied systems' theory to his theatre work inspired by Augusto Boal, and *Theatre for Living* was born.

2 Peace Studies and a Transrational Approach

In this chapter I will attempt to answer two fundamental questions that form the structural containment field for this thesis. Firstly I will explain in a short overview what is meant by the academic field of peace studies and why changes to how peace is studied are necessary. Secondly, I will elaborate the definition of transrational approaches to peace and what it means to me.

2.1 State of the Art in Peace Studies

The following is by no means an attempt to present an exhaustive genealogy of the evolution of peace studies as an academic field. Rather, it is intended to be but a brief and general orientation to provide some context into which the rest of this text is to be woven. I will not be chronicling the evolution of courses, departments, or institutions or their respective curricula. This section is to explain what Peace Studies is, how it came about, and how come people feel compelled to study peace. The purpose is to show how it has come to pass that I have felt motivated to criticize the dominant Modern school system and propose *Theatre for Living* as a way to teach about transrational approaches to peace.

Humankind has been very proficient throughout history at coming up with inventive and ingenious ways to kill one another. In the twentieth century, technological advances made it possible to kill with an unprecedented efficiency. The world wars of the twentieth century showed for the first time the need for peace as a goal because of the destructive potential of Modernist thought. The invention of the nuclear bomb made it possible to imagine that a war involving nuclear weapons would quite literally destroy

the world and the majority of human life on it. As a result, a logical course of action was to pursue peace as a goal. Members of the powerful nations of the world came to the conclusion that they needed peace because they could not risk another war.

Edgar Morin argues that the twentieth century bore witness to the rise of two very real threats to human existence. He argues that it is not only the tens of millions that were killed in two world wars and Soviet and Nazi extermination camps. The threats of nuclear holocaust and of widespread environmental degradation emerged in the last century.[11] Such imminent threats to humanity have galvanized many people and motivated inquiry into the nature of peace and conflict to find a solution to humanity's catastrophic problems.

Wolfgang Dietrich summarizes that shortly after the First World War, at least four academic peace research institutions were founded in Europe and in the USA. "An academic discipline for the analysis of the nature of peace had to be established,"[12] to prevent the massive atrocities of war. The goal of peace had to be achieved, as a matter of survival, otherwise, it was assumed, there would be no one left after the next war.

> These and other institutions were to conduct their research for several decades and through another World War before it became acceptable among experts to suspect that it may be precisely the linear, universalistic and reductionist basic assumption aimed at a paradise on earth, the *One Truth*, the one and perpetual peace, the one world society, and the one civilizing process that carries in it the germ of a self-reproductive structure of violence, and that this kind of idea of salvation is in itself intellectual violence because it simply lacks respect for otherness and its secrets.[13]

Obviously, there has been some flaw in the assumptions of the academicians studying the nature of peace because deadly wars are still being waged. Wolfgang Dietrich argues that

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[11] (Morin, 1999:75)
[12] (Dietrich, 2006a:8)
[13] (Dietrich, 2006a:8)

it is the Modern concept of a singular, universal, and all-encompassing peace that is inherently violent. Edgar Morin builds on the idea of Modern rationality as being a causal factor in violent conflict because it is a worldview that systematically ignores the interior, the feelings, and the subjectivity of human beings.

> The twentieth century was also one of an alliance of two barbarisms: the first comes through the ages and brings war, massacre, deportation, and fanaticism. The second, cold and anonymous, comes from the interior of a rationalisation that only knows calculation and ignores individuals, their flesh, their feelings, their souls, and multiplies the powers of death and of techno-industrial control.[14]

It is in fact the Modern, rational, reductionist paradigm that is limited to a singular understanding of peace. To overcome the limitations of one paradigm, a paradigm shift is necessary. One way of going beyond the limitations of rationality is to adopt a *transrational* perspective.

Francisco Muñoz argues that the field of peace studies, largely shaped by Judeo-Christian thinking, suffers from a "negative ontological model" of humanity. He says that this "paradigm of original sin" traps the discourse into focusing on violence and conflict rather than peace.

> After years and years of research into the causes behind this war and that war; counting and recounting nuclear warheads and missiles; ethnic conflicts; conflicts between religions; hunger; poverty; economic exploitation; marginalization; one form of violence and another; it can be said that we have a greater comprehension of violence than of peace.[15]

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[14] "*Mais le XXe siècle fut aussi celui de l'alliance de deux barbaries : la première vient du fond des âges et apporte la guerre, le massacre, la déportation, le fanatisme. La seconde, glacée, anonyme, vient de l'intérieur d'une rationalisation qui ne connaît que le calcul et ignore les individus, leurs chairs, leurs sentiments, leurs âmes et qui multiplie les puissances de mort et d'asservissement technico-industrielles.*" (Morin, 1999:75)(my translation)
[15] (Muñoz, 2001:242-243)

Our understanding of violence is better than our understanding of peace because the reigning reductionist scientific paradigm for approaching the concept of peace fails to see beyond the confines of this religiously based negative ontological model. Moreover, by focusing on the aspects of violence as an evil, it fails to see conflict as a source of creativity.

Muñoz argues that, "the variability and wealth of such [conflict] situations mean that, above all else, *conflict* can be considered as a source of creativity."[16] Peace is not a goal in itself, neither is stifling conflict. Conflict prevention stifles creativity and transformation. To show that conflict is an inextricable part of the social fabric, Muñoz further says, "conflict forms part of the process of social interaction in which the interests of individuals and groups interact, are regulated, transformed or resolved on occasions."[17] Conflict can be seen as an opportunity to create new complexity. "Conflicts," says Muñoz, "— a sign of our *imperfect* nature — give us the chance to imagine and create new, desirable situations in accordance with the values that we hold as regards peace."[18] It is not my intention to prevent conflict, rather, this thesis is meant to embrace change. As the ancient philosopher Heraclitus said, "all that happens only happens because there is struggle."[19]

The problem is that for the most part, peace studies is still contained in a Modern way of thinking, the very way of thinking that created the mechanisms from which peace studies tries to escape. Pursuing peace as a goal, pursuing peace as value, pursuing peace as an end, is still the classic Modern fallacy of a single, universal, and perpetual peace. It

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[16] (Muñoz, 2001:254)
[17] (Muñoz, 2001:255)
[18] (Muñoz, 2001:280)
[19] (Heraclitus, cited in Boal, 1974:3)

is still attempting to reach the Promised Land, God's country, through endless progress and development. There is no road to peace; it is, as Jiddu Krishnamurti said about truth, a pathless land.[20] Muñoz suggests that it is possible to look at peace from a perspective that "allows us to consider peace as a *process*, an unfinished road. That is how one could interpret Gandhi when he said that *there is no road to peace, peace is the road*."[21] Peace, in my interpretation, is not just the time between wars. Peace is a harmony of ever-changing dynamic energies.

Peace studies curricula often focus on the geo-political aspects of conflict and neglect the correlation with interpersonal or intra-personal conflicts. The political approach uses more economic development, regional integration, law, and peace treaties as the conventional tools of the trade. All of this approach is underpinned by a scientific method that assumes the possibility of an impartial objective observer. The belief dispassionate objective observer was abandoned in quantum mechanics nearly a century ago, and yet it continues as an assumption throughout academia, including peace studies. Assuming a disconnected objective stance leaves out the question of how it feels to be involved. Someone working for the UN or an NGO in a conflict is in fact entering the conflict: there is no off-stage in life.

The conventional peace studies' approach is all about someone else's problems. The conventional Modern approach to peace studies focuses on the problems of the Afghans or the Kosovars or the Sudanese, or wherever in the world there are wars, open violence, and strife. Just because someone wants to help or is not engaged in a gunfight does not mean that he has no problems. Nor does it mean that he has learned to listen to

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[20] (Krishnamurti, 1929)
[21] (Muñoz, 2001:259)

those around him and adjust himself to be in harmony with the collective. The advantage of using theatre is that it is a chance to tell one's own story.

The Modern rational worldview has not only been found lacking, it has been suggested in the preceding arguments that it in fact carries "the germ of the self-reproductive structure of violence." To go beyond the shortcomings of a Modern cosmovision of a Cartesian separation of mind and body, Newtonian mechanism, and Kantian rational idealism, a discussion on peace must not reject a rational perspective, yet include a systemic view, an assumption of complexity, interrelationality, interconnectivity, and include subjective experience. Such an approach is a *trans*-rational approach.

This thesis is therefore an investigation and a proposal of how David Diamond's *Theatre for Living*, inspired by the theatre work of Augusto Boal, can be used to teach about a transrational approach to peace. The process of using *Theatre for Living* to teach about peace requires that conflict be seen as a necessary element for growth and transformation and that it focuses on the subjective experience of those involved. This thesis is an inquiry into the transpersonal and transrational effects of subjective experience.

2.2 Post-Modernity and Transrationality

In going beyond a Modern paradigm, it should be considered how a transrational perspective is different than a post-Modern perspective. It will be argued in this section that a post-Modern perspective offers no new vision of the world from Modernity and is in fact only disillusionment with the Modern paradigm. A transrational perspective does

offer a paradigm that preserves the insights of Modernity, while trying to incorporate

aspects that go beyond rationality into an integral vision.

Dietrich and Sützl define post-Modernity as doubting the universal truth of reason

that Modernity espouses.

> If modernity is understood as the societal project characterized by Newtonian physics, Cartesian reductionism, the nation state of Thomas Hobbes, and the capitalist world system, then postmodernity does not stand for an epoch which is equipped with a new paradigm of comparable efficacy and a comparable claim to truth. Instead, *postmodernity* simply refers to that dis-illusioning phase of the same modernity in which people increasingly doubt the universal truth of this paradigm.[22]

They go on to say that despite the denotation of the prefix "post," it does not refer to a

way of thinking that is after Modernity, but rather is in response to Modernity and fails to

provide a new framework through which to view the world.

> *Postmodernity* should not be misunderstood as the historical epoch that follows modernity, although the prefix "post" might suggest this. However, "post" also refers to a reflection of something, in this case, of modernity. Therefore, "post" indicates that the social value system of the time span that it circumscribes refers to a condition which, although preceding it, still has effects and remains relevant at a particular point in time. If this were not the case, the prefix "post" would be redundant. One would then describe the condition or the epoch in question by something which characterizes it, not by referring to something that preceded it. Postmodernity, then, describes the state of mind of one or several generations that have had to painfully disassociate themselves from the great truths of the previous epoch, without having found for themselves a new unitary system of reference.[23]

Post-Modernity ends up being only disenchantment with disenchantment. Seeing the

world through a post-Modern lens is to live in perpetual incredulity, which offers no solid

ground to stand on. The post-Modern view can be summed up by the words of Werner

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[22] (Dietrich, Sützl, 1997:283)
[23] (Dietrich, Sützl, 1997:283)

Erhard in describing his experiments in the seventies of his Erhard Seminars Training (EST) inspired by the human potential movement: "Not only is [life] meaningless and empty, it is empty and meaningless that it is empty and meaningless."[24] People want something to work with and cannot live in incredulity. This is the breakdown of the utility of post-Modern thinking, that it does not overcome Modernity and offers no new ontological footing. "Therefore the fundamental question, how to overcome modernity, cannot be answered by the means of post modern thinking. This is the fundamental dilemma of post modern thinking as a tool of peace research."[25]

Ken Wilber argues that it is the task of this age to re-integrate interior subjective knowledge with exterior objective knowledge. "[…] If the great achievement of the Enlightenment (and "modernity") was the necessary *differentiation* of the Big Three [empirical science, morality, art; IT, WE, I], the great task of "postmodernity" is their *integration*, […])[26] Wilber's use of "postmodernity" here is perhaps a bit misleading. If Modernity is characterized, as he suggests, as the differentiation of IT, WE, and I, then it is a transrational perspective that integrates them anew.

A transrational approach is not about forgetting or rejecting Modernity, but integrating the rational knowledge with intuitive knowledge. As the old maxim goes, it is not to throw the baby out with the bathwater. Again, this is supported by Dietrich and Sützl who say that Modern knowledge can be enriched by a transrational approach.

> If the masses of factual knowledge which were accumulated by modernity are enriched by some orientative knowledge, not all truths of modernity have to be rejected or declared false or obsolete in order to be able to respect the parallel

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[24] (Erhard, in Curtis, 2002)
[25] (Dietrich, 2006a:12)
[26] (Wilber, 1995:153)

existence of truths and secrets which may be incompatible with the former without being in conflict with them.[27]

Emerging from this statement is then the realisation a plurality of truths can exist and not solely a singular universal truth that can be attained through rational thought that is the promise of Modernity.

There exist philosophies and worldviews that did not go through the European Enlightenment, and therefore the interior and exterior of existence were never differentiated. This is important to bear in mind that the worldview emerging from the Enlightenment, which has dominated Europe and Anglo-America and has been disseminated around the world, is by no means the one and only way through which to interpret existence. It is an important question in understanding a transrational approach to consider the role of thinkers and voices of a non-Modern ilk.

> A fierce debate arose on whether all societies that are not organized according to Western enlightened moral concepts inevitably follow pre-modern, pre-rational and therefore merely antiquated paradigms. Or was there after all a trans-rational, spiritual level of organization and thinking that did not discard modernist thinking but rather "went beyond"? Not in the sense of overcoming but rather in the threefold sense of preserving, neutralizing and enhancing modernist thinking.[28]

A transrational approach does not mean an idealisation of the past or of a pre-Modern world, but that there is, as Dietrich suggests, a spiritual level of organisation, and that it is possible to use such an organisation to preserve, neutralize, and enhance Modernist thought.

Again, a transrational perspective does not advocate a return to the past or to simpler times before technological advancements. Transrationality is *not* about

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[27] (Dietrich, Sützl, 1997:290)
[28] (Dietrich, n.d.)

forgetting. It may be tempting to assume a romanticization of pre-Modern and pre-technological times. In describing what Ken Wilber labels as the magic level of cultural complexity, a level of preoperational thinking and of body-based identity, he reminds us not to idealize the past and not to confuse indissociation for integration. "The magical-animistic structure, as lovely as it might appear to us jaded moderns, was not an integration of the biosphere and the noosphere, because these had not yet happened in the first place."[29] He goes on to restate this assertion:

> [...] in these ecologically disastrous times, many moderns are attempting to resurrect the natural wisdom of tribal awareness more attuned with the biosphere.
> I am in complete sympathy with that approach; I am not in sympathy with the attempt to turn back the clock and elevate this structure to a privileged status of integrative power that it simply did not possess.[30]

It is neither my intention to romanticize aboriginal cultures around the world as examples of perfectly integrated biosphere and noosphere nor to imply that they are relics of lower levels of complexity. The intention is to point out that transrationality should be confused neither with regression to pre-Modern thinking nor with a romanticization of non-Modern worldviews, but that it is a way to integrate the differentiated elements, no matter where they might arise. Ken Wilber cites Riane Eisler to support this point: "[...] while there is much we can learn today from tribal cultures, it is important not to indiscriminately idealize all non-Western cultures and/or blame all our troubles on our secular-scientific age."[31] It should be pointed out, as Wilber does, that tribal in this case refers to the social structure, and that it is problematic to make inferences between contemporary and pre-

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[29] (Wilber, 1995:171)
[30] (Wilber, 1995:172)
[31] (Eisler, Riane. The Gaia tradition, in Diamond, I., and G. Orenstein. 1990. *Reweaving the world*. San Francisco: Sierra Club. p. 32. Cited in Wilber, 1995:172)

historic cultures.[32] Finally, the words of Paulo Freire encapsulate the importance of looking to the past to learn, but not to return: "Looking back should not be a nostalgic form of wanting to return, rather, a way to better understand what is becoming, to construct better the future."[33]

As it applies specifically to the study of peace, a fundamental insight of a transrational approach that is reiterated throughout this work is that conflict is a natural part of life. Lederach says that, "conflict is normal in human relationships and conflict is a motor of change."[34] Wolfgang Dietrich makes the case that it is fundamental to a transrational understanding of peace to disregard the negative ontological model of conflict being in opposition to peace.

> The decisive factor is to no longer perceive conflict as an immoral opposite to negative peace but rather as a positive sign of social energy. This energy can then be extracted through non-violent means in order to transform problematic situations. Under this proposition key terms of international politics such as conflict prevention, peace building, peace keeping or even peace enforcement no longer make sense but are shown to block the potentially positive energy of conflict.[35]

It is not in itself a transrational perspective that conflict is a natural part of human relations, but rather the assumption that peace and conflict are neither static categories nor diametrically opposed. It is to go beyond a dichotomist way of thinking.

Edgar Morin talks about a transrational perspective, but refers to it in different words. For Morin, it is important for rational thought to recognizes its own limitations.

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[32] (Wilber, 1995:599-600)
[33] "[…] *o olhar para trás não deve ser uma forma nostálgica de querer voltar, mas um modo de melhor conhecer o que está sendo, para melhor construir o futuro*." (Freire, 1970:73)(my translation)
[34] (Lederach, 2003:4)
[35] (Dietrich, 2006b:33)

From that point, from the first step of recognizing the insufficiencies, it may be possible to discover other means by which to go beyond the said limitations.

> True rationality knows the limits of logic, of determinism, and of mechanism; it knows that the human spirit will not be omniscient and that reality is mysterious. True rationality negotiates with the irrationalised, the obscure, and the irrationalizable. It is not only critical, but self-critical. One recognises true rationality by its capacity to recognise its own insufficiencies.[36]

What Morin calls *true rationality* is, in effect, that to which I refer as *transrationality*. An important distinction, however, is that a transrational perspective does assume that it is possible, not only to recognize the insufficiencies of rationality, but to understand the place for subjective and intuitive knowledge.

Fundamental to a transrational approach is the integration of mind and body. Not depending solely on the capacity of the rational mind is what takes the individual beyond the rational. A focus on an objective reality neglects the interior, that is, how it is experienced from the inside. Ervin Laszlo (as well as Ken Wilber) suggests that everything has an interior. "All things in the world—quanta and galaxies, molecules, cells, and organisms—have "materiality" as well as "interiority." Matter and mind are not separate, distinct realities; they are complementary aspects of the reality of the cosmos."[37]

The objective exterior is the realm of reason. The question of the interior, how something feels, is subjective and has been dismissed by the scientific method. A transrational approach attempts to combine both these worlds. It acknowledges that there is something more than an objective perception of physical reality. As Laszlo describes

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[36] "*La vraie rationalité connaît les limites de la logique, du déterminisme, du mécanisme ; elle sait que l'esprit humain ne saurait être omniscient, que la réalité comporte du mystère. Elle négocie avec l'irrationalisé, l'obscur, l'irrationalisable. Elle est non seulement critique, mais autocritique. On reconnaît la vraie rationalité à sa capacité de reconnaître ses insuffisances.*" (Morin, 1999:22)(my translation)
[37] (Laszlo, 2004a:112-113)

the five human senses: *"Do we see the world only through "five slits in the tower"—or can we "open the roof to the sky"?"*[38] *Theatre for Living* (amongst other transpersonal techniques) is a way to feel something that is beyond the five slits. If Modern rationality is defined by empirical sensory observation, *Theatre for Living* and its transpersonal effects belong to the realm of the transrational.

It is precisely this rebalancing of knowledge that characterizes transrationality. Objective knowledge has been placed on a pedestal as the only legitimate way of knowing, and intuitive knowledge disregarded as being unsubstantiated. A transrational approach favours neither one nor the other, rather acknowledges that both have legitimacy. Carl Rogers laments the dominant focus on the left brain and believes in the human intuitive potential.

> Human beings have potentially available a tremendous range of intuitive powers. We are indeed wiser than our intellects. There is much evidence. We are learning how sadly we have neglected the capacities of the non-rational, creative "metaphoric mind"—the right half of our brain.[39]

A transrational approach, an integral and holistic approach, aims at using both halves of the human brain. As Rogers suggests, there is much under-utilized human potential that is wiser than our intellects.

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[38] (Laszlo, 2004a:113)
[39] (Rogers, 1980:83)

3 Critique of Modern Education

The purpose of this chapter is to present a critique of the Modern model of education. There has been an expansion of a Modern educational model around the globe through the dissemination of Modernity. "The establishment of universities in New Spain, the introduction of British law in India, the blackmailing of North American Indians into the fur trade,"[40] says Wolfgang Sachs, are examples of how this Modern worldview has spread through science, state, and market to all corners of the world. The critique is intended to bear a systemic perspective in mind at all times. It is not my intention to say that a Modern approach is inherently wrong or bad, but that Modernity alone is insufficient to explain the full scope of existence.

A few questions will be tackled here. The first and perhaps largest for its philosophical weight: what is the purpose of education? Secondly, I introduce an idea that is at the heart of this critique of education, Paulo Freire's ideas of what he calls the *banking method* of education. Education will be looked at as a form of control and as an instrument of a market economy. Next, I will discuss the problems with specialisation and abstraction in education. Finally, I will propose some ideas to change education.

The criticisms presented here are on a general philosophical level. I do not take go into any specific curricula, the educational system of any particular, country, or the pros and cons of any alternative schools. This is not meant to be a specific critique of classroom techniques, rather questioning underpinning assumptions of society and

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[40] (Sachs, 1992:111)

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existence. It questions the purpose of education. As Krishnamurti asks, "If education leads to war, if it teaches us to destroy or be destroyed, has it not utterly failed?"[41]

The reigning institutionalized model of universal and mandatory education is like a well-framed canvas of scribbles; it is all form with little content. I hope to draw attention to how a focus on form alone can leave the content lacking. There is a bias favouring written sources over oral sources, scientific knowledge over traditional knowledge or intuition. This bias is at the heart of this thesis and at the heart of my critique of the education system.

3.1 Introduction: Integral Education

Many thinkers have argued that the dominant way to look at the world in Modern education systems, the Modern way, based on Newtonian mechanism and Cartesian reductionism and a separation of mind and body, is insufficient in describing reality. The shortcomings of the rational paradigm became poignantly obvious to the scientific community with the study of quantum phenomena in the twentieth century. Yet decades after the scientific acceptance of quantum phenomena, a Modern worldview prevails and dominates education. To be fair, there are many examples of alternative and experimental schools around the world, however, they are a minority. What is needed is a framework that incorporates the Modern perspective and yet goes beyond its limitations. This has been sometimes referred to as systems' theory or integral theory. However, the conventional school system is largely bound by a Modern Newtonian-Cartesian perspective. This proposal attempts to integrate a systemic view at every point. The

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[41] (Krishnamurti, 1953:13)

philosophy and philosophers were chosen because of their views that reflect a systemic and holistic perspective. *Theatre for Living* has an approach based on systems' theory as its core.

Many others before me have criticized the shortcomings of Modernity and advocated for a holistic integral perspective. Philosopher Ken Wilber explains the Modern worldview.

> [… It is] a worldview that drastically separates mind and body, subject and object, culture and nature, thoughts and things, values and facts, spirit and matter, human and nonhuman; a worldview that is dualistic, mechanistic, atomistic, anthropocentric, and pathologically hierarchical—a worldview that, in short, erroneously separates humans from, and often unnecessarily elevates humans above, the rest of the fabric of reality, a broken worldview that alienates men and women from the intricate web of patterns and relationships that constitute the very nature of life and Earth and cosmos.[42]

A systemic view and a transrational approach require the integration of all of these aspects of the cosmos.

A systemic approach, although revolutionary from a conventional perspective, is widely repeated by philosophers and academics who espouse an integral, holistic, and systemic view. Jiddu Krishnamurti, in his own way, echoes the ideas of Ken Wilber, criticizing the limitations of a Modern approach to education and advocating an integrated educational approach.

> In our present civilization we have divided life into so many departments that education has very little meaning, except in learning a particular technique or profession. Instead of awakening the integrated intelligence of the individual, education is encouraging him to conform to a pattern and so is hindering his comprehension of himself as a total process. To attempt to solve the many problems of existence at their respective levels, separated as they are into various categories, indicates an utter lack of comprehension.

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[42] (Wilber, 1995:12)

> The individual is made up of different entities, but to emphasize the differences and to encourage the development of a definite type leads to many complexities and contradictions. Education should bring about the integration of these separate entities—for without integration, life becomes a series of conflicts and sorrows. Of what value is it to be trained as lawyers if we perpetuate litigation? Of what value is knowledge if we continue in our confusion? What significance has technical and industrial capacity if we use it to destroy one another? What is the point of our existence if it leads to violence and utter misery? Though we may have money or are capable of earning, though we have our pleasures and our organized religions, we are in endless conflict.[43]

Krishnamurti draws attention to two points that are important here for outlining a systemic perspective to education. Firstly, he stresses the importance of "integrated intelligence" and of viewing the person as a "total process," not just as an ambulatory brain. The body is an equally important aspect of the human being that deserves to be integrated into the educational process. Secondly, he draws into question the purpose of education, if one does not use knowledge, wisdom, and skills to do something good with it. There must be something more in education than knowing a few facts.

> Education is not merely acquiring knowledge, gathering and correlating facts; it is to see the significance of life as a whole. But the whole cannot be approached through the part—which is what governments, organized religions and authoritarian parties are attempting to do.[44]

Education also approaches the whole through the part, only part of the human being. In order to be education that promotes the growth of a whole person, it must approach the whole person.

According to John Elliot[45] (whose father, Dave Elliot, invented an orthography for his language while working as a janitor), in the *Senćoten* language of the *Wsáneć* people of south Vancouver Island, Canada, there is no direct equivalent term that can be

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[43] (Krishnamurti, 1953:11-12)
[44] (Krishnamurti, 1953:14)
[45] (Williams, 2007)

interchanged with the English language concept of education. However, there is a term for education, *eltniwt*, which means to become a whole human being. This is the essence of education, to become a whole human being, and that every member of a community may stand as a whole human being.

We cannot be whole human beings if we have no inside. An objective and reductionist worldview strips away interiority, the spirit, or how it feels to exist. The Modern school system that exists is a development of the European Enlightenment, also called the Age of Reason, from which reason, logic, and rationality became the only legitimate ways of viewing the world. Ken Wilber posits an intriguing and useful theory, a self-named theory of everything: the All Quadrants All Levels theory (AQAL). In his framework, the left represents interiority (subjectivity) and the right represents exteriority (objectivity).

> […] the downside of the Enlightenment was that it took a Kosmos of *both* Left and Right dimensions and reduced it to a cosmos that could be empirically (or monologically) described: it *collapsed the Left half to its correlates on the Right half*. Its great crime was not gross reductionism but *subtle reductionism*. The Great Holarchy of Being was collapsed into a "harmonious whole of interlocking orders," as John Locke put it, but orders that now had no within, no interiors, no qualitative distinctions, but instead could be approached through an objectifying and empiricist gaze (all being equal strands in the flatland web).[46]

According to Wilber, the Enlightenment, the Modern Era, removed the interior, the spirit, from existence and made it all objective and empirically measurable. This worldview has been highly successful, but I argue, that if education is to do anything, it is to question its validity. I advocate learning that integrates the left and right side of Wilber's AQAL, the subjective and the objective, the interior and the exterior.

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[46] (Wilber, 1995:137)

Other options for education are possible. It is possible to have learning and education that encompass objectivity and subjectivity. An integral vision of education includes learning that happens in unconventional educational settings.

> If it were clear to us that our capacity to teach arose from our capacity to learn, we would easily have understood the importance of informal experiences in the street, in the square, in the work place, in the classroom, in the playground, among the school staff of both teachers and administrative personnel.[47]

Learning can happen anywhere and everywhere; this is where, in the next chapter, theatre will come in. For education, institutionalized or informal, it is necessary to take advantage of the world of learning around us to foster an environment that promotes integral learning.

3.2 Banking System

The *banking system* of education is a term that comes from the work of the Brazilian pedagogue, Paulo Freire. He criticizes the current widespread education system calling it a *banking system* of learning, in which, like at a bank, an educator makes deposits of knowledge into the students who are reduced to passive vessels.[48] This passivity robs students of their agency and keeps them subordinate to the teachers and in a docile state.

> In the "banking" method of education, "knowledge" is a gift from those who are judged to be wise to those who are judged to know nothing. It is a gift that is founded in one of the instrumental manifestations of the ideology of oppression — the absolutization of ignorance, which makes up what we call the alienation of ignorance which is always found in the other.[49]

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[47] (Freire, 1998:47-48)
[48] (Freire, 1970:58)
[49] *"Na visão "bancária" da educação, o "saber" é uma doação dos que se julgam sábios aos que julgam nada saber. Doação que se funda numa das manifestações instrumentais da ideologia da opressão — a*

The teacher is the undisputed provider of these gifts of knowledge as he fills up the students. Freire later says, "to teach is not to *transfer knowledge* but to create possibilities for the production or construction of knowledge."[50]

The concept of the *banking system* is important for this thesis for two reasons. Firstly, it emphatically points out the unbalance of power in the conventional Modern educational system. Secondly, it demonstrates that this system is a unidirectional form of education: from the teacher to student, from subject to object. An assumption of education that is introduced with *Theatre for Living* is that all participants are co-subjects of their own learning. Freire points out that learning logically precedes teaching and, therefore, "to teach is part of the very fabric of learning."[51]

3.3 Education IS Enforcement

A universal education system is a way to force a conformity of worldview onto a population. Schools are effective at controlling people, not so effective at learning. As David A. Gabbard says, education *is* enforcement. Education does not produce creative and imaginative people; it produces indoctrinated conformists.

Jiddu Krishnamurti says, "Conventional education makes independent thinking extremely difficult."[52] There are some contemporary US American voices that would tend to agree with Krishnamurti. Noam Chomsky says, "the basic institutional role and

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absolutização da ignorância, que constitui o que chamamos de alienação da ignorância, Segundo a qual esta se encontra sempre no outro." (*ibid.*)(my translation)
[50] (Freire, 1998:30)
[51] (Freire, 1998:31)
[52] (Krishnamurti, 1953:9)

function of the schools, and why they're supported, is to provide an ideological service: there's a real selection for obedience and conformity."[53] According to these arguments, the role of schools is the enforcement of ideology. Chomsky continues, saying, "[…] the institutional role of the schools for the most part is just to train people for obedience and conformity, and to make them controllable and indoctrinated—and as long as the schools fulfill that role, they'll be fine."[54] Krishnamurti would agree with Chomsky:

> […] any teacher who, perceiving the full implications of peace, began to point out the true significance of nationalism and the stupidity of war, would soon lose his position. Knowing this, most teachers compromise, and thereby help to maintain the present system of exploitation and violence.[55]

Anyone who does not fit into the model and ideology of the school, is simply removed. Ivan Illich says, "school reserves instruction to those whose every step in learning fits previously approved measures of social control."[56] The only students who get "educated" are the ones who fit into the pre-established pattern of expectations. An educational system that is in this way oppressive is a form of what Johann Galtung calls structural violence.

Education is a way of imposing an ideology or a cosmovision of the dominant culture on others. Lorna Williams and Michelle Tanaka give an example from Canada, arguing that the school system is structured to serve only part of the population.

> Westerners rarely have an opportunity to reflect on and appreciate that their way of learning and the content of what they learn is privileged. When an individual is embedded as a member of a dominant culture everything is designed to fit that cultural world. From this position of relative comfort, it is difficult to even notice that there are people who might have a different approach, or a different way of

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[53] (Chomsky, 2003:28)
[54] (Chomsky, 2003:29)
[55] (Krishnamurti, 1953:77)
[56] (Illich, 1970:12)

thinking than what is familiarly known and believed. By reflecting and dialoguing on taken for granted daily habits of mind, light can be shed on cultural influences and biases, and the dominant culture's tight grip on facile beliefs begins to unravel.[57]

Education is an elitist club for the members of the dominant culture. The dominant culture will find it difficult to understand that other worldviews exist and that other worldviews are excluded from an education system that assumes the existence of the worldview espoused by the dominant culture. Conversely, those whose cosmovision differs from the dominant culture come into constant conflict with the school system whose institutional role, as Chomsky said, is to produce the conformity of ideology.

School has become an obligatory, necessary, and universal rite of passage. Without the certificates conferred by educational institutions, one is denied permission to participate in the market economy. "Not only education but social reality itself has become schooled."[58] The very social fabric has become dependent on institutionalized conditioning. Osho says, "Every child is a born mystic, then we drag him toward the school and the education and the serpent. The serpent is the civilization, the culture, the conditioning."[59] A problem with the view that education is necessary is that an institutionalized education system is based on the assumption that the people are incapable of educating themselves; it is based on a distrust of people. "Distrust that the people might be capable of thinking right. Capable of loving. Capable of knowing."[60] It assumes that humans are incapable of knowing on their own and that they are incomplete.

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[57] (Williams, Tanaka; 2007)
[58] (Illich, 1970:2)
[59] (Osho, 2001:43-44)
[60] *"Desconfiança de que o povo seja capaz de pensar certo. De quere. De saber."* (Freire, 1970:47)(my translation).

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At its heart is an assumption that the human being is fundamentally flawed and that flaw needs to be rectified by school.

> School seems eminently suited to be the World Church of our decaying culture. No institution could better veil from its participants the deep discrepancy between social principles and social reality in today's world. Secular, scientific, and death-denying, it is of a piece with the modern mood. Its classical, critical veneer makes it appear pluralist if not antireligious. Its curriculum both defines science and is itself defined by so-called scientific research. No one completes school — yet. It never closes its doors on anyone without first offering him one more chance: at remedial, adult, and continuing education.[61]

In this understanding, no one completes school because it is the assumption that we are all always deficient: you are born insufficient because you cannot read and write and then you need to complete school, and get a bachelor's degree, and a master's degree, and a doctorate, and then do post-doctoral research. It is feeding a burning fire, an insatiable hunger. Ivan Illich argues that the Modern school system is efficient at propagating this erroneous assumption that human beings have an intrinsic need to be taught.

> Alienation, in the traditional scheme, was a direct consequence of work's becoming wage-labor which deprived man of the opportunity to create and be recreated. Now young people are prealienated by schools that isolate them while they pretend to be both producers and consumers of their own knowledge, which is conceived of as a commodity put on the market in school. School makes alienation preparatory to life, thus depriving education of reality and work of creativity. School prepares for the alienating institutionalization of life by teaching the need to be taught. Once this lesson is learned, people lose their incentive to grow in independence; they no longer find relatedness attractive, and close themselves off to the surprises which life offers when it is not predetermined by institutional definition. And school directly or indirectly employs a major portion of the population. School either keeps people for life or makes sure that they will fit into some institution.[62]

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[61] (Illich, 1970:43-44)
[62] (Illich, 1970:46-47)

Furthermore, the belief of an innate human deficiency, a deficiency that must be expunged by formal education, has become the ultimate portal for access to the elite world of the global market economy.

> The American university has become the final stage of the most all encompassing initiation rite the world has ever known. No society in history has been able to survive without ritual or myth, but ours [the US American] is the first which has needed such a dull, protracted, destructive, and expensive initiation into its myth.[63]

School, be it elementary, secondary, or university, has become so much a part of social reality that it has taken on the role of a cultural rite to become a full member of the Modern community. However, the question remains of whether this type of learning environment is conducive to the student becoming a whole human being.

Finally, schooling forces people into a system in which self-worth and human worth are decided by certificates mediated by the market. It is a system that makes us feel inferior if we are not schooled and do not *possess* the proper certificates from legitimate institutions. "Skill teachers are made scarce by the belief in the value of licenses. Certification constitutes a form of market manipulation and is plausible only to a schooled mind."[64] It protects professions that could be democratically available to all by propagating the myth that they are arcane and esoteric. "No doubt not only the teacher but also the printer and the pharmacist protect their trades through the public illusion that training for them is very expensive."[65] It is a myth of an educational system that protects its self-interest that only people that go to university for eight years are capable of healing or drawing up a contract.

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[63] (Illich, 1970:38)
[64] (Illich, 1970:15)
[65] (Illich, 1970:14)

3.4 Market Forces

The goal of education is to foster the growth of the whole human being. Learning a technique that the market deems necessary or valuable is only part of a larger picture. My proposal for using theatre in education attempts to focus on the growth of the whole human. Nevertheless, market forces control education, academia, and one's access to material. As Lorna Williams and Michelle Tanaka point out, "pedagogy is driven by market economy."[66] It is the purpose of this section to argue that market involvement in learning takes away from the goal of the growth of the whole person by the control on content and direction that economics exert. Ultimately, it is a question of *to have* or *to be.*

The cost of producing this Master's thesis could be calculated in dollars, Euro, rupees, or crowns. Let us say that this thesis cost 10 000 € to produce (a conservative estimate). Even though that amount is calculable, is that what this document is worth? Can I put an arbitrary number value on the personal rewards that I have reaped as part of this investigative process? Can I calculate the effect that it may have on readers or the impact that it consequently may have on the lives of others? If it could be done, would that number mean anything in a world of flesh, blood, and spirit? The question here is how far will people allow the mechanism of the market to invade their lives as the ultimate and unquestionable arbiter of interaction? Should there not be some things that are not for sale? Not packaged, given a price, and traded on the NASDAQ?

For the most part, schools are not concerned in creating better and wiser human beings. They train people to acquire skills to be competitive participants in the job market

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[66] (Williams; Tanaka, 2007)

of a global economic apparatus. They create cogs for an international economic apparatus. The free-market capitalist system encourages schools to be run as a business. This creates competition for students. The focus of a learning journey switches from the student to the institution. The question is no longer, "what do I, the student, want to learn?" rather, "what can the school do for me?" The school becomes a place to purchase certification and to acquire use-value to enable participation in a market economy.

This can be deemed a simplistic and reactionary view on education. I do take into account that there are countless teachers, educators, pedagogues, and administrators who believe in an education system and would like to do better. Nevertheless, the critiques abound of the detrimental effects of universal and compulsory schooling. David Gabbard describes it well:

> Compulsory schooling contributes to the enforcement of a market society by helping people establish their levels of expectations relative to their patterns of consumption. First, as previously described, I enter this world under the impress of the law of scarcity. I am born as a raw material without immediate use-value to the market. This condition poses a threat to me in a market society, for in a market society I need use-value to exchange on the market in order to meet all of my other needs. In a market society, my survival depends upon this exchange. Therefore, I learn to need use-value. Learning this need disguises the fact that the state *compels* me to attend school. Instead of learning that the state compels me to attend school, I learn to *need* school for my acquisition of use-value.
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> As a child of this contemporary age of mass media, mass production, and mass consumption, television advertising and the toy industry will have already taught me to associate my happiness with the consumption of market commodities. The American Dream will have already infected my sense of conscience whereby I judge myself by what and how much I own. School contributes to the formation of this conscience through the calculus of meritocracy. According to this accounting system, I must exhibit faith in the axiom that the number of years of schooling that I consume, multiplied by my level of performance/compliance as measured by my grades and standardized test scores that determine my placement within the hierarchy of the school's differentiated curriculum, will determine my use-value and, therefore, how much I can expect to gain from the market in exchange for the deployment of that use-value—my labor.[67]

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[67] (Gabbard, 2003:67)

The invasion of a formal market economy into almost every cranny of contemporary Modern life makes participation in formal schooling almost unavoidable, and thus, subservient to the whims of the free market.

The famous US American linguist Noam Chomsky has also expressed concerns about the control that fiscal benefactors have on educational institutions. Education is dependent on its donors and thus subservient to their demands.

> Universities [in the USA] do not generate nearly enough funds to support themselves from tuition money alone; they're parasitic institutions that need to be supported from the outside, and that means they're dependent on wealthy alumni, on corporations, and on the government, which are groups with the same basic interests. Well, as long as the universities *serve* those interests, they'll be funded. If they ever *stop* serving those interests, they'll start to get in trouble.[68]

Jiddu Krishnamurti would agree with Noam Chomsky's concerns. He says, "Government control of education is a calamity. There is no hope of peace and order in the world as long as education is the handmaid of the State or of organized religion."[69] To use the words of Franco Berardi, neither the merchant nor the warrior should subdue the sage. The sage must be autonomous from the interests of the merchant or the warrior.[70]

Ivan Illich argues that education is an example of how "nonmaterial needs are transformed into demands for commodities," (1970:1) and then consequently can only be satisfied by the mechanism of the market. This is essentially the same argument used by Gabbard in saying that education is enforcement.

> Across its history, compulsory schooling has provided the state with an increasingly vital ritual for enforcing the market as the only permissible pattern of social organization. Moreover, instead of looking at education as *if* it were

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[68] (Chomsky, 2003:25)
[69] (Krishnamurti, 1953:75)
[70] (Berardi, n.d.)

enforcement (that is, metaphorically), I contend that education actually *is* enforcement.[71]

Gabbard maintains that the market requires educational credentials as a precondition of employment, which is then the only determinant of one's use-value. Thus, "the market literally became people's only means for satisfying their wants and needs,"[72] and formalised schooling the only gateway to access that market. There exists then a dependency on schools to access the market system and, as Illich maintains, this will put the poor at a distinct disadvantage. "The poorer student will generally fall behind so long as he depends on school for advancement or learning."[73]

Market forces have ultimately commodified and reified the *process* of learning. This shift of learning from a *process* to a *result* solidified a shift to a Modern worldview. This is viewing education as *having* rather than *being*; it is more important *to have* an education than *to be* a whole person. David A. Gabbard agrees with this position:

> In the vernacular of schooling, we have learned to say that we want our children to *get* an education, or to *receive* an education. Suddenly, something that had been treated as a process became a thing that one could possess. Befitting the market's logic of acquisitiveness, education devolved into a commodity, and the more of it that one consumes, as evidenced by the number of diplomas, degrees, and so forth, that one possesses, the more that person's use-value within the market grows. As a person's use-value to the market expands, so do the benefits that he or she can expect to derive from the deployment of that use-value in the market.[74]

This is directly linked to a preference in Modern society of a *have* mode over a *be* mode, as famously asserted by sociologist and psychoanalyst Erich Fromm.[75] A transrational

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[71] (Gabbard, 2003:61)
[72] (Gabbard, 2003:66)
[73] (Illich, 1970:6)
[74] (Gabbard, 2003:66)
[75] (Fromm, 1976)

approach to education, or an integral approach as I called it earlier, is to put renewed emphasis on the *process* of learning, rather than a commodification of the results of a *banking-style* education.

Widgets can be bought and sold, wisdom cannot. "Wisdom is not marketable, it is not a merchandise that can be bought with the price of learning or discipline. Wisdom cannot be found in books; it cannot be accumulated, memorized or stored up. Wisdom comes with the abnegation of self."[76] Trade and exchanges are a part of life, yet one has the choice in how one mediates exchanges and under which circumstances. The goals of education can be better served by removing the market mechanism as much as possible.

3.5 Hyper-Specialisation

Hyper-specialisation is a term borrowed from Edgar Morin to describe the trend in Modern science towards an ever-narrower focus in academic disciplines. Morin defines hyper-specialisation as "specialisation that shuts itself in, not permitting its integration into global problems or a unified conception of an object of which it only considers a single aspect or part."[77] The purpose of this section is to argue that a specialised approach, rather than an integral approach, has been dominating educational models and stifling creativity.

People need a broad base of knowledge. Schools focus people into narrower and narrower specializations. A transrational approach to education unites the three traditionally different fields of study: sciences, humanities, and arts. In linguistic terms,

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[76] (Krishnamurti, 1953:64)

[77] *"C'est-à-dire la specialisation qui se renferme sur elle-même sans permettre son integration dans une problématique globale ou une conception d'ensemble de l'objet dont elle ne considère qu'un aspect ou une partie."* (Morin, 1999:42)(my translation)

these three correspond to the personal pronouns IT (Science), WE (Humanities), and I (Arts). Ken Wilber points out that these "big three" domains, which correspond to the left two quadrants and a collapsed right half of the AQAL diagram, have been used throughout history.[78] He compares them to Habermas's three validity claims: truth, objects (IT); justice, intersubjectivity (WE); and truthfulness, subjects (I); to Plato's the True (IT), the Good (WE), and the Beautiful (I); and Kant's three critiques: Pure Reason (IT), Practical Reason (WE), and Aesthetic Judgment (I); to Buddhism's Dharma (IT), Sangha (WE), and Buddha (I). Finally, they are empirical science (IT), morality (WE), and art (I). In a larger sense, I see the application of theatre for teaching about peace as only one part of a transrational approach to education that integrates all of the "big three" and includes the fourth quadrant of Ken Wilber's AQAL, the expanded objective side including IT and THEY.

Isaac Asimov tells an ironic story, *The Dead Past* (1956), about an Historian, Arnold Potterley, in a fictional future in which his interest in physics is deemed "unethical" and labelled "intellectual anarchy" by his peers for deviating from the narrow purview afforded to him by the research restrictions. In this alternative future reality, a scientist must choose his specialty and is thenceforth bound to one constrictive discipline. There is severe punishment for dabbling in other fields. Asimov's *The Dead Past* depicts an extreme and nearly absurd case of the consequences of an educational model that promotes and forces people into specialization.

In the past, students were encouraged to be polymaths, experts in many fields. Scientists were also accomplished painters, poets, or composers. There was a strongly aesthetic side to scientific pursuit. The advent of Modernity has forced people to become

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[78] (Wilber, 1995:149)

focused and specialised. It reminds me of a passage from Ionesco's absurdist piece *The Lesson*, in which the girl explains to her teacher: "I am so thirsty to learn. My parents also want me to deepen my knowledge. They want me to specialize. They think that a simple and general education, even if it is solid, is not enough these days."[79] Education with the purpose of training someone to do a specific job in a monetized system inevitably creates a person with a focused, and therefore, narrow and limited knowledge base. Asimov's "intellectual anarchy" is needed.

A critique of specialisation in education is not the sole province of absurdist playwrights and science fiction authors. Jiddu Krishnamurti also describes the dangers of a compartmentalized man and advocates for people to understand whole processes.

> Present-day education is a complete failure because it has over-emphasized technique. In overemphasizing technique we destroy man. To cultivate capacity and efficiency without understanding life, without having a comprehensive perception of the ways of thought and desire, will only make us increasingly ruthless, which is to engender wars and jeopardize our physical security. The exclusive cultivation of technique has produced scientists, mathematicians, bridge builders, space conquerors; but do they understand the total process of life? Can any specialist experience life as a whole? Only when he ceases to be a specialist.[80]

According to Krishnamurti, in order to develop a whole human, he must cease to be a specialist. Of course, Krishnamurti is not advocating turning him into a dabbler and everything will be fine, but some kind of intellectual anarchy must be necessary. To dress the same concept in different robes, I would like instead to call intellectual anarchy an interdisciplinary approach.

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[79] "*J'ai une telle soif de m'instruire. Mes parents aussi désirent que j'approfondisse mes connaissances. Ils veulent que je me spécialise. Ils pensent qu'une simple culture générale, même si elle est solide, ne suffit plus, à notre époque.*" (Ionesco, 1954:30)(my translation)
[80] (Krishnamurti, 1953:18)

Francisco Muñoz is "convinced that the interdisciplinary and cross-disciplinary approach — so rare yet so necessary in research institutions — is the only one that can take us closer to the future that we all desire."[81] By "all desire," he may mean, as he had specified previously in the article, that his idea of a diverse approach is "to provide an intermediary path between maximalist utopianism and conservative conformism."[82] This is also not to say that a researcher of a single discipline cannot reach reliable conclusions, but rather that Muñoz supports an unorthodox and unconventional combination of disciplines to produce a plurality of perspectives.

Osho also laments the division of man. "Man has been cut into parts. There are now specialists; somebody takes care of the eyes and somebody takes care of the heart and somebody takes care of the head and somebody takes care of something else. Man is divided."[83] Division and compartmentalization is a symptom of the reductionist paradigm. Although scientists like Nobel laureate Steven Weinberg say that the reductionist worldview "has to be accepted as it is, not because we like it, but because that is the way the world works."[84] I vehemently disagree.

Noam Chomsky has suggested that separation of fields of study, especially in universities, is in fact done on purpose as a control measure. He has asserted that fields of study are purposely divided in such a way to prevent students from posing critical social questions.

> [...] it's extremely important that there *not* be a field that studies these questions—because if there ever was such a field, people might some [*sic*] to understand too much, and in a relatively free society like ours [i.e. the USA],

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[81] (Muñoz, 2001:281)
[82] (Muñoz, 2001:280)
[83] (Osho, 2001:28)
[84] (Weinberg, 1992:52)

they might start to do something with that understanding. Well, no institution is going to encourage *that*.[85]

Edgar Morin argues in a similar vein, that contemporary questions of great importance, by their very nature, require an interdisciplinary and panoramic perspective. By failing to integrate an interdisciplinary approach, we are failing to adapt to the realities of the world.

> There is more and more a long, wide, and deep inadequacy between, on the one hand, our divided, disjointed, and compartmentalized knowledge and, on the other hand, realities or problems that are more and more interdisciplinary, transverse, multidimensional, transnational, global, and planetary.[86]

Morin goes on to say that in this way, in this focus on the specific and the compartmentalized, the context, the global, the multidimensional, and the complex become invisible.

Edgar Morin also argues that the hyper-specialisation of disciplines has had the effect of de-democratizing knowledge.

> The disciplinary developments of the sciences have only brought the advantages of the division of labour; they have also brought the inconveniences of over-specialisation, of the separation and parcelling of knowledge. The latter has become more and more esoteric (accessible only to specialists) and anonymous (concentrated in databases and used by anonymous authorities with the head of state). In the same way, technical expertise is reserved for experts whose competence in a specific field is accompanied by incompetence if the area is parasitized by external influences or modified by a new event. Under such conditions, the citizen loses the right to the knowledge.[87]

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[85] (Chomsky, 2003:33)

[86] "*En effet, il y a inadéquation de plus en plus ample, profonde et grave entre, d'une part, nos savoirs disjoints, morcelés, compartimentés et, d'autre part, des réalités ou problèmes de plus en plus polydisciplinaires, transversaux, multidimensionnels, transnationaux, globaux, planetaires.*" (Morin, 1999:36)(my translation)

[87] "*Les développements disciplinaires des sciences n'ont pas apporté que les avantages de la division du travail ; elles ont aussi apporté les inconvénients de la sur-spécialisation, du cloisonnement et du morcellement du savoir. Ce dernier est devenu de plus en plus ésotérique (accessible aux seuls spécialistes) et anonyme (concentré dans des banques de données et utilisé par des instances anonymes, au premier chef l'État). De même la connaissance technique est réservée aux experts dont la compétence dans un domaine clos s'accompagne d'une incompétence lorsque ce domaine est parasité par des influences extérieures ou*

In this line of argumentation specific information becomes the domain of a select few and is no longer democratically accessible to the public. Morin gives the example of the deployment of nuclear weapons, a choice of the usage of technology entrusted to a select few, or even a single head of state. Another example could be that of economists' forecasts, a small group undemocratically affecting the outcome of policy for a large group of people.

Many make the case that an interdisciplinary approach is indispensable for new insights. Not only is it helpful, it is necessary to see things differently, to get a new perspective.

> Often a revolution has an interdisciplinary character—its central discoveries often come from people straying outside the normal bounds of their specialities. The problems that obsess these theorists are not recognized as legitimate lines of inquiry. Thesis proposals are turned down or articles are refused publication. The theorists themselves are not sure whether they would recognize an answer if they saw one.[88]

This was the case, as author James Gleick introduced above, that was facing mathematicians and physicists who were stumbling upon chaos theory in the latter half of the twentieth century. "More and more felt the compartmentalization of science as an impediment to their work. More and more felt the futility of studying parts in isolation from the whole. For them, chaos was the end of the reductionist program in science."[89] Alas, despite decades of chaos theory, it has not entirely been the case that the limitations of the reductionist view have been realised. As a final note, Ervin Laszlo also

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modifié par un événement nouveau. Dans de telles conditions, le citoyen perd le droit à la connaissance."
(Morin, 1999:125-126)(my translation)
[88] (Gleick, 1987:37)
[89] (Gleick, 1987:304)

acknowledges the institution pressures of specialisation and supports interdisciplinary approaches.

> Although in any established university there is considerable pressure to keep to the rather narrowly defined territory of one's own field, I never wavered from the conviction that there is meaning to be discovered in the world at large, and that the best way of discovering it is to query the theories put forward by leading scientists in all the relevant fields, not just those that belong to one's area of specialization.[90]

One can never know the insights that one may glean from combining seemingly unrelated topics such as theatre and sub-atomic particle physics, or dance and economics. Inspiration can only come from stretching the imagination. We will never know if we do not try.

3.6 Abstraction

The critique of increased abstraction in education is that it inhibits the understanding of complexity. The original meaning of complex, in Latin *complexus*, is that which is woven together. This implies that understanding complexity requires an understanding of context, how the various threads are woven together to create a tissue, to create complexity. On the other hand, the origin of abstract is from *abs-* (away) and *traere* (to pull). Thus, an abstraction is something that has been pulled out of its context, removed from the warp and weft of complexity, and is understood in isolation, separate from the weave. Abstraction, say Adorno and Horkheimer, is a way to simplify a complex world, to generalize the complex into the known, to reduce it to understandable parts. In other words, everyone reduces the chaotic, multifaceted, and disorderly world to a world that is

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[90] (Laszlo, 2004a:161)

known, singular, and identical.[91] In so doing, one loses sight of the complexity of the world.

Ivan Illich says that students are schooled "to confuse process and substance."[92] People need to think and do, use their bodies as well as their heads in order to get past the confusion of process and substance. Schools focus on the heads. The integration of the theatre element is an attempt at using more of the body and trying to combine the two. By putting mind and body together, the idea is to put abstraction back in context.

There is a need to reconnect abstraction and experience, logic and intuition, rationality and spirituality, thinking and living. This integration or reconnection is essential for a transrational approach to peace. It is not about forgetting or discarding rationality or empirical observation but also not forgetting or discarding an intuitive, spiritual and energetic interpretation of reality. This connection of thinking and doing, of getting away from the focus on abstraction in the conventional Modern school system, is also a key element in *Theatre for Living*. The combination of and inseparable nature of the corporal and the mental is essential to the idea of a transrational approach to peace.

Sir Ken Robinson[93] describes the Anglo-Saxon hierarchy of Subjects: Math, Language, Humanities, then Arts, within Arts, visual art and music are given higher priority than drama and dance. We all have bodies with many parts, and yet, as he says, we are educated from the waist up, with focus on the head, and then slightly to one side. It is a very specific corporal containment of the focus of education. The idea of incorporating *Theatre for Living* is to take drama from the bottom of the hierarchy and place it on equal footing with science and humanities in an attempt to usurp the notion of

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[91] (Adorno, Horkheimer, 1979:39)
[92] (Illich, 1970:1)
[93] (Robinson, 2006)

a hierarchy of subjects and to foster the growth of a full human being, one that is connected to his body and not just one side of the head.

Matthew Crawford, author of *Shop Class as Soulcraft*,[94] makes a strong case in favour of including more crafts in the school system. He criticizes the trend to cut funding in the USA for school programmes in crafts and trades such as woodworking or mechanics in favour of abstract academics. His experience as a doctor of philosophy turned motorcycle mechanic has led him to believe that abstract theoretical knowledge does not prepare students to deal with problems as they are manifested in reality; unscrewing a theoretical bolt in the mind is very different than unscrewing a real bolt that is stuck fast with rust. Furthermore, a decreased ability of the population to deal with simple mechanical problems (say, the malfunctioning of an automobile or household appliance) undemocratically entrusts more and more power into the hands of the knowledgeable few, and makes everyday life more arcane, esoteric, and unintelligible.

This is a similar position to that of Carl Rogers. Rogers also argues for a vital element of real experience in education and in life in general. "It is necessary for me to stay close to the earthiness of real experience. I cannot live my life in abstractions."[95] According to him, a hands-on and experiential aspect is necessary in education. Rogers goes on to say that there is a time and a place for abstraction, however, the detrimental effects of focusing solely on abstraction are precisely the object of this critique.

The philosopher Osho argues that a person whose knowledge is limited to the head, limited to abstraction, will feel sad, because it fails to integrate the entire body and spirit.

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[94] (Crawford, 2009)
[95] (Rogers, 1980:44)

That's what the head has been doing: the head generally exists at the expense of the heart and at the expense of the body. It kills the heart, it kills the body, and then it lives like a ghost in a machine. You can see it happening all over the world. The more a person becomes educated, the less alive he is. The more he knows, the less he lives. The more he becomes articulate about abstractions and concepts, the less and less he flows. A man confined in the head loses all juice, loses all joy.[96]

Osho then reminds us, in trying to integrate the whole body in an educational experience, not to abandon the head entirely.

Not that the head is denied, but it has to be given its right place; it is not given any dominant status. It has to function with the totality—the guts are as important as the head, the feet are as important as the head, the heart is as important as the head. The total should function as an organism; nobody should be dominated.[97]

It is part of a transrational approach, and will be repeated in this essay, to not abandon everything, not abandon the past, but to move beyond the limitations of the old way of doing things. The head is not to be denied; it just is not the whole picture.

3.7 Changes

After having deconstructed education and having severely criticized such a sacred institution, I would like to end the chapter on a more positive note. I will review some ideas presented by scholars and philosophers to reform education to make it a process that honours human beings and encourages them in becoming whole and integrated persons. Firstly, I will review some ideas about the freedoms and responsibilities of students. Secondly, I will attempt to explain some concepts of peer-to-peer education. Thirdly, I will mention Edgar Morin's seven lessons for future education as possible

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[96] (Osho, 2001:117)
[97] (Osho, 2001:25)

guiding lights for transrational approaches to education. Carl Rogers' person-centred approach will be introduced. Finally, open curricula will be discussed.

From my critiques, it might seem that the only option is reduce the edifices of education to rubble and to commence anew. It may not be necessary to abandon education, however, I argue that reform is needed, as does Ivan Illich.

> Our options are clear enough. Either we continue to believe that institutionalized learning is a product which justifies unlimited investment or we rediscover that legislation and planning and investment, if they have any place in formal education, should be used mostly to tear down the barriers that now impede opportunities for learning, which can only be a personal activity.[98]

The problem is that although thinkers like Ivan Illich suggest alternatives to the conventional education system, there is no single method that can be followed. The best that can be done is to share ideas that may be useful.

> There is no method by which to educate a child to be integrated and free. As long as we are concerned with principles, ideals and methods, we are not helping the individual to be free from his own self-centered activity with all its fears and conflicts.[99]

What Krishnamurti reminds us is that there is no formula to follow to achieve integral education. The following are only ideas, suggestions, and guidelines. There is no magic method, no instant formula, and no rulebook. Everything depends on the context, the culture, the material, the students, and infinitely many other factors that could never (by definition of the word infinite) be exhaustively listed.

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[98] (Illich, 1970:49)
[99] (Krishnamurti, 1953:21)

The ideas for improving education contained in this thesis only confined to one small area involving the use of a specific form of theatre. There is great room to investigate other and further avenues, as Ivan Illich compels his own readers to do.

> We need research on the possible use of technology to create institutions which serve personal, creative, and autonomous interaction and the emergence of values which cannot be substantially controlled by technocrats.[100]

Illich's proposal is precisely what I am intending to do with this thesis. However, it is but one proposal with endless other possible permutations.

For this thesis, and in my life hereafter, I intend to keep in mind three simple suggestions that Ivan Illich presents as the fundamental purposes of education.

> A good educational system should have three purposes: it should provide all who want to learn with access to available resources at any time in their lives; empower all who want to share what they know to find those who want to learn it from them; and, finally, furnish all who want to present an issue to the public with the opportunity to make their challenge known.[101]

The question still remains of how to provide access to learners, empower teachers, and have a safe and open forum for debate. I do not provide any answers to that question; however, this section is about ideas to have in mind that might help answers to emerge.

3.7.1 Freedom and Responsibility

Freedom to learn needs responsibility to learn; it requires one to take responsibility for one's own apprenticeship. One must not fall into the trap thinking that school is the only

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[100] (Illich, 1970:2)
[101] (Illich, 1970:75)

way to learn and academia is the only way of knowing. Ivan Illich warns that schools coerce people in believing that schools and institutions are the only legitimate source of knowledge, and a system that requires diplomas and certificates reinforces that erroneous belief.

> The mere existence of school discourages and disables the poor from taking control of their own learning. All over the world the school has an anti-educational effect on society: school is recognized as the institution which specializes in education. The failures of school are taken by most people as a proof that education is a very costly, very complex, always arcane, and frequently almost impossible task.
> School appropriates the money, men, and good will available for education and in addition discourages other institutions from assuming educational tasks.[102]

Students need to take responsibility for their own learning. In that way, they will also be free to learn what they want, when they want, and in a suitable way.

Author Alfie Kohn[103] has said that the imposed structure of schools destroys students' intrinsic motivation. Ivan Illich echoes this sentiment, saying that, "by making men abdicate the responsibility for their own growth, school leads many to a kind of spiritual suicide."[104] By enfranchising the agency of one's own learning, hopefully spiritual suicide can be averted, and moreover, students can further grow.

If students are in a position to have the freedom to be able to take responsibility, perhaps it is possible to imagine a new kind of school. One could imagine education in which students follow their intrinsic motivation to learn and inquire about the world. Ivan Illich has imagined that kind of learning.

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[102] (Illich, 1970:8)
[103] (Kohn, 1993)
[104] (Illich, 1970:60)

> The inverse of school is possible: that we can depend on self-motivated learning instead of employing teachers to bribe or compel the student to find the time and the will to learn; that we can provide the learner with new links to the world instead of continuing to funnel all educational programs through the teacher.[105]

If young students have the freedom to be responsible, they can learn valuable lessons that serve a lifetime. "The students should choose from among themselves those who are to be responsible for the carrying out of decisions and for helping with the general supervision. After all, self-government in the school is a preparation for self-government in later life."[106] In other words, that have become very dear to me, you must learn to be your own chairperson!

3.7.2 Peer-to-Peer Education

In this section, I will attempt to make the case that there is an alternative to the pervasive *banking system* of education, mentioned earlier in section 3.2. The idea of peer-to-peer education is presented as stemming primarily from the works of Ivan Illich and Paulo Freire. However, these ideas have much wider resonance, have been part of the very fabric of communal life around the world for generations, and are not the intellectual property of any individual scholar, government, corporation, or community. These ideas are directly connected to open curricula, which will be expanded in section 3.7.5.

Part of my thinking that led me to the importance of having a corporal side to learning, which is expressed in the physical aspects of *Theatre for Living*, was the idea of doing something *with* someone. People can share knowledge and skills, and even if they

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[105] (Illich, 1970:73)
[106] (Krishnamurti, 1953:92-93)

are not experts, they can discover together, thus rendering the dichotomy of teacher and student irrelevant. "Both the exchange of skills and matching of partners are based on the assumption that education for all means education by all."[107]

Ivan Illich proposes the idea of informal educational networks. They could be de-centralised associations of like-minded people with similar skills or interests who could communicate with one another personally or via technological interfaces and arrange learning fora, discussion groups, or meetings. These would be, in the words of Illich, "educational *webs* which heighten the opportunity for each one to transform each moment of his living into one of learning, sharing, and caring."[108] It should be explicitly noted that Ivan Illich wrote those words a good two decades before the infamous Internet became a household word. Much of what he imagined in nineteen-seventy is already happening today on a daily basis. However, even with the technological infrastructure in place that facilitates inexpensive, easy, and instantaneous communication amongst any number of people in the world who have a computer and a telephone line, the possibilities for creating informal learning communities has been under-utilised.

In such a way, potential educators and educands could easily be in contact through interest groups. Each student could find an instructor and each mentor could find an apprentice. "A desirable educational system would let each person specify the activity for which he sought a peer."[109] Rather than being a centralised education system, localized in a specific concrete building, it would be a rhizomatic model of educationwith nodes everywhere and a centre nowhere. Interest groups could be, as Lorna Williams advocates, multi-age groups with children and elders with multiple mentors. Learning

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[107] (Illich, 1970:22)
[108] (Illich, 1970:vii-viii)
[109] (Illich, 1970:92)

could take place through peer learning and learning from participation in ceremonies rather than from a single expert or specialist teaching a single homogeneous age group.[110] Education can be structured around diverse people united by a curiosity of a subject or direction of inquiry. Children do not necessarily need to be grouped by age and gender, as has historically been the case in many private schools. They can be of any age and mixed male and female. Lorna Williams proposes integrated education meaning the bringing together of watch she refers to as Indigenous and Western learning environments, which unite youth and adult, land and abstraction.[111] In the past, Ivan Illich reminds us, "education did not compete for time with either work or leisure. Almost all education was complex, lifelong, and unplanned."[112]

A peer-to-peer learning environment requires an atmosphere of mutual respect. Mutual respect between teacher and pupil implies that the have a relationship that allows them to interact as peers. It does not mean that they must be exact equals, but that they must share respect and affection.

> Co-operation between teacher and student is impossible if there is no mutual affection, mutual respect. When the showing of respect to elders is required of children, it generally becomes a habit, a mere outward performance, and fear assumes the form of veneration. Without respect and consideration, no vital relationship is possible, especially when the teacher is merely an instrument of his knowledge.[113]

There is furthermore a connection with the market influence over education that, seeing the teacher as merely an employee of the student, a hired tutor or hand-servant, that erodes the possibility of a mutual respectful and affectionate relationship.

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[110] (Williams, 2007)
[111] (Williams, 2007)
[112] (Illich, 1970:22)
[113] (Krishnamurti, 1953:33)

The actions of a humanist educator must be imbued with a profound belief in the creative power of humans. "This demands that he be a companion of the educands in his relations with them."[114] The teacher cannot be on a pedestal; he must be a comrade. Paulo Freire says that nobody liberates anybody else and nobody liberates himself: men liberate themselves in communion.[115] Learning in communion means working side by side. This implies a systemic approach, realising that one's actions are irrevocably intertwined with all other members of a community. Paulo Freire also said that it is in recognizing our interdependency that we have the chance to be free, when we make our own decisions. This is why community and doing theatre as a community are so important. This is also a definitive aspect of systemic and integral thinking.

Paulo Freire refers to a concept that he calls co-intentionality.[116] By this he means that educators and educands must have a co-intention; they have an intention together that emerges from their interaction. This is precisely at the heart of peer-to-peer learning and is connected to open curricula. Part of co-intentionality is that the teacher must also be experiencing with the student.

> The integrated human being will come to technique through experiencing, for the creative impulse makes its own technique—and that is the greatest art. When a child has the creative impulse to paint, he paints, he does not bother about technique. Likewise people who are experiencing, and *therefore* teaching, are the only real teachers, and they too will create their own technique.[117]

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[114] "*Sua ação deve estar infundida da profunda crença nos homens. Crença no seu poder criador. Isto tudo exige dele que seja um companheiro dos educandos, em suas relações com estes.*" (Freire, 1970:62)(my translation).
[115] "*Ninguém liberta ninguém, ninguém se liberta sozinho: os homens se libertam em comunhão.*" (Freire, 1970:52)(my translation)
[116] (Freire, 1970:56)
[117] (Krishnamurti, 1953:47, emphasis in original)

Tony Jenkins agrees with the assertion that teachers who are also experiencing are more effective teachers in say that as teachers, "the more we are in a learning mode ourselves, the more effective we will be."[118] "In this way," says Paulo Freire, "the educator is no longer only the one who educates but also, while educating, is educated in dialogue with the educand, who, while being educated, also educates."[119] An educand, as well as an educator, must be a cognoscent subject. "Instead of being docile recipients of deposits," says Freire, "they are now critical investigators in dialogue with the educator, who is also a critical investigator."[120]

> At the same time, in the context of true learning, the learners will be engaged in a continuous transformation through which they become authentic subjects of the construction and reconstruction of what is being taught, side by side with the teacher, who is equally subject to the same process. Only in this way can we speak authentically of knowledge that is taught, in which the taught is grasped in its very essence and, therefore, learned by those who are learning.[121]

When both student and teacher are learning, and therefore, both teaching as well, they become peers in learning and peers in teaching. It is an educational experience based on solidarity.

The criticism against peer-to-peer learning is that it could be an exchange of ignorance. This criticism only holds water with the assumption that people are inherently ignorant without formal education. I do not believe that people are inherently ignorant. On the contrary, everyone has a story to tell, and from that story can be gleaned great knowledge, if one is willing to listen.

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[118] (Jenkins, 2006:365)

[119] "*Desta maneira, o educador já não é o que apenas educa, mas o que, enquanto educa, é educado, em diálogo com o educando que, ao ser educado, também educa.*" (Freire, 1970:68) (my translation).

[120] "*Estes, em lugar de serem recipientes dóceis de depósitos, são agora investigadores críticos, em diálogo com o educador, investigador crítico, também.*" (Freire, 1970:69)(my translation).

[121] (Freire, 1998:33)

3.7.3 Seven Lessons

Edgar Morin has compiled seven tips for education for the future. His seven lessons promote a transrational approach to education and help to avoid the pitfalls inherent in a Modern educational paradigm. I will briefly outline Morin's suggestions.

Firstly, he argues that people should be taught that reason can lead to errors and illusions. It is part of a transrational perspective that even if one has complete logical evidence that leads to a single conclusion, it can be the wrong decision for that moment. Secondly, holistic knowledge should be taught, encouraging students towards global perspectives. The presupposition of complexity is essential for understanding the world. Thirdly, he advocates teaching about the human condition. Morin suggests that the name of our species be changed from *Homo sapiens* to *Homo complexus*. His reasoning is that the former, the 'wise man', limits the definition of the human condition by focusing solely on the human quality of reason and neglecting the complex array of other human qualities. This supports a transrational approach to education inasmuch as it attempts to shift the focus of human activity from being limited to that of the logical sphere and to include a complex and systemic view of humans in the world. Fourthly, he stresses a need to teach for a planetary identity. Ervin Laszlo also argues a similar case in his article, *The Need for a Planetary Ethic*.[122] Fifthly, he says that we must learn to accept uncertainty. We must learn to live and feel secure in an uncertain and unpredictable world. It is a defining characteristic of the Modern paradigm to try and eliminate

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[122] (Laszlo, 2001)

uncertainty and control a creative and capricious universe. Sixthly, Morin maintains that teaching ought to be for understanding. The objective of teaching should be for genuine understanding of others, and not just to memorize enough facts to pass tests. Finally, he endorses planetary ethics and democracy as topics that should be taught to students.

As we shall see in the next chapter, *Theatre for Living* can be an effective tool for introducing these teaching themes to prospective students. If Edgar Morin's lessons are taken to heart, there is great potential that the spirit of education could shift. An education system that abides by his suggestions would be fundamentally different from the one that is most common today. It would be an education system that embraced fundamental transrational ideas.

3.7.4 Person-Centred Approach

The person-centred approach is based on the work of Carl Rogers. It has been known under many names depending on the circumstances: nondirective counselling, client-centred therapy, student-centred teaching, and group-centred leadership. Person-centred approach is the one term that is the most descriptive as it does not specifically refer to a single institutionalized role such as student or client.

Carl Rogers sums up the essentials to three key elements. Firstly, what he calls genuineness, realness, or congruence, or what might be called authenticity. The teacher must be genuinely open and honest, not putting up a professional façade or distancing himself from the student. Secondly, acceptance or caring, or Rogers has sometimes called

it "unconditional positive regard." The third element is empathic understanding, which could also be described as active listening.[123]

Freire's words are echoed in those of Rogers in that we need to be subjects of our actions. In working with people, we need to be co-subjects and not treat others objectively.

> To make an object of the person has been helpful in treating physical ills; it has not been successful in treating psychological ills. We are deeply helpful only when we relate as persons, when we risk ourselves as persons in the relationship, when we experience the other as a person in his own right. Only then is there a meeting at a depth that dissolves the pain of aloneness in both client and therapist.[124]

Rogers admits that this can be equally applied to any relationship. This is way he calls it a person-centred approach rather than, as it was at times previously known, as client-centred therapy.

Rogers firmly believes that all people have intuitive knowledge of what they need. This is in line with the arguments of Freire and Illich, trusting and allowing people to follow their own intuition to find what they need. Rogers says that his person-centred approach is to "locate power in the person, not the expert."[125] This is reminiscent of Freire's call to locate power in the student and not the expert, to make the student the subject of his learning. It is this trust in the human capacity to know oneself what one needs, and not rely on an objective outside expert, that unite the theories of Rogers, Freire, and Illich. What Rogers adds is to do it authentically and with love. "I have come to trust the capacity of persons to explore and understand themselves and their troubles,

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[123] (Rogers, 1980:114-117)
[124] (Rogers, 1980:179)
[125] (Rogers, 1980:140)

and to resolve those problems, in any close, continuing relationship where I can provide a climate of real warmth and understanding."[126]

It is authenticity that is characteristic of the person-centred approach. Rogers refers to this as congruence or genuineness.

> In the ordinary interactions of life—between marital and sex partners, between teacher and student, employer and employee, or between colleagues or friends— congruence is probably the most important element. Congruence, or genuineness, involves letting the other person know "where you are" emotionally. It may involve confrontation and the straightforward expression of personally owned feelings—both negative and positive. Thus, congruence is a basis for living together in a climate of realness.[127]

The importance of knowing oneself is a theme that is touched on at several points throughout this thesis. Rogers argues here that knowing oneself and reflecting that outwardly with congruence in one's relations is the single most important element of relationships. Know thyself to know others.

The theories of Carl Rogers have broad implications and are not isolated to professional relationships between therapist and client. They reflect the position of an essential thread of this thesis that is posited that the intra-personal is related to the international. Rogers says that "what is true in a relationship between therapist and client may well be true for a marriage, a family, a school, an administration, a relationship between cultures or countries."[128] The same elements in the relationships in a family, or inside a single person, pertain to the relations of nations.

The person-centred approach is not a magic fix for all social woes, as Rogers himself is quick to point out. However, it is a way of relating that will have positive

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[126] (Rogers, 1980:38)
[127] (Rogers, 1980:160)
[128] (Rogers, 1980:xvi)

return. "I do not mean that all problems will be resolved. Not at all. But even the most difficult tensions and demands become more soluble in a human climate of understanding and mutual respect."[129] Even the most intractable conflicts could shift if those involved were to adopt a person-centred approach.

Rogers dares to imagine what education could be if it were based on a person-centred approach and lists six characteristics. It would be a climate of trust that nourishes curiosity. It would engage students, faculty, and administrators in participatory decision-making. Cooperation would be as equally valued as competition. Students would develop self-confidence. Students would discover that true value in life is within themselves and not extrinsic. Finally, people w ould come to know that learning does not end when exiting the school; learning is a lifelong process.[130] Humanistic psychologists on board with Rogers say that rigid hierarchical structure is not needed and that another paradigm is possible and that "given a suitable psychological climate, humankind is trustworthy, creative, self-motivated, powerful, and constructive—capable of releasing undreamed-of potentialities."[131]

3.7.5 Open Curricula

A curriculum is another example in a long litany of a minority telling the majority what to do. It is the backbone of the banking method in the sense that it is a commodified list of the knowledge that is to be distributed to the students. A curriculum may simply be a necessary element in working within a formal and institutionalized setting. An open

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[129] (Rogers, 1980:202)
[130] (Rogers, 1980:203)
[131] (Rogers, 1980:201)

curriculum or a dynamic curriculum, meaning that it does not have an end and is amendable, could be an alternative.

It is important to invite students to propose activities and direction of inquiry. To be subjects of their own learning, students must have the freedom to determine the direction and manner of inquiry. All educational institutions solicit feedback, however, a short evaluation form in which activities are ranked on a scale of one to five does not open up the discussion to question the deep structural apparatus of banking-style instruction. Illich's idea of peer matching is model for learning skills and crafts together with someone on mutually agreed upon terms. Thus, a curriculum could be an open and dynamic, always changing and perpetually evolving set of activities and not a stone tablet.

In his critique of the banking method of education, Freire lists ten (*a-j*) examples of how students are not agents of their own apprenticeship. The sixth one reads, "The educator is the one who chooses and prescribes his choice; the educands are those who follow his decision."[132] Teachers must not have a monopoly over choice, prescribing and dictating the course of learning. Students would only be forever oppressed by such an arrangement. The banking method kills the creative spirit of the student and "stimulates his naïveté and not his criticism."[133] The important thing, Freire stresses, is that people feel themselves to be subjects of their thoughts and actions, which they develop with their peers, and is not an imposed programme in which they are obliged to participate.[134]

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[132] "*o educador é o que opta e prescreve sua opção; os educandos, os que seguem a prescrição;*" (1970:59)(my translation).
[133] "[…] *estimulando sua ingenuidade e não sua criticidade,*" (Freire, 1970:60)(my translation).
[134] (Freire, 1970:120)

It can be very difficult to implement the idea of an open curriculum, to balance the needs of an evolving process, the needs of the students to have an active role in the direction of their inquiry on the one hand, and the requirements of an institution and adhering to requirements of evaluation on the other. Nevertheless, it is worth the effort to try. "One may doubt that a school can be run without a central authority; but one really does not know, because it has never been tried. Surely, in a group of true educators, this problem of authority will never arise."[135] Williams and Tanaka underline the fact that a change in assumptions must occur: "Inherent to the process of cross-cultural emergent curricula is the notion that people must change their epistemological and ontological assumptions."[136]

The curriculum and methodology must be constantly re-evaluated so as not to fall into a rut of following a set path to indoctrinate the students. Krishnamurti warns that it is the pattern of the mind to recreate structure constantly.

> One has to be very watchful also not to fall into one's own particular system, which the mind is ever building. To have a pattern of conduct, of action, is a convenient and safe procedure, and that is why the mind takes shelter within its formulations. To be constantly alert is bothersome and exacting, but to develop and follow a method does not demand thought.[137]

He argues that a written and fixed curriculum is safe because it is certain and requires less effort. However, we live in an uncertain world. It is difficult to adapt oneself to the specific needs and requirements of an uncertain world in constant flux.

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[135] (Krishnamurti, 1953:88)
[136] (Williams, Tanaka, 2007)
[137] (Krishnamurti, 1953:111)

3.8 Conclusion

Education is stuck in a Modern Newtonian-Cartesian paradigm characterized by the *banking system* of knowledge transfer that ignores systemic or integral approaches. It is a system of enforcement that is bound by an economic model that ties its creative hands and is bound to have it train students to fit into predetermined slots in a market economy. This happens by abstraction and specialisation that take away from the ability to grasp a larger integral and systemic vision. However, all is not lost. "What is essential in education, as in every other field, is to have people who are understanding and affectionate, whose hearts are not filled with empty phrases, with the things of the mind."[138] There things that can be done to educate people in a systemic way that allows for the agency of the student in his apprenticeship. *Theatre for Living* is a tool that can help in such education.

It must be borne in mind that a transrational approach to education is not meant to rip everything apart. It is to acknowledge the destructive elements of rationality and incorporate the human spiritual aspects that often fall by the wayside.

> […] one of the tasks of progressive educational praxis is the promotion of a curiosity that is critical, bold, and adventurous. A type of curiosity that can defend us from the excess rationality that now inundates our highly technologized world. Which does not mean that we are to adopt a false humanist posture of denying the value of technology and science. On the contrary, it's a posture of balance that neither deifies nor demonizes technology. A posture that is from those who consider technology from a critically curious standpoint.[139]

Once again, these are only suggestions; there are no simple answers, no formulae, and no techniques. In conclusion, Friere says that "[…] to transform the experience of educating

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[138] (Krishnamurti, 1953:76)
[139] (Freire, 1998:38)

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into a matter of technique is to impoverish what is fundamentally human in this experience: namely, its capacity to form the human person."[140]

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[140] (Freire, 1998:39)

4   Theatre for Living

"[…] we must in fact turn to quite other branches of science, […] when trying to harmonize our position as spectators and actors in the great drama of existence."
-Niels Bohr
Celebrazione del Secondo Centenario della Nascita di Luigi Galvani, Bologna, Italy (October 1937).

This chapter explains what is meant by *Theatre for Living*. *Theatre for Living* is a body of work developed by David Diamond, based on the work of Augusto Boal, that includes any number of games, exercises, or activities that contribute to engaging the participants in creating theatre about important issues. The most important of the techniques for *Theatre for Living* and for this analysis is the forum theatre.

I will explain why theatre is an important tool for peace studies and the work of David Diamond will be put into its historical context. I will briefly explain the techniques of forum theatre, *Rainbow of Desire*, and *Cops in the Head*. I will then discuss the emergence of group consciousness. I will go over the importance of a hands-on approach to learning on then talk about the relation of a theatrical artifice to reality. Finally, there will be a discussion of fractals, paradox, and free will, and how they apply to theatre. Throughout, the connection to how theatre is useful for teaching about peace will be made. "If there is to be drama, conflict is necessary."[141]

Theatre for Living is not a set program to an end. It cannot be achieved by following steps one through six in sequential order. It is more of a philosophical approach to using theatre to create an opening for dialogue on important issues. The central technique and that to which is most often referred in this analysis is forum theatre,

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[141] (Boal, 1974:74)

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however many techniques are used and possible depending on the needs of the situation. Explanations of the techniques, exercises, and methods of *Theatre for Living* and *Theatre of the Oppressed* will be cursory and only to provide a basis for further discussion of the topic. The exposition is focused on the philosophical underpinnings of the work of *Theatre for Living* and its relationship and utility as a means for teaching a transrational understanding of peace. For further elaborations on the elements of implementation of theatre techniques, I direct the reader to the writings of Augusto Boal and David Diamond in the bibliography.

4.1 Introduction and Importance

An important theme for drama and peace that emerged in the preparation of this paper was that of conflict. Drama is conflict. Conflict is often paired as an antonym of peace in combinations like peace and conflict studies. In a transrational understanding of peace, conflict is seen as a necessary element and essential for growth and transformation. In such a light, concepts like conflict prevention lose meaning and utility. Prevention or avoidance of conflict translates to repression of energies and stagnation. This is important for theatre and has important implications for the understanding of peace. This is essential for the importance of *Theatre for Living* as a way of teaching transrational approaches to peace.

Theatre for Living must be understood in reference to the better-known *Theatre of the Oppressed*. On one hand, it is a direct extension, an evolution, of *Theatre of the Oppressed*. On the other hand, *Theatre for Living* deviates sharply from *Theatre of the Oppressed* in its philosophical point of departure. *Theatre of the Oppressed* must be seen

in the context of the political struggles in Latin America, particularly in Brazil, in the latter half of the twentieth century. *Theatre for Living* has broken from the orthodox Marxist paradigm that characterized *Theatre of the Oppressed* and rejects the false dichotomy of oppressor versus oppressed. *Theatre for Living* starts from the assumption of complexity and interrelationality, assuming that every person has the potential to be and, in practice is, both an oppressor and oppressed, depending on the frame of reference.

Theatre for Living combines body with interiority. It is part of a transrational approach to put equal emphasis on the interior, the intuitive, as well as the exterior, the material, the logical, and the rational. *Theatre for Living* has great potential to provide experiences that are transrational. "The aesthetic properties of theatre allow knowledge to be acquired via the senses and not solely via the mind."[142]

Theatre for Living is the way to make explicit the link between the intra-personal (i.e. the conflicts going on inside an individual human being) and the inter-national (i.e. conflicts and wars on the international stage). The systemic approach of *Theatre for Living* shows that each person has many distinct desires and fears at any moment, and that person is then embedded in a living community, which is then part of a larger living society or nation. A conflict that is an internal personal conflict can be multiplied to manifest itself at a higher level of complexity at the international level. Personal change is inextricably linked to the community level and social change. This will be further expanded in section 4.6 on holons and fractal theory.

Exposure of students to the tool of *Theatre for Living* can not only be beneficial and transformational to the students themselves, it also gives them the possibility, if they

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[142] (Boal, 1995:28)

so desire, of becoming jokers, facilitating theatre workshops themselves, or multipliers, continuing to pass on the techniques to other people.

Theatre is a primal part of human existence. It is perhaps the most ancient human art form. Augusto Boal says that theatre is the first human invention that paves the way for all further inventions. "Theatre is born when the human being discovers that it can observe itself; when it discovers that, in this act of seeing, it can see *itself* — see itself *in situ*: see itself seeing."[143] Theatre is then as ancient as the human ability of self-cognition.

Augusto Boal has said that he believes that everyone is creative. Theatre gives a chance for everyone to discover his or her own inherent creativity. The opportunity that theatre presents to play and be creative has many benefits. The English psychoanalyst Donald Woods Winnicott says that it is by playing and only by playing that the individual, child or adult, is capable of being creative and of using his whole personality. It is only by being creative that the individual discovers the self.[144] The philosopher Osho says that one must use freedom for creativity. "Freedom in itself has no meaning, unless it is freedom for something, something creative – freedom to sculpt, freedom to dance, freedom to create music, poetry, painting. Unless you turn your freedom into a creative realization, you will feel sad."[145] Theatre has an invaluable experiential aspect that provides freedom to create.

Talking of theatre as play or a time to be creative could make it sound like it is not a serious undertaking. Augusto Boal admits that theatre is commonly seen as "leisure or

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[143] (Boal, 1995:13)
[144] (Winnicott, 1975:76)
[145] (Osho, 2004:113)

frivolity."[146] Theatre work such as that which is done in *Theatre of the Oppressed* or in *Theatre for Living* is "work." It is an intense exploration of oneself and the issues and struggles that one deals with on a daily basis. It is not easy and is invaluable.

Theatre is a way to tell our own stories. At the movies, as David Diamond said, we pay strangers to make stories about strangers. *Theatre for Living* gives people a chance to tell their own stories and tell the stories of their community. These are the stories that are often left out of widely distributed mainstream media. This was a motivational factor for Boal to develop his ideas of *Theatre of the Oppressed*. As director at the Arena Theatre in São Paulo, Brazil, he began to question the purpose of producing works originally written in English thousands of kilometres away by playwright who knew nothing of Brazil.

> In the underdeveloped countries, however, the custom was to choose the theater of the "great cultural centers" as a model and goal. The public at hand is rejected in favor of a distant public, of which one dreams. The artist does not allow himself to be influenced by those around him and dreams of the so-called "educated" or "cultured" spectators. He tries to absorb alien traditions without having a firm foundation in his native tradition; he receives a culture as if it were the divine word, without saying a single word of his own.[147]

Everyone has a unique story and has a need to tell that story. Telling one's story is an affirmation of existence. *Theatre for Living* gives us the chance to tell our own stories and not just passively consume the stories that come out of Hollywood.

Theatre for Living is not a magic solution to all of the problems of the world. However, it can help imagine what is possible. "It is not the place of theater to show the correct path, but only to offer means by which all possible paths may be examined."[148]

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[146] (Boal, 1974:127)
[147] (Boal, 1974:174)
[148] (Boal, 1974:141)

The theatre is a way to imagine that the playing cards can be redealt.[149] It is a way to imagine what we could be like and what the world could be like if we are willing to try. Forum theatre gives that chance to attempt changes and experience what the new reality could be like.

According to Boal, the transrational nature of theatre is the *raison d'être* for all arts. He says that, "the aesthetic transcendence of reason is the reason for theatre and for all the arts. We cannot divorce reason and feeling, idea and form."[150] *Theatre for Living* is important for teaching about peace because the aesthetic nature of the art transcends reason, yet is not separate from reason, and is not limited to reason.

It is one of the underlying assumptions of this thesis that in order to have holistic education, it is necessary to stimulate the body as well as stimulate the mind. This can be accomplished by *doing* something. It is the purpose of this section to show that, simple as it may sound, activating the body with the mind stimulates learning and that theatre is an effective way of investigating a topic using both mind and body together. Both doing and thinking must be used together in balance, as Carl Rogers puts it: "I prize the times when I am inward-looking—searching to know myself, meditating, and thinking. But this must be balanced by doing things—interacting with people, producing something, whether a flower or a book or a piece of carpentry."[151]

A theatre experience has two important characteristics that aid in learning. It is experiential and participatory. These two characteristics give it the quality of *doing*. It is not limited to the theory of textbooks, the words of a lecture, or the overhead projected slides of another power point presentation. People get out of their seats and move their

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[149] (Boal, 1995:39)
[150] (Boal, 2006:15)
[151] (Rogers, 1980:44-45)

bodies. It is a way of *knowing* by *doing*. Augusto Boal cites the first steps of his *Theatre of the Oppressed* model as knowing the body and making the body expressive.[152] This unites the corporal and the mental, thinking and living, and makes it experiential.

We need both; to think and to do. They are complementary. We also need time to reflect on theory and practise. In the words of Paulo Freire, "critical reflection on practise is a requirement of the relationship between theory and practise. Otherwise theory becomes simply "blah, blah, blah," and practise, pure activism."[153] A forum theatre event in the style of *Theatre for Living* provides a forum to act and to think, and the space to reflect.

In order to make the connections between the theory and practise, the thinking and doing, one must take a risk and try something. Forum theatre provides a safe opportunity to get out of the head, into the body and to act.

> Intellectuals who memorize everything, reading for hours on end, slaves to the text, fearful of taking a risk, speaking as if they were reciting from memory, fail to make any concrete connections between what they have read and what is happening in the world, the country, or the local community.[154]

One of the goals of *Theatre for Living* is to take that risk and to precisely to make the connections between theory and quotidian life, between the global and the personal.

A hands-on approach is conducive to blurring the lines between the teacher and student. The process is an open dialogue between the student and the teacher. Both are subjects in the process of inquiry. This deviates from the dominant model of the teacher being the "subject" transferring knowledge to a receptive "object." Freire points out that,

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[152] (Boal, 1974:126)
[153] (Freire, 1998:30)
[154] (Freire, 1998:34)

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"the person in charge of education is being formed or re-formed as he/she teaches, and the person who is being taught forms him/herself in this process."[155] The student-teacher relationship is thus a reciprocal relationship with both people learning and both people teaching. In *Theatre for Living*, although there is a *joker* directing the action, all the participants are equally "subjects" of the process and equally reciprocating. In other words, "whoever teaches learns in the act of teaching, and whoever learns teaches in the act of learning."[156]

In *Theatre for Living*, it is a common practise to make static images with one's own body or by sculpting others. Often, this is done to reflect a feeling. It is done to physically manifest the feeling, to feel the feeling, rather than to name the feeling. It is to feel it subjectively rather than talk about the feeling objectively. By not saying what it is, it is still open to subjective interpretation. Diamond writes that "by not naming images we start to break down the artificial barriers between the individual consciousness and that of the group. In doing so we bridge the mind/body gap and start to awaken the group consciousness."[157] There is a time for thinking and a time for doing. At times, one must shut down the thinking to engage the body, which is another legitimate way of knowing. It is by integrating the different ways of knowing, of thinking and doing, that one can go beyond the limits of thinking alone. "We may be highly educated, but if we are without deep integration of thought and feeling, our lives are incomplete, contradictory and torn with many fears; and as long as education does not cultivate an integrated outlook on life, it has very little significance."[158]

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[155] (Freire, 1998:31)
[156] (Freire, 1998:31)
[157] (Diamond, 2007:98)
[158] (Krishnamurti, 1953:11)

The philosopher Osho also talks about a dichotomy in thinking and doing and expands on how else they can be seen. He refers to thinking versus doing as the head versus the stomach.

> This head versus stomach can be given many formulations: intellect versus intuition; logic versus love; consciousness versus unconsciousness; part versus whole; doing versus happening; death versus life; having versus being. These seven formulations are possible, and all these seven formulations are significant.[159]

Osho follows this up in the text with stories about revelations that came to people after they had stopped thinking so much about the problem. The answer came when the frontal lobe had stopped dominating and other parts of the body were able to operate. In this case, Osho is focusing on the belly as the seat of life, the navel, the connection to our mothers, to our original source of life. I paired thinking versus doing and Osho pairs doing versus happening. I could rephrase my pair as using the cognitive powers of the brain versus the motors of the body, in which case it more closely corresponds to the intellect versus intuition.

Once again, the question of integrating thinking and doing, intellect and intuition, is a question of to have or to be. Erich Fromm has asked the question, whether it is better to have or to be; Boal says that "[…] we know so very little […] about what we have, and almost nothing about what we are!"[160] Thinking corresponds with having and doing corresponds with being. A system that puts more emphasis on the thinking, the having, is going to neglect the doing, the being, then Boal would be correct, that we know very little

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[159] (Osho, 2001:70)
[160] (Boal, 1995:35)

about being. Osho approaches the same topic from the perspective of the domination of the head of the having mode.

> The head is the hoarder; it is a miser, it goes on accumulating. Its whole effort is how to have more and more. Whether it is money or knowledge does not matter; whatsoever it is, *have*. More and more of it—have more women, have more men, have more houses, have more money have more power, have more knowledge … but have more. And the head goes on trying to have more because it thinks that by having more, it will *become* more. It never becomes more, because having can never be transformed into being.[161]

On the other hand, Osho says that the centre of being is in the belly. Thinking happens in the head and being in the body. It is in uniting the belly and the head, the having and being, the thinking and doing, that education can be holistic.

A union of doing and thinking is no different from what Paulo Freire terms theory and praxis. Theory is thinking and the praxis is doing. "Men are beings of praxis,"[162] says Freire, meaning that people must *do* in order to know. Theatre provides a forum for praxis, especially forum theatre. Freire describes what he means by praxis combining theory and practise, reflection and action.[163] Freire also points out that he is not trying to create a false dichotomy between dialogue and action but rather that dialogue is the essence of action.[164]

A major factor in my personal motivation for wanting to write about theatre is to bring attention to a corporal aspect of inquiry. It is fundamentally through our bodies that human beings experience reality. The concepts of our minds are embodied concepts.

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[161] (Osho, 2001:75)
[162] "[…] *os homens são seres da praxis*." (Freire, 1970:121)(my translation)
[163] (*ibid.*)
[164] "*Salientamos, mais uma vez, que não establecemos nenhuma dicotomia entre o diálogo e a ação revolucionária, como se houvesse um tempo de diálogo, e outro, diferente, de revolução. Afirmamos, pelo contrário, que o diálogo é a "essência" de ação revolucionária.*" (Freire, 1970:132)

Take for example the quality of colour as Lakoff and Johnson have used.[165] There is

some quality that we could call "blue-ness" that is identifiable in hues from the colour of

the sky to the plumes of a peacock. What makes these things appear blue is neither solely

a function of the wavelengths of radiation, nor uniquely of the reflectance of the given

surfaces. It is only when these factors interact with the cone cells on the retina that some

quality of "blue-ness" becomes apparent. It is not an objective quality of nature but only

through the human bodily experience that the quality of "blue-ness" exists. As Lakoff and

Johnson put it:

> Since colors are not things or substances in the world, metaphysical realism fails.
> The meaning of the word *red* cannot be just the relation between the word and
> something in the world (say, a collection of wavelengths of light or a surface
> reflectance). An adequate theory of conceptual structure of *red*, including an
> account of why it has the structure it has (with focal red, purplish red, orangish
> red, and so on) cannot be constructed solely from the spectral properties of
> surfaces. It must make reference to color cones and neural circuitry.[166]

Attempts at objective and reductionist quantifications such as wavelength and index of

refraction are useful tools but in themselves say very little about the phenomenon in

question without the context of the body that conjures the "blue-ness." In this way,

engaging in physical means of interacting with reality, focusing on one's body and how it

feels to be in one situation or another, lets one focus on the impact of the experiential

aspect of our most basic interface with reality, which has so often been playing second

fiddle to the hegemony of the mind in the current dominant paradigm. By focusing on the

body, we give meaning to the abstract and theoretical scientific knowledge.

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[165] (Lakoff, Johnson, 1999:23-26)
[166] (Lakoff; Johnson; 1999:25)

It cannot be reiterated enough, that I am not arguing that a body-focused perspective is *better* than a scientific perspective. An integral approach must incorporate a scientific perspective, an interior perspective, and socio-cultural meanings (e.g. red perhaps signifying *stop* or *eroticism*; blue signifying *tranquillity*). I am arguing that a transrational approach must go beyond the limitations of scientific observations and include, often neglected, subjective analyses.

Only in combining thinking and doing can there be a holistic approach to education that incorporates the whole human. Theatre can be a way to combine theory and praxis. It can be a way to experience something viscerally and then take a step back and think about it objectively. The connection from mind to body must be made because, ultimately, we experience the world through the interface of our body.

4.2 History of Theatre for Living

Theatre for Living can be seen as emerging from a long line of theatrical evolution including Bertold Brecht, Konstantin Sergejewitsch Stanislawski, Jakob Levy Moreno, Paulo Freire, Augusto Boal, David Diamond, and continuing to evolve into the future. It is important to acknowledge from where ideas come and to give credit where credit is due. The most focus will be placed here on the works of Augusto Boal and David Diamond, and the historical forces that influenced them are of course important. However, I do not want to position the concept of *Theatre for Living* as being uniquely an evitable outcome of a Modern Western way of thinking and the result of theatrical evolution from the ancient Greeks. Theatre exists all around the world and theatre as story telling is a universal human art. *Theatre for Living* is an art form that can cross

national, cultural, and linguistic frontiers. It is for everyone and everyone who cares to use it and not solely the domain of a privileged few. This section is not intended as an attempt to write a history of the evolution of theatrical practices. It is only meant as a brief guide to provide context, and thus meaning, to the work of *Theatre for Living* and the pedagogical implications for transrational approaches to peace.

Boal describes the profound impact that the invention of theatre can have on the philosophical perspectives of humans. Theatre is a fundamental way to see oneself as not only the centre of the universe but as an actor in a social realm, a part of a larger whole.

> […] the invention of theatre is a revolution of Copernican proportions. In our daily lives we are the centre of our universe and we look at facts and people from a single perspective, our own. On stage, we continue to see the world as we have always seen it, but now we also see it as others see it: we see ourselves as we see ourselves, *and* we see ourselves as we are seen. To our own point of view we add others, as if we were able to look at the earth from the earth, where we live, and also from the moon, the sun, a satellite or the stars. In daily life, we see the situation; on stage, we see ourselves and we see the situation we are in.[167]

The mere invention of theatre is a tool through which one can observe the complex array of relationships unfolding before one's eyes.

Theatre of the Oppressed was originally conceived as a political tool. Boal supports this by saying that everything is political. "[…] All theatre is necessarily political, because all the activities of man are political and theatre is one of them."[168] However, the political leaning of Boal was marked by strong socialist beliefs. As Koppensteiner explains, Boal fused his political convictions with theatrical form. "In its original conception the *Theatre of the Oppressed* so fused the Marxist commitment to social change and justice with pedagogical concerns and the impetus, visibility and

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[167] (Boal, 1995:26)
[168] (Boal, 1974:ix)

expressivity of a theatrical form of enactment."[169] Boal invented and used *Theatre of the Oppressed* from an ideological grounding in Marxism.

Boal was influenced by the work of Stanislawski and Brecht. He explains how the *Theatre of the Oppressed,* as part of an evolutionary continuum, takes the theatrical ideas presented by them and moves them through a logical progression.

> In a 'Stanislavskian' production, the actor knows she is an actor, but consciously tries to be unaware of the presence of the audience. In a Brechtian production, the actor is completely aware of the presence of the audience, which she transforms into genuine interlocutors, but mute interlocutors. […] Only in a Forum Theatre show do the spectators acquire voice and movement, sound and colour, and thus become able to demonstrate their ideas and desires. That is why the Theatre of the Oppressed was invented.[170]

In this sense, forum theatre was part of a gradual process of breaking down the invisible fourth wall between stage and audience and finally removing it altogether.

Another of Augusto Boal's indispensable influences was his contemporary and compatriot Paulo Freire. Augusto Boal first experimented with theatre as a pedagogical tool in Peru in 1973 with the Integral Literacy Operation (ALFIN), which used the method derived from the work of Paulo Freire.[171] Their work had parallels as Koppensteiner underlines.

> Thus Boal's goal in theater was what his countryman and inspiration Paulo Freire had been in education: the latter criticized the division between teacher and student, while the former actively went about abolishing the difference between actors and spectators — and both were inspired by a Marxist ideal of emancipation."[172]

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[169] (Koppensteiner, 2007:158)
[170] (Boal, 1995:23)
[171] (Boal, 1974:120)
[172] (Koppensteiner, 2007:158)

Both Boal and Freire believed in liberation through allowing people to be co-subjects of their own stories. "Nobody liberates anybody else, nobody liberates themselves alone: men liberate themselves in communion."[173] It is by working side by side, in a systemic way, that the emancipatory effects of Freire's pedagogy can be realised. Freire said that it is in recognizing our interdependency that we have the chance to be free and to make our own decisions. What is necessary is what Freire calls co-intentionality: educators and educands have a co-intention, an intention together that emerges from their interaction.[174] This notion of co-intentionality is related to peer-to-peer learning and open curricula. Doing theatre as a community can be so important because it is a chance to let the co-intentionality emerge.

Freire says throughout his seminal work, *Pedagogy of the Oppressed*, that human words are how people pronounce the world; the word as reflection and action, the word as praxis.[175] Theatre is a way to *pronounce* the world. Theatre lends words to the group consciousness, giving a chance for that communal entity to cry out — to pronounce the world. The voice is not alone; it is expressed physically, corporally, in the bodies, actions, and gestures of the participants. The world of the group consciousness is not only pronounced, it is physically manifested by spect-actors. As Freire also said, "words that are not given body (made flesh) have little or no value."[176]

Freire was also concerned about the repetitive nature of cycles of oppression. He argued that the oppressed only become the new oppressors. "For the oppressed, the "new man" is not the man born of overcoming contradiction with the transformation of the old

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[173] "*Ninguém liberta ninguém, ninguém se liberta sozinho: os homens se libertam em comunhão.*" (Freire, 1970:52)(my translation)
[174] (Freire, 1970:56)
[175] (see e.g. Freire, 1970:177)
[176] (Freire, 1998:39)

concrete oppressive situation, which cedes its place for a new situation of liberty. For them, the new man is themselves, becoming oppressors of others."[177] We are all oppressed in some way because we all have, as Freire calls it, a fear of freedom: "this fear of freedom is also present in oppressors, but, obviously, in a different manner. In the oppressed, the fear of freedom is the fear of embracing freedom. In the oppressors, it is the fear of losing the "freedom" to oppress."[178] Freire was well aware of the systemic nature of oppression, that it was not a simple dichotomy of oppressor versus oppressed, yet stayed within the frame of conventional Marxist argument. The dialectic breakdown occurs because Freire's original thoughts failed to take into account the fact that the oppressors were also victims of oppression. In writing about the pedagogy of the oppressed, he says, "this pedagogy cannot be elaborated or practiced by oppressors. It would be a contradiction if oppressors, not only defended, but practiced a liberating education."[179] It was not until the work of David Diamond that the concept of complex interrelationality was fully integrated into this line of thinking.

Freire says that the banking method suggests an inexistent dichotomy of humans/world.[180] In this way, he challenges a tenet of Modern thinking, the separation of man from nature, of mind from body. He compares this to Erich Fromm's ideas of the two modes of existence: to have or to be. The human that believes himself to be separate

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[177] "*O "homem novo", em tal caso, para os oprimidos, não é o homem a nascer da superação da contradição, com a transformação da velha situação concreta opresora, que cede seu lugar a uma nova, de libertação. Para eles, o novo homem são eles mesmos, tornando-se opressores de outros.*" (Freire, 1970:33)(my translation)

[178] "*Este medo da liberdade também se instala nos opressores, mas, obviamente, de maneira diferente. Nos oprimidos, o medo da liberdade é o medo de assumi-la. Nos opressores, é o medo de perder a "liberdade" de oprimir.*"(Freire, 1970:33 footnote)(my translation)

[179] "*[…] esta pedagogia não pode ser elaborada nem praticada pelos opressores. Seria uma contradição se os opressores, não só defendessem, mas praticassem uma educação libertadora.*" (Freire, 1970:41)(my translation)

[180] (Freire, 1970:62)

from nature moves towards a definition of reality through *having*, through memory rather than experience. "Consequently, a threat to a possession is a threat to the man himself, if he loses the possession, he loses contact with the world."[181] Once again, this is a philosophical stance that becomes more fully realised in the work of *Theatre for Living*.

With inspiration from Paulo Freire, Augusto Boal began experimenting with Freire's ideas using theatre as the medium. Boal places his *Theatre of the Oppressed* in a continuum of art throughout the ages. He attempted to break from what he perceived as a limitation of the commonly used theatrical form in saying, "the function of art was authoritarian, coercive, inculcating in the people a solemn attitude of religious respect for the status quo."[182] He compares forum theatre and places it as a historical backlash against the tradition of Greek tragedy. Boal argues that there are three common elements that unite Aristotelian tragedy and *Theatre of the Oppressed*. Firstly, there is a conflict between the protagonist and society. Secondly, the spectator empathizes with the protagonist. Thirdly, there is a change that resolves the tension of the drama. The difference, which Boal points to, is that in the Aristotelian model, the storyline purges the antisocial tendency of the protagonist, either the fatal flaw or the single virtue, and the spectator passively accepts this coercive purification that he vicariously experiences through the play.[183] The work of theatre is a "manner of purging the audience of all ideas or tendencies capable of modifying society."[184] On the other hand, *Theatre of the Oppressed* allows the spectator to become a spect-actor, to not just experience the action

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[181] (Fromm, Erich. 1967. *El Corazón del Hombre, Breviario*. Mexico: Fondo de Cultura Económica. pp. 28-29. Cited in Freire, 1970:65)
[182] (Boal, 1974:55)
[183] (Boal, 1974:1-50)
[184] (Boal, 1974:56)

vicariously but to make a decision in the action as to decide for himself what the flaws or

virtues are. Thus, the fourth wall of the theatre is punctured.

Boal reiterates the importance of transforming the spectator into an active subject

of the action and frames it in relation to the Aristotelian tradition and the work of Bertold

Brecht.

> In order to understand this *poetics of the oppressed* one must keep in mind its
> main objective: to change people — "spectators," passive beings in the theatrical
> phenomenon — into subjects, into actors, transformers of the dramatic action. I
> hope that the differences remain clear. Aristotle proposes a poetics in which the
> spectator delegates power to the dramatic character so that the latter may act and
> think for him. Brecht proposes a poetics in which the spectator delegates power
> to the character who thus acts in his place but the spectator reserves the right to
> think for himself, often in opposition to the character. In the first case, a
> "catharsis" occurs; in the second, an awakening of critical consciousness. But the
> *poetics of the oppressed* focuses on the action itself: the spectator delegates no
> power to the character (or actor) either to act or think in his place; on the
> contrary, he himself assumes the protagonic role, changes the dramatic action,
> tries out solutions, discusses plans for change — in short, trains himself for real
> action.[185]

By not delegating power to another character, the spectator can become his own subject

and become the protagonist, not only of the theatrical artifice, but of his own narrative.

People are able to "reassume their protagonistic function in the theatre and in society."[186]

To Boal, an important part of the theatre work was the activation of the body.

Using the body as a way of knowing is a visceral experience that transcends reason

through the corporal experience. "Theatre," as Boal says, "is a form of knowledge."[187] As

Boal also pointed out, the aesthetics of the theatre facilitate the using the body as a way

of knowing because of the physical nature of the work. Boal says that there are four

stages to *Theatre of the Oppressed*: Knowing the body, making the body expressive, the

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[185] (Boal, 1974:122)
[186] (Boal, 1974:119)
[187] (Boal, 1995:20)

theatre as language, the theatre as discourse.[188] The goal of using theatre as a medium of discourse is not possible without activating the body and having an active corporal experience.

The philosophy of David Diamond in his work in *Theatre for Living* differs sharply from the presuppositions of Augusto Boal. David Diamond has moved away from the distinction of the oppressor and the oppressed. *Theatre for Living* comes from a place of interrelationality. *Theatre of the Oppressed* is binary; *Theatre for Living* is complexity. The oppressed versus the oppressor dichotomy is not so useful as it is neither solely the Protagonist nor the Antagonist whose fears and desires draw out a conflict but rather, "it is the dynamic between the two characters that is the puzzle, not just the fears and desires of the Protagonist,"[189] or, that is to say, uniquely one side. David Diamond has said that, "[…] many of the insights that led to the movement away from the oppressor/oppressed model and towards *Theatre for Living* happened while I was working with First Nations communities."[190] I draw attention to this fact again because although *Theatre for Living* has been placed in a historical context of Greek tragedy, Aristotelian catharsis, and Brechtian thought, as Boal said, we need not be "[…] preoccupied with Hellenic myths."[191] Theatre is used throughout the world be all peoples and the language of the body is a universal language. One must not see *Theatre for Living* as uniquely a product of occidental Hellenistic traditions.

A systemic approach is the fundamental difference that differentiates *Theatre for Living* from *Theatre of the Oppressed*. *Theatre for Living* is based on a systemic view, an

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[188] (Boal, 1974:126-156)
[189] (Diamond, 2007:189)
[190] (Diamond, 2007:131)
[191] (Boal, 1974:160)

assumption of complexity, whereas *Theatre of the Oppressed* is binary and assumes a polarized interaction. A systemic approach is an integral part of a transrational approach to peace. A linear view of cause and effect is replaced by the understanding that an action cannot be seen in isolation and its effect is not a single effect but a cascade of responses from a multiplicity, if not an infinite amount, of other actors.

Fundamental to a systemic approach is to be aware of relationality. Every person, every thing, is always in relation to every other, even if one is not aware of it. Nothing is done alone or in isolation. Freire reminds us that liberation comes through dialogue and praxis and is done and re-done. It is constantly negotiated. There is no universal and eternal peace; it is perpetually mediated.

A binary polarized dichotomy like oppressor and oppressed creates two irreconcilable categories. It is either good or evil, with us or against us. There is no space for understanding the complexity of individuals. A systemic approach assumes that every person has many conflicting facets, complex motivations, and the capacity to react to any situation in a variety of ways. David Diamond says that it allows space to condemn someone's actions and still understand the historical background of how he came to choose that course of action.[192] Even if one's actions are reprehensible, it does not make him an evil oppressor; everyone is still human. It is an invitation to understand the complexity of behaviour.

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[192] (Diamond, 2007:147)

4.3 What Is It?

Theatre for Living is a philosophical approach to using theatre to discuss social issues. It is not trademarked or licensed; it is a technique that is given away for others to us. It is not a rigid formula. However, there are three techniques that have been used in *Theatre for Living* that are of particular interest for teaching a transrational understanding of peace, one of which is forum theatre. *Theatre for Living* can be characterized by forum theatre that assumes complexity. However, the other two techniques, *Rainbow of Desire* and *Cops in the Head* can equally be used to promote discussion of social issues as the circumstances warrant. What these techniques are and how they are carried out will be briefly explained. Furthermore, the link will be drawn of how these techniques enable a transrational understanding of peace.

4.3.1 Forum Theatre

Forum theatre is the central technique for *Theatre for Living*. Essentially, any way to use theatre to explore issues is possible, but for the purposes of this thesis, it is an assumption that a public forum theatre event is used as the main event. I will describe in a few words what forum theatre is and then explore how it relates to overcoming the critique of Modern education.

A forum a theatre play builds to a climax and stops. A resolution to the climactic action is not provided by the play itself. The role of the play is to depict reality, to show real life in a credible manner. However, there also must be a flaw in the play. Through the interactions of the characters, the audience must be able to see that there are problems with the scene that is unfolding before them. It must depict a realistic environment that is

also one that the audience member recognises as being a version of reality in which he does not want to live, and would like to change.

The *joker* is a figure in the process that is the medium between the audience and the play. The *joker* channels energy both ways and is the mechanism by which spectators turn into actors. At the end of the first presentation of the forum theatre play, the *joker*, summarizing the action, makes an invitation to the audience to alter the reality that had been presented. The invitation is worded in a way that reflects the topic of inquiry of the forum theatre play. For example, in a peace studies context, exploring the various meanings of peace, the invitation could be to change something in the play to create peace.

Through the combination of the realistic social problems depicted in the play and the invitation, the audience member is compelled to action. He is not given the luxury of watching an actor play out the playwright's vision of a prescriptive solution to the world's woes. The spectator is invited and compelled to stand up out of his seat, step on stage, and become an actor. "In the beginning, actor and spectator co-existed in the same person;"[193] the audience member becomes what Boal has dubbed a spect-actor. He becomes a subject in the process of inquiry into the topic at hand. Norbert Koppensteiner describes forum theatre as doing away with "the rigidity of an unchangeable plot in order to open the possibility for all participants to establish themselves as active subjects and for the transformative becoming to occur."[194]

The intervention of the spect-actor is played out on stage with the other actors improvising their responses. The intervention is played out as long as is necessary to

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[193] (Boal, 1995:14)
[194] (Koppensteiner, 2007:162)

carry the action to its own conclusion. The actors go along with the intervention but must remain true to the character and situation of the reality of the play. David Diamond explains that, "the actor's job is not to defeat everyone who comes on the stage, nor is it to be so agreeable that they will do anything — but to know their own character and tell the truth — even if the truth is inconvenient."[195]

Every intervention, like the classic metaphor of the snowflake, is unique. Every spect-actor stepping on stage will bring an original and unique perspective of how to change the action, and thus, change the outcome of events. Because of this, forum theatre interventions cannot be rehearsed in a stock format. There cannot be a linear causality in the interventions and the reactions of the actors. Replacing character *n* and saying *b* instead of *a* will not result in ending *number 3*. The actors must respond in an authentic and live way that reflects the true complexity of interrelationality. Therefore, as Boal explains, the spect-actor herself must go on stage and not an actor who has rehearsed pre-determined interventions. When a spect-actor intervenes, "she does it in a manner which is personal, unique and non-transferable, as she alone can do it, and as no artist can do it in her place."[196]

Forum theatre in *Theatre for Living* is not a *banking method* of education. It should not be didactic in that it preaches the answers to whomever may listen. It is a group of subjects investigating together. Boal described his work as "a theatre which is not didactic, in the old sense of the word and style, but pedagogic, in the sense of a collective learning."[197] As spect-actors join the fray, they become active subjects in the collective learning and investigative experience, and the story of the play is no longer the

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[195] (Diamond, 2007:265)
[196] (Boal, 1995:7)
[197] (Boal, 1995:7)

story of the stage, the actors, the theatre troupe; it is no longer the story of others. It is not *their* story; it becomes *our* story. Forum theatre is not to be didactic in the sense that it is not to provide answers. Rather it is to open a discussion, an investigation, and a forum (as the name indicates) for further discussion and investigation. This description reminds me of a definition of nomadism by Norbert Koppensteiner as being "a perpetual search which no longer aims for any final answer but derives its impetus from keeping the investigation open."[198] The same is true for forum theatre. The goal is not to provide answers but to keep the question open. We do not need to agree but we need to make space to able to disagree.

A *Theatre for Living* forum theatre event provides a safe forum to analyse situations that may be in our very own lives and create learning communities around them. John Paul Lederach (*et al.*) has written about learning communities in peacebuilding situations.[199] They propose three concurrent stages in a learning cycle: plan, watch, learn. At the centre is action, as in the action of the forum event. Spect-actors participating in the event have opportunities to *plan* their interventions, *watch* the interventions of others, and *learn* from the consequences of the interventions. At the centre of it all is the *action* of the play; real people acting out real emotions. A forum theatre event, therefore, could be seen as an example of Lederach's model for learning communities.

Forum theatre has a rich fabric of practical and philosophical threads that will be explored in subsequent sections. It allows for much exploration of the complexity of relationships. Putting oneself in a given situation as part of an intervention, even if it is

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[198] (Koppensteiner, 2009:9)
[199] (Lederach; Neufeldt; Culbertson; 2007)

only in a pretend situation, can give someone the insight into what it might be like to be on the other side. Perhaps it could allow a participant to feel what it is like to be on the receiving end of abuse or injustice that he or she has committed. Just like forum theatre, the universe itself is participatory in nature. Playing out interventions in forum theatre is akin to playing out the quantum wave function: all of the possible realities do actually happen, *on stage*.

Forum theatre can be useful for educating about transrational approaches to peace in many ways. Theatre makes it explicit that conflict is necessary to drive the story that is on stage and reflects a reality that exists off stage and is necessary to transform the situation. Spect-actor interventions are proof that one's actions can influence the outcome of events. A spect-actor, by stepping on stage, becomes a subject of action in communion with others, in a reality of interrelationality and complexity. Every intervention disturbs the system and shifts the dynamic relations of the characters. Audience members who do not go on stage themselves still witness the possibility of actions that may not have previously occurred to them or lacked the will to try. Forum theatre is an opportunity to explore many possible courses of action and to attempt new solutions in a safe environment. It is not necessary to find one correct solution, but to see that many options exist and to create discourse, a public discussion, on the issues at hand.

4.3.2 Rainbow of Desire / Cops in the Head

The *Rainbow of Desire* and *Cops in the Head* are two similar techniques developed by Augusto Boal that have different goals. Boal came up with these ideas when he discovered that many participants in his workshops had a hard time in identifying their

oppressors. He came to realise that the oppressors had been internalised and, in effect, the people were their own oppressors. I will succinctly outline how the two exercises can be done in reference to David Diamond's writings and how I experienced them in workshops with him. I will then relate them to education about transrational approaches to peace. I would encourage anyone interested in trying these activities to also consult Diamond's *Theatre for Living* (2007) and Boal's *Rainbow of Desire* (1995).

Three volunteers come forward willing to share a true story with the group. The story must be a true story that really happened to the storyteller. David Diamond says that he will choose to do *Rainbow of Desire*, "if a moment is about two people who approach each other with good will, but through the complexities of their fears and desires, or through their ignorance, the exchange goes badly and they walk away from the moment confused, hurt, disempowered, etc."[200] He chooses to do *Cops in the Head* if the storyteller, who is often alone, "finds that he gets paralyzed somehow in the moment, or always makes the 'unhealthy choice' if the story is of a repetitive nature."[201] The three stories are quickly shared, summarizing the conflict but without much detail. The rest of the group votes for the story that will be elaborated. Voting is to be done based on which story resonates the most with each voter. Diamond likes to remind participants not to vote for somebody's story because he is your friend or she is popular but because the story resonates with *your own* story.

When a story has been chosen, the storyteller, with prodding and directing from the joker, reveals more of the details necessary for the story. The group needs to know who are the characters involved and what their relationships are. The precise dramatic

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[200] (Diamond, 2007:183)
[201] (Diamond, 2007:183)

moment of the conflict needs to be identified as well. Actors to play the second character need to be chosen. The group is asked whether there is someone who identifies with the struggles of the other character. The storyteller can then choose whether there is among the volunteers someone who fits the needs of the role. The new spect-actor has time to ask some questions to get in to playing the role.

The scene is then played out until the moment of conflict, the moment of indecision. It is at that moment that the narrative action stops and the artifice of the theatre steps into the surreal. The rainbow of fears and desires operating inside one's head and the internalised voices of authority are enacted on stage. The storyteller is asked to make a shape with his entire body that represents the *feeling* of one desire or fear that he is experiencing in that moment. Conversely, in *Cops in the Head*, he makes a bodily shape, a statue, that represents the *feeling* of the voice in the head that is telling him what to do. The group is asked whether there is someone for whom that particular shape resonated strongly. That person can come and take the place of the fear, desire, or cop, but must remain in the bodily form that the storyteller gave it. The joker will help the actors discover their roles, even asking the storyteller for a line of dialogue for each character as an orientation.

The bodily form of the fear, desire, or cop is a consequence of the content of the emotion, and by the same token, the form informs the emotional content. The actor is forced by the form and shape chosen by the storyteller to feel how it is to hold one's body in that position for an extended period of time. It may be uncomfortable and it may be difficult to communicate, but those are qualities of these characters.

The variations of what can be done from this point are only limited by the imagination of the joker and the time available. As Augusto Boal was wont to say, "anything that is not explicitly forbidden is allowed." In *Rainbow of Desire*, it may be helpful to animate several fears and desires of the second character and then allow them to interact with the animated fears and desires of the storyteller. This clearly demonstrates in a visual way the complexity of any human interaction when one sees that a team of conflicting fears and desires, a tumultuous sea of emotion, accompanies even a seemingly simple exchange between individuals. In *Cops in the Head*, it is ideal to let the storyteller try to transform the voices. In both cases, one can experiment with altering the shapes of the characters and observing how that changes the structures of power in the interactions.

An activity like *Cops in the Head* borders on therapy and transpersonal psychology. Understanding the internalised voices that our deep inside our being can have a profound effect on participants. It is in identifying one's internal forces and struggles that one has the chance to be free from oppression. It is by facing the cops in one's head that one can live peace internally. Osho discusses the power of liberating oneself of from cops in the head. He specifically mentions the voices of one's parents as an example.

> The first step is to free yourself from your parents. And by that I do not mean that you should disrespect them. I would be the last person to ask that. Nor do I mean that you should free yourself from your parents physically. I am referring to freeing yourself from the paternal voices that you have inside, from the program that you have inside, from the disc that has been recorded inside you. Eliminate all of this … and you will be surprised to see that if you free yourself from your parents in the deepest of your being, you will be free. For the first time, you will feel compassion for your parents. But if you do not eliminate all that, you will not be able to feel that compassion; you will continue feeling resentful.[202]

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[202] "*El primer paso es: libérate de tus padres. Y con ello no quiero decir que les faltes respeto, no. Yo sería la última persona que pediría eso. Y tampoco quiero decir que debas liberarte de tus padres físicamente; me refiero a que te liberes de las voces paternales que hay en tu interior, del programa que hay en tu*

Krishnamurti makes much the same argument in referring to patterns of thought. He mentions thinking in a groove as a stagnation of thought.

> A consistent thinker is a thoughtless person, because he conforms to a pattern; he repeats phrases and thinks in a groove. We cannot understand existence abstractly or theoretically. To understand life is to understand ourselves, and that is both the beginning and the end of education.[203]

Thinking in a groove could be seen conforming to the cops in the head. The pattern that is created by listening to them is the groove and it is only by confronting the cops in the head or acknowledging our fears and desires that we are able to jump out of the groove of our thought patterns that we create. As Krishnamurti says, these techniques help us to understand ourselves, which is the beginning and end of education.

David Diamond often reiterates that *Theatre for Living* is not therapy. However, it can be therapeutic. The focus of a *Theatre for Living* experience is on the group experience and not the individual, as is the case in therapy. When the spect-actors step in to the roles of animating the fears and desires or the cops in someone's head, they become part of the story. It becomes *our* story. The story is no longer about the storyteller.

The action in the animation of a scene in *Cops in the Head* is to confront the cops in one's head. "It is a most extraordinary thing that although most of us are opposed to political tyranny and dictatorship, we inwardly accept the authority, the tyranny, of

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interior, del disco grabado en tu interior. Elimina todo eso… y te sorprenderás al ver que si te liberas de tus padres en lo más profundo de tu ser, serás libre. Por primera vez sentirás compasión por tus padres, de lo contrario, no podrás; seguirás estando resentido." (Osho, 2009:13)(my translation)
[203] (Krishnamurti, 1953:14)

another to twist our minds and our way of life."[204] David Diamond says that one can never banish the cops in the head. The cops in the head cannot be locked out; they will always return. They must be engaged and their needs satisfied. However, it is possible to neutralize cops in the head. In changing how one relates to the voice, its argument can become irrelevant and thus, ineffective. Boal refers to this as the antibodies to the cops in the head.[205]

The most important learning that can come from this with regards to a transrational approach to peace is that many of our conflicts are internalized. These techniques show that our outward conflicts are rooted in our inner struggles. We can change the world by changing ourselves and, therefore, the most important way of creating social change is by self-introspection. It is also the first step in the connection from the intrapersonal to the international level of conflicts. The act of confronting one's personal conflicts, the cops in one's head, can have an effect on the rest of one's life and on larger social issues. Through upward causation, which will be discussed in more detail later, micro shifts can change the macro world.

4.4 No Escape from Reality

The theatre creates are an artificial version of reality that is grounded in truth, however, the experience is very real for all those involved, whether on stage or in an audience. There is no off-stage in life. It is not possible to turn off real life because it happens to be taking place in a theatrical setting. The theatrical environment is still real life. This

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[204] (Krishnamurti, 1969:11)
[205] (see e.g. Boal, 1995:140)

section deals with the paradoxes of a theatrical reality nested within the reality of real life. This is one area in which the approach of *Theatre for Living* differs from that of *Theatre of the Oppressed*.

One of the original ideas of *Theatre of the Oppressed* was that it was a rehearsal of the revolution. The oppressed peoples were given a tool by which they could rehearse in a safe and yet realistic environment how to throw off the yoke and shackles of oppression and become free and fully realised individuals. Boal was keenly aware of the fact that the theatrical artifice was real for everyone involved, therefore making it an effective rehearsal. I argue, as does David Diamond, that the reality of the theatrical process itself, the theatrical reality, has a profound effect on participants. One does not need to wait for a revolution that may come in the future. The magic of theatre happens in the moment. Too many things can happen between now and the future that it may never arrive. The reality of the theatre happens in the moment and it is experienced as real in the moment. "So theatre does not exist in the objectivity of bricks and mortar, sets and costumes, but in the subjectivity of those who practise it, at the moment when they practise it."[206]

Boal himself says that the fact that the theatrical experience is still real is the fundamental hypothesis underlying the totality of the *Theatre of the Oppressed*. "If the oppressed himself performs an action (rather than the artist in his place), the performance of that action in theatrical fiction will enable him to activate himself to perform it in his real life."[207] In this case this is because Boal's oppressed person, the spect-actor, will have already done the action in real life, albeit only in the theatrical forum. The argument

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[206] (Boal, 1995:19)
[207] (Boal, 1995:46)

is, however, that the theatrical world still is the real life of the spect-actor. Boal continues saying that, "this hypothesis expressly contradicts the theory of catharsis, according to which the 'vicarious' attitude of the spectator produces in him a voiding of the emotions which he has experienced during the show."[208] Forum theatre allows the spect-actor to engage in the theatrical reality as real life, rather than passively observe a performance that is obviously not reality. In other words: "The rehearsal of an action is in itself an action, the practise of an action then to be practised in real life."[209]

I agree that the action practised in the theatrical reality is then to be practised in life. Where I differ is that by realising that theatrical reality is still real, it may induce changes or transformations in participants itself, before they ever get a chance to practise in their real life outside of the theatre or workshop. Forum theatre is a collective rehearsal for reality; however, the rehearsal is also reality. The systemic changes induced by attempting a change in the safe environment of the theatre will have effects in the spect-actors themselves and on the system of interconnected relations. The value of this kind of theatre work exists in the very moment of its process as well as in the ideal of a better future.

David Diamond explains how it comes to be that the theatrical reality is not dismissed as being a mere performance. The actors in the forum theatre play create the realness of the theatrical reality. It must be real to start with.

> Two essential ingredients are emotional engagement and metaphorical engagement. Theatre is an emotional and symbolic language. There is a difference between watching people on stage *pretending to feel emotions* and witnessing them *feeling authentic emotions*. It is the authenticity of the storytelling that grabs the audience. Also, because we humans think in metaphor,

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[208] (Boal, 1995:46)
[209] (Boal, 1995:72)

creating strong theatrical symbols that grow out of community experience reaches deep inside the consciousness of the community.[210]

If this is the case, the spect-actor stepping on stage is not stepping up to perform or to pretend emotions, but is stepping into a real and subjective interaction with real emotions. In this way, it may very well be a rehearsal, but there is no denying that the subjective emotional content is real and experienced on all sides: actor, spect-actor, audience.

In reviewing feedback after forum theatre events, David Diamond relates that many participants found that they were able to do things in the theatre that they had been unable to do in the past. "Many of them described later that what they had done in the theatre was what they had always wished they had done in their own real-life situations, but couldn't."[211] Perhaps the safety of the theatre encourages participants to try to act how they wished that they had acted. Even before these spect-actors return to face a similar situation in their lives, they have already made a profound change in themselves, as they already know that they are capable of reacting differently, and they *have* acted differently. It is more than a rehearsal for life. The new energy of the spect-actor will affect the systems in which they are embedded.

It is important to point out that although theatrical reality is real, there is a difference between theatre and life as we live it. But real life as it really is on stage would be too boring. For example, the time between dramatic conflicts is often long, perhaps even years. However, the on-stage reality has to depict reality and be deeply grounded in real people and real situations.

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[210] (Diamond, 2007:123)
[211] (Diamond, 2007:144)

> What we are experiencing in rehearsal is the difficulty of confronting the issues in real life. This is why we rehearse. It is theatre about real life, but it is not real life — it is the theatre. There is no point just putting real life on the stage; we can see that at home. If the theatre is going to be an opportunity to get deeper into the hidden issues, then we have to find ways to put those hidden issues on the stage in theatrical form.[212]

Nevertheless, the expression of the actors and the interventions of the spect-actors are real and they are done in real life, whether that real life is taking place in a theatre, on a stage, or not.

Boal is very clear, in talking about the reality of the theatre, that he says the spect-actors' interventions as being real. "The truth of the matter is that the spectator-actor practises a real act even though he does it in a fictional manner. […] Within its fictitious limits, the experience is a concrete one."[213] The philosophy of *Theatre for Living* goes even further. Given that there is no "off-stage" in life and that theatrical experiences are nonetheless concrete, such experiences will elicit feeling, emotion, changes, and shifts in the spect-actor. The summary difference between Boal and Diamond is that Boal emphasizes the theatre as a rehearsal fo life, whereas Diamond emphasizes the transformational effects tha theatre can have in itself.

4.5 The Transpersonal World of Consciousness

It has often been reported that during *Theatre for Living* workshops that there is a gradual emergence of a group consciousness. A consciousness of the group emerges that goes beyond the individual. It is a oneness in the group that does not eliminate the distinct uniqueness of every individual in the group. This can be seen in many other group

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[212] (Diamond, 2007:249)
[213] (Boal, 1974:141)

activities such as sports teams or musical groups. David Diamond refers to the emergent group consciousness as epoché.

An exploration of consciousness is not the focus of this thesis. The world of transpersonal psychology and the nature of consciousness is a vast sphere of experience and investigation of which this section is less then a gentle brushing of the surface. A few examples will be given only to illustrate that *Theatre for Living* has the potential to facilitate profound transpersonal experiences.

In group activities, Lorna Williams talks about the *Lil'wat* concept of *kamucwkalha*. "The term refers to the energy current that indicates the emergence of a communal sense of purpose."[214] The importance is to acknowledge the existence and intentional creation of a group consciousness. David Diamond notes that, through his experience, the emergence of group consciousness is noticeable.

> When a group of individuals starts a *Theatre for Living* workshop they are very often people who have never met before. A week later, when they are performing the plays they have made, they are working together in very complex ways, displaying the qualities of an ensemble, having allowed the identity of the living organism to emerge.[215]

The emergence comes from the suspension of habitual thought and judgment, the conversion of attention, and letting go. David Diamond compares the process of the emergence of a group consciousness to the work of neuroscientist Francisco J. Varela on consciousness.[216] In this way, the individual becomes a holon, a whole part, of the group.

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[214] (Williams, Tanaka, 2007)
[215] (Diamond, 2007:112)
[216] (Diamond, 2007:173-174)

A group consciousness does not emerge out of conformity. It preserves the unique contribution of every participating person. From his experience in his person-centred approach to psychology, Carl Rogers refers to it as unity out of seperateness.

> The sense of community does not arise out of collective movement, nor from conforming to some group direction. Quite the contrary. Each individual tends to use the opportunity to become all that he or she *can* become. Separateness and diversity—the uniqueness of being "me"—are experienced. This very characteristic of a marked separateness of consciousness seems to raise the group level to a oneness of consciousness.[217]

What emerges is a consciousness that is greater than the sum of its parts. The individual pieces work together to create a greater whole.

The emergence of a group consciousness could be explained by a communal tapping into what is sometimes called a cosmic consciousness. There are many similar phenomena known under different names. Rupert Sheldrake refers to Morphogenetic Fields[218] and Ervin Laszlo writes about what he calls the Akashic Field[219]. One of the fundamental assumptions of such theories is a subtle underlying inter-connectivity of all existence. It is assumed that the mind of one individual can have an effect on other manifestations of existence by means that defy the logic of conventional scientific understanding.

> Consciousness is the most intimately and immediately known fact of our experience. It accompanies us from birth, presumably until death. It is unique, and seems to belong uniquely to each of us. Yet "my" consciousness may not be solely and uniquely mine. The connections that bind "my" consciousness to the consciousness of others, well known to traditional—so-called primitive, but in fact in many respects highly sophisticated—peoples, are rediscovered today in

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[217] (Rogers, 1980:190)
[218] (Sheldrake, 1988)
[219] (Laszlo, 2004a)

controlled experiments with thought and image transference, and the effect of the mind of one individual on the mind and body of another.[220]

There are many examples of supernatural phenomena that imply that there is an inherent inter-connectivity in the universe. Furthermore, non-local effects have been effectively verified by experimentation in quantum mechanics.

4.5.1 Non-Locality

The assumption that explains non-local effects is simply that all existence is somehow connected through the fabric of space-time. As mythologist Joseph Campbell once said, "separateness is only an effect of the temporal sensibilities of space and time."[221] Non-locality has been known for millennia, but as a contemporary scientific concept goes back to the EPR thought experiment (the Einstein–Podolsky–Rosen paradox). There have been many corroborating experiments since John Bell laid the groundwork in 1964 at CERN, the Large Hadron Collider near Geneva on the Franco-Swiss border, but the definitive breakthrough came with Alain Aspect's experiments on Bell's inequalities in 1982.

Two particles created together in a singlet state will have a net spin of zero regardless of the distance between them. The trick is that only one of three components of spin can be observed at any one time, yet the corresponding particle, even if infinitely far away, will measure the opposite value for the same spin component. Simply put, it has been experimentally demonstrated that particles remain connected in some mysterious way regardless of the distance between them. "Even though they are far apart in space,

[220] (Laszlo, 2004a:49)
[221] (Campbell, 1988)

they are nevertheless linked by instantaneous, non-local connections."[222] Author John Gribbin says of the Aspect experiments:

> They tell us that particles that were once together in an interaction remain in some sense parts of a single system, which responds together to further interactions. Virtually everything we see and touch and feel is made up of collections of particles that have been involved in interactions with other particles right back through time.[223]

Although the results of the Aspect experiments may seem trivial and contained to an abstract, arcane, and esoteric world of sub-atomic particles, the implications for philosophy and a vision of existence are of great significance. What is more surprising than the results of the experiments is that the relevance of the results of the experiments on daily human life is largely dismissed.

Theoretical physicist Bernard d'Espagnat says that the conventional view of reality is based on three assumptions. "First, that there are real things that exist regardless of whether we observe them; second, that it is legitimate to draw general conclusions from consistent observations or experiments; and third, that no influence can propagate faster than the speed of light."[224] To understand the vision of reality presented by the scientific evidence of the quantum world, one should forget these three assumptions. D'Espagnat further argues that the physical world is inextricably linked with human consciousness. "The doctrine that the world is made up of objects whose existence is independent of human consciousness turns out to be in conflict with quantum mechanics and with facts established by experiment."[225] D'Espagnat suggests that an assumption of interconnectivity is essential in understanding consciousness. "Theorists such as

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[222] (Capra, 1982:85)
[223] (Gribbin, 1984:229)
[224] (Bernard d'Espagnat cited in Gribbin, 1984:222)
[225] (d'Espagnat, 1979:158)

d'Espagnat and David Bohm argue that we must accept that, literally, everything is connected to everything else, and only a holistic approach to the universe is likely to explain phenomena such as human consciousness."[226]

Events in one place can have non-local effects somewhere else, or perhaps even everywhere. Ervin Laszlo has been as audacious to suggest that, "all that happens in one place also happens in other places; all that happened at one time happens at all other times."[227] It is even posited, by Jiddu Krishnamurti among others, that increased consciousness in one place will have effects elsewhere. He argues that individual consciences can affect the surroundings, yet is clear that it is not a miracle cure for the problems of the world.

> You and I are obviously not going to stop immediate wars, or create an instantaneous understanding between nations; but at least we can bring about change which will have its own effect.
> Individual enlightenment does affect large groups of people, but only if one is not eager for result.[228]

There are countless other examples of strange or ghostly encounters that seem to suggest an inherent interconnectivity to the universe. These paranormal experiences in combination with the view of quantum reality is mounting evidence of a complex and inter-related universe in which human beings are not isolated islands but can come together as part of a collective consciousness.

It is an accepted part of contemporary scientific thought to see the human connection to the cosmos. Evolutionary theory posits that all life on Earth descends from common ancestors. The challenge is not to know these connections, intellectualize about

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[226] (Gribbin, 1984:229-230)
[227] (Laszlo, 2004b)
[228] (Krishnamurti, 1953:53)

them, but *to feel* them. This is then the necessity of education that connects to feeling, to the body, and is how theatre may very well be a useful way to do just that.

4.6 Fractals and Holons

A common thread that runs through this tapestry that is to be highlighted here is that there is a connection between internal personal conflicts and international conflicts. The microcosm affects the macrocosm and the macro affects the micro. The conflicts that one experiences as cops in one's head are essentially the same conflicts that nations or trans-national groups face. I will attempt to make this connection clear using the work of *Theatre for Living*, fractal theory, and the theory of holons.

It should be borne in mind that this is not a dissertation in mathematics and that this is not a mathematical proof. The application of fractal theory is to give a metaphoric frame to an intangible concept and an example of graphical representations that may aid in visualizing self-similarity over scale.

The conventional model to graphically represent the trajectory of a narrative is a linear curve or straight line that rises from a beginning, through action, to a climax, a resolution of the problem, and falls to a denouement or epilogue. In forum theatre in the paradigm of *Theatre of the Oppressed*, the story ends at the climax, before a resolution is presented, inducing tension in the spectator to want to try and resolve the problem, and inviting the spectator to convert in spect-actor and attempt an alternate course of action.

Although not necessarily wrong, this view is simplistic and reflects the model of *Theatre of the Oppressed* which focuses on the story of one character, the protagonist, the "oppressed." Life is much more complex. In keeping with a systemic view, forum theatre

plays that are created with the spirit of *Theatre for Living* reflect this complexity by employing an ensemble cast for which the overall narrative is not a linear curve, but a complex net of interwoven and interconnected stories.

David Diamond talks about unresolved narrative arcs. It could be a short moment of life that presents some problem that is left unresolved. A forum theatre play purposely has an unresolved narrative arc, to create tension, so that the arc can be completed in forum, and the tension released. However, it is comprised of all of the unresolved arcs of all of the characters. Each character is developed by the unresolved moments that build tension within the character. David explains the difference between the linear *Theatre of the Oppressed* model and the non-linear *Theatre for Living* approach:

> The model [for *Theatre for Living*] becomes a series of unresolved arcs, some of them obviously connected, some appearing not to be connected, which […] build to a crisis with no resolution. If you take a single arc […] and magnify it, each arc (each dramatic unit) will also be a series of unfinished arcs, some obviously connected, some appearing not to be, building to a crisis with no resolution. The unresolved arc between two people is made up of internalized unresolved arcs. Think of it as a fractal, a mathematical equation represented in a computer graphic. The complexity keeps appearing the more you zoom in.[229]

The fundamental difference becomes apparent on the new level of scale. The line that appeared to be a uniform line of narrative, under magnification, as David Diamond suggests, turns out to not be a line at all, but a repeated collection of further unresolved arcs.

At the heart of this discussion on theatre and fractals and holons is the idea of self-similarity. Self-similarity is symmetry across scale.[230] The whole is made up of smaller parts that resemble the whole, pattern inside of pattern. The connection with

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[229] (Diamond, 2007:75-76)
[230] (Gleick, 1987:103)

fractal theory is that the unresolved narrative arcs at any scale will have a recognisably similar shape. The larger narrative of the play is shaped by the moments and, conversely, our individual narratives are shaped by the narrative arcs of the larger social organisation of which we are inevitably a part.

The idea of self-similarity across scale is intriguing and compelling. It is by no means a new revelation and can be seen anywhere.

> The notion of self-similarity strikes ancient chords in our culture. An old strain in Western thought honors the idea. Leibniz imagined that a drop of water contained a whole teeming universe, containing, in turn, water drops and new universes within. "To see the world in a grain of sand," Blake wrote, and often scientists were predisposed to see it. When sperm were first discovered, each was thought to be a homunculus, a human, tiny but fully formed.[231]

There is, however, a difference between a fanciful and convenient notion and a theory that provides a useful frame for explaining intangible phenomena. It is conventional knowledge now that sperm are not microscopic men, nevertheless, it is possible to see self-similarity anywhere one wishes to cast one's analytical gaze. Fractal dimensions and chaos theory were the scientific discoveries that made it possible to explain scientifically an intuitive assumption about a self-similar ordering of the universe.

The most famous images of fractals are coloured images of the Mandelbrot set, so named for Benoit Mandelbrot, a French mathematical physicist who was instrumental in the development of chaos theory. The largest scale image depicts a general round shape, perhaps a bit like a beetle (see Figure 1). Upon closer inspection, it can be seen that the "beetle" shape is made up of many smaller "beetles". At any place and at any magnification, the same "beetle" shape can be seen and, furthermore, can be seen to be

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[231] (Gleick, 1987:115)

made of more of the same shape (see Figure 2).[232] Like the art of M.C. Escher or standing between two mirrors, fractal theory is one of the ways for humans to imagine infinity.

Fractals are not confined to computer-generated images or to theoretical shapes. The mathematics of fractals can be applied to describe the self-similarity of common phenomena from plant formations to blood vessels. Self-similarity seems to be a fundamental organising principle.

The concept of self-similarity leads to a discussion on the concept of holons. In the Mandelbrot image of the "beetle shape," it is easy to see that each "beetle" is composed of smaller "beetles" *ad infintum*. Each shape has a recognizable whole shape but is on one hand comprised of smaller similar shapes, and on the other hand a constituent part of a larger similar shape. The pattern can be easily seen that small patterns are in themselves whole yet they make up part of a larger and similar pattern and that the small patterns are also composed of ever smaller versions of themselves: everything is a whole and a part. This, however, is not always so obvious.

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[232] Images of the Mandelbrot set are widely available in print and on the Internet. Two books with pictures consulted for this thesis are Fritjof Capra's *The Web of Life* and James Gleick's *Chaos*. At the time of writing, several videos of magnification of the Mandelbrot set were on YouTube.com.
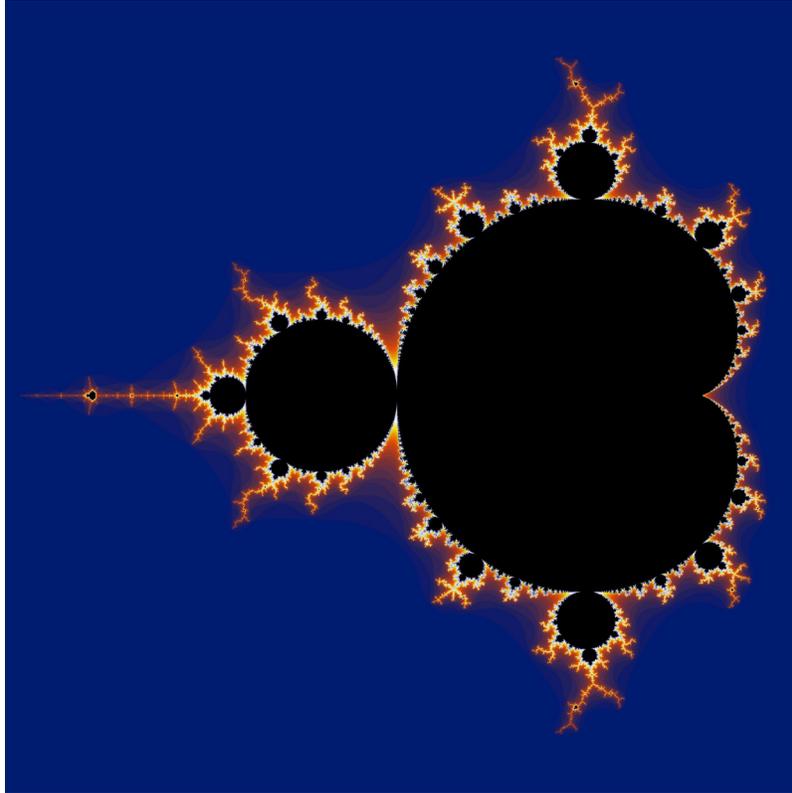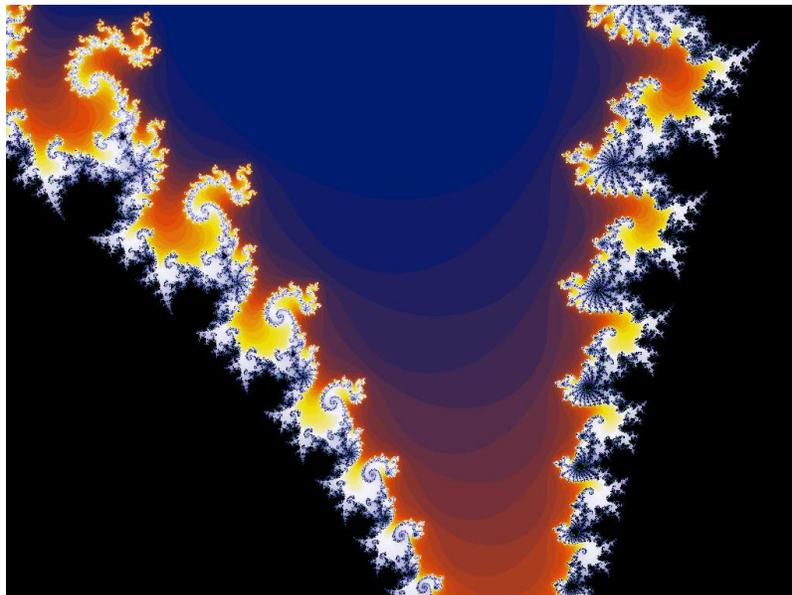
Figure 1: Full Mandelbrot Set

Figure 2: Magnification of cleft between major bulb and first minor.

Firstly, the fractal shapes (e.g. the ones identified in the Mandelbrot set) are self-*similar* and not self-*identical*. Although they are recognisably the same form, they are not exact mathematical projections of the other shapes. They are "resembling the main set and yet not quite the same," as Gleick wrote, "always similar, never identical."[233] Human beings are also not made up of smaller human beings. Nevertheless, human beings are made up of parts that are also wholes on a given scale. A human cell is a definable whole, yet its borders become less definable if the scale is changed to see the whole organism of the human being, or if we zoom in to the molecular level. A molecule, a cell, a human being, are all what are called holons; they are simultaneously parts and wholes.

The term *holon*, according to Ken Wilber[234], was coined by linguist Arthur Koestler to describe that which is simultaneously a part and a whole. He further explains[235] that holons are arranged in what Koestler calls a *holarchy*[236], that is an organisation by heterarchy within each level and by hierarchy between each level. Ken Wilber uses the concept of holons extensively in his work and his exhaustive definitions of what they are in each quadrant and level of his All Quadrants All Levels (AQAL) theory will not be summarized here.

What is relevant to the investigation at hand are Wilber's thoughts on the role of holons in pathology. He suggests that diseased systems emerge from holons that are in the wrong position in the holarchy. For holons that exist in the physiosphere, for a molecule, for example, that is composed of smaller holons (atoms) and comprises a larger holon (perhaps a living cell), it is much less likely to be in the wrong place as it is so

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[233] (Gleick, 1987:228)
[234] (Wilber, 1995:26)
[235] (Wilber, 1995:28-29)
[236] (Koestler, 1976)

structurally bound to its position. On the other hand, holons existing in the noosphere can more easily usurp their position.

> […] the cure of any diseased system consists in rooting out any holons that have usurped their positioning in the overall system by abusing their power of upward or downward causation. This is exactly the cure we see at work in psychoanalysis (shadow holons refuse integration), critical social theory (ideological holons distort open communication), democratic revolutions (monarchical or fascist holons oppress the body politic), medical science interventions (cancerous holons invade a benign system), radical feminist critiques (patriarchal holons dominate the public sphere), and so on. It is not getting rid of holarchy per se, but arresting (and integrating) the arrogant holons.[237]

Wilber then explains further the same idea in different words and clearer terms, saying that it is possible to integrate misplaced holons and establish a new harmony.

> […] *differentiation* can go too far and become *dissociation*—a failure to adequately integrate the newly emergent differences into a coherent whole that is both internally cohesive and externally in harmony with other correlative holons and with all junior components. Whenever a new differentiation is not matched by a new and equal integration, whenever there is negation without preservation, the result is pathology of one sort or another, a pathology that, if severe enough, evolution sets about to erase in earnest.[238]

Holons share with fractals that they have self-similar properties over scale and that those scales extend to infinity, all the way up and all the way down. Holons also share the same properties with unresolved narrative arcs and additionally that they can cause pathology if not integrated.

I would like to make the connection between Diamond's *unresolved narrative arcs* and Wilber's *dissociated social holons*. I believe them to be effactually two different names from two different approaches to the same phenomenon. Whether it is at the internal level or at an interpersonal level, it is a thought pattern existing in the noosphere

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[237] (Wilber, 1995:30)
[238] (Wilber, 1995:109)

that then shapes the deeper holons that form the more significant social organisations and replicates the pathology.

Theatre for Living can give an opportunity to resolve the arc and integrate the dissociated holon. Frederick (Fritz) Perls, who founded Gestalt Therapy, has said, in describing how unresolved narrative arcs repeat themselves in one's life, that, "Any unfinished situation, any incomplete action, will come to the surface and will be or wants to be completed."[239] By acting out an experience in an activity or a forum theatre event, one lives the moment, internally and in interaction with others. It is not only a rehearsal; it is a living moment. At a community level, the spect-actors at a forum theatre presentation, the community is living that moment as the actors interact. Through a forum theatre event, one has the chance not only to live one moment, but to live many moments, to experience many options, as suggestions are attempted by spect-actors. Even those who witness an intervention and who never make it on stage to try their own idea, experience the moment vicariously through seeing the action unfold in an interactive way.

The patterns that we create for ourselves in life keep repeating. Paulo Freire says that once violence has been committed, it repeats again and again by those in power. This violence, he explains, is a process, which passes from generation to generation, creating a legacy and ambience of violence.[240] It is not only the oppressors that repeat the patterns of violence, as Freire asserts; victims of violence repeat the patterns. David Diamond recounts a poignant example of this internalization of violence in his reflections on the

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[239] (Perls; Clements, 1968:18)
[240] "*Na análise da situação concreta, existencial, de opressão, não podemos deixar de surpreender o seu nascimento num ato de violência que é inaugurado, repetimos, pelos que têm poder.*
        Esta violência, como um processo, passa de geração a geração de opressores, que se vão fazendo legatários dela e formando-se no seu clima geral." (Freire, 1970:45)

Reclaiming Our Spirits project.[241] A woman acting out a scene who had not been to a residential school herself but whose parents had been abused by nuns in the Canadian residential school system suddenly cried out, "Oh my God — it's the nuns!"[242] She had realised that she had internalized phrases and actions (the *Cops in the Head*) from the previous generation. It is clear to see from this example how the narrative arc of a whole community is shaped by the experiences of its individual constituents. Furthermore, the narrative of the nation state of Canada is shaped by the experience of the residential school system.

Whether we are specifically talking about narrative arcs in theatre, magnification of a fractal, or holons is irrelevant: the different levels are inter-related. The lower levels can affect the higher levels and the higher levels can affect the lower levels. "Energy in natural systems exists on two levels: the macroscales, where everyday objects can be counted and measured, and the microscales, where countless atoms swim in random motion, unmeasurable except as an average entity, temperature."[243] James Gleick explains how these natural energies flow upward and downward, how the macro affects the micro and vice versa.

> Just as turbulence transmits energy from large scales downward through chains of vortices to the dissipating small scales of viscosity, so information is transmitted back from the small scales to the large […] and the channel transmitting the information upward is the strange attractor, magnifying the initial randomness just as the Butterfly Effect magnifies small uncertainties into large-scale weather patterns.[244]

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[241] (Diamond, 2007:150-164)
[242] (Diamond, 2007:153)
[243] (Gleick, 1987:260)
[244] (Gleick, 1987:261)

Ken Wilber has also described the phenomenon of macro-micro energy flow through the levels of holons and refers to it as upward and downward causation.

> As Roger Sperry points out, the lower levels (which means, less holistic levels) can influence the upper (or more holistic) levels, through what he calls "upward causation." But just as important, he reminds us, the higher levels can exert a powerful influence or control on the lower levels—so-called "downward causation." For example, when you decide to move your arm, all the atoms and molecules and cells in your arm move with it—an instance of downward causation.[245]

Although perhaps tenuous, in this way, we can see that there is a scientific theoretical frame to describe how small personal struggles can affect conflict on the macro-scale and how the narrative of a nation can have an impact on individuals.

In the case of intra-personal to inter-national conflict, an example of upward causation is the conflict or the unresolved narrative arc of a community being a fractally reproduced pattern of inter-personal and intra-personal conflicts in the community. The issues of a community come from the issues of the people who make up the community. An example of downward causation is when a community, family or individual accepts an unresolved narrative arc on the national or regional level as its own. That is to say that one internalizes an accepted view of a nation or group of people, be it a group to which one belongs or one that is proscribed as the "other," for example, as being victims or of having been historically treated unfairly. The over-arching commonly held belief then, through downward causation, manifests itself at less holistic levels, which could be family strife or internal psychological battles. The cops in one's head may exist in one's own head but they have their headquarters in society, meaning that they have been imported from a larger structure above. One's internal fears and desires, as shown by

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[245] (Wilber, 1995:28)

Boal's techniques of *Rainbow of Desire* and *Cops in the Head*, are an example of downward causation of unresolved narrative arcs.

An unresolved narrative arc can be changed in both ways but the key lies in the upward causation. When an individual faces and works out his own internal conflicts, resolving the arc, untying the thread of the plot, bringing it to a denouement, then the pattern of more holistic levels will no longer reflect the pattern of the less holistic levels. The system will have been disturbed. If more and more individual arcs change their shape, the theory of upward causation suggests that the shape of the national or regional or community arc will necessarily shift to accommodate the adjustment. This then creates a feedback loop since if the arc of the community level shifts, then the arcs of individuals will no longer reflect the fractal pattern. The entire system is forced to readjust.

The belief that structural change requires upward causation can be widely seen. At its base is the assumption that behaviour creates structure, not the other way around. Structure does not create behaviour, a new structure will not create new behaviour. Jiddu Krishnamurti says, "society is the relationship between you and another; and without deeply understanding this relationship, not at any one level, but integrally, as a total process, we are bound to create again the same kind of social structure, however superficially modified."[246]

Scientist and philosopher Ervin Laszlo suggests that there is an underlying fabric of all existence, a zero point field, that he dubs the Akashic field, or the A-field for short. It is a field by which everything is connected. Peoples' existence and the combined effect of peoples' existence can make an impact that affects other people.

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[246] (Krishnamurti, 1953:80)

Generations after generations of humans have left their holographic traces in the A-field, and the information in these holograms is available to be read out. The holograms of individuals integrate in a superhologram, which is the encompassing hologram of a tribe, community, or culture. The collective holograms interface and integrate in turn with the super-superhologram of all people. This is the collective in-formation pool of humankind.[247]

This is a theory to support the idea of social accumulation of upward causation and is a theory for the means of how the unresolved narrative arcs can be fractally reproduced upward and downward. If each person leaves a holographic imprint of his psychic energy in the Akashic field for others to perceive, it may produce a kind of rut in the road. The cumulative effect of psychic energies could be in some way "palpable" and have an affect on the inhabitants in any given geographical area.

Human behaviour creates the structure, but the structure can be changed. The flawed assumption has come in the past that the structure can be changed directly. One must change one's behaviour in order to change a structure. Modifying a structure through a revolution only replaces the structure and does not alter the behaviour that created the structure in the first place. Structures are solidified by our patterns of behaviour, not the other way around. Using the language of Paulo Freire in *Pedagogy of the Oppressed*, the oppressed can see a revolution as a chance for revenge, a means of domination rather than a path to freedom. The same structures of domination repeat themselves albeit in a new form, a new incarnation.[248] Again, the words of Jiddu Krishnamurti, provide insight and inspiration:

Systems, whether educational or political, are not changed mysteriously; they are transformed when there is a fundamental change in ourselves. The individual is of first importance, not the system; and as long as the individual does not

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[247] (Laszlo, 2004a:115)
[248] (Freire, 1970:124)

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understand the total process of himself, no system, whether of the left or of the right, can bring order and peace to the world.[249]

It is my assumption that structures can be changed and unresolved narrative arcs, in oneself or larger ones that dominate social structure can be changed. I assume also that if one does not like the consequences of living with such an unresolved arc, then the arc should be resolved and the structure changed. Thirdly, I assume that the use of theatre techniques is a possible way to realize the patterns of behaviour that we may not like. Theatre techniques like forum theatre and *Rainbow of Desire / Cops in the Head* can have both a transpersonal or therapeutic affect, allowing one to experience on an emotional level the feeling of the unresolved narrative arc, and an objective affect of being able to see the action unfold from a distance and perhaps see a larger picture, see oneself in the scene. "When we are not in conflict within ourselves, we are not in conflict outwardly. It is the inward strife which, projected outwardly, becomes the world conflict."[250]

It is through the mechanism of upward causation that larger narrative arcs can be changed. By changing oneself, one can change a larger system. It was conventional wisdom in science that small changes in initial conditions could only produce small changes in outcomes. Chaos theory has proven this assumption to be false with the clichéd and often misinterpreted *butterfly effect*. Upward causation is a way to explain how a small change in one person can disturb the system of a larger over-arching narrative arc. In the same way that sub-microscopic changes on the quantum level have visible effects on the macro-level as the energy flows upwards, in smoke rising from a cigarette and spiralling off in unpredictable patterns, small changes in a person can flow

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[249] (Krishnamurti, 1953:16)
[250] (Krishnamurti, 1953:77)

upwards through more complex and macroscopic levels, creating unpredictable outcomes. To know oneself is the best way to make changes. It is like the words of Lao Tzu: "Wanting to reform the world without discovering one's true self is like trying to cover the world with leather to avoid the pain of walking on stones and thorns. It is much easier to wear shoes."[251] One can reform the world by dealing with one's own unresolved narrative arcs and the process of upward causation allows for those changes to have a larger and unknown effect at other levels of self-similar complexity. Taking this one step further, Carl Rogers, with reference to Lancelot Whyte, believes that social changes are brought about by the small changes in unconscious thought of millions of people.[252] The cumulative effect of many people resolving their own unresolved issues will shift the larger structure.

4.7 Paradox

The path of Zen is the path of paradox.[253]

Theatre of the Oppressed stems from a binary way of thinking that creates polarization; oppressor versus oppressed, good versus evil, us against them. *Theatre for Living* assumes inter-relationality and complexity as its starting point. To understand that a single person can be very complex and have traits of both poles of a dichotomy (e.g. good and evil) can be very difficult in a world that is characterised by simplifications and polarizations. Yet, if fear of paradox can be overcome, a greater truth can be revealed and

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[251] (Lao Tzu, *Tao Te Ching*, cited in Esteva, 1997:278)
[252] (Rogers, 1980:106)
[253] (Osho, 2001:73)

a deeper more nuanced understanding can be achieved. Therefore, essential to an understanding of transrational approaches to peace is the importance of paradox, or rather, apparent paradox. Because of its approach based on complexity, *Theatre for Living* embraces paradox and can be helpful for people to become comfortable with paradox.

My friend and colleague Noah Taylor has written about the role of paradox in a transrational understanding of peace since, as Lederach says, "it holds together seemingly contradictory truths in order to locate a greater truth."[254] Taylor writes that, "the paradox may be a way to go beyond such a traditional rational frame perhaps leading to the transrational. Paradox suggests that truth may exist beyond what is conventionally perceived to be true."[255] In reference to the work of John Paul Lederach, Taylor argues that a natural aversion to paradox creates a simplistic dichotomization of reality.

> Lederach notes that cycles of violence are often the result of peoples' attempt to [*sic*] "to reduce complex history into dualistic polarities that attempt to both describe and contain social reality in artificial ways."[256] One could see this as merely a laziness of thought, an apathetic response to a complex world with complex situations, but there may be another reason. One theory as to why this phenomenon occurs is "Cognitive Dissonance." Cognitive dissonance is a motivational theory. This theory states that when an individual attempts to hold two contradictory processes of thought (cognitions) at the same time, a sort of pressure starts to build. One is then motivated by the unpleasantness of this psychological pressure to either alter or remove one of the cognitions.[257] One of the most common ways of resolving the pressure that arises from dissonance is polarization. Actions derived from such a construct are almost inherently polarizing – putting people into groups; the "good" ones and the "bad" ones, those "with" us and those "against" us.[258]

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[254] (Lederach, 2005:36)
[255] (Taylor, 2009:114, in reference to Lederach, 2005:36)
[256] (Lederach, 2005:12)
[257] (Bem, 1967:183-200)
[258] (Taylor, 2009:115)

However, it is possible to overcome cognitive dissonance. Lederach writes that it is possible to find "something beyond what is visible, something that holds together apparently contradictory and even violently opposed social energies together"[259] for a deeper understanding. Taylor goes on to explain that the tension created by cognitive dissonance can be eased by learning to suspend judgment on a situation.

> The ability to suspend judgment does not equate with "relinquishing opinion or the capacity to assess."[260] For Lederach, suspending judgment is a refusal to "force complex social histories and constructed realities into artificial dualistic categories"[261] while seeking a means of understanding that is not limited to simple polarization. In psychological terms, this would mean learning to relax the pressure that builds from a cognitive dissonance, to not feel the need to "resolve" the apparent contradiction, and to live with a high degree of ambiguity.[262]

By refusing to create simplistic polarized categories, one opens up to the possibility of complexity in every situation. *Theatre for Living*, by exploring the complexity of characters, rejects at every moment a simplistic duality of good and evil, of oppressor versus oppressed. It embraces paradox in the sense that it tries to show that people are all conflicted and are motivated by a plethora of forces.

Lorna Williams says that the *Lil'wat* concept of *cwelelep*, "the discomfort and value of being in a place of dissonance, uncertainty, and anticipation,"[263] corresponds with the concept of cognitive dissonance from social psychology.[264] Williams and Tanaka further explain that, "the experience of *cwelelep* allows a space that is ripe for developing listening openness. Listening openness includes the suspension of assumptions and certainty. It leads to a space that allows for power balances to shift, and cross-cultural

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[259] (Lederach, 2005:36)
[260] (Lederach, 2005:36)
[261] (Lederach, 2005:36)
[262] (Taylor, 2009:116)
[263] (Williams, Tanaka, 2007)
[264] (See Bem, 1967; Franzoi, 2003)

meaning making to occur." Furthermore, "this listening involves an active silence that honours the presence of others. It involves observation, critical reflection, and awareness." They then connect *cwelelep* to Buddhist mindfulness and to Heidegger's concept of *gelassenheit*. By suspending judgment, assumptions, and certainty, space is made to listen. Active listening, as Carl Rogers stresses in his person-centred approach,[265] is vitally important to working with someone and embracing an energetic way of relating.

> Rather than assuming a position of familiarity and control, listening openness requires the listener to assume the position of learner, and a position of increasingly balanced power with the person with whom they are engaged. This position requires the suspension of assumptions, and therefore, the suspension of certainty. The result is a reciprocal relationship of contribution and reception, of knowledge and understanding, within a processual and holistic learning environment.[266]

Theatre for Living requires that participants make space to listen to one another. In make the space to listen, the space can be made for understanding that seemingly contradictory ideas can exist together. The complexity of the fabric of reality can be revealed.

Osho also talks about the paradox of dichotomies and that overcoming the apparent dissonance in paradoxes brings about deeper understanding. That a dichotomy exists does not make the two sides mutually exclusive.

> It is not that love exists so hate cannot exist. They exist together! Light exists with darkness—but if you make it a sentence, if you say, "In the room there was light," you cannot say immediately, "In the room there was darkness." Now it has become impossible. You have confined it; you have dropped the paradoxical. Existence is paradoxical.[267]

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[265] (Rogers, 1980:116)

[266] (Tanaka, M. (2006). Listening to relationships within a First Nations participatory action research project. Paper presented at the *American Educational Research Association Conference (AERA)*. April 5-11, San Francisco. In Williams, Tanaka, 2007)

[267] (Osho, 2001:73)

If existence is essentially paradoxical as Osho implies, then understanding paradox is an indispensable element in understanding existence.

Apparent paradoxes that have led to deeper understanding can be easily seen through examples from science. Understanding that seemingly contradictory statements can both be true was fundamental to the understanding that fundamental sub-atomic particles have both particle and wave characteristics, which was formerly deemed impossibly contradictory. Relativity leads to the conclusion that humans' subjective sense of "now" does not apply to all parts of the universe,[268] a paradox that most people do not encounter in their daily lives. The further revelation that matter and energy, the two fundamental forms of existence according to pre-relativistic physics, are interchangeable is another paradox that was transcended by scientific investigation. "If matter strips its mass and moves at the speed of light, then we call it radiation. Conversely, if energy cools and becomes inert, if we can measure the mass, then we call it matter."[269]

An insight that forum theatre and *Theatre for Living* can help teach is that there is no absolute. There is only frame of reference — perspective. It can be mathematically and logically shown that there is no "*One Truth*", there is only the truth of each and every character in interaction. The idea of any absolute should have ended with the special theory of relativity when Einstein slew the dragon of absolute movement with the épée of gravitation.[270] For example, there is no objective way of determining the velocity of the Earth in space. Any measurement must be made in relation to another body. The most obvious one being the sun and that relative speed can be calculated, but the sun is moving relative to the rest of the galaxy and the Milky Way is moving relative to every other

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[268] (Barnett, 1951:74)
[269] (Barnett, 1951:93)
[270] (Barnett, 1951:121)

cosmic body. It is common to separate perceptions of space and time assume that they are both absolute. However, this distinction is completely subjective. Space-time is relative and varies for each individual observer.[271] Everything depends on the perspective of the observer. This is equally valid whether one is imagining a train travelling at the speed of light in a relativistic thought experiment or witnessing an argument between two people. Using forum theatre as a way to step into someone else's perspective is a way to physically and experientially comprehend the importance of unique perspectives.

The idea of accepting paradox, being comfortable with coexisting seemingly contradictory statements may be necessary for understanding holons. It is an idea of Ken Wilber that everything is always at the same time both an individual whole and part of a greater whole. Consequently, every holon is then comprised of holons and is part of another holon. Parts and wholes are conventionally seen as separate and contradictory concepts that, when combined, provide a deep holistic view of reality.

Paradox suggests that there is something else going on in the universe that cannot be understood by reason alone. Osho refers to Heisenberg's uncertainty principle as evidence of the limits of rationality.

> But science in this century has at last caught up with Kant. Now Heinsenberg [*sic*], in physics, and Godel, in mathematics, have shown ineluctable limits to human reason. They open up to us a glimpse of a nature that is irrational and paradoxical to the very core. Whatsoever we have been saying about nature has all gone wrong. All principles go wrong, because nature is not synonymous with reason—nature is bigger than reason.[272]

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[271] (Barnett, 1951:101)
[272] (Osho, 2001:183)

In order to deal with and understand paradox, one must learn to suspend judgment and go beyond the faculties of reason to see whether there is a deeper truth hiding behind the apparent contradictions. We must transcend our own reason.

4.8 Free Will

Theatre for Living, coming from a perspective of complexity and interrelationality that rejects reductionism, assumes that human beings are free to make their own choices. We are not victims of our history or of a deterministic fate. We have free will and can influence the outcome of our lives. The bad news is, as Jean-Paul Sartre said, "man is condemned to be free,"[273] and we have to make a choice. If one believes that the universe is not simply a clock that is wound up by the clockmaker, it is a solid argument that human beings do have free will and can influence the world and have control of their bodies and emotional reactions, rather than being mere objects of cosmic circumstance. This position can be corroborated by humanistic psychology, quantum physics, and chaos theory. In this section I would like to present some evidence in favour of the free will of man.

Carl Rogers argues for the free choice of mankind by contrasting the philosophical assumptions of behaviourist psychology with a humanistic approach. The behaviourist approach corresponds to a mechanistic and reductionist perspective whereas a humanistic approach functions under the assumption of complexity and interrelationality.

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[273] (see e.g. Sartre 1957:23 and Sartre, 1946)

> If the extreme behaviorist position is true, then everything an individual does is essentially meaningless, since he is but an atom caught in a seamless chain of cause and effect. On the other hand, if the thoroughgoing humanistic position is true, then choice enters in, and this individual subjective choice has some influence on the cause-and-effect chain. Then, scientific research, which is based on a complete confidence in an unbroken chain of cause and effect, must be fundamentally modified.[274]

If one chooses to look at the world from the perspective humanistic psychology, a world of complexity and interconnectedness, then there is room for human beings to shape and create the reality in which they live.

This same debate was at the centre of physics in the early twentieth century, however, in that field, it was a shift from classical Newtonian physics to the cosmovision of quantum mechanics. Newtonian physics, like the behaviourists in psychology, assumes that once all the initial conditions are known, the fate of the system can be calculated as a logical outcome.

> According to Newton's laws, the behavior of a particle could be exactly predicted on the basis of its interactions with other particles and the forces acting on it. If it were ever possible to know the position and velocity of every particle in the universe, then it would be possible to predict with utter precision the future of the universe. Did this mean that the universe ran like clockwork, wound up and set in motion by the Creator; down some utterly predictable path? Newton's classical mechanics provided plenty of support for this deterministic view of the universe, a picture that left little place for human free will or chance.[275]

The Newtonian view of the world proved to be insufficient to explain the sub-atomic world since processes such as radioactive decay operate on probabilities rather than certainties.

> In admitting a margin of uncertainty, one renounces the old hope that science will one day give the position and velocity of every material body in the universe and

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[274] (Rogers, 1980:58)
[275] (Gribbin, 1984:9)

predict the fate of the universe until the end of time. One of the additional consequences of this abandonment is to give a new argument in favour of the existence of free will. If physical events are undetermined, and the future unpredictable, then maybe the unknown quantity that we call "spirit" can still guide the destinies of man through the infinite uncertainties of a capricious universe.[276]

It is impossible to know which slit a photon passes through in diffraction interference experiment. The conclusion must then be drawn that there are uncertainties in the universe. Edgar Morin says that it is essential that human beings learn to live with uncertainty.[277] If the universe is uncertain and undetermined, human beings have the capacity to exercise free will living their lives.

The work of physicists and mathematicians in chaos theory has also added an interesting twist on the question of free will that sets it in a cosmic context. In describing strange attractors, chaotician Doyne Farmer noted that the system was unpredictable, yet unpredictable within perfectly measurable parameters. He said: "On a philosophical level, it struck me as an operational way to define free will, in a way that allowed you to reconcile free will with determinism. The system is deterministic, but you can't say what it's going to do next."[278] This philosophical point is reflected in the work of philosophers such as Ken Wilber, who try to reconcile unpredictability in an apparent universal tendency towards complexity and intentionality.

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[276] "*En admettant une marge d'incertitude, on renonce à l'ancien espoir que la science pourra un jour donner la position et la rapidité de chaque corps materiel dans l'univers, et prédire l'histoire de l'univers jusqu'à la fin des temps. Une des conséquences accesoires de cet abandon est de donner un nouvel argument en faveur de l'existence de la libre volonté. Car si les événements physiques sont indéterminés, et l'avenir imprévisible, alors peut-être cette quantité inconnue que nous nommons « esprit » peut encore guider les destinées de l'homme à travers les incertitudes infinies d'un univers capricieux.*" (Barnett, 1951:45)(my translation)
[277] (Morin, 1999:87-102)
[278] (Doyne Farmer in Gleick, 1987:251)

In forum theatre, every intervention has a unique outcome. We are not the victims of deterministic systems but have the power to affect reality at every moment. We conjure reality with every action. It is a participatory universe in which no action can be separated from the presence of an observer. Therefore, education and theatre should also be participatory.

4.9 Gamesercises

Gamesercises is a term that Augusto Boal used to describe activities in his theatre work that were partly games and partly exercises. The idea is that seemingly frivolous games can conceal deep lessons.

Although it would be very useful to create a list of games, activities, and exercises that could be done and in the order that they would preferably be executed in a theatre course or workshop, this is not the intention of this inquiry. The selection and order of the so-called "gamesercises" depends on several factors that are difficult to predetermine. The first determining factor is the length and span of time available for the workshop, event, or component of a course. Obviously, one would use more variety of techniques if the time available were plentiful. The object of inquiry may also make a difference. A joker may choose different techniques to engage the participants and their bodies depending on the subject matter at hand. Thirdly, the group itself and the dynamic relationships therein may dictate which activities will go well or which ones would be most appropriate.

Nevertheless, I will propose two activities that bear being repeated. The first that I would recommend is a classroom element that I did with professor David Korish in his

course *Theatre and Peacebuilding* taught at the United Nations mandated University for Peace in Costa Rica during the month of January, 2008. Every student had to read, select, and prepare three activities from Boal's book *Games for Actors and Non-Actors* and facilitate two of them with the class with the third being a back up in case something went wrong or two activities went by too quickly to fill the allotted and necessary warm-up time. In this way, all of the students were given the opportunity to learn the games and also to learn the difficulties, tricks, and pleasures of implementing them. It is an example of peer-to-peer learning organised by a group who share a common interest in an area of enquiry and curiosity. The professor or joker would participate as the other participants so that there would be no expert. Everyone is sharing the common experience of discovering something new and creative together.

The second, I came across twice in my reading.[279] It is the classic game of twenty questions, however, when the volunteer leaves the room, the rest of the group does not decide on an object. The volunteer asks a yes or no to individuals of the group, one at a time. Each person has the choice of answering yes or no. The following respondent must then imagine an object that fulfils all of the previously stated criteria and answer truthfully according to that object, and yet, no one else in the room has the psychic ability to know what that object is. Finally, the entire group, the volunteer and respondents alike, will be honing in on an object that has emerged by the interactions of the group. Laszlo calls this game a way to experience emergent consciousness and the Akashic Field. In the same way that the participation in the game creates an answer to the questions, our participation in the universe crystallizes its form. "In the end, in accordance with the

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[279] (Laszlo, 2004a:92 and Gribbin, 1984:209)

observations of quantum physics, it is *choice*, not chance, than determines the reality that we inhabit."[280]

4.10 Conclusion

Theatre and the techniques developed by Boal and Diamond and others can have a transpersonal effect that allows an individual to experience first-hand what an integrated transrational approach to peace means. Diamond's *Theatre for Living* is an approach to using theatre to delve into social issues that is based on a systemic approach and an assumption of complexity. Using theatre to teach about peace makes it very clear that conflict is not a negative opposite of peace, but is necessary for the creative art of theatre, and is an integral part of peace. There are many techniques of exploring an issue using theatre, the most important for this analysis on its efficacy for teaching about peace is forum theatre. Participants in a forum theatre event have the opportunity to exercise their agency in transforming a conflict and do it themselves on stage as subjects of their own drama in an experiential and participatory manner. By intervening and changing the outcome of a forum theatre show, the creative power of human free will is revealed for all to witness. The connections can be seen from the interventions and the ensuing discussions that there is a connection between our own personal conflicts and issues at the global level. Theatre experiences can have transpersonal effects that open a window for participants to peer into the complexity of paradox. Using theatre creates a subjective experience that cannot be explained logically by rational means. Theatre is not from the head; it is from the heart.

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[280] (Gribbin, 1984:243)

5 Conclusion

The field of peace studies is generally focused on international conflict and geo-political struggles. Although an important aspect of peace studies, it ignores the human quality of peace. It deals with large political entities, largely forgetting that governments, corporations, militaries, and NGOs are staffed and run by people. For the most part, peace studies operates within a Modern frame characterized by impartial objective and empirical observation. This approach lacks the ability to acknowledge that there is something beyond a logical and rational view of the world. Everything has an inside that is an interior subjective experience that defies rational definition. From this perspective, there are fundamental deficiencies in how peace is taught.

The Modern approach to education is not isolated to the area of peace studies. All of contemporary institutionalized Western education is marred by a Modern focus that ignores the importance of incorporating the whole body and an interior perspective, reduces students to passive recipients of knowledge, is dominated by a free-market capitalist system, and funnels students into abstract specialisations. The question of what an activity *feels* like from the inside is rarely asked and intuitive knowledge is systematically dismissed. However, there are other ways of knowing and there are theoreticians, philosophers, physicists, pedagogues, psychologists and people without fancy Greek titles all over the world who see the problematic nature of this form of education and have the audacity to dream of alternatives.

A transrational perspective can help by preserving, neutralizing and enhancing rationality. A transrational approach aims to integrate the Cartesian separation of mind and body. It assumes complex non-linear causation, connectivity with the natural world,

and interrelationality, meaning that our presence is involvement; the act of observing affects the outcome. A transrational approach acknowledges that a subjective feeling is as equally legitimate as an objective empirically measurable quantity, and it has been proven that measurable quantities are in themselves subjective. A transrational perspective is a way of looking at the world, and in that sense, it does not apply uniquely to education. If applied to learning, a transrational approach would have profound effects on how learning is fostered.

Theatre is a useful tool for teaching about peace and about a transrational approach. Firstly, it engages the body, transcending the separation of mind and body. Theatre, like all the arts, is a subjective experience. The person on stage is experiencing a real moment that is difficult to put into words. Theatre teaches about interrelationality as an actor must be aware of everyone else in the scene. Theatre can teach that conflict is not in opposition to peace but a source of creativity because conflict is necessary for drama. If there is no conflict, there is no play, no art, nothing happening. Conflict is not to be avoided, repressed, or punished, but engaged and transformed. Conflict is not the opposite of peace; it is an integral and perpetual part of the *process* of peace.

Theatre can show that personal conflicts are essentially the same as international conflicts. The scale of the conflict may change but the self-similar pattern remains the same. Upward causation is the most effective way of making larger social changes. Knowing oneself is the key to identifying behaviours in one's relations that prevents transformation of conflicts. The transpersonal effects of theatre can help in identifying the patterns that we recreate in our interactions.

Forum theatre can demonstrate for participants that they have free will and can act as the protagonists of their own lives. A spect-actor has the power to alter the outcome of the play at any moment and has the space to reflect on the consequences of a chosen course of action. Our lives, the universe, are crystallized from infinite possibilities by the choices we make. Forum theatre gives people a chance to try some of those important choices.

As some final thoughts in closing this work, I refer once again to the sage advice of Jiddu Krishnamurti. He acknowledges that education is a noble profession that involves deep commitment.

> For the true teacher, teaching is not a technique, it is his way of life; like a great artist, he would rather starve than give up his creative work. Unless one has this burning desire to teach, one should not be a teacher. It is of the utmost importance that one discover for oneself whether one has this gift, and not merely drift into teaching because it is a means of livelihood.[281]

Teaching is not to be taken lightly, but is a way of life. Krishnamurti reminds his audience it is not easy to instruct the future generations.

> It is constant inquiry, true dissatisfaction, that brings creative intelligence; but to keep inquiry and discontent awake is extremely arduous, and most people do not want their children to have this kind of intelligence, for it is very uncomfortable to live with someone who is constantly questioning accepted values.[282]

Only by questioning accepted values and challenging assumptions can a new paradigm be imagined. Krishnamurti is confident that those dedicated to holistic and integral education will find a way to educate their children.

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[281] (Krishnamurti, 1953:109)
[282] (Krishnamurti, 1953:74-75)

Those who love their own children and the children about them, and who are therefore in earnest, will see to it that a right school is started somewhere around the corner, or in their own home. Then the money will come—it is the least important consideration. To maintain a small school of the right kind is of course financially difficult; it can flourish only on self-sacrifice, not on a fat bank account. Money invariably corrupts unless there is love and understanding. But if it is really a worth-while school, the necessary help will be found. When there is love of the child, all things are possible.[283]

He believes that love will guide the way. In conclusion, I would like to quote the closing words of Paulo Freire in his *Pedagogy of the Oppressed*. "I have faith in the creation of a world in which it is less difficult to love."[284]

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[283] (Krishnamurti, 1953:86)
[284] (Freire, 1970:184)

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