CHANGING SCENES:
ETHNOGRAPHIC EXPLORATIONS OF MEANING, ADULT LEARNING, 
AND COMMUNITY THEATRE

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by

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ABSTRACT

The study began as ethnographic explorations with members of a rural theatre group creating a play about the community's history. Through six months of participant observation, focus on recording what participants learned about theatre has been recast into a framework with meaning, change, and experience of change as central. Theories of modernity were linked to participants' context of pervasive change.

The study came to ask what we mean by change and how that influences our actions and responses to learning as both "learners" and "adult educators". Four areas of discovery emerged which both raised and responded to aspects of this complex question.

Two areas of discovery focus on change concerning constructions of adult educators, transition in: 1) Methodological works reflecting adult educators' changing constructions of adult education; 2) Data analysis process including forms of representation. "Paradigmatic transition" is proposed as a framework to interpret present gaps and epistemological inconsistency in methodology and methods of research.

In response to methods inconsistent with methodology, data analysis process has been reconceptualized as a synthesis of: relevant social theory and methodology; and constructions emerging from experience with data analysis and creation of representational form.

The other two areas of discovery focus on change related to learning theory. Based on fieldwork, the study provides interpretation of one set of participants' learners': 3) Social processes related to constructions of meaning, change, and learning; 4) Theatre experience with paradigm creation as part of their social process.
The literature review identifies recent transition both in social change and in learning theories. The study proposes that, with a focus on process of change, meaning and culture may provide a nexus between these theories. Suggestions for reconstruction of learning process theory are offered through a theoretical synthesis. A set of working assumptions from data analysis process provides a series of links focusing on meaning and culture, social process and change, connected with learning process theory. A summary of these links follows.

The working assumptions include processual definitions of meaning (individuals' experience of relationship) and "cultural-meaning" (meaning which members of a group come to have a sense of holding in common). In a processual definition, "learning" is linked with "meaning": A process of changing meaning within an individual.

Since meaning is socially created and maintained (in epistemology adopted), study of social processes must be pursued to interpret individuals' meanings. Change, as both process and experience, is embedded in a larger social framework. Social dynamics related to individuals' meanings include: social creation and maintenance of meaning, loss of meaning, and social response to loss of meaning.

Individuals exposed to possible learning situations as change may experience a "tension in certainty" in which change may be viewed by "the potential learner" as: 1) Exploration, movement towards meaning; or 2) Disruption, movement away from meaning. The study proposes an epistemology of change as part of experience of learning. A processual definition of experiencing change is offered: Change is the word we use at the moment of awareness and thereafter when we recognize
something as having altered in relation to ourselves. Assumptions about qualities associated with experiencing change are also provided.

A bridge is offered between epistemology of change and social process: How individuals anchor meaning in their social interactions. Two anchors in "social entities" emerged in the study: "group entity" and "social structure". In dynamics of individuals' interactions, their meaning of anchors may emerge and shift subtly or abruptly.

Concerning the fourth area of discovery, two descriptions of participants' theatre experience are provided: 1) A narrative of fieldwork experience; and 2) The Mobile-framework, a model-description of participants' theatre process which details participants' theatre process considered from the set of working assumptions. It includes participants' interactions interpreted in terms of "paradigmatic actions" and aims towards reflecting dynamics of participants' interactions in creating and responding to changing meanings.

Theatre process is considered in light of theory of modernity, particularly attending to secularization, individuation, abstraction. Theatre processes as paradigm simultaneously foster and offer individuals a response to modern conditions of plurality and change.

The final chapter's reflections are couched in terms of three orientations towards adult education: 1) "Paradigm-watchers"; 2) Those concerned with specific theory content; and 3) Those concerned with specifics of daily practice. The study challenges adult educators of all orientations to make explicit our vantage points and to "follow through" on implications related to learning when placing meaning and change at epistemological centre. Reflections range from implications
for contemplated change in organizations, among researchers, and among those engaged in interactions with "groups of learners". Finally, the study advocates seeking out how learners culturally interpret the word "learning" as part of research efforts directed towards interpreting individuals' experience of learning.

The study's aforementioned set of working assumptions and Mobile-framework are incorporated into a six part document which also includes a Preface linking the study to adult education works, and a substantial Bibliography divided into five sections reflecting the study's multidisciplinary nature.
ACKNOWLEDGMENTS

With the inductive, multi-disciplinary approach inherent in the thesis work there was much landscape and many guides, some for brief distances, others for the entire series of explorations. Given the contributions of so many, it is impossible to acknowledge everyone.

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For their enduring support, I am most grateful to friends and family and especially to my husband Stephen Ellis for his assistance in so many capacities throughout the study. The work would not have been possible without his computer wizardry, or without his wonderful care and his patience given the uncertainties of an open-ended process.

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In loving memory of my mother,

Nettie Butschler
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The Fourth Act-Play

The play's the thing
- Hamlet, II, line 590.

The problem is, you know, that last thing should be as enthusiastic as the first one... And it wasn't, because we forgot. Ann) No. Len) So tomorrow night before we go on we'll all get together and say it together. Ann) Yes exactly. Len) 0-10-1313.

EMERGING CONTEXT

This stage portrays the majority of group members' remaining sessions together. The next stage overlaps with this one in its portrayal of the close of the play, the final cast party, and data from the second set of interviews.

The theme in this fourth Act-Play stems from group members' changing orientation in acting throughout this period. Their context, however, changes between dress rehearsal and performance. A seam runs through this Act-Play reflecting their contextual transition.

TIME OF YEAR

Fall began to falter before the willfulness of winter. By the final night of performance swirling winds successfully accosted the brown crash doors of the school. An air of chill pervaded the building suspended about those "inside".

PERIOD OF TIME

Strung tightly together, these six sessions occurred between October seventh and October twelfth. Group members' final meetings
were pressed into six days, being three nights of rehearsals and three
nights of performance.

LOCATION

Members scattered off into small groups during their interactions
of the prior period. At most, there had been vague patterns of
proximity. However, during their dress rehearsals they were mainly
one of four places: in the dressingrooms, backstage, on stage, or in
the body of the theatre (including the sound and lighting booth).
During the evenings of performance they were either in the
dressingrooms, backstage, or on-stage.

After each night of performance there were parties. Group
members gathered at Cam's hotel room on the first two nights. The
final party took place at the home of the stage manager's parents.
The party was held in the basement of their home.

ATTENDANCE

Although arriving at different times during each "session",
depending on how long they had to prepare and how nervous they were,
once people came they stayed for the finale. In terms of the
audience, there were fewer each night. The first night the auditorium
was two-thirds full. The second night it was a little over half-full
and on the final evening it was approximately one third full.
EMERGING PATTERNS OF PROCESS

Suspended in the Mobile-framework, this section recreates group members' last half dozen meetings. Two different glazes, one rippled and dull, the other more smooth and shiny, suggest transition between group members' rehearsals and performances. These differences are reflected in the segments which follow.

EMERGING SHAPES IN GROUP MEMBERS' INTERACTIONS:
ORIENTATIONS EMERGING IN DRESS REHEARSAL WORK

With the inception of dress rehearsals, group members' interactions shifted once more. As well as portraying changes in group members' interactions, descriptions of their shapes have undergone transition.

The description within this segment opens with a focal point of group members' acting. Virtually all their activities took shape by their focus on acting and presenting the play. Group members "discussions" became most difficult to distinguish from their process of acting at this point. From this blending of acting and discussion "contingency control" emerged.

Descriptions in this segment have distinguished to some extent between group members' "acting" and "discussion" based on location of their interactions and based on Cam's involvement. At this point Cam's primary involvement was to direct aspects of their performing. Group members' discussion occurred when group members were preparing for acting or responding to an experience immediately "after the fact", much of their discussion occurred in small groups backstage or in the dressingroom.
Emerging Shape of Group Members' Interactions, Acting
Focus On Cam's Work With Group Members

In the previous piece of the Mobile-framework, "Play Acting", group members' interactions of that period were described as being in transition. The study posits that they shifted from a focal point on creation of the play, "Still Improvising", to one of editing "Fleshing Out, Filling In, and Editing Out". A second transition reflected in their interactions included moving from a focus on editing to one of concern with performance of the play, "Near Completion Of Editing, Beginning To Polish". Description in this segment on "Dress Rehearsals" continues to pursue group members' series of gradual transitions until they began to perform the play for an audience.

During their dress rehearsals group members' interactions were similar in tone and quality to prior interactions, with a few exceptions. Generally, they expressed experiencing more tension; group members were more intense in their concentration. Costumes and makeup, as well as the addition of more props, added to their constant state of adjustment.

With the dress rehearsals arrived additional formality, shifting from work on individual scenes to working within a large unit, an Act, then, a play with a beginning and an ending. This also prompted a stronger sense of focus on performance moving away from editing. Consistent with this shift Cam had attempted to "set the script" from the work of October fourth. The "new" and "final" scripts which were distributed on the seventh were carved from the session on October fourth.
Some minor editing work continued during these sessions, less to fill in than to "fix" problem areas.

- Ironically that's the central part of the scene. They are both sorry for each other for different things. But we have to find other ways of saying it. Cam) 0-7-2.34.
- Do it again. Gotta get that line or get rid of it. Cam) 0-8-1.32.

In addition to a few bits of editorial fine tuning, the script shifted to some extent for a variety of reasons each time the play was rehearsed. For example, at least two or three times in an Act, actors would omit, or modify their lines unintentionally. Depending on the line and where it was situated in the dialogue, no one may have observed the change. However, generally they were observed and a quick correction would be made.

Some actors also continued to adlib certain small bits in the play. They engaged in adlibbing primarily by sprinkling into their dialogue phrases of exclamation in response to others' lines. For example, Lenore and Joyce often added phrases such as, "Oh sure, oh sure", in one particular instance suggesting light-hearted sarcasm (Lenore, 0-9-.38.)

In this fashion details of the script were never entirely "static" as expressed through group members' interactions. Nonetheless, during the rehearsals, focus turned primarily to aspects of presenting the play, to polishing various elements of performance.
a) **Direction And Intent Of Cam And Group Members' Work**

Although they did not express clearly such distinctions, work on polishing group members' performance included at least two primary emphases.

1) **Theatre Of The Profound**

One orientation toward polishing performance was to "breathe life" back into the performances — to generate an experience of creating meaning and thereby profundity. Cam's directions to actors manifested this orientation. His concern with portraying sub-text (underlying meaning) through actors' gestures and rhythm of speech was related to creating a "magical" web, an illusion to engage the audience in experiencing profound meaning.

- It comes too soon. I don't see any build to it. There has to be a build to that or the line false... It sounds terribly false. All I can say is you've got to find some way to build. There is a lead there. There is a build to that. Internally there's got to be a build. There even is in the script... A little bit more on edge each time. That should almost blow up... Very controlled. Right on the edge. There are peaks and valleys where you've got to go the fine line. And again, it's shading that gives it the impact. You can play it all one way and if you don't occasionally play it straight we don't see a little more of the truth. And what number is flannel underwear? Cam) O-7-2.38.
- Completely forget yourself at first, otherwise it doesn't leave anywhere for the scene to go. If you played tentative all the way through there's nowhere to go. Cam) O-7-2.40.
- I don't believe a word you're saying Cam) O-7-(Fieldnotes).

Although actors sensed when something "worked" — when they were engaged and enclosed by theatre web, their energies tended to be devoted to a second orientation which meshed with another aspect of Cam's direction.
2) **Theatre Of The Profane:**

**Contingency Control — Technical Efforts To Sustain Meaning**

Cam's directions to group members reveals at least two different orientations, in balance. During dress rehearsals he continued to add theatre profundity through exploration of meaning, sub-text through actors' performances. In addition, he clearly had a desire to "tighten" and maintain that which was developed.

- One thing I want to try different, specifically different other than trying to tighten it up a little bit is uh... Could everybody say the first line? (Cam) O-8-.40.

Both Cam and group members' became concerned with "maintenance work" during this series of sessions. Having employed their efforts in creating an intense illusion, inestimable energies were devoted to sustaining their illusion. They were challenged to make the play a single moving form, a weaving of meaning without holes or gaps. The majority of their work during these rehearsals focused on this.

In stark contrast to these objectives, during dress rehearsals, there were a multitude of changes. Their process continued to entail ceaseless stops and starts. Once more, adjustments were layered on adjustments. Cam's and group members' joint concern came to include not only "removing" gaps, but preventing holes or gaps from emerging.

The study has labelled their cultural-meanings which drove them in this direction, "contingency control". The phrase "contingency control" emerged from data analysis of their processes during this time. The following description of their emerging process in these dress rehearsals provides additional context for that phrase.
b) **Emerging Patterns In Group Members' Dress Rehearsal Process**

There were three nights of dress rehearsals. Although most group members spoke of these meetings as dress rehearsals, Eileen referred to the first two nights as "dress practice" (0-7-.01) because they were still accruing props and costumes. They also limited their work to one Act the first night and the other Act the second night. The third night constituted a full fledged dress rehearsal.

On October seventh, Cam and group members were very slow to commence the first dress rehearsal. There was confusion about what participants were supposed to do once they arrived. Among the questions and concerns people had about the process, timeframe became most pressing for some.

- ...Go out there. [In the dressingroom two participants are speaking together with anxious tones.] Maybe we'll get something going. 1st Participant) Gee I hope so. I can't stay all night either. 2nd Participant) 0-7-1206.

Some expressed tension concerning the lateness of the hour. By the second night, most people seemed more relaxed, there were fewer fundamental questions. Cam continued to be most intense each night.

By the second night, processual format was largely established. The following "steps" are an approximation of an emerging pattern in their process during these rehearsals.

1) **Preparation**

Each of the three nights, stage manager and crew would arrive sufficiently early to prepare the stage. Cam and the lighting and
sound crews continued to work on creating lighting and sound effects prior to rehearsals. Actors came to apply their makeup and put on their costumes so that they were standing by to start at seven o'clock. Immediately prior to rehearsal Cam would scrutinize the actors in makeup and costume, indicating any changes he required.

- Do you have a base [foundational makeup] of some sort? Cam) Yeah. Deb) 0-7-.32.
- Your moustache reads short. Maybe you could darken it? Cam) [He is addressing Bil) 0-8-.22.
- He said no white gloves. Participant) [Identity of speaker uncertain, based on audiotape.] 0-7-.09.
- I guess I'm supposed to wear an apron. Hel) 0-7-.41

With commencement of rehearsal everyone became focused on creating and sustaining their theatre illusion.

2) Rehearsal Process

Initially, it was not clear how they would proceed. In previous rehearsals, scenes had been worked and reworked individually. By the second night, however, Cam clarified their process:

- We'll do a run, then we'll do a start and stop. Cam) 0-8-1.63.

In other words, they began by following one scene after another, as one would do in performing the play for an audience. This was followed by work on individual scenes.

When Cam and group members began to perform on the basis of a continuous series of scenes, a whole new set of logistics were required. Many beginnings and ending of scenes, "transitions", had been developed last in the "fleshing in" process. Therefore, these were frequently the lines or actions of which actors were most uncertain.
These "transitional" lines were considered "cues" for what was to follow, however, and thereby became crucial. For instance, the final lines of one scene became cues for lighting and sound crew, for stage crew concerning curtains, and for actors in their entrance for the next scene.

Fieldnotes of the period repeatedly reflected one particular observation. That is, when engaged in their rehearsal process, group members' meanings appeared to shift towards "a consideration of everything emerging as a series of cues demanding a series of responses" (0-9-Fieldnotes). Interactively, even the timing in lighting and sound became transitions and cues for the actors' responses:

- [The soundtrack of a train coming "fills in space" for a moment.] So you can take a lot more time on this now. You've got a lot more time. Cam) 0-9-1.58.
- That was pretty good except for the stumbling backstage. Cam and Joyce laugh.] Is everyone alright? Ann) Don't move until those lights are black. Cam) 0-7-1213.
- The light cue came up a wee bit early. Either that or the curtains could have closed a wee bit sooner. Are you guys closing them on the word "track"? Well make it easy on yourself. Cam) 0-7-.74.
- Okay let's take that transition again. Quicker Jo. The lights can come up quicker. Cam) 0-8-1.14.
- Did they run out of sound? Cam) 0-9-1.29.
- What I noticed was this time you guys sang a lot louder and it was easier for us. Hel) 0-9-(Fieldnotes).
- Okay now let's do it with the actors moving. Cam) 0-8-(Fieldnotes).

Cam's expression "tightening up" appeared to be linked with cues and responses in terms of attempts to increase subtlety and precision in their performances. If all aspects contributing to the production were performed with subtlety and precision, "holes or gaps" would not appear. However, in these rehearsals, as some aspect of performance
was smoothed out, other problems often surfaced. For example, when changes produced a new "swiftess" between scenes, one actor was now late with her entrance for a scene:

- Okay. I see your problem. [Joyce is too late for a cue to enter. She needs to have time to change her costume.] I need somebody else to replace Joyce right now. Cam) O-8-1.18. [She is not replaced, instead someone helps her with her costume change.]

Curtains were used as well as lighting to set the scenes. As one scene followed another, adjustment of curtains and positioning of props also had to be considered. Again, this work was based on a series of cues and timing.

- The chairs are never needed again? Are they? Cam) No. Jay) O-7-1.19.
- We should have the curtains open. (Lor) We don't have time to do it. Cam) O-8-(Fieldnotes).
- Happy birthday is the cue for the scrim to open. Cam) O-7-.76.

Precision work in terms of adjustments, cues, and timing were not attempted during the "run". Instead, Cam had what he referred to as "Notes". He announced this format for reviewing the dress rehearsals run at the end of their run on the first night of dress rehearsals:

- Listen up for notes. Cam) Notes? [Several participants appear to be uncertain of the term.] Notes. Jim) O-7-2.31.

Cam's "Notes" included a formal review of various aspects of the dress rehearsals. His comments on each of the three nights were combinations of positive observations and identification of problem areas.

- The sweaters make a difference [Previously all of the actors did not have hockey sweaters for the scene.] Cam) O-9-1266.
- Over all, the tech [Technical work] was good... (cheers in background) Cam) O-9-.86.
- Maybe this is a dead spot. Cam) So you mean you couldn't hear us for the whole Act? I could hear you but it's a strain. Cam) 0-7-2.34

After Cam completed his director's notes and some limited discussion followed, they began to work through each scene based on those observations and concerns which were raised in "starting" and "stopping". Generally, when working with the individual scenes, they rehearsed a scene three times. The third time, generally there were few stops and starts.

- Do it one more time and then continue on with the next scene. That was much better. Boy it gets better every time we do it. I just want to make sure it's there. Cam) 0-7-.79.

Cam would then observe their creation of the scene for purposes of one final scrutiny and to "set a scene" in the actors' minds. In other words, when changes were made, he requested that the work was repeated to reinforce the most recent version of the work as the correct set of interactions. He did this with parts of scenes as well the whole scene, "Take that little speech again. Just so you get it" (Cam, 0-7-1220.)

In summary then, their dress rehearsal process primarily focused on making adjustments which would contribute to smoothing out, polishing all elements of their performance. "Combatting" gaps or potential holes became a chief concern guiding their interactions of this period.

- Take that again. You were late on your cue. Cam) Late in coming in? Jes) Yeah. There's a dead pause. We're waiting for you to come in. Cam) 0-8-1256.

The study has referred to energies focused in the direction of sustaining theatre illusion as "contingency control". This
particular phrase emerged from analysis of data derived as much from
group members interacting among themselves as from observation of
Cam's method of direction.

In terms of Cam's work with group members', his process of
determining gaps or potential holes was to observe their interactions
for any possible problems. At this point, generally he would then
describe the problem and propose a solution which called for an
adjustment either in actors' acting, costumes, props, lighting or
curtains. As previously emphasized timing related to transitions and
cues were most frequently "the problem" articulated. On occasion he
would indicate as well where a hole began to appear, others might
"cover" the gap to some extent.

- The lights got pretty screwed up at the top. But I guess you guys
  know that. However, it was good what you guys did — the actors
did. You went on anyway. And that's really important. When
there's a technical screw-up, hopefully they won't go up and down
— just do. Just plow right ahead. What you did was absolutely
right. Cam) C-7-1129-30.
- Good cover ... That's good. Cam) [When one actor hesitated
  concerning a line, another actor in the scene asks the line in
the form of a question. "Did the police come?"] O-7-1235.

Prior to considering "contingency control" as an experience of
many group members, there is one last field observation worthy of
note. In observing these layers of adjustment and change, I
endeavored to understand how Cam could juggle so many aspects of the
work simultaneously. I began to develop a list of ostensible factors
and criteria which guided his interactions, his direction of group
members. A sample of that list from one day's fieldnotes is as
follows:

933
"Training" new individual [Helen]
- Location of actors in scenes past and following
- Costume changing required
- Paths among adjusting "sets"
- Available lights
- Aesthetics
- Resources needed for pulling curtains
- Timing regarding lights and curtains
0-9-(Fieldnotes).

Having provided a description of group members' acting interactions, the subsequent segment shifts to group members' discussions, many of which related to "contingency control".

**Emerging Shape Of Group Members' Interactions, Discussion Focus On Group Members' Work Among Themselves**

For the purposes of representing changes in group members' interactions, Chapter Seven identified five shapes emerging in their interactions. These five included: "acting", "breaking point actions", "paradigmatic actions", "interviews", and "discussion". In previous Act-Plays endeavors to represent the latter, group members' "discussions", have been confined largely to illuminating content of their discussion.

Within this Act-Play, because group members combined discussion with other interactions, their other interactions have been included under the auspices of discussion as changing shape. For example, much of their discussion occurred while the actors were applying makeup to themselves or to other actors. They also assisted each other with getting in and out of costumes and with doing their hair.¹

With these changes in the dynamic of group members' discussion came additional change. Five patterns in content of group members'
Discussion emerged through data analysis and were described in the previous Act-Plays. These included: a) Exchanging Experiences Concerning Research For The Project; b) Exchanging Ideas About The Shape And Content Of The Play; c) Exchanging Concerns Of An Administrative Nature; d) Exchanging Ideas About Group, Identity, And Personal Information; and e) Exchanging Ideas Of Process.

These five emergent patterns, however, do not represent group members' discussions, during these sessions. For example, group members virtually never referred to "Exchanging Experiences Concerning Research For The Project" during this set of sessions. As well, they indulged at this point in limited discussion concerning matters of an administrative nature. A few questions arose concerning the number of scripts available, and what arrangements were being made concerning musical entertainment prior to the play. Their discussions consistently reverted to aspects of performance of the production.

With a shift in group members' orientation toward refining their performances, new patterns emerged related to content of their discussion. "Contingency control" proffers a larger framework within which group members "exchanged their ideas about the shape and content of the play" and their "ideas of process".

The section has previously provided a description of "contingency control" as related to Cam's interactions with group members. This description focuses on group members' interactions among themselves. The study posits that group members developed their own sense of "contingency control" which became most important during the three performances when Cam no longer "directed" them.
In a pattern parallel with Cam's process, group members' would express experiencing a problem, a gap, or a potential gap. Frequently one participant would raise a question or describe his or her sense of a situation. This was apparently an attempt to make certain that others had a similar viewpoint.

If agreement was forthcoming on analysis of the problem or recognition of a potential gap, group members would then often suggest a "solution". The following are shards from conversations which suggest emergence of such a process for group members.

- The Wheat Pool scene did that go really fast or is it my imagination? Jay) Yes. Len) 0-9-1268.
- Something's missing there. Len) 0-8-1259.
- It [Jessie speaks of a hat] won't fall off. It just looks like its bouncing around. Jes) 0-8-1249.
- Hope the pieces fall somewhere so I can get at them. Ann) 0-7-1217.
- [Lenore, Anna, and Joyce come into bathroom repeating choral work in the play.] He changed it. Len) I can't get that part. Ann) [They run over the lines with her again to assist her to "get" it.] 0-9-1.57.

Group members' process of "contingency control" became more refined particularly by the second performance. Additional details concerning group members' "contingency control" efforts are provided in the segment following this one.

Most group members' allusions to ideas about "group, identity, and personal information" were interspersed with their concern about performance as shaped by a sense of contingency control. In this vein group members' discourse was broad ranging including comments about relationships among themselves, "You're supposed to help your fellow actors" (Len, 0-9-.89). A few quietly confided their state of anxiety to another group member, "I'm scared shitless!" (Jes, 0-7-Fieldnotes.)
However, they rarely indulged in such expression prior to the first performance.

The opening paragraphs of this segment elaborated shifting shape in group members' interactions. It was suggested that during these sessions group members' discussions were interwoven with other activities. Their discussions occurred within a larger context of activity.

During this time group members were working on their appearance and assisting each other in doing so. From the time that they arrived, they began to "pin and paste their way to perfection" (0-9-Fieldnotes). This activity mainly occurred in the dressingrooms.

- Anybody got another comb? Len) 0-7-.09.
- Thanks a lot. Len. That looks marvelous. I don't know what we'd do without Len. She just takes things over. Jes) 0-10-.30.

This hustle and bustle would peak immediately prior to beginning the rehearsal. Group members would then make a few "touch-ups" or modifications if Cam requested changes during the rehearsal.

Each session began with a few people entering the dressingroom area. Within a half hour remaining actors also appeared bringing tumult with their numbers. The dressingroom was a small room with some echo. When over eight people busied themselves with various tasks, and talking, their noise level was much higher than twice as many people interacting in a similar fashion in the cavity of the theatre.

One small distinction must be made between the first night of dress rehearsal and the two remaining sessions. When the first group
members entered the dressingrooms on the session of October seventh, they spoke uncertainly of what to do.

- Oh for crying out loud. What do we basically wear? Ann) I don't understand any of it and I've never done it. Deb) I forget. I took a damn workshop. I forget... Jes) O-7-1196.

Jessie was referring to the makeup workshop which Cam had organized in June and which I had attended in order to introduce myself to the group. (See Chapter One for additional detail of the circumstances.)

Some suggested "experimenting" or using their usual "street makeup". Lenore responded to these suggestions.

- No, I don't think you should go by your own thing. We'll just ask Cam if we get a chance to talk to him. [At this point Jessie responds with an improvisation of their question to Cam.] "Hey, what do we do with our makeup?" And he'll just say, "Basic stage makeup." And we'll go, "Oh yeah, we went to the workshop, we know how to do that... We should know... I have notes at home, "Basic Stage Makeup". Jes) O-7-1198-99.

Anna, who acted in the first production of the theatre club and who had taken a class, as well as attending the workshop began to apply a "base" and this was passed around. Then eyeliner was applied and powder. Lines were also drawn to "age" some actors. Thereafter, they appeared before Cam on an individual basis, under the theatre lights. He directed some to make changes as previously indicated.

After their initial hesitation and uncertainty, many group members began to do their own makeup. However, two of the men received assistance with their makeup and several women helped each other with outlining around the eyes and with "aging" lines. In this fashion most of their discussion occurred in pairs or with the larger group. Acoustics limited larger group discussion.
In addition to speaking of the tasks at hand, group members also "ran lines" with each other — repeated parts in order to make certain of their recollection as previously indicated. In addition, they assisted each other in terms of assessing each others' appearance given makeup, hair styling and costumes.

- How does this look? Hei) 0-7-.09.
- Your hairs' very nice. Wonderful. Participant) [It is difficult to discern who the speaker is.] 0-7-.17.

Touch-ups, or "fixing" something also became a topic of conversation and generated requests for assistance among group members.

- Oh I thought I had a pin. Jes) 0-7-.19.
- Tuck me in. Len) 0-7-.19.

Mingled with discussion concerning these tasks were group members' remarks of a more personal nature. Particularly when the first few group members gathered in the dressingroom or when one or two who had time between scenes entered, they often spoke of "personal matters", or made comments concerning the group. Given the dressingroom's size, in contrast with the theatre, one might have some sense of privacy there.

Group members' personal comments covered a broad range of topics. For instance, one participant "announced her pregnancy" by describing to three of the other women the problem of having "morning" sickness and cooking for the family:

- Yeah, I never eat with my family anymore. I cook it and then disappear. Four weeks of mourning sickness, and another for weeks to go. 0-7-1209.

Concerns and complaints were quietly addressed as well in the dressingroom — some with humour, others not. For instance, the issue
of whose scripts belonged to whom was raised in one instance. To resolve this problem, a suggestion was made that each actor's name should be placed on his or her copy of the script.

- Talk about faith we have in each other, eh? "Don't steal my script!" Jes) It's a great idea. Cam) ... Putting our names on them or not trusting each other? Jes) 0-7-1210.

Racing through their tasks and through their discussion, was the persistent theme of time and cues to suggest that they should be elsewhere, mainly on stage. Their concern with being ready for performance began with the first dress rehearsal and ended with the last performance.

- Does anybody know what time it is? Holy shit we're supposed to... curtain up at 7:00. Len) I need my shoes Deb) -- Five minutes ladies, that's Jay's line. [Lenore is referring to a line in the play.] ... Ten minutes. Ten minutes [She announces this.] Len) 0-9-1262.
- Are they going to call us? Ann) Yes. Yes! Bil) 5 minutes we were told. Ann) 0-9-.29.

It was in the dressingrooms, then, that group members not only assisted each other, supported each other and discussed process, but they also frequently chose to express their concerns, questions, and frustrations there.

Group members may have experienced breaking points on stage and in the theatre. However, dressingrooms were one of the key locales for most group members (particularly those acting) to express their breaking point experiences. Thus, a relatively impersonal, school washroom built behind the theatre became the site for drama and humour shared among group members. Given its location and group members'
interactions, an image of being "behind the looking glass" emerged for me during observations in the field. This image remains strongly associated with this room.

**Emerging Shape Of Group Members' Interactions. Breaking Point Actions**

Throughout this period a few group members continued to express, indirectly, some resistance to Cam's direction. Once more, their resistance was exposed through a single comment, or a joke. For example, one participant responded to Cam's "most recent" adjustment of actors' locations in one scene.

- Oh, that's the way we were to start with... before. You don't want us to do that again do you? Joy) 0-8-1255.

For the most part, however, Cam's adjustments were accepted without additional comment. Given that Cam was able to adjust and keep track of implications of adjustments, the study posits that it would have been difficult for group members to step in and assume his apparently complex "orchestrations". Group members also appeared to be more focused on their own processes of "contingency control" attempting thereby to eliminate surprise and change for themselves.

There was to be one more major issue for group members related to change during the three dress rehearsal sessions. This change began in the last few meetings before their dress rehearsals. However, even in this instance, some group members who experienced a breaking point, spoke among themselves. They apparently chose not to escalate the matter.
a) **Breaking Point Clarity**

- I may not know my lines cause if he keeps changing them... I don't learn them as ease as some people. [Lor] 0-7-1206.

As previously indicated a final script was distributed on October seventh with a few changes in it. These changes were based primarily on work which had been done to set the script on October fourth. Nonetheless, this meant that for a few actors, they were faced with the problem of having learned their lines and being faced with not being able to rehearse what they had learned without a script entirely. With the sense of dress rehearsal being promoted, several experienced tension concerning their readiness.

b) **Indications Of Discomfort**

Those receiving line changes at this point apparently harboured two concerns. In addition to concerns about being able to remember the lines, superimposed on their earlier memories, some did not value the changes made.

- Well girlie, we've got a few lines to learn between now and then. Ann to Hel) 0-7-.32.
- I don't like that... To me that doesn't make any more sense than the way we had it before. And the thing is it's just going to boil up in your mind... Participant) [Joyce and Helen explain the benefit of the changes in terms of having better rhythm so that the audience may hear all the information.] 0-7-1207.

c) **Response**

Group members who received line changes generally first discussed the situation with other actors in the scene. However, in some instances they also discussed the "fact" of the changes with group members who were not in that particular scene.
Well at least you don't have to change lines. 1st Participant) You just got handed them right now is what I'm asking? 2nd Participant) Yeah. 1st Participant) O-7.38.

However, their concern and mild protestations did not reach beyond expressed concern among a few group members.

Prior to changing focus to group members' interactions during the three performances, it is important to note one "breaking point" apparently experienced by many group members, but which was expressed in other settings, very likely through the "telephone tree", for example.

Although I had gathered some sense of a resurgence in group members' anxiety concerning acceptance of the play in the community, it was a conversation with Eileen which confirmed lingering concerns among some group members.

- It's the general consensus: "We've done it!" But we don't know what we've done. Eil) Who said? Mad) Everyone's phoning each other asking, "What have we got? Will anyone like it?" Eil)

O-7-(Fieldnotes).

When asked how long group members had been raising these concerns, Eileen indicated that they had begun about the end of September. She continued to recount what she remembered of group members' concerns.

- Nobody's going to laugh. We just don't know. No one knows anymore. We still laugh like hell at some scenes. It was the same with the other one. Eil) O-7-(Fieldnotes).

There is limited data of a direct nature concerning group members' experience with this breaking point. However, data described from past sessions supports the notion that some group members were experiencing breaking points outside of sessions. Ample evidence was available from past experiences of breaking points concerning group members' phoning tree and their process of reconstruction.
These indications of breaking point being expressed in the background provide context for what was to emerge toward the conclusion of the third performance. The next segment explores group members' interactions throughout their three performances.

SHIFTING SHAPE IN GROUP MEMBERS' INTERACTIONS: ORIENTATIONS EMERGING IN GROUP MEMBERS' PERFORMANCE WORK

Among a myriad of changes, group members' transition to presenting the play formally, in public, appeared to be one of the greatest changes experienced by group members. Throughout the project they had worked toward production of the three performances as a primary goal. Now, for some group members' all that had gone before was reconstrued entirely in terms of preparation for the events of these three evenings. Their intensity, anxiety, and excitement reflected a transition in their experience.

This segment parallels the last one by beginning with a focus on group members' acting, "the performances". Once more, description format must be altered to represent additional changes in group members' interactions. For instance, unlike dress rehearsals wherein Cam directed group members, during performances there were no interactions between Cam and the actors, or between Cam and the lighting and sound crew. Spoken direction had ceased and had been replaced with audience response.

Prior to the opening night performance, Cam came into the dressingroom to encourage group members. He also made one change to
the set before their performance on the third night. However, generally, he no longer directed their actions. Group members no longer interacted under his direct supervision. They "performed on their own" for the audience in this sense.

The study posits that during this time some group members made an additional transition towards taking responsibility for all aspects of the play in their interactions. This was manifest in their orientation which the study has referred to as "contingency control".

First, the study provides a brief and general description of their performances based on my observations sitting among the audience viewing their performance. Second, insofar as the focal point of the study is to reflect upon group members' meaning of their experience, emphasis is placed on their discussions and interactions throughout the three evenings which occurred when they were offstage. This second, more substantial description concludes this segment. By way of an introduction, the following description offers a view of their performance from a seat in the audience.

**Emerging Shape of Group Members' Interactions, Acting: Focus On Performances**

Data providing a perspective of group members' performances from "the audience" side of the looking glass derives from fieldnotes. Some of these fieldnotes were stealthily written in the cover of darkness. Some were recorded at the end of the evening. The
narrative unfolding in Chapter Three affords an account of this experience. This "overview" is intended as a reminder, as supplementation to that description.

Observations of the three evenings included documenting a series of changes between the first two nights of performance and the last night. To begin with, the weather was not particularly noticeable on the first two evenings. However, by the third evening sharp winter winds blew. As well, the audience attending for the first two performances filled over half the theatre. On the third evening the audience was decidedly smaller, with about a third of the theatre seats taken.

In terms of the entertainment program there were some changes between the first two evenings and the third. The first two performances began with a lengthy program of musical selections from several community groups and individuals. The first set of selections were performed by a choir who sang several German songs.

The choir was followed by a pianist and soloist, who were followed by an accordionist. These people sang and played songs about pioneers and pioneer days. Eileen indicated in an informal discussion that she had invited these performers from the community to set the historical tone, to involve the community, and to supplement the play which was approximately an hour in length. The performance on the third evening was substantially briefer for the choir was unavailable. All three evenings did include an intermission between the two acts of the play and coffee and desserts were offered to the audience in a large school room after the play.
With the passing of each evening, I found my observations shifting back and forth between "the audience" and "the activity on the stage". Description which follows observes first the audience, then the actors.

a) "The Audience"

The context for viewing group members' stage-related activities had changed completely with the coming of the audience. Change in context included a sense of formality, and anticipation with the coming of an audience. In addition, there were physical differences. There was constant movement, noise, less space. When the curtains opened on the play, much of the movement subsided bringing an air of expectation to the event.

Beyond audience movement and noise, with the beginning of the play, one aspect of physical difference became particularly apparent. When Anna and Helen were performing in several scenes, Helen could not be seen. With the addition of audience members' heads, she could not be viewed from all but the first few rows of seats. (This condition was rectified by the third night when Cam had them raised a few inches higher.)

In addition to a change in size of audience, there were other changes. Although group members had referred to those attending as "the audience" from "the community" they were not a homogeneous group. Several cues suggested this. For example, on the first evening most of the audience consisted of "senior citizens" as group members referred to them.
That night had been set aside to offer those over sixty-five with free admission. The original grant application had committed group members to this course of action. (See the Appendices, Section Two for this documentation.) Since the play was to record the contribution of pioneers to development of the community this was deemed to be a gesture of recognition.

On Friday and Saturday night, there were generally more young people in the crowd. The presence of a few young children suggested that several families were in attendance.

Audiences on the first night laughed and clapped in different places from those attending on the last two evenings. This is exemplified by differing audience response to at least one line in the play. During the first Act, at one point the granddaughter complains to the grandmother that, "There's nothing here in Goetheim". On the first evening when much of the audience consisted of senior citizens, when the granddaughter utters that line in the play, there was silence. Followed by shuffling. During the second evening, when the same line was uttered someone from the audience shouted "Right on!" There was some laughter following this response and the audience clapped quite loudly at the end of the scene.

When people gathered for coffee and dessert after the play, it was apparent that "the audience" always included some relatives, friends, and neighbours of group members. Many of those who attended the play did not stay for this part of the evening. Approximately one third to one half of the audience remained each evening.
These gatherings after the play presented group members' with the opportunity to obtain additional audience response concerning the play. Two or three of the actors were asked for their autographs by children present at this gathering. Based on later reports among the actors, generally they received favourable comments. A few said they had hoped the play would be longer and one or two indicated that they expected more sets.

While circulating among those who remained for coffee after the play, I heard a few comments about the play. Mainly, however, people were chatting about various and sundry things. Among those chatting, there were a few discussions about "days gone by" and "the town as it used to be". One person spoke of missing "the general store", mentioned by name in the play. This person described the store as a place where people in the community met.

In terms of the performances, a gradual decline of the audience size was most apparent on the third night. I was struck by how diminished their response seemed given the size of the theatre. Their clapping and laughter became lost in the cavity.

b) "The Stage Performers"

Observations gathered during the three performances were not exclusive to ambiance resulting from the presence of "an audience". Fieldnotes included my altered impressions of group members' interactions in presenting the play.

To begin with, the play emerged as "theatre". All group members' efforts, including those of the lighting, sound and stage crews', had
merged to create a weaving. There were no gaping holes on any of the three nights — perhaps, a few snags, a few hesitations observed. It became apparent that I was aware of "bumpy spots" in rehearsals for I found myself leaning forward occasionally to see if, for example, a series of lines were executed or lost.

In a few instances there were changes, some additions, some omissions. Some group members continued to improvise in small things, a new gesture, an extra comment. Others used the same lines and gestures each night.

Comparing group members' three performances, the second night seemed generally, to flow most smoothly. Some actors appeared to bring more energy, more sprightliness to their roles on that evening. However, which performance was his or her best varied with each actor. For example, one person who had not been able to avoid stumbling at least once during a performance, enjoyed a "perfect performance" on the last night of the production. This was in contrast with most participants who eventually expressed anxiety concerning the small audience and found it more difficult to perform the third night.

This concludes a brief account of group members' acting primarily from a view in the theatre. Description shifts to group members' own discussions and activities from the beginning of these "performance sessions".
Emerging Shape Of Group Members' Interactions, Discussion: Focus On Group Members' Work Among Themselves

Group members began these sessions basically with the same actions they had begun rehearsal sessions. They arrived to prepare for the performance. Their preparation work depended on the role they had assumed.

- I left my junk in a pile...moved around. Ann) 0-10-.39.
- What are you looking for now? Lor) [She is speaking to Anna.] A little red bit... Ann) 0-10-.59.
- Oh guess what. No paper towels yet. Len) I ran my only brown pair of stockings. Joy) 0-12-.07.

Despite this commonality with dress rehearsal sessions, group members' sense of the occasion was clearly different as expressed through their discussions and other aspects of their interactions. For example, they spoke in more hushed tones to avoid making noise particularly once the program of musical entertainment had commenced.

Description of group members' discussions and interactions is made more difficult by a number of shifts in context and direction of their discussion. Once more, the five emergent patterns used as a framework to represent group members' discussions in earlier meetings do not reflect their discourse and activity during these sessions.

For example, of those discussions recorded aspects of the research done for the project were not among group members' list of topics. Neither did they discuss much related to administration other than wondering about arrangements for entertainment prior to the play. Debbie confirmed that a choir would be singing German songs before the play. She also indicated that there were contingency plans:

- Cam also said he might go up there... if something goes wrong and say something about the writing. Deb) 0-10-.03.

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This foray into topics related to administration was short lived. Other more pressing matters occupied group members' discussion.

Group members' focus during this time meshed together three topics of conversation. They combined in their discussion ideas and concerns about process, shape and specific content of the play. Wrapped around and through their discussions were ideas about the group and personal information. During this time these topics became a blend.

This segment endeavors to represent group members' discussions in processual fashion. A brief description of individuals' context, is followed by a semblance of chronology related to group members' discussions. After the description of context, group members' discussion related to opening night is outlined. That is followed by an account of group members' discussions throughout the first two performances. A description of their initial discussions during the third evening concludes this segment.

**Context**

In a previous segment describing group members' interaction during dress rehearsals description of their context was provided. This description included an account of group members putting on their makeup and costumes, and offering assistance to each other. That description also referred to the physical layout and the comparative "intimacy" of the dressingrooms. These continued to be
aspects of group members' context. When considering group members' context, there were, however, several elements specific to this period.

Prior to the three performances, they had worked very hard during their dress rehearsals three nights in a row. By the third night of their performance it was the sixth consecutive night devoted to the project. Some group members were experiencing fatigue. Their time commitment also had repercussions in reference to familial relationships.

Many group members had asked family living elsewhere to come and stay with them to see the play. Particularly for several of the women actors, this meant that they were attempting to prepare for having company and putting on the play. Once the play began, they were performing and then going home directly to spend time with their visiting family and friends. A pattern emerged whereby people began to arrive later each night prior to the performance.

- ...Our house is not too large there and having my mom and dad and my brother and, I... 1st Participant) Oh same. That's what happened to me. 2nd Participant) I can really appreciate them. But gad, when you're used to your family and yourself, all of a sudden eight people show up... 1st Participant) 0-12-.22.
- I need some sleep is what I need. I woke up this morning and my eyes were so swollen I could barely see. 2nd Participant) 0-12-21.

At the forefront of group members' context, however, was the sense that their actions represented the culmination of months of work. On one hand, excitement about their creative work and, on the
other, concerns they had raised about their presentation to this community emerged in tension. Their tension was never more evident than in their interactions prior to the first performance.

**Group Members' Discussions During Their Performance**

This description recounts group members particular concern before their first performance of the play. Description thereafter turns to their interactions once they have begun to perform.

a) **Group Members' Interactions Prior To Their Opening Performance**

Eileen was apparently one of the first at the theatre on opening night. As producer, she was overseeing a number of different tasks. Ostensibly one of these tasks was to raise group members' morale. When entering the dressingroom, prior to most others attending, she laid down a large packet of flowers for the cast. She indicated that each member of the cast was to choose one.

- What a nice gesture. Jes) 0-10-.22.
- You were bitching last night because you didn't get anything. Jes) [She is "teasing him" in character with the "Train Station Scene" they play together. Well, there you go. Jim [Both talking to Bill about taking a flower.] I know this is my favorite part of the whole play. Bil) 0-10-80.

Eileen also deposited a copy of the program for each person working on the project. These programs listed all those involved in the project under various role titles. Framing that list of acknowledgments were pictures of the cast and the director.

Cast members present at the time immediately surveyed their pictures, generally groaning over theirs. Several spoke excitedly of
the programs, "What a neat program!" (Jim, O-10-.85). Although no one explicitly expressed this sentiment, the appearance of the programs seemed to provide an air of legitimacy and "reality" to their pending enterprise.

When cast members were in costume, in various stages of applying their makeup, Cam entered the dressingroom. There were brave smiles all around and a bit of banter began with his entrance.

- Here are some last minute groceries. [He had purchased a large can of nuts and some other "munchies".] Break a leg. [This is a customary manner of wishing "good luck" associated with theatre.] Cam) Break this leg I don't need it anyway. Len) [She is jokingly responding to Cam's statement.] Have a good show. Give 'em shit. Cam) Yes sir! Len) I want to see sparks flying. Cam) O-10-.75.

With this call to inspiration, Cam left them to complete their makeup and to take his seat in the theatre. For a few moments group members' seemed to have a less intense air about them. This was not to linger long.

From the moment people began appearing in the dressingroom their tones had been generally more anxious. Individuals' anxiety was manifested in a variety of means, including concern with detail of any kind.

- Did anybody talk to her afterwards? [Jessie is asking about someone who had attended the last full run dress rehearsal to observe it.] And? Jes) She thought it was quite good. Deb) Just pretty good? Jes) Oh, no she thought it was really good. Len) Oh, I want to hear really, really good. Jes) If she didn't say that it was the best she's ever seen, we don't want to hear it. Hel) That's right. I'm not into criticism. Jes) O-10-.30. [Helen and Jessie both laugh a little.]
- Am I straight? No I'm not! Len) [She speaks quite anxiously about her costume. Jim laughs and then comments.] Panic city! Jim) "Len!" [Several participants say this at once.] O-10-.81.
- I could sleep for days. Jes) O-10-1.19.
Prior to a more detailed accounting of how several actors came to terms with their anxiety, it is important to consider first, possible sources for their tension and anxiety.

1) **Group Members' Sources Of Concerns Regarding Their Performance**

Although relatively quiet about their ongoing anxiety regarding the presentation, occasionally in earlier sessions, group members' comments would indicate their concern.

- There's a show there. Cam) [Cam makes this remark during their first run through of the full-fledged dress rehearsal.] Darn good thing. Jes) It's opening night tomorrow. Joy) O-9-.90.

Data analysis of group members' interactions from both the period prior to the three performances and during the performances suggests at least two common sources of concern. These concerns are extrapolations from those expressed in earlier work. First, as indicated in Eileen's expression of group members' concerns, they did not know what they had, or for that matter, whether anyone would like it. Group members continued to harbour concerns about the community finding the presentation offensive or simply not supporting the production.

A second set of group members' concerns revolved around their specific roles in this theatre production. They were concerned with a "theatre fear" of creating a gap or hole -- forgetting lines, or stumbling. Their constant repetition of lines, together and alone suggested this concern.

- What is the first line of that? Len [Debbie begins saying the lines to the choral work in the opening scenes of the play.] O-10-(Fieldnotes).
In their discussions of the first night, prior to commencing the play, many finally began to speak of their anxiety in larger group situations. Group members' discussions assumed a specific focus which then further shaped their references to their concerns and other emotions they were experiencing.

2) Nervousness - A Pervasive Topic

The topic of nervousness was raised almost from the moment there were two actors in the dressingroom together.

- It was crazier at home than it ever is here. [She laugh] So I thought I'd better come here. 1st Participant) That's like me, too. That's like me. I was feeling so antsy I was taking plates off the table before they were finished eating. Time to get the hell out of there. My eight year old son said to me "Mom you're getting hyperactive". I thought, "What do you know about hyperactive?" 2nd Participant) William kept talking about "temperamental actresses" until I was ready to belt him. 1st Participant) 0-10-.03.
- Anybody else nervous? Len) I'm not nervous now. I couldn't sleep last night. Deb) 0-10-21.

Occasionally the topic would shift to something more specific such as an individual considering the effect of the makeup, or fixing a costume. However, until they made their entrance on the stage, they continued to discuss it, even when lined up to go on stage.

- I'm nervous on stage... the first night. Ann) 0-10-1.07.
- I'm only a little nervous in the transitions. "Ford..." [Jessie is checking the script.] Jes) 0-10-1296.
- You measure your performance in the degree of nervousness beforehand — sometimes. Jay) [He says this most solemnly.] That means I'm going to be really good, eh? Hel) Right. If you're not nervous before a performance it usually won't go well. Jay) Not always. Ann) That's crap! Jes) [I interpreted her to be responding to Jay's comment.] But if you're nervous, you almost always [inaudible]... Jay) But, you know, the last night that we did it [our first production] I was nervous — oohh, not hardly at all. And I had the most fun that night because I played around with my part... I was relaxed enough, I didn't, I knew I
wasn't going to forget anything and if I did I wasn't worried.
Ann) Not on stage. I wasn't...I'm not nervous once I'm. . .Jay
0-10-1.07.

Their discussion of nervousness did not entirely end with
commencement of the play, though it greatly subsided: "I was so
nervous the whole second act..." (Helen 0-10-1315).
Interestingly, for the most part the men did not participate in these
discussions, or as Jay did, they discussed it "remotely" — as a
phenomenon linked with quality of theatre.

As group members' discussed their nervousness, one element of
some actors' concern and excitement emerged. A few began to talk
about who would be in the audience that particular night.

- Who's In The Audience:

Of those discussions recorded group members alluded to two
distinct concerns related to who was in the audience. Several spoke
of family members being in the audience. They appeared to express
indirectly some ambivalence to this situation. On one hand, it seemed
actors were excited about having family or friends in the audience.
On the other, they frequently appeared to be more nervous and tense.

- You guys just be careful. My mom and dad are seeing this thing
tonight. Hel) 0-10-.27.
- Are Bill's parents coming tonight? Deb) No tomorrow. Jes)
0-10-1.28.
- Is she going to be there tonight? Jes) Yeah, and so is my dad and
mom and Jim's. Joy) 0-10-1.13.
- Shit was I nervous because I knew who was out there. Jes)
0-10-1.91.
- I guess I'm just nervous because my family's here tonight. Ann)
Yeah, that's like me. Cause I think Aunt Bonnie's so looking
forward to it. . .Len) 0-11-(Fieldnotes).

Thus there was a constant state of change with respect to who was to
be anxious on any particular evening.
Another source of interest concerning the composition of the audience was size. During the course of all three evenings there were at least several reports prior to performance concerning how many were in attendance.

- The front door, the front hallway is packed. Deb) 0-10-.52.
- There's not many people tonight. Deb) ... And to me, I had the most people phoning and asking about tickets. More than any other day. So I thought we'd have really a lot of people here tonight. Len) 0-12-1349.

The size of the audience was to become the over-riding source of concern by the third performance. However, on a more immediate basis, prior to and during the first two performances some group members began to develop and used various methods to relieve their tension and nervousness.

3) Group Members' Emerging Methods Of Coping

One of the most common methods group members used in response to anxiety about forgetting lines, or losing a sense of their cadence was to "run lines" -- to repeat them quickly to themselves or with others.

- [Lenore enters the dressingroom. She is intensely reciting lines from the play.] "You said, 'Yes' and I said, 'No'". [This is a line from a verse in play. Lenore's repetition appears to prompt Helen to tell a story.] She [Len] meets me on the street today and she goes, "You said, 'Yes' and I said, 'No.'" Hel) I'm going to screw up that line. Len) 0-10-.80.

By the third evening, group members seemed to derive comfort from saying the choral work together as a group, as much as they did from using repetition as a way of ensuring that they would do it "correctly".
Woven through their discussions group members' revealed other methods to combat nervous tension.

- I had stomach cramps... I went for a bike ride to work them out. Len) 0-10-.20.
- I worked with my children intensely all day. It was a good day. Jes) 10-.21.
- I came here early because I thought "Why panic at home? Jes) That's the same with me. I want to panic with everybody else. Ann) I don't panic near as much here when I'm with people. Hel) 0-10-.41.
- I've got lots of time here. I mean we don't go on till 8:30. I don't have to feel rushed. Right. Right. Ann) 0-10-.40. [Anna visibly talks herself into slowing down her actions. As it turns out, on this particular evening the community choir continues to sing several "extra" songs adding at least ten minutes to the program. Actors attending early waited for about half an hour the first evening in full costume and makeup before beginning their performance.]

In addition to trying out various ways of curbing their nervousness, group members also apparently sought reassurance through a variety of means. Group members began to share and repeat among themselves stories of people who had observed and clearly liked the play:

- Laura Johnson was crying last night. Deb) Oh I know she was. Len) She must have enjoyed it. She's coming again tonight. Len) 0-10-.30.

One participant also began to list the scenes in order of their appearance, to prepare for her entrances. This was not entirely reassuring since there was some disagreement.

- Now first we have the train, then comes the dead dog scene, then the Wheat Pool, Telephone.. Deb) Announcement. Len) Hockey scene../Deb) You forgot our scene. Hel) Whose scene? Deb) Our scene. You know the one that sets the whole play? Hel)
- Doesn't matter. Deb) Thanks. Hel?) But you guys are in the theatre the whole scene. It's just one... Do you understand? Deb) Sure. Yeah. Ann) 0-10-1.39.

Some actors also attempted to reassure themselves and their fellow actors through acknowledgment:
- You know Anna I was just confident knowing you have been in here a while. I'd be able to say what I have to say from your cue. Hel) Don't say that I was counting on you. Ann) [Anna's statement is paraphrased for there was partial interference on the audiotape.] O-10-.39.

Through providing the flowers, Eileen appeared to boost morale as she had hoped.

- You were bitching last night because you didn't get anything Jes) Well there you go. Jim) [They are speaking to Bill about the flowers.] I know, this is my favorite part of the whole play. Bil) O-10-80.

Descriptions thus far have been related to group members, as individuals searching for means to calm and reassure themselves in terms of nervousness. Once they began to perform, however, their topics of conversation took a dramatic turn.

**Group Members' Interactions, Having Begun To Perform**

With the end of the first scene, group members shifted to speak of audience response. Most of their discussion on this topic seemed to take one of two directions. First, actors described their experience with members of the audience while on stage. On the second and third night, they also spoke of what audience members had said to them after watching a performance.

In terms of group members' on-stage experience with audience response, they were constantly assessing when the audience laughed or clapped, how much they laughed or clapped, and what they murmured.

- There were two little old ladies sittin' in the front row...talking loudly. Ann) They were enjoying it. Hel) Yeah, but they laughed when I was crying. Ann) Really? Hel) And I actually cried. Ann) Did you Anna? I thought you did. Hel) Yeah. Ann) O-10-1.87.
- I couldn't hear their response though. Jes.) They were really pumped up. Deb) There was a lot of laughter. Jo) there was lots of laughter. lor) more laughter than last time. Deb) Oh was there, Deb? Jes) No, I could tell there was more. Kinda, sort of... Deb) 0-11-.01.
- I never heard any comments about putting up the telephone pole. Jay) 0-10-1.54.
- God they laughed so much when I barfed, I can't believe it. Deb) You're such an actress. Ann) How disgusting and all those people just laughed. Deb) O-11-.01.
- Yes and one old lady walking by said, "Did you bring your hearing aid? And half the audience is translating the whole thing to the other half. Participant) Yeah they sure laughed in the right places. They caught on to a lot of stuff. Tomorrow night's going to be a piece of cake and the night after's going to be a slice. Len) 0-10-2.01.
- It's really good... It is. Jim) 0-10-1.53.
- We were out there digging... There were all these people, "It's a dog... It's a dog." Really? Jim) 0-10-1.54.
- But when we came on as the train... Len) Yeah they thought that was great. Jim) Well it was so funny. Deb) I didn't know it was supposed to be funny. Jes) It was like they were laughing with us. "Oh my god is that ever silly." Ann) Yeah it was like we were cute. Yeah. Len) Same as when we blew it a couple of times in the recitation of things and they giggled. I never felt like they were laughing at us. It was all sort of "They're kind of nervous up there "poor dears". Ann) They sure clapped after that first recitation anyway, didn't they? They were really impressed. Len) We were loud and enthusiastic and that's half the business. Ann) 0-10-1303.

With respect to comments members of the audience made, group members repeated what they had heard among themselves. These discussions generally occurred while group members assisted each other with makeup and costumes.

- What did your sister think of it? Jes) Well, they enjoyed it. I didn't get to talk to them very much. But obvious. Hel) Well Carol, she was sitting right in the front row. Jes) Yeah. Hel) I saw her as soon as I walked out. Jes) Yeah, I saw her right away too. She really enjoyed it... I think it really meant a lot to her that, first, that first, um... The beginning of Act Two, um, "popular memories". I think it touched her a little. Hel) 0-11-.04
- Did you see -- a little 9 year old guy came up to me last night at the coffee thing and said "Boy were you good." I said, "Thank-you very much." "Especially that part you know where she broke that thing". And that surprised me because I thought "Well
that's a serious part". But I guess it musts have really affected him that a grama was crying. And then he said, "It looked like you were really crying there for a minute or two." And I said "I was"... It's really nice to hear all that. Ann) 0-12-.40.

These discussions had a variety of effects on group members. Based on data analysis, however, the study posits that group members were primarily bolstering themselves, offering each other reassurance in response to one of their greatest sources of anxiety, nonacceptance from the community.

In addition to these "dressingroom stories of reassurance", group members also indulged in other efforts to cope with uncertainty. "Contingency control" as a method of keeping chaos out of their individual performances emerged once again as part of group members' activities, after they had started the performances.

Many group members assumed this orientation once they were in the throes of their first performance. Others engaged in alternative strategies. More than discussions, group members' activities included attempts to anchor in a framework. They were thereby engaged in continuing to create a paradigm of theatre.

Emerging Shape Of Group Members' Interactions, Paradigmatic Actions

Once group members leapt into presenting the play, many patterns in their interactions emerged. Significantly, two strikingly different approaches which had begun to emerge in September sessions, became more pronounced during this time. "Contingency Control" as an approach has been outlined in terms of group members' dress rehearsal interactions.
A second "approach" upon which some group members' came to rely, "Having Fun", emerged from improvisational activities primarily attributed to the men in earlier sessions. In previous Act-Plays, this second approach has been described primarily through distinguishing the men's improvisational activity from the women's.

During their performances time and in the interviews which followed the project, it became apparent that many group members came to view "Having Fun" as an approach to performing. Even with this recognition, there was initial tension and confusion between these different approaches, particularly as "Having Fun" in terms of the men's activities had been viewed as "fooling around", being "hyper" and "distracting". Their activities, then, had not been viewed as an approach to performing.

a) Group Members And Their Efforts At Contingency Control

Group members' "nervousness" and their attempts to reassure themselves described thus far surfaced primarily immediately prior to their first performance. Unlike those efforts, group members' energies directed as a group toward "contingency control" had begun to emerge discernibly in group members' activities during dress rehearsals.

Without Cam's ongoing involvement to seek out gaps and holes, several group members appeared to escalate efforts among themselves to do so.

- We talked about um, before we get out there, because we'll be nervous and hyper, remember to keep "Proving Up" slower so that you guys can say your lines. Jes) 0-10-1.18.

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The problem is, you know, that last thing should be as enthusiastic as the first one. Hard end. And it wasn't because we forgot. Ann) No. Len) So tomorrow night before we go on we'll all get together and say it together. Ann) Yes exactly. Len) 0-10-1313.

This pattern emerged more strongly than before. Particularly during the evenings of the first two performances, group members continued to consider any possible holes which had occurred or might occur. Suggestions to avoid such problems were the most common manifestations of their process.

- Ask Jim to have your cape. I'll be on the other side. [Anna is speaking to Debbie who immediately begins to be concerned about forgetting to ask Jim to do this.] I want to tell Jim... Deb) [At this point Jim happens to come in to the dressingroom and Debbie asks him to hold her shawl.] 0-10-.68.

- I never know when those guys are going to put the lights up. Last night before I was in place... I just pretended. Ann) 0-10-.52.

- The only comment I heard was "Couldn't Jes. wear different shoes? She said they really stick out. Len) Good. Jes) That was the only think she had against the play was that comment. Len) Well good I want to stick out. Jes) You want to stick out... Len) [She seems flabbergasted.] I don't know what else to do. Jes) 0-10-1287.

- We can try that tonight, Helen. Ann) Just give me a few seconds after. Hel) 0-10-.70.

- There was a block in Pink Pills. Jay) [Anna & Jay running through what happened. One of those two lines two sentences.] 0-10-1291.

- Did you see the change in the thing? [Helen enters the dressingroom referring to Cam's change to their set]. How's the thing going to break? Hel) 0-12-.07.

Intermission provided a recurring opportunity to consider what was to come and to prepare for details of their interactions. As described previously, "running lines" which might cause difficulty formed part of group members' collective efforts during intermission to seek out and then avoid potential gaps in their theatre illusion.

- Does anybody else have trouble with that last verse? Len [Group does it together] 0-10-.90.
- [Hel and Anna running lines.] What about that nice Wilson boy? Anna) [They had forgotten those particular lines at dress rehearsal.] 0-10.1.91.

In addition, intermission provided opportunity for adjustments in costumes, makeup, and hair.

- Deb, your hair is falling down. Hel) 0-10-1.51.  
- I perspire so much I don't know why I put it [makeup] on. Are you done with the powder? Jes) 0-10-.35.

By intermission of the first evening then, group members had shifted substantially from discussing their nervousness to making certain that they had planned for each and every contingency they could imagine. Several other elements began to surface in their interactions related to "contingency control".

1) Mistakes

"Contingency control" as described suggests a future intention in group members' actions. The study has proposed that at least one approach group members attempted was to foresee all potential pitfalls which would create a hole in their theatre. In the initial description of "contingency control" within the segment recounting dress rehearsal sessions, a series of "steps" were outlined. Group members frequently considered what had happened in the past in order to determine how to "fix" the situation.

Once they began to perform the play for an audience, one could not return to "fix" that which had been done. However, many of the actors did express an interest in sorting out confusion arising from their performance. When coming into the dressingroom immediately after a scene, actors could be heard discussing a "mistake", although
this word was virtually never used. In other words, when
contingencies were not controlled, when interactions did not fit the
expected pattern, generally at least those involved would attempt to
determine what had occurred. In some instances, the problem was
evident, in others group members scrutinized the script to aid in
their reconstruction.

- I was standing ready and I looked down. "I've got my goddamn
  apron on". Did you fall? Joy) No that my head set... Stuck in my
  skirt. I was dragging it. Len) 0-12-2.05.
- Well I missed my cue for the Wheat Pool scene. I came in too late
  so I almost ran in. Jes) 0-12-2.05.
- We got through it. Joy) [Joyce and Loretta come in to the
dressingroom after performing the Nurses Scene. Loretta begins to
look at the script.] "Sister Cecile came in". Did you say that?
Lor) No because you gave me the um... Joy) It's just part of the
training. You have to put up with it, I said. You missed...Lor)
Oh yeah. Joy) You missed that Joyce. Lor) 0-10-1.17.
- Oh no...I missed old perky self. But that doesn't, that's okay.
  It was later on. We missed uh, "Nothing here". You should, Oh
then you're supposed to say "Oh grandma...Then I say... been dead
for 45 years. We went right into that about Jessie. Ann) So we
both did...Hel) 0-10-1298.
- ...Too soon. Jay) I rescued you. Hel) What happened to "Home
  Quarter?" ... The second and third verses, it was horrible.
Ann) It went through so many changes. Lor.) You didn't wait. I
know. I know. Jim) For that "Homestead Quarter" to blend in.
Len) 0-10-1.51.

These mistakes were often noticed and discussed among group members
who were not in the scene but were backstage. Some mistakes also
became stories passed among group members.

- I never even noticed. Jes) It seemed like something was
different, but I... Joy) [They are referring to Anna's and
Helen's change in lines.] 0-12-2.02.
- You know when she missed her line there and she... you could tell
she was really faltering. I didn't know whether to jump in and
help her or to let her come up with something on her own. Len)
And she did. Eil.) Yeah. Which was good. Len) 0-12-2.02.
Group members acknowledged "mistakes" in various ways. Many basically described what had happened. A few couched their description in humorous terms when recounting the event for others.

- Anna and I left out the whole thing about the Wilson boy. Hel) 0-10-.30. [Noticeable here are the changing nature of gaps. Group members do not necessarily create the same gaps as they did in dress rehearsal.]
- I forget that every time. All you guys are going "Homestead Quarter" and I'm still going... Ann) That's okay. Len) [Some of those present laugh a little.] 0-12-2.35.
- Yes, I'm afraid I think I might stay home. Len) It's not your problem. Jim)... nobody stop for a breath or she'll say something. Len) ... It's been more than hesitation, she's jumped right in and contradicted herself. "Well I thought this and then that"... Hel) I thought I'd say that line but I didn't get a chance. Len)... I'm glad there's somebody... There was a pause there. Participant) Yes that's right. Len) The trouble is she knows everybody's lines as well as her own and she's thinking ahead and... Lor) And if you're not going to say it, to hell with you, I'm going to say it. Participant) 0-11-.15.
- I missed that altogether. What happened? Hel) Well she took my lines and I said hers and I got the laugh. Participant) [Everybody begins to laugh.] 0-11-(Fieldnotes).

Group members were referring in the latter quotations to one participant in particular. On at least two occasions actors had indicated often that they had known their lines and were about to say them when interrupted. Cam had complimented this participant in dress rehearsal for fending off a pending gap, "Good cover... That's good" (Cam, 0-7-2.39.) However, this actor became so concerned with contingency control that when others barely hesitated with their lines, she filled them by adlibbing.

2) Support And Assurances From Group Members Concerning "Mistakes"

There were many different means by which group members chose to offer support for those who had made a mistake. Some attempted to
diminish the significance by suggesting that they would have other opportunities to "get it right":

- She came out with "patience". That's my line. But that's okay. It worked out. Lor) It wasn't quite the right speed and it threw me off "Sister Cecile"... We'll get it right tomorrow. Joy) Yeah tomorrow. Lor) Sure, tomorrow's another day. Deb) 0-10.2 l.

On other occasions, those listening responded by indicating that the size of the mistake was small. They either implied or stated that no one would notice the mistake, thereby denying in a sense that a gap had been created.

- That's okay. It worked out. You just missed a little bit. Laugh) It'll be different tomorrow night. If somebody comes two nights in a row they'll get a different show. Lor) Yeah a different show. Joy) 0-10-1.72.
- Tonight's not important: "This is a dress rehearsal anyway. Joy) Yes it is. Len) 0-10-2 l.
- Yeah, but if you leave something out, that's alright. Nobody's going to know. Just you guys. Deb) We couldn't even tell what it was. Until we got back here(?) Hel) Well see I left out a line and I never knew until the end. I'm supposed to ask him "What's he doing in Winnipeg. Jes) Oh, Reverend Blau, right. Hel) 0-10-30.

In terms of reassurances related to "size of a mistake, some implied that there was a tacit gradation of "mistakes", with one of the worst being a lengthy silence, a "block". So for example, one participant was told by another that this was "not the worst mistake" made (0-11-Fieldnotes).

One additional manner of responding was simply to change the subject:

- You didn't wait. Len) I know, I know. Jim) For that "Homestead Quarter" to blend in. Len) But didn't they love the train? Bil) 0-10-1.52
In the last statement in this quotation Bill was changing the subject and in doing so he provided a hint of a second approach to performance, "Having Fun".

b) Group Members And "Having Fun"

"Having Fun" as an approach specific to performance, is more difficult to distinguish from other aspects of group members' activities, such as having parties. It is most important to acknowledge that for some group members, those with a socially motivated orientation, "Having Fun" could not be entirely separated since this was a pervasive approach, a key element in their general orientation.

Those with an "organizational" orientation appeared to experience some tension between "Contingency Control" and "Having Fun" approaches to performance. As indicated in previous sections, group members' approach seemed to reflect emerging gender groupings more than the four emergent sub-groupings posited in the "General Context" piece of the Mobile-framework.

This segment compromises by describing elements of "having fun" in all of group members activities. However, this description takes shape through two subsections, "In Performance" and "Surrounding Performance".
1) In Their Performances

Group members had been encouraged through some of Cam's direction to consider acting in terms of "having fun with it" and "playing with it".

- I thought you'd have fun saying that. Cam) S-18-1099.
- I thought you could have lots of fun with it. Cam) O-4-1192.

He used these expressions particularly to exhort actors to explore, to generate experiences of meaning in their acting, both in improvisation and with the script.

Despite Cam's frequent use of these directions when actors had the script, most group members appeared to associate this experience with improvisation. Once they received a script, many manifestly shifted into more of a contingency control approach.

Although many relied tacitly on a contingency control approach, they apparently carried a sense that, "having fun" or "playing with it", was possible to reintroduce into their acting at some point.

- But, you know, the last night that we did it, our first production, I was nervous — oohh, not hardly at all. And I had the most fun that night because I played around with my part... I was relaxed enough, I didn't, I knew I wasn't going to forget anything and if I did I wasn't worried. Ann) 0-10-1.07.
- It's supposed to be fun tonight. Come on. Ann) Yes, we're going to have ... Len) Okay fine. Thanks for telling me. Jes) O-12-19.
- We're going to have so much fun tonight. I'm going to have fun. Hel) You will. You will. Ann) O-12-.30.

One manifestation of actors "having fun" was that some continued to adlib. Two of the women, both of them having a prankster orientation, were noted for their adlibbing throughout all three performances.
Both of us again, when you come in there, adlibbing it. And tonight I looked for you. When you come in. I've never done that before. Participant) 0-12-1360.

However, adlibbing was not most commonly associated with "having fun" as an approach to performing.

The men's actions were more commonly linked with a "having fun" approach. Unfortunately, given restrictions on resources and given social conventions, the study does not have data from the men's interactions during the time they spent in their own dressingroom.

Data upon which the study has relied included the women making meaning of what they observed in terms of the men's preparation for and acting on stage. It also includes a few discussions among the men and women in the women's dressingroom while makeup was being applied.

- We came up with a pretty damn good version of "Homestead Quarter". It was in the shower. Bil) We heard it. Everybody did.
  "Hey, there's water running and they're singing in there. Hel)
  [She speaks as though experiencing it at the time.]" 0-10-1322.

A few of the women acting, aspired to a "having fun" approach.

Through their observations of the men, several of the women actors began to associate "being hyped up" with "having fun".

- Listen to them, those guys are going crazy in there. Ann) And they're going 15 bucks for a ... Deb) They're having fun. Ann) Did you hear them? Joy) Yeah. Eil) 0-11-1325.
  - And let's all get hyped up and have a good time. Hel) Right, have a good time. Len) 0-10-1.89.

However, for many of the women, it seemed most difficult to shift out of a "contingency control" approach to performance into one of "having fun". More of the group members accepted, "Having Fun", as being restricted to a part of socializing, internal to the group.
2) **Surrounding Their Performances**

Descriptions thus far convey an impression that group members, particularly the women actors, were bound up with tension, that they were having no fun. This description might reflect group members experiences more closely in the third performance. However, after their initial bout of nervousness prior to the first performance, group members began to laugh and make jokes backstage, during intermission, and at the parties after their performances.

In addition to coming into the dressingroom for "contingency control" purposes, to make adjustments to their appearance, or to sort out "mistakes", group members also came in to laugh and joke about what had happened. They often repeated what they had been attempting to whisper to each other backstage, or to tell others who stood on the other side of the stage and could not hear.

- And I said, if it falls over, it's going to have to be "Where was that pole for, Charlie?" Ann) O-10-1.54. [The line in the play is "Where's that pole for, Charlie?"]
- It didn't sound right. Jim) She didn't say it. Bil) [They start to laugh.] I said, he always makes it so bad... That's how it went. Len) O-11-18.
- Our light came up and then it went down again and then came out. That's like Jo — "What the hell?" she shouts in Al's ear. Eil) And right before the performance there goes Jo. Eil) O-11-1.28. [Those listening laugh. It is interesting that a "technical" mistake finally comes to the fore in discussion.]

Significantly, some of these interactions which have an air of a "humourous story", might also have been "contingency control" but for context. They had become "backstage" stories, described apparently for purposes of amusement and amazement. As such the storyteller was often someone observing, not the actors on stage experiencing repercussions of a "mistake", a potential hole.
In addition to backstage banter, and dressingroom stories, group members also indulged in "having fun" at parties following the performances. There were three parties, one after each performance. The first two were located in Cam's motel room. Their third party, a large one at which a few husband and wives attended in addition to the cast, was held in the basement of Jo's parents' home.

At the first two parties less than a dozen people attended at any one time for none of the younger participants, Debbie, Jay, or Arthur came to them. In addition, several of the women had relatives staying with them. Those women either returned home immediately after the performance to visit with their relatives or came to the party for a very brief period.

Group members' spent most of the first party sitting in what approximated a circle -- as much as a small hotel room would accommodate that shape. Sprawled on chairs, a bed, a couch, and even perched on dressers, they spoke mainly in the larger group about what had happened. "Dressingroom stories abounded". In contrast with earlier "contingency control" concerns, the stories had become exploits, adventures in near-disaster. This process of reconstructing their evening's exploits was referred to as "rehashing" during the final party (O-12-Fieldnotes).

One individual in particular, Bill, appeared to be keeper of past stories. He told several and encouraged others to do the same. For example, he told of how he had become involved in drama. Another, teacher, near retirement had encouraged him to do so.
- The only reason I ever went... it was Jean. Jean said it was alright. Bil) O-10-2.05.

In addition to dressingroom stories for humour's sake, group members also recounted their conversations with those who had been in the audience. When group members' spoke of comments from the audience, a sense of seriousness descended on the group. Quiet prevailed.

- Well the English teacher really liked the play because she got all the puns. Bil) O-10-2.05.
- People who understood theatre really thought we were good. Very good. Eil) I got a comment tonight exactly on that vein. Len) O-11-1330.

Bill spoke of a conversation he had had with an acquaintance who indicated that she had expected more sets and props.

- "Well were you disappointed? She said, "No. It was great the way you did it. It was." Bil) O-11-1331.

Group members' appeared to be concerned, once more with acts of reassurance, although far less intense than their concerns in the dressingroom. At the end of a dressingroom story, or bit of reassurance, however, at least three times there were lengthy silences, as though group members were not quite sure what else to say to each other.

By the second evening, group members seemed relatively assured. They had expressed pleasure with the audience reaction generally. Group members considered the audience "a respectable size" and they had clapped more and laughed in more of the expected places. They began with "rehashing", but with fewer stories of reassurance mixed
into their descriptions. There seemed to be more of a shift. For example, a series of stories about audience response, was told less for reassurance than for entertainment purposes.

This series began with a statement that one actor's mother was in the audience.

- Jessie, her mother was in the audience also and uh.. The Wheat Pool scene... when she carried out the sandwiches [Jessie's character had made] and Joyce said, "Look at this stuff. Who's going to eat this stuff?" One person [in the audience] just started laughing. Jessie said, "That was my mother. She knows I can't cook." Eil [Several people laugh. Bill then responds.] Oh I've got a better one for you. You know who it was who said "Right on!"? [Someone in the audience had burst out in response to a line in the play "There's nothing here in Goetheim. Bill continues on to name a person.] That's what I heard I don't know if it's true or not. Bil) 0-11-.31.

His statements were greeted with winks and smiles from other group members.

Significantly, the theme of stories ostensibly shifted to disclose prank-like behaviour. For example, in the Train Station scene there is an ornament which was eventually broken in a later scene. (These were the pieces of the ornament about which Anna and Helen had been concerned.)

Anna had supplied a set of three "greenware" dogs painted blue so that it would be distinct, cheap and might be broken during the performance. The wee statue had had mascara on its face, which could not be seen from very far away. Someone had applied stage makeup to "Friday's dog".

When someone at the party asked about the meaning of the mascara, Bill indicated that its "face was too pale" (0-11-.35). I
interpreted this in my fieldnotes as a humorous reference to being scrutinized as actors to determine whether their makeup was acceptable under the theatre lights.

Discussions at the parties revealed some of the men's interactions in their dressingroom. In particular, more about their approach to acting "replete" with antics was divulged.

- I said Dad, come backstage. We got the radio. He says, "Oh. Maybe you could flash me the score". I said sure. [Bill laughs.] I said "During the train scene I'll send you out a flash of the score. Bill) Did you really? Hel) Yeah. Bill) He missed it. Jim) He didn't get it. He didn't pick it up. They [his parents] really liked it [the play]. Bill) O-11-.36.

In addition to this form of rehashing, group members very briefly reflected on their process and themselves. Again, their comments indicated a sense of assurance previously absent.

- We certainly matured as a group because remember how we were so panicky that there wouldn't be sets. But this is how in a lot of ways, this is how we thought about it. At least I did in the beginning and then we worked, were manipulated it into.. Full circle right back. Joy) Exactly. Len) We've done that. We've gone backwards. Eil) Have we got the tape recorder going for this? Bill) Heavy. Jim) Well she's [Madeleine] gotten this. It was picked up before how we went full circle, preparing for this thing. And that's exactly... Len) O-11-.39.

It is noteworthy that when reflecting, at least some group members' immediately associated the study with their reflective process. This suggested that, for some individuals, the interviews were linked with prompting them to reflect. This was one of the few express indications of how group members' perceived my role as participant observer.3
Group members' collective, but brief reflections on this one occasion ended with what began as a serious compliment but which was dramatically "turned" to humour.

- I think some of the actors matured a little bit too, Jim. Bill) [Bill's tone suggests that he intends this as a compliment, but as people begin to laugh uncertainly, Joyce comments.] Have you matured? Are you mature? Joyce) I done started to culture. Jim) 0-11-1334.

Gradually group members edged away from rehashing events of the performance and reflections on their process and themselves. Continuing with stories they recounted "the snow storm story" of the last production. Those involved began to smile with the first words of narration. From group members' reactions at the time I interpreted a commonly held sense of "dangerous" made safe with a happy ending and the distance of reminiscing. Listening to their tale of snow concluding with a standing ovation from a theatre almost full, I simultaneously experienced a sense of thrill and a sense of tradition, ritual.

After this story, group members began to talk of other things entirely. They told stories about weddings, about families. Jim, Al, and Joyce began to sing songs which satirized existing songs. The evening seemed focused less on group members' efforts to reassure themselves and to wind down from tension, than to "have fun". As had been the case in the past, the next day was to bring another transition in group members' experience.
Emerging Shapes In Group Members' Interactions, Breaking Point Actions

In the previous segment, "Group Members Sources Of Concern Regarding Their Performance", the study proposed that group members experienced two major sources for their anxiety associated with the play. They were concerned that their contributions as individuals might somehow go awry, that they might make a hole or be unable to prevent "one" from occurring. This concern they combatted with "contingency control" directly, and indirectly with "having fun". By the end of the second performance, it seemed that most group members were experiencing some sense of confidence about dealing with possible ambiguities of this nature.

- Anna, did you go over the script at all today? Do you ever do that? Hel) No. Ann) What? [Several others who are in the dressingroom respond.] We did so well you know, I felt confident. Ann) [She proceeds to tell how a little boy came up and complimented her on her performance the evening before.] 0-12-1344.

Group members' predominant approach, "contingency control", initially proved useful in assisting them with ambiguity related to confining chaos, assuming that lines and actions in the play was their most significant anchor. This approach apparently could not assist them with their second concern, however, participation by and appreciation from community members as audience.

a) Breaking Point Clarity

- Come on. Let's get it over with. Coffee break's over. I could sit here till the closing scene, but I guess I can't. Participant) [She laughs a little.] No I think you have to go out and hum. Eil) [As an actor she must finish the play.] 0-12-2.02.
Since the taperecorder and my observations were confined to group members' interactions in the women's dressing room, once more, most of the data derives from the women actors and the producer discussing events. At the very least, being the largest subgroup, their concerns and feelings were to have a significant impact on others.

The evening of the third performance was a study in contrast with the first two performances. The weather had been decent for the first two; for the third it was bitterly cold. While the wind wailed outside, the theatre was silent. Group members had come to the first performance early. The third night many bordered on being late. When they did come, where before they had been talkative, energetic — nervous, on the last night they were slow at first and relatively silent. Images of crystals in the air and suspended animation would not be far amiss in a description of the theatre and group members during their first interactions that evening.

Some clearly felt some diminution in their energy and circumstance very early in the evening.

- Is that cold out there! Holy fright. We're really going to have to work up some enthusiasm tonight before we get going. Len)

Lenore referred not only to the cold weather outside, but the frigidity of the theatre. Never warm at the best of times, the theatre failed to heat up substantially during the entire performance.

In addition to experiencing the cold, group members present also experienced discomfort with their living conditions after three days of dress rehearsals and two days of performances.

- We haven't touched a dish for 4 days now. We've gone through,
we're half way through the second set of dishes... Nothing's been
dusted for a week and a half. Joy) Dusting. What the hell is
that? Jes) Usually I can't stand dust. Fortunately I'm not there
to see it. Joy) 0-12-.23.

Several still spoke of having their families visiting with them.

Others simply expressed their fatigue.

- I'm just a spastic case. I am exhausted. I am totally...
  exhausted. Participant) Cause she never sleeps because she's
too... Deb) I need some sleep is what I need. I woke up this
morning and my eyes were so swollen I could barely see.
Participant) 0-12-1338.

One woman expressed some disappointment that her father could not
attend. She had been one of the few who had not spoken of family
travelling to visit and to come and watch her.

- I bought my dad one [a ticket]. He's out in the field. Wouldn't
  you know it. He's not even going to get to see our production.
Lor) [She later discovers that her father does attend the
performance.] A different part of my family came every night. My
sister and brother. Hel) 0-12-1341.

A few minutes later, one woman quietly hinted to another that she
was still attempting to come to terms with a terrible situation
experienced earlier in the day.

- You're going to be okay. Ann) I had the worst day I've ever had.
  Participant) 0-12-.28.

Although braced with some confidence from their interactions of
the evenings before, group members still experienced some tension
associated with fatigue. Their tension surfaced on more than one
occasion during the evening.

- I'm waiting for it.... You always say it. Len) [She is speaking
to Jim.] What? What do I always say? Jim) Relax. [Jessie says it
very loudly. Her exclamation is followed by dead silence. Then
Jim begins to chuckle.] See that's why I didn't say it. Jim) [No
one else responds.] 0-12-1347.
- I need some positive audience reaction. Ann) Everybody's getting
tired, too. Len) 0-12-1352.
These then were experiences which group members brought with them when discovering that they had a small audience.

As previously described, prior to each performance group members consistently wished to know about the size of the audience as well as who was in it. On the third evening immediately prior to the performance the women discovered that the audience was much smaller than they had expected.

- A whole side's [of the theatre] is empty. Deb) O-12-1248.

At this point, through various means many of the women began to express experiencing a breaking point.

b) Indications Of Discomfort

Initially, those present greeted the news of the small audience with a tentative challenge.

- Oh well. We'll give the performance of our life for whoever is there.. Len) O-12-1.10.

This was followed immediately with an attempt to find different ways to think about "the situation" and to search concurrently for explanation for initial perceptions.

- And to me, I had the most people phoning and asking about tickets for tonight — more than another night...Len) Thursday, Friday and today, ... we've had lots of people altogether. Lor) There was quite a few people on the Thursday night. It was all free tickets. Participant) Yeah. Len) Well, no we got $122. Eil) 0-12-1348-49.
- It's very cold the last night, some farmers are still trying to harvest. [Loretta knows this because her own father harvesting.] Lor) O-12-.02.
- And then there's mass tonight. Lor) Where's it on tonight? Deb) Oh there's church? Jes?) Every Saturday night. Len) O-12-1.42.
- It's not bad [size of audience] considering the cold... and there's a dance on. Hel) And then there's mass tonight. Lor) Where's it on? Deb) O-12-1.42.

In addition to recognizing farming activities (many of the farmers had had a very late harvest that year with the rains), group members also spoke of important church commitments, and a dance being held for youth in the area. Although none said so explicitly, listing these other events seemed to suggest that community members had not rejected them entirely, but were busy with other specific commitments.

c) Group Members' Responses

As indicated previously, group members were experiencing some fatigue and tension prior to their discovery of the decline in audience. In describing signs of many group members' discomfort concerning size of the audience, the last segment also outlined some of their efforts to reconstruct the situation, and at the same to discover explanation.

While occupied in this fashion, it was also necessary for group members to prepare to perform. It was after their experience with the first few scenes that some group members returned to the dressingroom to express their experience.

- I didn't know my lines... If you hadn't come up with you're lines I don't think... Ann) Don't say that, Anna. Hel) It's just so strange. I'm going to run over the second half. Ann) O-12-1355.
- Okay come on. Damn it! We're out there to have a good time. This is such a... 1st Participant) Why not blast it? 2nd Participant) For God's sake I'll laugh if they [the audience] don't. 1st Participant) O-12-1355.
In the latter quotation one of the participants began tacitly to express a desire to do what the men had been doing, "getting hyped up" and "having fun" or having a good time with it. For some of the women at least, with their sense of breaking point came a crystallization that there was a second approach available to them. Viewed in this way, the men's actions may be understood as "an approach" to their theatre interactions rather than merely a disturbance in terms of "contingency control. Several of the women contemplated relying on elements of that paradigm at that time.

- It's supposed to be fun tonight. Ann) Yes, we're going to have...[len] 0-12-.21.

Thus it was that some group members struggled with their concerns between scenes. Their discussion about assuming a second approach, "having fun" continued into their break at intermission. Some seemed to have experienced some limited relief in their anxiety by intermission. It was still relatively quiet, and the men did not spend time in the women's dressingroom.

A small transition occurred, however, in the tenor and content of those group members' discussion who were in the dressingroom during intermission break. The longest sequence of their conversation in a large group is recorded herein to indicate this gradual shift.

- It would be fine if I could go right out on stage and start crying right away. But I have to go out there and do that stupid "It's a dog that looks like a cat" line. And then we get a little giggle. Ann) If we're lucky. Hel) Yeah, it... Don't say that. Ann) Like they're laughing in the same places. It's just quiet laughter. Ann) That's right. Len and Joy) [Both Lenore and Joyce agree with her.] It's just not enough people to build it up. But the clapping...Did somebody go out there and start them clapping after every scene because they didn't clap the first few times. Ann) No. Eil) I didn't think they clapped after the Wheat Pool
scene. Len) No they never have. Any night. Joy) No. Oh, they haven't? Len) They really clapped after the hockey scene. Deb) Tonight, though, not at the Wheat Pool scene. I especially noticed that tonight. Len) They did after the telephone one. Joy) Yeah. Yeah. Len), Ann), and Deb) [The three say this all at once.] That always seems to get a lot of applause and they started after the telephone scene, after the hockey scene and after "Pink Pills". Ann) "Pink Pills", they were laughing. Eil) Were they? Ann) "God I hate days like this" [Joyce begins running her lines with Loretta for the next act. Some of the actors laugh apparently out of current appreciation for the lines.] Two minutes. Eil) 0-12-1.08.

In the remaining intermission time, Eileen attempted to offer a purpose for their renewed efforts, a "morale booster", "Cam's wife is there. Make her proud of him!" (Eileen, 0-12-1356.) Interestingly, this is one of the first references to Cam that group members have made during the last two performances. However, neither their attempts to change approaches to "having fun", nor Eileen's efforts to encourage succeed entirely in changing some group members' feelings of breaking point experience:

- It's too cold in here. Ann) That's right. We're just all freezing tonight. Len) What else can we blame it on? Deb) [There is a little laughter.] Let's find all our excuses. Len) [She pauses.] 0-12-1357.

At this point, one participant who had been particularly energetic and who had relied on "contingency control" to a great extent as an approach instead expressed a decisive change in orientation towards performing:

- Come on. Let's get it over with. Coffee break's over. I could sit here till the closing scene, but I guess I can't. Len [She laughs briefly] No I think you have to go out and hum. Eil) Hey, let's all hum off-key. Participant) 0-12- 2.02.

Particularly the last statement of the participant suggested a transition to "having fun" with a flavour of prankster to it. Without
placing too much significance on one comment by one participant, nonetheless, this comment is virtually a reversal of former contingency control approach. It suggested a small revolt in a subjunctive key.

When others returned to the dressingroom periodically, prior to the conclusion of the play, their interactions indicated some ongoing shifts between "contingency control" and "having fun".

**Re-emergence Of Helixes, Tension Between Group Members' Approaches**

Prior to leaving this description it is most important to note roots in group members' previous interactions from which these two approaches grew. In the first Act-Play the study posited that group members had at least two strikingly different sets of paradigmatic actions, or approaches to their interactions. Based on data analysis these two were named in order of appearance: "Go With It" and "Get Something Concrete".

In addition, through data analysis of theoretical works and data gathered in the field, the study proposed that group members' paradigmatic approaches emerged from a sense of anomic conditions, of ambiguity. It was suggested that they were searching for certainty responding in two different ways to ambiguity.

When relying on a "Go With It" approach in their first meetings of the project, group members were seeking certainty through exploring and discovering meaning in new experiences of relationship. Ongoing change was viewed as meaningful from this context. When searching to "Get Something Concrete" they were looking to hold on to
something static. Ongoing change in meaning from that approach was viewed as disruptive.

Notably, the study posited that group members were able to mesh their double helix of paradigmatic actions through improvisational work during their work in August. They appeared tacitly to find harmonious ways to rely on their two different approaches. However, by October, with their many transitions over a brief space of time, their approaches seemed to have transformed into other approaches, quite separate once more.

Focusing on group members' interactions during these subsequent sessions, some group members' approach of "Having Fun" may be interpreted as an outcropping of "Go With It". That is, several group members were still intent on exploring new meaning in their current interactions. With "Having Fun", however, a shift might be postulated in terms of a new emphasis on enjoyment in group members' exploratory interactions. This became exploration understood in terms of elements of social spontaneity for "fun", for pleasure.

Considering group members' early "Getting Something Concrete" approach, some links with their "Contingency Control" approach to performing might be contemplated as well. To the extent that many group members still hoped to achieve a sense of certainty, "Contingency Control" and "Getting Something Concrete" carried similar elements in their approaches. "Contingency Control" might be understood as an attempt to hold onto "the concrete" having obtained it, by avoiding change.
In other words, "Contingency Control" was manifestly a method whereby group members might eliminate possibilities of change. Having "Something Concrete", group members required an approach to take concrete action to make certain that no contingencies changed the "something concrete".

Ironically, given this approach "change" became a central focus in group members' attempts to remove the potential for change. They were constantly adjusting actions to create precision. This appeared to be endless work.

In contrast, both "Having Fun" and "Go With It" suggested a desire to respond with equanimity at the very least. Particularly "Having Fun" evoked the possibility of greeting change as entertaining, as an opportunity to respond with more change and thereby create meaning with pleasurable and humourous results.

- It's fun already. Hel) I didn't know my lines... Ann) 0-12-1354.
- I saw my sister and brother-in-law. I winked at my sister but I don't think she saw me. [She speaks with a tone which suggests to me collusion, then she laughs.] Hel) 0-12-1368.

Based on data analysis, the study postulates that some group members began to attempt to reconcile these two approaches to performance during the three performances. It was a breaking point experience for some group members, the perceived failure during the third performance, which finally propelled some towards attempting to recognize "Having Fun" as a second approach to performance.

Reconciliation of their two approaches had begun then with crystallization of "Having Fun" as an approach rather than being
something less such as "fooling around" might be interpreted to mean. However, in spite of some group members' attempts to mesh these approaches, there was apparently insufficient time for reconciliation of the tension. Descriptions of group members' reflections of their experience as they completed their final performance of the play is located in the final Act-Play, "The Part Is Over".

EMERGING STRUCTURES

In contrast with some of their earliest meetings of the project, group members' interactions assumed in common a formal structure not evident in their first meetings. This seemed particularly the case with the coming of "an audience". Although this section will outline what group members appeared to bring to their actions in terms of reciprocating a sense of structure, the section also continues to focus on structure in terms of "parts of a whole".

EMERGING SUBGROUP

Given group members' burning focus on performance, this theme shapes descriptions herein.

a) Provincial Association And Club Structure

Generally, during these sessions group members did not refer to either membership in a provincial theatre association, or to the Goetheim Community Theatre Club. Presenting this production was their intense focus. It is unclear from data whether those who acted as ushers and those who sold tickets were linked with the Theatre Club.
In those discussions recorded, curiously, they only spoke of one Club member linked with the audience. Even in this instance, group members referred to the person by name, not by the status of being a club member. Since I had limited knowledge of other club members, it was difficult to determine whether all members saw the play. Lyle and Allie did not. However, by the third performance at least two of the group members had made some overtures to Allie and one had spoken to Lyle.

b) Demographics Of Those In Group

After Allie's roles were given to Helen, there were no changes to the "core" set of participants in the project. The demographics remained unchanged from those outlined in the third Act-Play.

Significant for purposes of the study, there was at least one unforeseen implication stemming from having a group which consisted of individuals most of whom were not part of the Catholic community. In scheduling their performances they did not account for a loss of participation from those members of the community attending mass on the third evening.

- And then there's mass tonight. Lor) Where's it on tonight? Deb)
  Oh there's church? Jes?) Every Saturday night. Len) O-12-1.42.

c) Subgroupings In Terms Of Location

Throughout group members' previous interactions, location generally had some impact on their experiences. For example, upon obtaining access to the "privacy and space" of the theatre group members began to devote all of their meeting time to acting.
Location appeared to play a highly significant role in shaping their experience during this set of six sessions as well.

For instance, those in the dressingrooms (bathrooms) were entirely cut off from observing others' performances. The men spent considerable time in their own dressingroom, entering the women's dressingroom primarily to put on makeup and to enter the back stage area. Those in the theatre were equally removed from dressingroom discussion. Those back stage could only hear and see part of the performance. Crew members in the sound and lighting booth were cut off from most of the activity although Jo, the stage manager acted as a liaison through use of headphones and a communications system.

With their experiences of rapid change and intensity associated with various tasks, this resulted in constant updates from those present at all the different locales. These were eventful times and group members' communications about their experiences were constant.

Group members' constructions of events were based as much on "dressingroom stories" as on their own immediate observations. Their relays were dependent on timing as well as location. Much of what they communicated related to experiencing one last major transition in group members' perspective on their roles prior to the end of the project.

EMERGING ROLES

In prior meetings, out of group members' interactions "new" needs crystallized; new roles were then vaguely defined through
their interactions thereafter. If they did not expressly construct a new role, group members adjusted and refined how they thought about roles they had identified. During these last six sessions group members did not speak of, nor did they tacitly create through their interactions entirely new roles other than obtaining a "house manager" who, with Eileen organized people to usher and to take tickets.

Once more, in the following description the study reflects group members' main concern in focusing on their "theatre interactions".

a) Emerging Theatre Roles

In terms of group members' construction of "roles" and those people "in the role", one important formal cue emerged from the theatre program. Created for the audience, the program also set out for group members' role titles and the names of those in the group given a particular title. For instance, the "costume" dispute had been settled at least in terms of official recognition. The participant who had volunteered to do some of the sewing was acknowledged formally in the program as being responsible for costumes. As well, according to the program suddenly there was a "house manager" and a "lighting director".

Each person working on the project was provided with a copy of the program immediately prior to the first performance. What was most fascinating about the program was the preeminence given to
the actors and the director. Framing a list of acknowledgments were pictures of the cast and the director. Group members seemed to accept this "structure" as expected, "a tradition" of theatre.

During this period, in terms of group members' interactions related to roles, there were some relatively obvious shifts and other shifts which were most subtle. One of the more marked changes emerged concerning their interactions with "the director".

1) Emerging Refinements Of Director's Role

During dress rehearsal sessions, as outlined in "Emerging Patterns Of Process", Cam literally orchestrated the coming together of all aspects of group members' performance from acting to lighting, sound, and changing the sets. No one else had his experience with creating nuance and at the same time removing distractions. Cam's and group members' interactions assumed a more traditional sense of theatre (as suggested in Anna's description of a professional company).

- In a professional production you're not arguing for your opinion any more than you're up there saying, "I think your left arm should be..." Ann) A-14-432.

The director made rapid decisions as director without having a collective decision-making process during rehearsals, a time of concentrated activity.

However, other than repeatedly encouraging them, and making one set change, Cam chose not to interfere with their activities once they began their series of performances. In this fashion he provided group members with the opportunity to work on their own.
- I can't even say anything was -- "It was good except... It was good." Cam 0-10-2.01. [He is greeted with a flurry of descriptions from group members of mistakes they have recognized. But he does not respond with suggestions only supportive statements.]

His role became one of emotional support to group members at this point.

2) Emerging Refinements Of Producer's Role

Many of Eileen's activities occurred beyond the dominion of the dressingrooms, beyond that of the theatre. Most group members had no opportunity to observe many of the tasks she performed in the role of producer. For example, obtaining the tickets, and the programs, advertising posters, all of these things were done elsewhere during this period. However, the products, such as the tickets and the programs, provided some indication of her work.

Another manifestation of Eileen's work outside of the theatre was the sudden appearance within the theatre of ushers and people to take tickets for the nights of performances. On opening night Eileen was apparently one of the first at the theatre. It became apparent that as producer she was overseeing a number of different tasks in the theatre. She appeared to be "someone to go to" in case of confusion. In this regard she once more became a trouble-shooter.

A related task which she ostensibly assumed was to raise group members' morale. On opening night when entering the dressingroom, prior to most others attending, she brought flowers and copies of the program for each of the actors. Periodically during the evening she would stop in and let the actors know whether there was a crowd. She
also provided positive reports in terms of comments from the audience. Particularly on the last evening she was more frequently in the dressingroom encouraging the actors back into action.

Eileen crossed the lines between the "technical people" and the actors. It was she who told dressingroom stories of and to those two sets of people.

3) Emerging Refinements Of Actors' Role

Emergence of "Contingency Control" and "Having Fun" as theatre approaches brought nuances to actors' sense of their roles. They appeared to bring a collective nature to both approaches. In "Contingency Control", actors did not worry exclusively about their actions as individuals, but about group work.

- You're supposed to help your fellow actors. Len) 0-9-.89.

Holes and gaps were experienced not only by a person hesitating, but those in the scene who had to determine how to respond, hence the notion of "covering". Their increasing, collective repetition of "Homestead Quarter", the choral work at the beginning and the end of the play, exemplified their growing sense of "being in this together". Those in a scene were often to be found "running lines" with each other, going over them at the last minute.

"Having Fun" as an approach also involved others, for group members' appeared to bring camaraderie as an element within this approach. In other words, while "Having Fun" or "playing with it"
might be thought of as an individual's activity, others experienced and responded to their spontaneity. There was also a sense of having fun together.

Linked with these two approaches in group members' interactions was group members' support for each other behind scenes. For example, as prior descriptions reveal, "after the fact" support and reassurance for those making "mistakes" was a most important part of actors tasks. As well as establishing what had happened, reassurances of various kinds were exchanged among them. Morale boosting before and after events shifted to the forefront as part of their role.

One set of tasks emerged for group members prior to performance, partially out of intent to support. Several group members needed assistance in putting on their costumes, their makeup and doing their hair. Whenever someone requested such assistance it was generally given. More formally, Lenore who had directed costume work also assisted relatively constantly several actors particularly with their hair.

- Thanks a lot. Len. That looks marvelous. I don't know what we'd do without Lenore. She just takes things over. Jes) 0-10-.30.

In this fashion group members took responsibility for themselves, relied on each other, and in this manner became an "independent" group at this point. When they recited the choral work together it appeared to be more than "running lines", bringing a sense of cohesion and comfort, a sense of group to them.
4) Emerging Refinements Of Technical, Backstage Roles: Stage Manager, Stage Crew, And Wardrobe

With respect to wardrobe or costuming, a few last minute details needed to be worked out during dress rehearsal period. One person needed an apron, others needed to exchange white gloves for colored ones. Many of these details were taken care of by the individual actor with some offerings from other group members.

Dress rehearsals were a tense time as well for the lighting and sound people. Those three days constituted their prime opportunity to work with the actors, finally having a more precise script and having one scene follow immediately after another. Timing being crucial, previous opportunity had not afforded them those circumstances. Unlike the actors who could run through scenes together independently of the larger group, the lighting, sound, and backstage crew could not "practice" significantly without the actors.

Although some of the crew had participated in the all-day workshop and had been involved in the story circles at the beginning of meetings, during these sessions they were generally not to be seen or to be observed only at a distance. The stage manager was the exception. She clearly became a liaison between the two groups.

About this time the stage manager began to wear a set of headphones and a small speaker. This equipment allowed her to communicate with those in the lighting and sound booth. She would inform those in the booth when the actors were ready and vice versa. If anything seemed slightly askew, Jo was to act as liaison to advise whichever group about sources of confusion.
5) Role Crystallizations Of House Manager, Ushers And Ticket Takers

Data is limited concerning how those asked to be house manager, ushers, and ticket takers construed their "roles". During the three performances those taking tickets and ushering were not the same individuals each night.

6) Emerging Role Of Audience

Given the framework of the study and the data gathered, a sense of "the role of the audience" must be described mainly from meanings expressed by group members. Despite the oddity of this description it is most important to include one. Overlooking the "role" of the audience would be a large oversight since the concept of audience is integral to commonly held conceptions of theatre. Among group members', the study has consistently documented how their actions were shaped by both apprehension and desire to have an audience. The actions of those attending had a tremendous impact on those engaged in doing the production.

Based on data analysis then, according to group members', "the" audience was expected to attend and, group members fervently hoped those attending would be responsive to the play. The audience was not only to be generally responsive, but to laugh in certain places, to cry or indicate experiencing sadness in others, and to clap appreciatively.

The audience was also to make certain that the production was financially successful, although this was not at the forefront of what
they were supposed to do. After the performance, the audience was also supposed to praise and critique both the play and the performers. Recognition of the work which had gone into the play was expected as an important element in their role as tacitly conceptualized by many group members. Group members comments were to eventually indicate that their expectations were only partially met throughout the three performances.

7) Role Crystallizations To The End Of This Stage

During this stage few new roles had crystallized through group members' interactions. Most group members held in common a relatively express sense of the following roles from this period until the end of the session:
Producer/Director-Script-Creator-Editor/Actors-Writers-Editors-Cast
/Stage-Manager/Lighting Director-and-Sound-Crew/Costumes/House-Manager
Ticket-Takers-and-Ushers/Audience/Participant-Observer.

b) Emerging Leadership, Friendships, "Distance"

To some extent as previously emphasized, because they worked in several locations, group members' communication lines were stretched. During this period the messenger, or the first to convey what had happened elsewhere was respectfully heard and thereby was accorded a sense of legitimacy.

For group members, leadership, friendships, and a sense of distance among themselves continued to be strongly linked with a sense
of trust. They partook in one key element of transition throughout these six sessions. During the dress rehearsals, even while Cam was assuming a highly directive role, group members began to follow his process more independently, particularly in terms of "Contingency Control" approach.

With the three dress rehearsals, Cam's direction was unquestioned, no group members presumed to have such skill in juggling facets of theatre work. His paradigm of theatre as expressed through these sets of interactions with them were consistent with elements predominant in group members' emerging paradigm. Generally then, Cam was unquestioned, his legitimacy never stronger.

However, as Cam's direct involvement in their activities receded with their transition to performance, many group members began to take responsibility for contemplating possible gaps in performance — contingency control. They did this for themselves and for the group. They had begun to rely on a contingency approach in working on their own scenes in conjunction with Cam's work during dress rehearsals.

The study posits that group members' closeness to the composition of scenes in the play through improvisational beginnings afforded group members the confidence and experience to continue with this approach. Cam's diminished involvement allowed some group members to maintain a sense of control and involvement in presentation of the play.

Resulting from these task, at least one of the qualities valued during this time was the ability to see problems and to foresee
potential problems within this framework. Thus suggestions that they repeat the newly learned choral work immediately prior to performing it were accepted by the entire cast.

Others also informally assumed roles of creating and fixing in terms of makeup and hair "problems".

- Thanks a lot, Lenore. That looks marvelous. I don't know what we'd do without Lenore. She just takes things over. Jes) 0-10-1.30.

In other words, those who might also bring skills to sudden gaps in preparatory process also achieved some recognition and legitimacy from others.

These descriptions have indicated how group members endowed other members with legitimacy in terms of "contingency control" approach. Those who had been relying on "Having Fun" also began to receive some recognition. Particularly during the final performance several of those who had focused on "Contingency Control", determined to take "Having Fun" as an approach. This included replicating prank-like attempts at covert communication with specific members of the audience.

- I saw my sister and brother-in-law. I winked at my sister, but I don't think she saw me. Hel) 0-12-1368.

Even during this time some group members were beginning to become acquainted, to make links with each other beyond the play. Some also achieved sufficient intimacy to describe other important aspects of their lives.

- I sold a skirt to you before, last month. Hel [She is addressing Jessie.] Was that you? Oh, is that right? I didn't know that.
You sure dress me well. I'm wearing it tonight and the top. Jes) 0-12-1.12.
- You really dislike not looking right, don't you? Jes) Yeah. Participant) [The participant spoke this intensely, although Jessie and she had barely begun to strike up an acquaintance at the all-day workshop.] 0-12-1.26.

In addition, during dress rehearsals one participant confided in group members about her state of pregnancy by describing her difficulties in cooking food for her husband and children. As well, during these sessions two participants described to several others the circumstances in which they met and married their husbands. A few developed a sufficiently strong sense of intimacy with at least one other group member that they began to discuss circumstances which were currently difficult for them.

- You're going to be okay. 1st Participant) I had the worst day I've ever had. 2nd Participant) 0-12-.28.

In terms of group members' development of friendships and a sense of intimacy, their support among each other became most concrete and intense in the midst of their tension. Support included increased contact and discussion of deep concern and even fear. Group members contemplation of nervousness on the first night and their emerging depression on the third night indicated increasing intimacy among many of the members, particularly the actors.

- I stopped in to see you. You weren't there. 0-12-.29.
- God this would be boring back here if you didn't come and tell us all the nitty gritty... Jes) [She is speaking to Eileen and to Jo.] 0-11-(Fieldnotes).
Actors in particular, supported each other through reassurances concerning "mistakes", and through running lines. As indicated previously, at times, actors seemed to derive great comfort from speaking as a group when rehearsing the choral parts of the play.

Finally, camaraderie expressed by those "having fun" must also be recognized as part of group members' important transition in friendship and intimacy. Despite considerable tension then, friendships and support grew among group members through various means. A sense of distance among them was limited, or at least they did not express themselves with respect to this "distance". Group members seemed to consider friction in terms of current tension — a short term phenomenon.

If group members did experience some sense of distancing or distress with other members they did so quietly. Notably, Eileen continued to make few appearances in the dressingrooms. It was not clear at the time, but from subsequent interview data, neither the strains from the last breaking point meetings, nor the costume breaking point were entirely forgotten.

For the most part, however, most group members enjoyed considerable cohesiveness during a time when their tension abounded. Their sense of coming together as a group was both created and abetted by several "ritual activities" they began to establish through their interactions.
c) Ritual Activities

The third Act-Play described group members beginning to "grow a ritual humour" through their interactions. In addition the third Act-Play outlined another activity which group members appeared to treat as ritual, the story circle. Neither "running humour" nor the story circle surfaced much in group members' interactions of this period. However, during these six sessions group members continued to create and then assume a "real quality" associated with their emerging sense of structure" in certain of their interactions.

Prior to performance and between scenes, group members' running of lines, particularly as a group appeared to become an important, intense set of interactions for group members.

- [Lenore enters the dressing room saying "You said, 'Yes' and I said, 'No'". [This is a line from a verse in play. Lenore's repetition appears to prompt Helen to tell a story.] She [Lenore] meets me on the street today and she goes, "You said yes and I said no." Hel] I'm going to screw up the line. Len] 0-10-.80. The steps to individuals joining in with the recitation became fewer and fewer. At first, one participant would express concern about forgetting the lines, or would expose a mistake and suggest practice. However, during the course of the performances, in the end, one group member would begin a line and those present would simply throw themselves into the speech.

Group members did not appear to have opportunity through dress rehearsals to create series of running jokes. Since they were not socializing after these sessions, they were also no longer afforded that forum for running jokes. Instead, when they did begin to socialize at parties after their performances, group members' began to
tell stories about themselves which assumed ritual-like qualities. For example, when Bill began to tell the story of the snow storm on the last night of the theatre group's first production, his tone developed a song-like quality. Their intent appeared to be recognize a "heritage" and, perhaps, to ensure that this heritage would be fostered by the telling. Although the story had a successful ending, there was also a mischievous, skin-of-your-teeth quality lighting the story from beneath.

Group members' apparently consistent practice of "rehashing" after a performance might be described as having ritualistic qualities as well. Other stories of that evening suggested a sense of risk-taking with an additional element of "prank". Both the story of the blue dog with mascara and the story about attempting to transmit scores of a sports game suggested this. In observing group members' interchanges at the parties, it struck me that stories about this production would join the ones emerging from earlier times, to be retold in the same fashion to other "new" ears and for purposes of reminiscing.

EMERGING LEXICON

The previous piece of the Mobile-framework, "Play Acting", marked a general shift towards relying on data from Cam since he directed group members acting interactions. The "Emerging Lexicon" section of that Act-Play reflected such a transition. This was still the case to some extent during dress rehearsals. However, as described previously, even then group members had begun to act in concert with
"Contingency Control" approach and sometimes with "Having Fun" approach.

This representation of group members' emerging lexicon shifts back to focus on data from group members' interchanges. Given that group members' paradigmatic actions were most important to their experience of performance, this section focuses on that aspect of their emerging lexicon.

"Fun":

The "Emerging Patterns Of Process" section proposed two emerging paradigmatic approaches in group members acting interactions. Certain of group members' statements quoted in that section are repeated herein for purposes of comparison with "Emerging Lexicon" sections of previous Act-Plays. One may observe even within these quotations a subtle shift in participants' meaning associated with "fun".

In some instances, group members appeared to have considered "fun" in terms of personal pleasure, in a profane sense -- enjoyment without overall significance in terms of their theatre paradigm. In fact a sense of some may have associated fun with avoidance of work.

- Act one is nothing. Fun Ann) Yeah Pink Pills went over. Jay) Yeah that was fun to do. Ann) 0-10-1.51.

However, "Having Fun" for some group members also appeared to become imbued with a profound and urgent sense, having implications for their theatre paradigm. "Having Fun" thus began to emerge as a special approach in contrast with "Contingency Control".

- And let's all get hyped up and have a good time. Hel) Right, have a good time. Len) 0-10-1.89.
- It's supposed to be fun tonight. Come on. Ann) Yes, we're going to have ... Len) Okay fine. Thanks for telling me. Jes) O-12-1337.
- Ever since I've been trying to psych myself back up. You know. We're going to have so much fun tonight. I'm going to have fun. Hel) You will. You will. Ann) O-12-.30.
- Listen to them, those guys are going crazy in there. Ann) And they're going 15 bucks for a ... Deb) They're having fun. Ann) Did you hear them? Joy) Yeah. Eil) O-11-(Fieldnotes).
- Okay come'on god damn it. We're out there to have a good time. This is such a... 1st Participant) Why not blast it... 2nd Participant) For Christ sake, I'll laugh if they don't. 1st Participant) O-12-.41.

As described previously, "Having Fun" became associated for some with being in a certain state.

"Hyped — Hyper":

Group members' used two similar words "hyped up" and "hyper" during these sessions. Their use of both these words suggested being in a state full of energy. "Hyper", for at least some group members, seemed to mean being in a state of energy, but as a result of being tense, nervous.

- We talked about um, before we get out there, because we'll be nervous and hyper, remember to keep "Proving Up" slower so that you guys can say your lines. Jes) O-10-.18.

In contrast, "hyped" or "hyped up" appeared to suggest energy in terms of excitement", positive feelings.

- And let's all get hyped up and have a good time. Hel) Right, have a good time. Len) O-10-.89.

Another word emerged from group members' interactions which appeared to be linked with "hyped up".

- They were really pumped up. Deb) There was a lot of laughter. Jo) O-11-.1323.
- I'm sitting back here and I can't hear so you have to pump it up. Cam) O-7-.1215.
Energy appeared to be the most significant element common in their use of these words. In contrast, there were other occasions when group members clearly experienced a loss of energy.

"Work":

Although group members had used the word "work" frequently in past sessions in a number of contexts, data collected suggests that during this stage group members did not use the word. In several statements group members made in reference to their acting interactions, they seemed to be experiencing a shift in meaning toward a "work-like" context for their acting.

- We got through it. Joy} [She makes this statement coming into the dressingroom having completed the Nurses Scene.] 0-10-1306.
- Come on. Let's get it over with. Coffee break's over. I could sit here till the closing scene, but I guess I can't. Len Laugh) No I think you have to go out and hum. Eil) 0-12-2.02.

Words described thus far appeared to be linked to group members general meaning and approach to performing in terms of a theatre paradigm. During these sessions they continued to use words which addressed more specific concerns in their process of creating the play and performing it.

"Block":

In their first meetings of the project group members had begun to use the word "block" both in terms of researching and improvising. They continued to use this word in a relatively consistent manner to suggest an impediment, or the act of stumbling when reaching an impediment.

- There was a block in Pink Pills... Jay} 0-10-1291.

They used the word block in a manner which suggested that a "block", or "blocking" might result in the loss of theatre illusion, creating "a gap", "a hole", or "a pause".

"Gap, Hole":

Group members did not tend to use the word "hole" or "gap". These were words that Cam used when directing them.

- Except whenever her cue comes there's this big hole. Cam) S-30-(Fieldnotes).

However, group members, did seem to have a clear sense of holes or gaps. Their interactions labelled by the study "Contingency Control" approach appear to suggest that at least they held in common a sense of what to avoid. Additional explication is provided in the section which follows "Emerging Cultural-Meaning".

EMERGING TEMPO AND RHYTHM OF ACTIVITIES

During these sessions there were two movements, one very like the other, yet with striking differences in nuance. Within the first movement themes were repeated, with small variation. This first movement was a "working movement" suggesting possibilities in variations. Some themes received more attention than others.

Although there were repeated passages, rhythm and tempo expressed transition. To begin with there was a background hum of constant tuning, repetition of difficult phrases. Group members' incipient notes were two tone sounds, splicing rhythm and pitch.
Transpositions were tried. A tension in tempo suggested a
reining in, a shift to andante, a studied walking pace. As their
tempo slowed, it was still broken briefly and spasmodically, surprised
by outbursts of rapid arpeggio work.

The second movement consisted of a series of repetitions as well.
With the second performance, the pace slowed slightly until a more
sedate, regular 4/4 time emanated. Curiously, despite a slowing of
pace, the notes sounded a more sprightly quality in answer to audience
response.

The final performance suggested additional declination of timing
and volume. However, in contrast to the second performance, this
final performance concluded somberly with quiet notes being echoed in
the end.

EMERGING CULTURAL-MEANING

INTRODUCTION

"Play-Acting", the previous Act-Play represented group members'
interactions throughout many meetings, fourteen in all. Although this
piece of the Mobile-framework portrays fewer sessions, six in total,
given the significance of these sessions for group members, these
sessions emerge as a focal point for the entire Mobile-framework.
They were six sessions crammed into six days. To represent group
members' interactions adequately this piece of the Mobile must assume
a quality of incredible density.

During this single week of six sessions group members'
preparation arrived at a "final moment of transformation". Though
many of group members' activities may have seemed the same throughout the six days, they shifted from preparation to the act of doing. This description is intended to illuminate whatever meaning group members came to hold in common concerning their transitions.

Unlike other "cultural-meaning" expressions emerging in each the Five Act-Plays, "Contingency Control" has been used as a single descriptor for the period although the phrase tends to favour description of one of group members' approaches over another, "Having Fun". The decision to use "Contingency Control" as a description for the piece will be explicated in the following description of group members' approaches related to their cultural-meaning.

GROUP MEMBERS' EMERGING CHORD OF CULTURAL-MEANING

Despite some group members' differences in "cultural-meaning", their main focus continued to be acting, putting on the performance. "Contingency Control" endeavors to express elements most commonly held by group members and thereby guiding their interactions.

The phrase "Contingency Control" was intended to describe a strong pattern within group members' interactions in their search for certainty concerning "the act of performing". To the extent that the phrase describes intention to attain certainty, the phrase may describe both of group members' different approaches toward "performing".

The words in the phrase "Contingency Control" do suggest more strongly, however, one of group members' emerging process, over
another. As an extrapolation of processes they had begun in previous sessions, several group members' achieved a single focus. These group members seemed to be engaged in a constant attempt to mull over past actions and to think ahead of all the things that might go wrong. Their efforts were then devoted to determining ways of ensuring that those things did not go wrong.

In other words, those relying on a "Contingency Control" approach were ultimately seeking absolute precision. They were attempting to remove all uncontrolled contingency or possibility of randomness. They were engaged in excising chaos through contemplative caution.

Group members' actions oriented towards contingency control might be imagined as a set of search lights, incessantly scanning, which by their very numbers and different rhythms created a very strange strobe. These search lights flitted to and fro to illuminate bumps and blocks which impeded the flow of their theatre illusion.

Virtually all group members acted congruently with these descriptions of approaches to certainty through "Contingency Control". However, a few group members also appeared to seek another approach to certainty in some contexts. Through actions similar to their improvisational work, they appeared to approach performance in terms of "Having Fun". Reliance on elements of "Go With It" imbedded in a "Having Fun" approach to acting arguably provided these members with certainty in terms of actively creating meaning for themselves. This was in contrast to group members seeking to attempt to locate meaning through precision of repetition in a "Contingency Control" approach.
Group members were engaged, then, in interactions suggesting two distinct approaches. How some group members came to recognize "Having Fun", as a a second approach in group members' interactions is described in the segments which follow.

GROUP MEMBERS' EMERGING COMMONALITY OF MEANING

Group members' interactions during these six sessions were indisputably meshed with their previous interactions described in "Play Acting". Group members' two emerging approaches to performance were very much rooted in their actions prior to dress rehearsals and performances. The intention of this segment is to provide a sense of how their previous cultural-meanings guided their actions and thereby their creation of "new" meanings held in common. This segment outlines what cultural-meanings group members brought with them from previous meetings to these six sessions.

a) Starting Point Of Commonality

The study has attempted to represent group members' focus on acting. Each Act-Play has signified transitions in their experience with respect to acting. In particular, this segment contemplates what common meaning group members' brought with them concerning acting in their interactions during these sessions.

After commencing to "act", through their interactions group members shifted from what they came to refer to as improvisational work to editing and then polishing performance. Their interactions in dress rehearsals suggested a continuation of "polishing performance".
Descriptions in "Play-Acting" posit that during the September sessions immediately prior to the dress rehearsal sessions most group members had experienced a sense of impetus in acting. In other words, having experienced considerable anxiety with anomic conditions, group members did not wish to return to that state by losing a sense of direction. Descriptions of that period also suggest that group members had experienced some sense of cohesion between their two paradigmatic approaches, "Get Something Concrete" and "Go With It" through what was referred to as improvisational work.

However, as their acting process shifted, decision-making process also changed. When their improvising diminished, opportunities for relying on "Go With It" in terms of acting approaches became rare. Only a few group members, primarily the men, continued to "improvise" during the breaks and when socializing — that is in the time between practising for the performance.

In addition, as dress rehearsals and performances were drawing nigh, some group members began to wonder once more what the community's response would be to the play. Both their breaking point actions in modifying some parts of the script on their own, and Eileen's description of their questions "What have we got? Will anyone like it" confirmed group members' concerns with respect to the community prior to dress rehearsals.

When group members met on their own to consider "editing" the play with the community specifically in mind, several group members relied on a combination of explicit and tacit criteria. Having removed a very few words and sentences, mainly from two scenes, group
members appeared to be satisfied with the content generally. After this incident, in conjunction with Cam, most group members threw themselves into working out any gaps or bumps for purposes of performance.

With these meanings being held in common by most group members in varying shades of intensity, they entered into their final stretch, a week's worth of dress rehearsals and performances. The community as audience was no longer looming in the background; they became imminent.

b) Emerging Commonality Of Cultural-Meaning Through Interactions

Group members' dress rehearsal sessions and their performances were combined in this Act-Play because cultural-meanings they came to hold concerning performance predominated in these six sessions. However, there were differences in tone and intensity between their dress rehearsals and their performances, culminating in group members' experience of a breaking point.

With the coming of dress rehearsals certainty emerged as a forefront issue once more for group members. Dress rehearsals signified the nearness of performances and performances brought audiences. Given their emerging cultural-meaning concerning the community, audiences were connected with profound meaning for most group members. Audience response would signal either affirmation of mutual meaning created through the play, or a fall back into anomic conditions.
In terms of group members' efforts to anchor themselves, during their September sessions they began to strengthen their anchors through attaining some certainty of structure. The subtle shifts in their interactions, moving from improvisational work to editing and polishing work, were sufficiently subtle to allow them a sense of direction and clarity about what was expected of them.

Even in their breaking point meeting, they followed a pattern of interaction when scrutinizing the play which was similar to their structure in meetings before and after that one. However, their newly emerging anchor through meeting structure was to be loosened.

With the arrival of dress rehearsals, suddenly there was confusion about when they were supposed to arrive and what they were supposed to do.

- There are three days of dress rehearsal? Participant) [The audiotape was insufficiently clear to confirm the speaker's name.] 0-7-.01.
- We're not doing scenes in Act I, you don't have to worry about that. Cam) O-7-.03.

The introduction of makeup, costumes, and more precise work with lighting and sound brought more adjustments for group members. Their sense of anchor through structure in meetings was uprooted with the first dress rehearsal. Their sense of uncertainty concerning structure came at a time when group members' sense of concern regarding an audience was heightened.

At this time group members appeared to seek to strengthen their anchoring through structure. For example, some began to search through the script attempting to commit to memory the order of the scenes in the play (0-7-.03). As previously described, timing had
become key to performance. "Cues" emerged in terms of group members' cultural-meaning as crucial to performance, and integral to their sense of structure through creation of performance.

Between incessant adjustments, and a growing sense that "gaps" or "holes" were anathematic to theatre illusion, group members' approach of "Contingency Control" crystallized. At first in the background and supplementary to Cam's directions, many group members began on their own to ferret out gaps and circumstances which might create gaps. This included "covering" emerging gaps by filling those created by others.

By the third evening, group members had become clearer about dress rehearsal structure, including when they were to appear and what they were to do when performing in costume. As they became more confident about what they were supposed to do at this set of dress rehearsals and as they received no more new lines, group members appeared to escalate their own efforts at "Contingency Control". By the first performance, they were making suggestions to each other and working together, independently of Cam to control or at least limit "unforeseen contingencies".

The study posits that, during dress rehearsals, group members also had a sense of being anchored through group entity. Individuals spoke with increasing intimacy to others. The actors supported each other through assisting in putting on makeup, fixing each others' costumes and offering both suggestions and compliments to each other in the dressingroom. Those "on standby" clapped for those completing a scene. Some attempted to encourage and acknowledge the lighting and
sound crews. Although some of the "improvisations" of the men were greeted with annoyed glares, particularly during the second and third night of these rehearsals, they were also sometimes greeted with laughter.

By the end of these dress rehearsals, group members began once more to hold a common sense of meaning and confidence in their interactions. As they prepared to begin their series of public performances, group members were faced with testing a partially emerged piece of their paradigm.

Through their August breaking point meetings, they had accepted a division between actions appropriate internally and ones appropriate external to the group. Through their interactions in their September breaking point meeting group members had attempted to establish more clearly their own sense of what was appropriate in terms of actions external to the group in the form and content of the play.

Although that breaking point meeting gave most members some sense of respite from worries that the community would not like or support the play, such concerns were to reemerge mixed with others. Group members still carried with them one of their first anchors through cultural-meaning, a commonly held sense of being different from the community and the community not being generally supportive.

The study posits that despite holding this sense of the community, apparently in creating the play their common experience of the community had shifted to some extent. This provides at least partial explication for group members' continued desire and hope to gain acceptance for the play from the community.
Prior to the first performance, as previously described group members' theme was "nervousness". From their first entrance into the dressingroom until their first entrance onto the stage, group members' conversation covered many aspects of "nervousness". As they discussed their feelings, for most group members their predominant sense was anxiety. Yet for some, there seemed to be an element of excitement. With the coming of the audience came external response — the potential for a sense of profundity associated with their sense of uncertainty.

More specifically, through data analysis, two sources of concern were attributed to group members' sense of uncertainty. Group members were concerned as individuals with making a mistake, creating a gap. However, relying on "Contingency Control" in terms of considering possible mistakes, while aimed at avoiding this, did not apparently comfort people entirely.

In addition, despite their breaking point meetings, group members could not be certain of how "the" audience would respond, whether "the community" would like and support the play. "Contingency Control" in terms of seeking out possible technical errors could only have a limited effect on the audience. If they did not appreciate the form and content of the play, no matter how well group members performed the play they could not control audience response.

Throughout their discussions related to nervousness, group members appeared to be anchoring themselves in a sense of group identity. A few articulated their experience of obtaining some relief by being with other members of the group.
- I came here early because I thought, "Why panic at home? Yes, that's the same with me. I want to panic with everybody else. And I don't panic near as much here when I'm with people." Hel 0-10-1284.

"Emerging Patterns Of Process" recounts many different ways in which group members supported and reassured each other including "running lines" together and exchanging compliments. Particularly as they continued with their performances, reciting the chorale work together seemed to provide a sense of comfort, of having a support system rather than being alone and vulnerable to making mistakes before an audience.

Interestingly, if group members generally received a structural sense of being anchored through "Contingency Control" directed towards performing with precision, their efforts in this direction may have succeeded in making a few more nervous. By reconstructing what had happened, group members were reducing ambiguity about an occasion past with the hope of avoiding such an incident in future. However, their process of rooting out contingencies "after the fact" led them to sort through "mistakes" which led to determining who had caused the mistake.

Although group members then offered reassurances of various kinds once a mistake was determined, those who "made the mistake" may have nonetheless felt the weight of making a mistake. In addition, knowing ahead of time about possible problems or contingencies apparently could not assist those who were nervous and who could not remember.
As the "Emerging Patterns Of Process" section suggested, group members experienced nervousness in varying degrees and responded in various ways to their own anxiety. Prior to their first performance, nervousness predominated in group members' conversations. They may have derived some sense of group entity based on their discussions.

Aside from their concern about making mistakes and looking for certainty through reassurance from others that they would not make them, group members also appeared to seek certainty in concrete forms with respect to the audience response. Prior to their first performance sprinkled among their conversations concerning nervousness were questions concerning the size of the crowd.

Once they began to perform, their dressingroom conversations were a mixture of personal discussion, attempts to sort through mistakes, and discussion concerning audience response. During the first two performances, group members appeared to gain considerable reassurance from reconstructive discussions concerning audience response.

- Yeah they sure laughed in the right places. They caught on to a lot of stuff. Tomorrow night's going to be a piece of cake and the night after's going to be a slice. Len) 0-10-2.01.
- Did you see — a little nine year old guy came up to me last night at the coffee thing and said "Boy were you good." I said, "Thank-you very much." "Especially that part you know where she broke that thing". And that surprised me because I thought "Well that's a serious part". But I guess it musts have really affected him that a gramma was crying. Ann) 0-12-.40.

They continued their reconstruction of their performance and audience response into the parties following their performance. Previous segments of this section described their discussions in terms of "rehashing".

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Group members interactions at parties after their first two performances also provided some sense of anchoring. As described group members had developed "rituals" through their humour. They shared stories of past "victories". With "rehashing" group members began to develop stories which might become part of an oral history emerging. The study posits that group members' storytelling strengthened group members' sense of anchor through group entity. Briefly, at the party following the second performance, group members came to reflect on their process and on how they had matured.

Despite group members' experiencing strengthened anchors, the third performance was to bring a breaking point experience for many of them. Group members' fatigue has been described in previous sections. Other contextual elements such as the weather and the temperature in the theatre have also been described. It was not until they established that the audience was substantially smaller that group members began to express strongly their discomfort and disappointment.

When discovering the small size of the audience, group members did attempt to comfort and reassure themselves. However, this did not appear to assist all of them with their concerns. Many group members experienced a breaking point during their third and last performance. Most significant in terms of group members' emerging cultural-meaning was some group members' recognition that a second approach to performing was also most important. Those group members began to speak of "Having Fun" as appropriate paradigmatic actions.
Although several of the actors, both men and women, had continued to improvise small parts of their scenes, "Having Fun" appears to have meant substantially more for some of them. Their meaning in this approach seemed linked with a relocation of significance. "Having Fun", "Playing With It" shifted the locus of meaning and profundity back to the individual and his or her creation of meaning in performing.

For some group members this appears to have extended to "pranks" or "inside jokes" such as conveying private messages to one individual in the audience. In this fashion, some group members managed to redefine activities "internal to the group" and those "external to the group".

Some group members who had been focused on certainty through aspiring to precision of performance, began to consider their theatre paradigm in terms of certainty through creating meaning in the moment. Although group members did not explicitly make such a connection, those coming to rely on "Having Fun" were, as previously described, adhering to elements of their previous "Go With It" approach.

**THEMES DIRECTLY RELATED TO ADULT EDUCATION AS CONSTRUCTED AT PRESENT**

As a reminder of the hermeneutical circle in data analysis, this section provides indication within the Mobile-framework of changes in my focus as participant observer. My sense of a need for such a section as part of the study originated during this period of working
with group members and searching for theories which would afford explication of "the experience". Concerns with representation in the face of change began to crystallize for me in this period.

CULTURAL-MEANINGS FOR PARTICIPANT OBSERVER

Particularly during the last few weeks of the project, group members experienced rapid change. In addition to participating in group members' experience of change, I was also attempting to gather theoretical works and reflect on their possible application. Despite a myriad of questions seeded during this time, response to those questions in my "Reflective Notes" of the period were relatively scant.

Finishing the last of the interviews, organizing work associated with recorded materials, and attending each session swallowed that week. During the dress rehearsals, I assisted group members in getting into costume, aided them in making adjustments, and fetched things. In addition, I often attempted to be in several places at once during these sessions.

For example, while I was endeavoring to observe what was occurring in the theatre, the taperecorder was whirring away in the dressingroom. However, the taperecorder had to be checked periodically to determine whether the tape had come to an end. The taperecorder's batteries also had to be checked. Once during the second evening of performances one of the participants, on her own
initiative shut the taperecorder off when everyone was leaving. However, no one switched it back on when people returned. I could not, then, be separated from the taperecorder for long.

This constant state of activity did not change with the performances for I had been asked to assist "at the door". I was to aid the person taking tickets. Mainly I assisted by making change and indicating the entrance to the theatre. During those occasions when there was a line up, I also sold and took tickets.

Throughout this period, my recordings and my pursuit of theoretical works were restricted by the time required in being engaged in putting on the production. Labelling tapes and writing down reflections after events required some of the time between.

Although time for seeking out theoretical works was constrained, one of the books which influenced my thoughts of this period was Peter Brook's, The Empty Space (1968, 1972). This book was written by a director speaking of theatre from a "professional" perspective. His work spoke of theatre as an insatiable search for the meaning in a play through acting. Although it was not until many months later that I was able to synthesize his analysis of theatre with other theoretical works, I did garner a sense that he was concerned with meaning and a sense of profound experience arising out of meaning creation in theatre.

This realization assisted in additional work on understanding subgroup orientations, particularly that of "serious actors". As well, the book aided in jarring me further loose from assumptions of meaning I was attempting to impose on group members. Questions which
had been surfacing from the first set of interviews concerning group members apparent "de-emphasis" of the concept of "learning", while not answered were affirmed as important questions.

Consistent with group members' responses in the interviews, in his book Brook did not couch creation of meaning through theatre experience in terms of learning. Instead, significance in creation of meaning was emphasized in terms of the creation of an event and then in relational terms. A theatre group would consider themselves in terms of achieving excellent theatre — illuminating a work of art, offering something wonderful to the audience. "Learning" as an isolated event of change highly valued in an individual was not the focal point in theatre as described by any of these people, although those with an organizational orientation made some reference to a perspective of learning in terms of community development. Being immersed in group members' change, in their concerns with performance, reinforced lessons about differences in orientation which I was absorbing from Brook's book.

Returning to focus on changes I experienced while interacting with group members during this time, I began to have a sense of their increasing intensity. During these sessions group members' intensity matched and went well beyond what they had expressed when I first began attending meetings. Their context had changed with at least two distinct differences since those first intense meetings. They now had something concrete, a play. Second, their interactions suggested more of a sense of group.
With the interviews and the opportunity to spend a concentration of time with group members during these sessions I became increasingly aware of how great their transition had been. They had gone from working on a set of scenes with no ending one week to having a play with a beginning and ending, costumes, makeup, sound effects and complex arrangements of lighting all generally coordinated the next. The word "compressed" still comes to mind in my contemplations of this period.

Even at the end of this period group members did not escape additional experiences of rapid change. With the completion of their second performance, they appeared to have a sense of confidence, of pleasure supplanting at last their feelings of anxiety concerning the play and the community. However, when audience size dropped substantially for the third performance, many group members' concerns swiftly returned. Correspondingly, a noticeable change in the magnitude of audience applause and laughter was apparent in their third performance.

During this period then, two major influences reshaped my own emerging emphases in data analysis and interpretation. First, from Brook's book I began to develop a stronger sense of possible elements in at least some frameworks of theatre. I barely began an attempt to understand group members' meaning with an emphasis on "theatre" as framework. It was also during this time, with group members' last breaking point experience that I also began to think about variance between Cam's and group members' sense of theatre.
Secondly, emerging from observations of this period my data analysis was influenced thereafter by a sense of change and group members' intensity associated with their experience of change. Methodological questions which would eventually form the basis for the study's struggle with forms of representation arose from observations of this period.

Observations of a) group members' experience of constant change, and b) differing perspectives among individuals, pointed to an epistemology which posed problems with providing a single description of "events" undisturbed by changing perspectives which were individually held. However, these epistemological issues were as partially submerged greenery, sped past in a flood of tension and excitement in group members' interactions of this period. They were to be rushed by until inundations of activities ebbed to reveal them.

DATA RELATED TO ADULT EDUCATION FRAMEWORK AS CONSTRUCTED DURING THIS STAGE

Commencing with the previous piece of the Mobile-framework, "Play Acting", this segment began to reach towards conceptualizing "learning" in terms of social interactions. Although the segment in this Act-Play does not stretch beyond elements described in that prior segment, data analysis continued within the framework previously developed.

Group Members Learning In Terms Of Social Process

Both "Emerging Patterns Of Process" and "Emerging Cultural-Meaning" sections provide the basis for considering group
members learning in terms of their interactions. For example, some of the actors had been "hyper", "fooling around" (improvising) in breaks and after meetings since the all-day workshop. There is no data to suggest that even those who were improvising would have suggested that what they were doing was "an approach" to theatre, or paradigmatic actions. It was not until a breaking point experience wherein others began to search for an alternate manner in which to seek meaning in performing that they began to link "having fun" with an approach to performing appropriate for them.

Participants' preparedness to "learn" was profoundly influenced by their previously held cultural-meaning and possible loss of meaning through their interactions. There are other examples from this period wherein group members' interactions directed towards creating and maintaining a commonly held social framework shaped individuals' learning.

For instance, group members' strengthening of anchors through stories of the theatre club also resulted in several members learning about the history of "the group". Through reflections about themselves as a group, and reflections on "the" process in which they had been engaged, they also came to articulate and share the outline of a process for creating a play. Through all of these means group members learned.

As repeatedly described group members' discussions were generally fixed on a set number of topics related to performance including "Contingency Control" and audience response. However, within these discussions they expressed ideas which suggested that they had
experienced a relationship in terms of the concept of theatre which had been previously unknown to them.

**Learning Styles - Process**

Whereas in previous sessions and interviews some group members described specifically their preferred learning style, this was not the case during these six whirlwind days. However, the study was able to record data which indicated when group members had difficulty recalling what they were expected to learn. Despite attending a workshop on makeup near the beginning of the project, several group members could not recollect what they had learned. They had not attempted to do their own makeup, but had taken notes of a "professional actor" putting on his makeup.

-No, I don't think you should go by your own thing. We'll just ask Cam if we get a chance to talk to him. [At this point Jessie responds with an improvisation of their question to Cam.] "Hey, what do we do with our makeup?" And he'll just say, "Basic stage makeup." And we'll go, "Oh yeah, we went to the workshop, we know how to do that... We should know... I have notes at home, "Basic Stage Makeup". Jes) 0-7-1198-99.

What is also interesting about this quotation is that it reveals to some extent at least one group member's perceptions of how they "faked" knowing things in some of their conversations with Cam. As previously described, group members rarely asked questions and when they did, they did not tend to ask follow up questions. This comment when added to earlier ones suggests that group members often learned by watching or guessing and then immediately doing. If they did not do what was expected of them, they would be corrected.
During these sessions group members also relied on learning by "rote", repetitive memorization. However, rather than individuals working in isolation, they worked as a group, supporting each other. In this fashion group members often provided a stronger sense of context. They would run lines with each other, including joining as a choral group virtually whenever anyone indicated they were having trouble with that part of the play.

- [Lenore, Anna, and Joyce come into the dressingroom saying the lines of the closing poem together. Len, Ann, Joy] He changed it. Len] I can't get that part. Ann] [They run over the lines with her again to assist her to "get" it.] 0-9-1.57.

Although this was not expressed by any of the members, simply saying the words together seemed to provide group members with a sense of anchoring both in terms of group entity and structure. This seemed to offer some of them an incentive, a meaning for absorbing the words and actions.

Resources

Throughout the three dress rehearsals, group members relied on Cam’s expertise as a director to guide them. It is not, however, clear how much they absorbed from him. There were still some differences in theatre paradigm, given group members' immediate concern with community as audience.

Despite some differences in theatre paradigm, group members began to adopt actions similar to his in terms of "Contingency Control". He also instructed some individuals on makeup "touch-ups". They learned about some technical aspects of theatre such as not wearing white.
gloves. Group members' acknowledged Cam as a primary resource.

However, they did not express his involvement so much as a teacher as someone who had enabled them to perform well.

- I think that because of Cam, probably we were so good. [Eileen speaks very solemnly.] You know, like we had all that technical detail and all that stuff down. That a lot of people who regularly see plays and people who understand theatre, really thought we were good, very good. Eil) I got a comment tonight exactly on that vein. Rob) Same thing. Eil) there's the finish. Len) I got a comment from someone too that it was very professional. Eil) Like I told her some of the stuff that was going on in the play and she says, "That's not what I expected"... I expected to see sets and everything". And I said, "Well were you disappointed?" She said "No. It was great the way you did it. It was. It couldn't have been done any better. Bil) O-11-.38.

In addition, although they did not expressly acknowledge this, they acted as resources for themselves. Particularly with respect to "Contingency Control", group members were placed in the position of determining through discussion what happened and what should happen in performance.

They also assisted each other with makeup and hair, ran lines with each other. Particularly when Cam withdrew to allow them to act independently in the performances, group members acted as resource people and support system for each other.

Finally, albeit in an unusual sense, audience members were resource persons. Group members focused on audience members' comments and their critiques in each performance. Group members also discussed for which scenes the audience clapped, what that meant, where they laughed, even who laughed or clapped.
Content Areas Of Group Members' Learning

Although this and the latter subsection slip into considering group members' learning in terms more consistent with behavioural psychologicistic terms, the study wishes to consider group members' learning from a spectrum of foci. However, descriptions herein constitute a sampling of major areas rather than claiming to provide a lengthy detailed listing.

Data already provided indicates that several group members began to learn about more technical aspects of theatre. For instance, virtually all the actors applied most of their own makeup. Several had not acted previously and would not have engaged in this activity.

With the dress rehearsals group members learned to respond to many adjustments. In particular, since timing became a constant theme in their work, and since more elements of performance were being added such as lighting and sound, group members began to interact on the basis of "cues". Anything from a word, gesture, change in lighting, or, a sound became construed as a cue for the next response.

This part of their paradigm of theatre extended to consider what happened when responses were slow or imprecise with respect to cues. They began to have a sense of "gaps" or "holes" in their theatre allusion. They also learned about "covering" a gap should they become aware of an emerging mistake (0-7-1129, 1235).

In addition, group members also learned about specific ideas from their experience of performing. They began to add ideas of nervousness to their paradigm of theatre through discussions on the topic. They also came to accept through audience response that some
mime work was appropriate and acceptable as part of their paradigm of theatre. Comments concerning the audiences response and acceptance of "The Human Train", indicated a dramatic shift with respect to their sensibilities of theatre at this point.

Concepts Related To Community

During this time group members focused primarily on community in terms of audience. This play provided them with an opportunity to "test" their criteria for distinguishing actions appropriate internal to the group from actions appropriate externally. However, as previously indicated they did not receive clear indication of what was appropriate for "the" community. When they were satisfied with the size of the audience, during the first two performances, group members' discussions suggested that the audiences had responded relatively favourably to the play.

On the third evening when group members were disappointed with the size of audience, correlatively they experienced disappointment with the scale of response from the audience.

The study posits, however, that one of the difficulties with group members' paradigm was an assumption of homogeneity. For example, younger members in the audience tended to laugh at different points than old members of the audience. Although group members did recognize that at one point through Cam's comments, they continued to speak of "the" community and "the" audience tacitly attributing homogeneity to those attending.
Other distinctions might have been made as well. For instance, not all those attending were members of the community. Some were group members' relatives.

The main source of group members' confusion concerning the community, however, stemmed from their ambiguity about "external" and "internal" divisions created as paradigmatic criteria for group members interactions. Beginnings of shifts in paradigm for some group members towards "Having Fun" may have added to a confused state of "learning" for group members concerning the community during this period of time.

Group Members' Learning Related To Theatre Process And Change

Those areas of group members' learning described thus far within this segment reflect group members' increased construction of and clarity about a commonly held paradigm of theatre. Their growing sense of performance in terms of timing, cues and response exemplifies this.

Group members' most explicit contemplation of their process as a group occurred near the end of their party after the second performance.

- We certainly matured as a group because remember how we were so panicky that there wouldn't be sets. But this is how in a lot of ways, this is how we thought about it. At least I did in the beginning and then we worked, were manipulated into it. It was full circle right back. Joy) Exactly. Len) We've done that. We've gone backwards. Eil) 0-11-.39.

This conversation also included contemplation of their "maturation" as actors (0-11-1334). One of the strongest indications of a change
for group members in their sense of process came from the youngest
group member's simple statement:

- I might forget. Jim) Make one up if you forget. Deb) 0-10-1.57.

This statement is all the more significant because the youngest
member of the group made it. In an off-handed way she has indicated a
simple solution to a problem which arises if one operates from
"Contingency Control". However, if one operates from "Go With It —
Having Fun" approaches, this statement redefines the problem.
Significantly, she was counselling one of the men actors who had been
relying tacitly on a "Having Fun" approach.

A final caveat must be attached to this segment concerning group
members' learning. In the more traditional conceptualization of
learning there is a more absolute quality to "retention". One either
learned "it" or did not learn "it". One knows it or has "forgotten it".

When considering learning in terms of individuals' meaning being
changed, often subtly, tacitly based on social construction, this
absolute sense of "knowing" may be problematic. For example, group
members might have a sense about an experience, but not be able to
express that sense until a breaking point crystallized their sense of
"it". Constant reconstruction among a set of individuals experiencing
a "real" quality associated with each new construction plays havoc
with epistemological assumptions measuring learning in terms of an
absolute quality of retention.

The words "emerging", "reemerging", shifting, and changing appear
frequently within this study to avoid that problem. In an
epistemology of change these assumptions associated with learning must be reconsidered.⁵

The final piece of the Mobile-framework raises this issue of a permanent quality associated with learning. That piece does so through brief descriptions of group members' attempts to reconstruct what has "occurred", what they have experienced in relation to "the audience".
NOTES

1. In determining how best to gather data under these circumstances, limitations of resources was a most important criteria. One tape recorder was available to record. As participant observer I spent some time at the beginning of the session in the dressing room and the remaining time in the main body of the theatre, observing group members' interactions from that position.

The majority of group members were actors. However, there were four group members who worked in other capacities. Those who were doing work other than acting also engaged in discussion while putting props in place, making certain the lights were set up for the opening scene and other such duties. However, the study did not have access to stage crew or lighting crew discussion during this time since these people were scattered across many locales, often moving from one locale to another. Two of the four, Eileen and Jo did enter the dressing rooms periodically.

2. More significantly, the men had begun to "have fun with", to satirize the choral work which had caused difficulty for the actors. This was in contrast to the women who began to repeat it in small groups as a contingency control strategy, so that they would remember the words in performance.

3. This is all too small a window on their perceptions of my identity and role as participant observer. It is interesting to note that at least some have a specific sense about what was significant and ought to be recorded. This does not, unfortunately, indicate what they thought was significant, but ought not to be recorded.

4. I have repeatedly referred to group members stories as "dressing room stories". It is apparent that they did exchange descriptions of this kind elsewhere. However, in terms of data collection this was the first location where their story exchanges emerged as a pattern. The dressing rooms were also the place where more group members had an opportunity to exchange stories. As such, the dressing rooms were probably the sites in which most of their story exchanges occurred.

5. Chapter Five provided a core set of working assumptions emerging from data analysis and work with extant theories. These ruminations concerning "learning" form part of that emerging set of working assumptions. Despite the "absolute" tone suggested by the language arguing for this interpretation of the concept of learning, these ideas are only absolute so long as this emerging paradigm offers explication for experience.
F. PLAYED OUT -- THE PART IS OVER:

The Fifth Act-Play

These indeed seen,
For they are actions that a man might play,
But I have that within which passeth show
- Hamlet, I, ii, lines 83-86.

You know, I didn't, I didn't know a lot of the people well enough
that they could really, you know, talk to me about it. You know.
"I don't like this, or I like this about anything." But, yeah, it
was funny how, I would be all, all excited and ready to do this
and I know somebody, "Just give me ten more minutes, you know,
and it's all over". Hel) N-25-p.19.

INTRODUCTION

The previous piece of the Mobile-framework, "Contingency
Control", represented group members' performances from their beginning
to the beginning of the end. That sculpted piece concluded with group
members' emerging breaking point experiences. Description of the last
part of their final performance was suspended.

When group members responded to their breaking point, they
experienced a transition in their relationship to their performance.
This particular piece of the Mobile-framework portrays group members'
sense of transition in their activity. It describes several group
members' emerging desire for and sense of conclusion to the
performance. This Act-Play also represents group members' sense of
their experience after they had ceased to be involved in the project.

With each of the Act-Plays, there has been some slight variation.
There has been some shift, for example, in group members' sense of
occasion, or a shift in the source of data. The previous Act-Play
exemplifies a change in group members' sense of occasion by providing
a "bifocal" representation of first their dress rehearsals and then their performances.

This Act-Play must portray a period during which sources of data changed significantly, hence more of the bifocal sculpting. The double image is intended as a contextual reminder. Data in this piece derives from two very different contexts. The first source is notes and tapes of interactions amongst group members on the evening of their last performance. The second source of data is tapes and notes of my interactions with group members individually, through interviews in the weeks following their final performance. Transition from group members' meetings to interviews suggests shifting in the shape of their interactions.

EMERGING CONTEXT

TIME OF YEAR

a) Final Performance

October twelfth, the night of the last performance was icy cold, the wind and weather a harbinger of winter. It seemed that winter had begun to settle in early that year.

b) Interviews

Winter provided a spectrum of weather as backdrop for the interviews. Sometimes gentle and unobtrusive, more often the weather was biting and brittle. On one occasion as a result of brief exposure to thirty below weather it took some time for the taperecorder to thaw sufficiently to record.
PERIOD OF TIME

a) Final Performance

As described previously, data of group members' transition from a performing orientation to one of winding down, derives from group members' interactions during their final performance. This data was generated from a single evening beginning with group members' discussion during intermission and ending with the cast party.

b) Interviews

Interviews stretched across one and a half weeks. The first occurred on November twenty-second, the final interview took place on December 2, 1985.

LOCATION

a) Final Performance

The first set of data primarily derives from interactions among group members in the women's dressingroom located behind the theatre in the school. The second set of data was generated from group members' interactions at the "cast party" after the final performance of the play. The party was held in the basement of Jo's parents' home.

b) Interviews

The interviews took place in a number of locations. An interview's location was determined mainly by suggestion from the group member to be interviewed. I met with some group members in their homes and others in one of three restaurants in the town. Fortunately all of the restaurants had booths, most quite private.
ATTENDANCE

a) Final Performance

Except for Lyle and Allie, all those who had been intensively involved in the project were in attendance there for the final performance. This was also the case with the cast party after the performance. The "core" group including the younger members of the cast appeared for that social occasion.

Those who had become involved in the last week of the production, however, were generally absent. Neither the new stage crew members, nor the ushers were there. A few group members came with family members. A young teacher, who directed the first play the theatre club had presented also attended the party. She had travelled to Goetheim from Saskatoon to see the production. Group members whose family attended were among the first to leave.

b) Interviews

"Post-performance" interviews were set up with each group member. I met with only those who had been involved with the project for at least a three week period. I interviewed each person twice, once prior to the performances, and then after the production had concluded. This did not include the three "new" stagehands, nor those working as house manager, ushers, or ticket takers during the performances.
EMERGING PATTERNS OF PROCESS

INTRODUCTION

The previous piece of the Mobile-framework was "suspended" in several senses. In particular, description comprising that Act-Play halted midway through group members' final performance. The focus of that piece was group members' cultural-meaning concerned with staging their performances.

Prior to the curtain rising on the last of their performance, group members had begun already to express experiencing a breaking point. They were reacting to news that the audience was small in comparison with previous evenings. As previously recounted, for many, their experience of breaking point escalated while performing. Some sensed that those who were attending were not responding as previous audiences had done.

The fourth Act-Play described beginnings of transition for some group members in reaction to their breaking point experience. While a few group members had been relying on "Having Fun" approaches for some time, a few other group members began to strive towards those paradigmatic actions. However, this was not their only response to their interpretation of events. This Act-Play takes up the description of group members' interactions and cultural-meanings as most group members' experienced a second response to their breaking point experiences.
EMERGING SHAPES OF GROUP MEMBERS' INTERACTIONS, BREAKING POINT ACTIONS

Descriptions in this segment are divided based on locale and content of group members' activities. The account begins with group members' interactions during the final performance and concludes with references to their cast party. It may be noted that this segment does not follow previous patterns in terms of headings used.

"Breaking Point Clarity" and "Indications Of Discomfort" were primarily described in the prior Act-Play. For the most part, during this latter period of the performance, group members did not directly refer to their feelings, but rather busied themselves with sundry tasks. Descriptions under the following headings of locale might be considered as a continuation of the heading of "Group Members' Response" within the "Breaking Point" structure of the previous Act-Play.

a) During And Immediately After The Final Performance Of Their Play

A few group members began before, but certainly by the intermission, most group members were apparently considering their actions as "last actions". They were oriented not towards precision of action ("Contingency Control") or even particularly pleasure through spontaneous action ("Having Fun"), so much as they began to focus on finishing this last performance.

- Come on. Let's get it over with. Coffee break's over. I could sit there till the closing scene, but I guess I can't. Len)
  0-12-1357.

In a broad sense, some began to speak of the play as over. This was accurate to the extent that as each scene went by, that part of
the play was over. A sign of this orientation was some group members beginning to put away makeup and props not to be used again.

- Does anybody fix their makeup in between? Jes) [She is saying this with the intention of putting the makeup away, I believe.]

This suggests that some members compartmentalized their actions so that as they finished what they considered to be one element of their performance they dealt with the repercussions of finishing with that particular element.

In addition to each part of the play being over as they finished performing "it", another very important aspect of the play was over for group members. Well before intermission group members were aware of the size of the audience and had a sense of audience response. From this "data" they could begin to construct an impression of "how the community" had responded to the play despite the fact that they were still engaged in a performance.

There would be no new "information" which would change their perspective on their general impression of how the community "had" responded to the play. It might be broadly likened to a student receiving his or her marks halfway through completing a "final exam". Nothing they might do on that night would bring more people to the play. Thus part of their process associated with the play ended with the last person taking their seat as the curtain rose.

Group members' emerging sense of looking forward to being finished was reaffirmed by comments after their performance.

- Well guys. Hel) Yeah. It's over and done with. Thank the Lord! Ten) Yahoo! Jes) [Jo enters and adds her voice to Jessie's exclamation and then smiles.] 0-12-1368.
At this point, the women actors at least, expressed no sadness or regret at this being the final performance. Instead, their energies were immediately directed toward completing their tasks so that they might leave. They were occupied with transforming themselves back into clothes and makeup of the present decade. That done, some then engaged in transforming the dressingroom back into a school bathroom.

As they put some things back and collected that which they would eventually take away, they also discussed what to do with costumes and props which they had created for the play. Quick decisions about cleaning and storage were made.

- Now should I bring those chairs in here? Lor) 0-12-1369.
- Put this back in the prop room? Deb) No. Jes) 0-12-2.60.
- I don't know about washing the skirts. Ask the store. Len) 0-12-1.10.

There was still the matter of going out to greet those who attended the gathering after. This social event had changed for some. Several group members seemed to regard the occasion less as providing an opportunity to meet members of the community and more as a duty intervening between them and the cast party.

Correlative with the smaller audience, a smaller group attended for coffee and desserts. Group members were generally less animated in their discussions and they seemed to circulate less, clumping instead in a group. This interlude ended earlier than those of Thursday and Friday night. Group members began to straggle over to the party which mainly Jo had organized.
b) At The Party

Based on the setting and group members' interactions at their party, data from this event is limited to fieldnotes. It was impossible to tape group members' interactions. There was music in the background. In contrast with the parties of Thursday and Friday night, at this party, group members socialized mainly in a series of small groups. They also milled about.

Even when there were a brief series of "large group" activities, there was no convenient place in which to plug the recorder. As the party continued until the early morning hours and as I drove home to Saskatoon thereafter, my fieldnotes were not completed until the next day when some time had passed. I was able to supplement that limited data with statements individuals made during the interviews.

The location of the party was apparent because of the clutch of cars parked by the house. When someone entered or left by the side door, the outside door was banged shut by a petulant wind. The basement stairs were sufficiently steep for people to take up squatters' rights, sitting in the middle and the bottom steps. Most people migrating up or down the stairs relied on the rail, cautiously picking their way around the squatters.

On the left side of the room were a series of sofas, one being a sectional. Despite yards of seating space most people were standing, several were leaning. Near the center of the room, there were two metal poles on which to lean. To the right across from the sofas, there was a bar on which to lean and a bathroom with jutting out walls also offering leaning opportunities.
Beyond the bathroom and the bar were card tables cluttered with food. Those shifting from one conversation to another carried samples of this food with them. Some smoke added an aura of vagueness. Music dominated sounds in the room. Discussions seemed to hang in the air with the smoke, not quite dispelled by the music.

A few group members brought family with them. Anna's husband was in attendance as was Loretta's father. Despite harvesting time Loretta's father had chosen to see her in the play. Loretta beamed as she introduced him to those at the party.

In contrast with their previous parties group members did not begin by "rehashing" their performance. Several discussions focused on activities or tasks people had not had time to do in the last week— the "multiple sets of dirty dishes and the dusting". (Joy, O-13-Fieldnotes).

Within about twenty minutes of everyone's arrival Eileen began to organize people into a larger group. People crowded onto the couches forming two thirds of a circle with a couple of corners. Others seated themselves on the floor.

First, Eileen thanked Cam profusely for his "support" and his "expertise". She indicated in a raised voice speech that "they couldn't have done it without him" (Eil, O-13-Fieldnotes). Cam was given a small wrapped gift, which was immediately followed by a presentation by Jim and Jay. In an interview with Jay a few weeks later, he advised me that Eileen had asked both Jim and himself to do an improvisation of Cam at work directing them.
Those observing laughed uproariously at Jim and Jay who appeared to take turns at being Cam and sometimes being directed by the other. They used words documented in "Emerging Lexicon" sections, such as "Push it", "Punch it" escalating into other words such as "Shove it", "Murder it", "Okay, let's try this again only this time you're feeling this way". [Paraphrased, 0-13-Fieldnotes]. While using some of Cam's words with exaggerated tempo and tone, Jim and Jay added gestures recognizably Cam's, yet shifting into hyperboles of improvisation.

Jim's and Jay's improvisation though brief was wildly applauded. People pointed fingers, nodding and laughing. Cam also chuckled and on at least two occasions asked in amused protestation, "Do I do that?" followed by his hearty laughter coupled with mild protestation, "I don't!" People confirmed that he did indeed, with heightened laughter and nods. [Paraphrased, 0-13-Fieldnotes.]

When Jim's and Jay's improvisations ceased, group members determined to do a story circle. Although I do not have recordings in my fieldnotes concerning this, I have the distinct impression that Bill and Jay began the call for the story circle. As group members began the story circle their enthusiasm, which had begun to surface with Jim's and Jay's improvisation, burst forth. My clearest remembrance of that party was a sense that came to me during group members' story circle.

From the moment of being brought together in a circle the majority of the participants seemed to have a sense of being in a
group once more. They spoke vivaciously, teased each other and
laughed, despite the fact that several people including Bill and Helen
had never participated in a story circle prior to that evening.

When the last person repeated their lengthy story owing to the
size of their circle, group members seemed to hesitate for a moment or
two. However, since no one provided additional direction gradually
many gravitated towards the walls with a few people camped around the
tables of food and a few about the bar.

The only other apparent pastime emerging from group members'
interactions during the party was to have each other sign their
programs. Some signed with their characters' names, some with their
own name, yet others signed with both.

Gradually, people began to depart. Those who said their
good-byes first were those who had brought family members with them or
who had children at home. Strikingly there were no formal good-byes,
people drifted out into that winter wind scattering in as many
directions.

If group members were experiencing any sense of either triumph or
melancholy they did not "make a show of it" or explicitly express it
to the group at this time. I never again saw that set of people all
together as a group. When I made my good-byes to Jo, they had emptied
out of the house into the night as I was about to do. Although I did
not see all of them as a group again, I did meet with "group members"
as individuals in a second set of interviews.
EMERGING SHAPES OF GROUP MEMBERS' INTERACTIONS, INTERVIEWS

At the time of the interviews the contrast was most apparent between observing group members' together who were "in the act of doing" and interviewing them as individuals about that which they had been doing. Intention of action and the nature of data emerging were strikingly different as between these two forms of data collection.

a) Considerations Of Interview Process

This second set of interviews was held between November twenty-second and December second, a few weeks after the final performance. These interviews were intended as a follow-up to the first interviews. The interviews included additional gathering of demographic data and a focus on group members' continued construction of meaning concerning their experience, having "completed the project". (See the Appendices, Section Two for additional documentation related to the second set of interviews.) The same set of individuals were interviewed including Allie, for she had been with the project until the final ten days.

With respect to interview format, the aim was to foster an open-ended "structure", to encourage a conversation-like approach. Some individuals appeared to be comfortable with that approach, immediately launching into their comments about their experience. Others, however, looked to me to supply questions.

- You know me. I have to be prodded with questions. Jim) N-29-p.6.
This need to have questions to frame discussion was of concern. The study was focused on how they were making meaning of their
experiences and expressing their meaning. With at least three or four

group members I spent some time reinforcing the importance of their

own views, as opposed to mine. This was not an entirely satisfactory

strategy for such statements also tended to channel group members'

concepts of the interview.

Before launching into content of group members' reflections, a

note is in order about their response to being asked to reflect

through the interview. There may have been several reasons why some

group members' looked to me as interviewer for framework.

Several seemed reluctant to engage in discussion about the

project. This is open to a number of different interpretations.

Although I had no sense of such a problem, feasibly, participants may

been uncomfortable in terms of a relationship with me as a person or

as someone studying what was occurring. Too much time may have

elapsed between the interviews and the project's close, the final

night of the performance for most. None of these concerns were

directly expressed. However, one fascinating theme did emerge from

interviews with some group members.

Some group members' explicitly expressed at the beginning of the

second interview a tendency to move from one project immediately to

the next.

- Well, I haven't... I uh, I kept memorizing my lines cause I knew

I had to do it... And I'd brush my teeth and say my lines. But

no... I didn't... I didn't think of it at all.... I quit

thinking. I turned it off. Jes) You mean as soon as... Mad)

Because right away we had to get into the Variety Night [another

project for some participants]. So I started thinking about that.

Trying to get those ideas together and thinking about mine. Jes)

D-2-p.2.
Yeah, it's a project and it's completed. That's, essentially what I was saying. And that's how I feel about it. I can think about it. ... I, I just, I have this whole thing about it being finished. So it takes me a while to get back into thinking about, what I felt... I, it's done, you know. And it's just great it's done. And - let's go do something else, I suppose that was sort of what I was feeling. Eel) N-27-p.1.

These people suggested that they ceased to think about projects once a project had concluded. Based on statements they made in the interview following these opening remarks, their perception of non-reflection was not entirely accurate for themselves. Yet some data suggested that group members had also made such statements to each other outside of the context of the interviews, to other group members.

- You know, I didn't, I didn't know a lot of the people well enough that they could really, you know, talk to me about it. You know. "I don't like this, or I like this about anything." But, yeah, it was funny how, I would be all, all excited and ready to do this and I know somebody said, "Just give me ten more minutes, you know, and it's all over". Eel) N-25-p.19.

Another response from several members was a simple sense of fatigue after the project. Some also indicated that other profane, daily tasks which had been neglected now required their time and attention.

- But sometimes you have to set these things on the shelf when other things come along. Lor) N-22-p.14.
- I don't know if too many are really happy with it. I think they were talking it — and they were satisfied I suppose it was over. But maybe, you know, some of them felt we could have done better. Lor) N-22-p.17.
- I just want to not think about it. Lor) N-22-Fieldnotes. [She said this when first greeting me, prior to my turning on the taperecorder.]
- I was interested when you said, "I just want to not think about it". Mad) Well it was such a hassle getting here those last few nights and — working and everything. I found it quite a hassle, eh? So I was kind of glad to get it all through with, and yet I enjoyed it. That's a funny thing, but that's the way things work sometimes. You know. You like it but it's nice when it's over too. Lor) N-22-p.14.
- I'm trying to forget that... Yeah, it just got to be so much. Like it was just [pause] all the time. And it was hard, so hard to fit it in. Especially at the end because everything got so busy at work and everything. Joy) N-27-p.2.
- Cause nobody's ever really talkin' about it. They've — don't ever want to talk about the play anymore, you know... And I said, "Well I guess I can sort of see how you guys feel. You've worked on it for so long. But this is just great for me, because I, I didn't do it very long. Hel) N-25-p.18.
- Oh even during the performance. "I'm so glad, I don't want to do this scene one more time." Hel) N-25-p.19.

In contrast, a very few of the group members expressed an alternative perspective on the project. They seemed to be reluctant to close the door on the project and were most eager to speak of their experiences in the interview. Primarily, these were people who had come to the project within the last few weeks.

- I said, "I don't want it to be over". And... but that's understandable. I know that feeling after you've worked on it for a long time. It's kind of a relief just to have it done. Hel) N-25-p.19.

Although fatigue and some sense of disappointment with the project seemed to influence group members' willingness to reflect on their experience with the project, for those immediately beginning another, I began to sense that this was "purposive non-reflection".

- Cause now when I stop and think about it, it was such a let down. Just after so many weeks of going on and on and on and on and being so intense and doing everything and everything and everything — and things like these beautiful costumes are hanging in everybody's closet and these funny little hats and silly little things. It's all over. — That's sad. Like — it's all done with and left and packed away. And I'm glad I had that Friday night [Variety Night, another project] now that I do take the time because Friday night's over — I stop to think of it... It's sad...It's a let down. Everything's over... Variety Night right after "Homestead Quarter" to think about. Cause then I wouldn't have had time to realize how Saturday... Jes) D-2-p.5-6.

The study will return to this emerging concept of "purposive non-reflection" in subsequent segments.
I did not go back to the field for several weeks, to do these interviews in part because I determined to analyze data in preparation for the interviews. Realizing that this would be my last opportunity to enter the field, I returned to the first set of interviews to search for any gaps in demographic data. I spent the remaining time working with emerging themes to develop a sense of whether any themes emerged at the forefront. Although this work was still very early in terms of data analysis eventually to be done, yet this work represented somewhat of a consolidation at the time.

The Appendices, Section Two contains a list of prompters created for the interviews. If people did not touch on one or all of those areas towards the end of the interview I asked related questions, attempting to frame them in terms of what the individual had been describing. Based on experience with the first set of interviews and the first few of these, I found that directly asking individuals "what they had learned" induced blank stares all too frequently.

- What did I learn? [She laughs.] Well see, we didn't... Lor) Well when you think about your experience, having an experience, cause that's the way that you put it... Mad) Ummmm. Well see there's a lot of things we didn't cover in this production that you would have in a normal production. Like, uh — [pause] different costumes and things. Like we put, well we had some costuming. It wasn't that elaborate. We didn't do any sets, much. We didn't do much with makeup. Like it was pretty, pretty basic eh? It was different because, that we were improvising and doing all those sorts of things and you can't do that in the regular productions. Lor) N-22-p.28.
- And I expect I would learn even more with the other kind of production...Lor) So these are the things that you didn't learn about? Mad) That's right. Things that I didn't get that I thought I might get, eh? Participant) N-22-p.29.
- You said something about learning when you were doing the workshop, that Saturday. Mad) Yeah? Al) So, like.. Mad) What?
Al) Talk some more about that. What did you learn? What was it like? [Long pause] It was different. Like I've never done anything exactly ... Al) N-29-p.5.

An interview format emerged which I used in all interviews including those in which individuals began without questions. This format emerged from concerns with interfering and directing interviewees' ideas. From statements which group members had made both during and after the first set of interviews, I had come to consider the issue of "interference" from a particular perspective.

Given that my interest in their process was encouraging group members to reflect, the interviews constituted a learning experience for at least some who spoke of enjoying that aspect of the interview.

- Like she [Anna] was giving her opinions about... thinking that it wasn't finished and I never thought of it. And the other day I thought, "Madeleine's going to want me to think about this [she laughs] and I haven't thought about it. [She laughs.] Short interview... No. I really, I haven't purposely sat... I don't even have memories... — My face because the makeup screwed up my face. Jes) D-2-p.3.

- So I was getting really tired by the end. So maybe y--, maybe now that I've talked it out a bit, maybe that wasn't my only source of it. Of, dissatisfaction. Ann) N-28-p.5.

- You know, it's, it's uh, that's one reason why it's hard to answer some of these questions. Cause I don't put that much thought into it. I just do it. And then when you're asked questions, "Why are doing this?" it's, it's a little difficult. But, you know, little — the questions and the interviews and uh, just having you around realizes that we're not just doing it, you know, as a lark or anything. Nn- we do have a purpose of, of what we're doing and everything. And you've helped us to, to understand that. Bil) N-25-p.24.

- And that's why I was able to answer so quickly, "Will you do this again?" Yeah. I know why I do it now. You know. And I can hardly wait to do something else. Bil) N-25-p.24.

- That's exactly what I'm saying is that we, you know, again I'm saying we as, as a group, but myself, have, have learned so much more about, you know, the, the process of we did go on, like the difference between improvis — improvisation, and uh, and traditional types of theatre. I didn't even really think about
that before.... I knew, I knew this was different. And I'm doing it different. And then when you ask questions I verbalize it.

Bill) N-25-p.25.
- Yeah like I was saying um, somebody was asking me, you know, what I was, what I was doing tonight, or who was interviewing. And I was sort of explaining, and I said, "Yeah, it's kind of interesting because I start talking about things that I haven't thought about too much, and then, you know, realize, things that I really haven't thought about before". Hel) N-25-p.12.
- Learning? I was trying to get a lot more but you wouldn't tell me anything. Lor) Oh, about my opinion? Mad) Yeah. Lor) N-22-p.34.
- Well it makes you think. It made me think anyway. Lor) N-22-p.34.

During these second interviews a few indicated that after the first interview they had continued to reflect...

- Like after talking to you the first time, um, we talked about this a little bit. "You know, why you're involved with drama?" And definitely, like, now, I -- I'm playing on the basket ball team in town... Bill) N-25-p.18. [Bill continued with a lengthy description of a metaphor which he had developed since the first interview comparing his emergent experience in drama with his experience in sports.]

Rather than avoid doing this altogether, I determined to acknowledge that the interviews did affect group members' perceptions and attempted to divide the interviews into two sections.

After a few follow-up demographic questions were asked, the first part of the interview was dedicated to providing an opportunity for individuals to initiate and speak from their own framework. This part of each interview was conducted in as informal and open-ended a manner as possible. Whatever direction the individual was going I attempted to follow. However, after either repetitions began to surface, or pauses became frequent and long, I began to ask more directive questions for the purposes of facilitating their reflection about their experiences.

- So, okay if I came up to you and said, "Well how did that happen?" could you tell me? Mad) [Al - N-29-p.13.]
- What would you, what would you tell her [your fellow actor]? What would be your advice? Mad) [Interview N-28-p.22.]
- When you first started out, you'd never been on the stage is what you were saying. Mad) Right. And, and then you got the point where you were making jokes... Mad) Ummmm. Deb) about being a professional actress. Mad) Okay. Deb) What happened in between to get you to that point? Mad) N-25-p.4.
- How did you get from not knowing much about them, to, you said, "It was a great experience"... Mad) N-29-p.5.

At this transitional point in the interview, I came to view myself as changing roles. I shifted from listener to facilitator.

From the second set of interviews alone I have two large and very full binders of data. Data analysis was focused on observing consistency and changes to patterns previously emerged in group members' interactions and content in their discourse. These descriptions are, then, summaries only.

b) Group Members' Discussion-Reflection In The Second Interviews

First in the interview, demographic questions were addressed. Then, basically participants were asked to share their experiences and their reflections concerning the Heritage Project. Some responded initially with statements that they had not been thinking about that project. Having stated this, participants began to discuss in some detail their concerns, their interests and what they had learned despite mixed creations to the word "learning".

- And like personally I learned a lot and I know lots of other members did. A lot of 'em grew. Like Lenore. Um. The confidence she got because that whole telephone scene was hers and she was really proud of it and did well. And uh, Debbie, Loretta, all those people, it was great for them. Jes) D-2-p.5.
- I'm trying to think of, uh, a good way to put it other than feelings. You know, because I remember feeling. Hel) N-25-p.18.
In keeping with themes emerging from all participants' reflections, the original five "themes" used as a framework in the first Act-Plays have been retained to represent participants' discourse. These five themes, however, have been slightly modified and reorganized to reflect specific shapes of data in these interviews.

1) Describing Experiences Concerning Research And Community As Audience

During their first meeting, group members had exchanged both what they had gleaned through research and discussed different forms and sources of research. At this point participants did not speak of various forms of research in their reflections. Most did not refer to resources.

With respect to the general topic of research a few participants did disclose how they become interested in research concerning the community. Distinctions emerged between those who had grown up in the community and those who had moved there.

- I always thought, you know, Goetheim's just a normal area and that. I don't know. [She clears her throat.] The attitude of the people and everything. I know a friend of mine was here for a while as a journalist and she just was amazed at the difference. Participant) [This person viewed herself as being from the area.] N-27-p.9.
- Very strong in German ancestry -- in this area, we're very stubborn. Put it that way. [She laughs.] ... They're a proud, proud group. And, they're the type that work, you know, have worked really hard for what they got. And they're really...Jo) Did you hear this from your friend or did you... Mad) Oh that's where I've seen, you know, that's what I've figured out. That they're really, um, hard sort of people. And they don't really express their feel — feelings. They like to keep up sort of a hard face, or whatever you see. You know, their inner feelings,
they have a tendency to... But I guess that's of the German heritage. And [pause] they've always been that way I guess. I don't know. Participant) N-27-p.9.

But you know, yeah, — I noticed, I noticed then, you know that... And that's when I kind of felt well, it would be nice to know the heritage and uh, I know I've asked Dad, I said, "Well why did you not speak German, when, we were kids?" You know, and I realized there were two dialects and everything like that, you know you start thinking of your heritage and you start thinking, "Well, there has to be something back there. There has to be." You know. Participant) N-27-p.9.

In a way I was wondering, okay, why the question was, "Why am I doing this?" And then I would, um, say to myself, "Well, I've only lived here for so long." And then I'd think, "Well, hell I've lived here for so long, it's about ... time I started learning something about Goetheim." So I would go and ask, you know, "Well what store was over there?" Participant) (This person had moved to the community.) D-2-p.7.

In addition to reflecting on how they had become interested in doing research about the community, others described the benefits of having learned about the history of the community through their research and discussion. (This is described in substantial detail in several subsequent segments focused on participants' "learning".) For the most part, however, in their reflections during the interviews, research and research process rarely surfaced as a topic.

When participants did mention content of research a few of them linked content directly to the shape and content of the play.

I was basing a lot of it on research. Talking to people who, who lived here, because, just about no one in the group actually came from the area. So I was, I was quite, uh, bent on, on doing it, uh, fairly accurately. From, from the perspective of people who actually grew up here. Like, actually naming the people. And of course we didn't do that. We used all fictional names. That — that's what I had perceived right from the start, was that we would actually be mentioning actual people and, and putting together stories involving people that actually lived. A little bit of what they did on such and such a day. And the other part of, of what I was perceiving was time. Starting back when the first settlers moved in. And building up to probably the present or the near present. Jim) N-29-p.7.
Content of research had been closely connected to impressions of the community in their first meetings. As previously described group members frequently linked their image of the past to their current views and experiences of "the" community. The theme of community arose once more in group members' reflections, however, with a particular point of emphasis related to their performances.

The community as audience and the matter of community support and audience support occupied much of participants' initial reflections in the interviews. Their comments included two aspects related to the community: a) community support and recognition of the play, and b) audience response. Among group members' there were a variety of constructions concerning community and audience response. Two group members indicated that they were satisfied with at least audience response if not community support. A few described some positive reactions from the audience.

- Well from all of the people, who saw it. Like I got praise afterward and I still am now. From how they thought the play was good and how they thought that the way we did it with no, with few props was good and... and [pause]. Deb) Who was saying those things? Mad) My home-ec teacher... And from the kids that went and saw it. [Pause] and the teachers. A lot of teachers saw the Mr. Geoffries and Helen's brother? He came and saw it. And they talked about how they thought. And Mr. Geoffries was telling me that Mr. Amard [who directed high school student productions] was going to single me out to act with the, with the high school. Deb) N-25- p.3.

- I guess he [her father] thought it was alright. If he liked it I guess lots did. Lor) N-22-p.19.

- Like quite a few liked it. There was lots of them stopped in, and, I, so many times, and its, "So you were in that play", and you know, really thought it was great and, this is at other functions I've been at, eh? Lor) N-22-p.19.

- The ones that I've talked to, it was all mainly favourable. There was one remark that it was too short. Jo) N-27-p.6.

- And they thought the lighting was excellent with switching back and forth. "Cross fades." Bil) N-25-p.5.
Others indicated continued uncertainty concerning community and audience response. Some also suggested that they were still seeking some reassurance.

- Well at times, yeah, I still wonder. I still wonder how, — what the people thought of it. You know, like its, its hard, um. If you — the people that I talked to about the production have mostly been good friends. And they're sometimes apt to just tell you what they think you want to hear. Not what they really feel. So it's, it's, — I found it hard to, to really, really know. Like I haven't heard anything negative about it from anybody specifically. You know, like nobody has said anything that, that they disliked about it or anything. Other than the music before. And maybe the accordion playing before. But... other than that I had — you know, people felt, thought that it was really good. Especially people from around this area, that could identify with the things that were going on. Um. It wasn't exactly what I thought it was going to be. You know, type of thing. But then I really don't know what I even thought it was going to be like. (Len) N-29-p.3

However, the majority of participants spoke in frustrated tones, concerning lack of both community support and particularly formal acknowledgment of the play. Even those who indicated that they had received complimentary comments informally expressed annoyance.

- I'm not impressed with the reaction from the town — or I'm disappointed with the reaction from the town. Um, if they thought it was bad, well why didn't they tell us. If they thought it was good then please tell us that. We didn't even get a damn article write-up in the newspaper. And my whole idea was to do this for this damn community for Heritage, to research — blab-blah-blah, and nothing — no response at all. Participant) D-2-p.4.

- Like there was probably two people in school that said something. And you know they said it to me personally. They said... sure they liked it. But, they were talking to me about my personal involvement. Just cause they're friends and I work with them. And that was it. I didn't hear a bloody thing from anybody.... [She laughs.] We were so concerned about a negative response. We didn't get any response... Well I don't know if it's worse, but it's sure a let down... Oh, yes... Cause if there was a negative response then I could defend it. Participant) D-2-p.4.

- And the other part was that this town, notoriously doesn't attend functions. [Pause] Now, I mean. A hundred and sixty or two hundred people do. Consistently. But that's about it. Participant) N-29-p.4.
- Well it was — I was a little disappointed on the size of the crowd. I think that's my first reaction. And uh, [pause] I think I can mostly blame that — well there's a couple of things that I'll blame it on. And — one of them was, uh, lack of advertising. Not enough you know, people getting out there and, and promoting the show. Participant) N-29-p.4.

- I think, I'm upset about one thing and that's that, uh, there was no response from the community at all. To the play... People showing up and... well the other thing was, uh, coverage in the paper. It was nil. Participant) N-25-p.4.

From their comments of concern and frustration, participants launched into description of their purpose in creating the play. When speaking in this context, more participants than in the first interview described their objectives in terms of an "educational" purpose for their actions in creating the play.

- Well, the reason why we were doing it was to wake some people, I guess, to how Goetheim came to be, I guess. Participant) N-29-p.12.

- Like the Arena is always used whereas the theatre is often not... It's just, uh, nice to have something a little cultural. That's about it... Something that's been around for a while. Specially our play. You know, it has something to say about the heritage here... This last one [production] it's something you can think about and, and work on [she pauses]. Participant) N-25-p.4.

- And, and that is how I see it. I mean, you can, whether you're doing it or, or whether you're going there, you can, you can — experience something and learn something and at least think about something. Participant) N-25-p.5.

- The play, and, and other plays and, and cultural things. There's, there's thought there and it's different than, well I shouldn't say that. Participant) N-25-p.4.

- The whole damn thing was... we created it for, uh, a heritage thing of this community -- of Goetheim community. And the little things like we heard -- I never heard -- Eileen -- or somebody heard from one old person who said, "Yeah, when they talked about Pfeiffer's store, that brought back memories". Oh, I know, somebody said that at the coffee after. Uh, and that brought, those are the kinds of things that I wanted -- I think we should have had some more in... that was -- I think that was the whole purpose of it... To show what Goetheim was like then. And... and the humor was stronger than the — what Goetheim was really like back then. May be the humour was the strong point at the end. I'm not sure. Participant) D-2-p.5.
In the latter quotation, the participant was beginning to reflect on two different "theatrical" objectives which others did not address in the other interviews.

When considering community support and audience response, in addition to reflecting on their purpose in creating the play, group members also began to search for explanation concerning community response as they were interpreted.

- But you see it was a different experience for them. For the community, because it was totally different than what we put on the last time. So. You know, they can probably expecting similar and got surprised. [She laughs.] Jo) N-27-p.7.
- So many, there's so many other things going on and other things to do and, to advertise and to get the people to know about those things is a little bit more difficult to get them out... Bil) N-25-p.4.
- But it's, it's a real, um it's a real sports town. Hel) N-25-p.4.
- And like I said, you kind of had to have an inkling of what was going on before you could really appreciate it. Like at the end of the phone scene where they said there was a hockey game going on at the Teepee or whatever. And you wouldn't catch that at all if you didn't know about it before. Al) N-29-p.3.
- We weren't done harvest yet. So dad, just sort of came in from the field to see the play and went back out and, yeah. It's not as if we sat around and talked about it much at that time [pause]. Hel) N-25-p.20.

In addition to all of these thematic descriptions of their experience with respect to the community, more rarely, but reminiscent of the first two nights of their performance, some spoke about specific experience with audience response.

- Well I thought I was going to laugh. Because it struck me so funny — We were standing out there looking out at the audience and all you could see was complete — black and about three hundred pair of spectacles. Just the reflections off of them. And everybody said the same thing. We got off stage and we all laughed. "did you see all those spectacles?" It was just the way the lights were you couldn't see any faces, any bodies, any chairs, just spectacles. But, um, yeah, I think they were being a
little unfair in their judgement but just, trying to be funny you know. "Oh yeah, half the people out there had to do translating for the next person, you know." Participant) N-25-p.20.

Although passing these stories back and forth had been a major preoccupation for group members at the time of the first two performances, that was one of the references to these dressingroom stories during the interviews. This marked a distinct transition in their discussion concerning audience response.

There were also small signs of another transition for some group members in terms of how they conceived of community and audience. Significantly, when speaking of "the audience", group members appeared to speak as if those attending were one homogeneous unit. Yet, when describing their nervousness, or specific comments from audience members about the play, they referred to individuals, frequently family members. In the data collected, only one group member seemed to have placed the two concepts of audience side by side and observed a paradox.

- But I said, "Hey, this audience can't be all that bad, I mean, my parents are in there." [She laughs.] They're not German. Participant) N-25-p.20.

Another participant also appears to have experienced a transition in how she viewed "the community", shifting from considering the community as a homogeneous unit, to locating the theatre group within the context of community.

- I don't know if, if that in itself [understanding why the community is as it is] or the fact that knowing more people from the drama group makes you more comfortable and seem more involved in the community. Participant) N-27-p.16.
These then, were an array of subthemes in participants' reflections on "community" in the interviews. A second theme "administration" as a topic also emerged in their reflections.

2) Describing Concerns Of An Administrative Nature

Interest with administrative matters resurfaced during this time. This interest emerged it seemed in direct response to a sense that the size of the audience had been insufficient.

- I was a little disappointed on the size of the crowd. I think that's my first reaction. And uh, [pause] I think I can mostly blame that — well there's a couple of things that I'll blame it on. And — one of them was, uh, lack of advertising. Not enough you know, people getting out there and, and promoting the show. (Participant) N-29-p.4.
- I think we did good on the Senior Citizens' Night. We got out and got them out. They were, they were approached a little stronger. That's, that's my initial reaction to the show. [Pause] Other than that... Participant) N-29-p.4.
- But a lot of people don't read their papers. [Pause] And I was a little disappointed that we didn't, to my mind, uh, that I've seen in the paper about that production... And I thought it was kind of funny that they didn't, uh, promote it in that way. (Lor) N-22-p.19.
- Not in the media, not in posters or in personal contacts to any extent, or... And I don't know if we had anyone in charge of that, uh,... If there was, there wasn't enough push on that person to, to do it. And uh, I never had any part in it because I was acting. So I just sort of stuck with my job. (Jim) N-29-p.4.
- Media coverage. — None, I guess that bothered me. Um. We had done a good job up until about two weeks before, there was something in all the time. And then sort of just the week before there was nothing. (Joy) N-27-p.17.

Another theme in group members' reflections which had a bearing on administrative concerns emerged in their comments concerning clarity of roles. However, to avoid some repetitiveness, samples of their remarks have been confined to the section which follows, "Emerging Structure".
3) Describing Ideas About The Shape And Content Of The Play

With respect to shape and content of the play, with every meeting it became successively difficult to separate this as a theme from themes related to repercussions such as audience response and descriptions of their process in creating content.

- It's not the sort of thing you think a farmer'd do. Would be doing. We, we picked up on a lot of things that people don't normally associate with the past but were very definitely a part of the past. Like the telephone scene and the ladies in the kitchen. Instead of going on about the meeting, we went on about the scene behind it — the meeting. Like the ladies in the kitchen. Um. The women's hockey. The way it was done — was all in the dressing room and that... Uh, talking about women... It was a rather feminist play. Come to think of it. No I think it was. It had a touch of professionalism to it. Jim) N-28-p.6.

- I still was never, I still didn't think we needed all that cattiness in that scene. I don't know, I, just felt, that that wasn't, um, I don't know. [pause]. Sure things like that happen, but that wasn't as important.... That isn't what Joyce was trying to get across. She was trying to get across the importance of, of the Pool starting up. And so she brought, -- and he said all us girls had to go up there and... Well, I don't know anything about the Pool and farming. Nor did Jessie and... So here, so, of course, what are we going to -- we ne -- we were doing things we knew about... like being catty... And that type of thing. Which you know, I don't like... Len) N-29-p.8.

- No, I felt good about that one because I knew I was on familiar ground. I knew what I was doing in that one [the Telephone Scene]. Len) N-29-p.10.

- I hadn't thought about it as not being a play. [Pause] I guess. It was just, -- I knew it was short. And it was [she laughs], didn't have beginning and an end, really, but I thought that the things, you know, things that using, uh, Anna and uh... using them to tie it together, worked, worked really well. One person was always going on about it. You know. "It's not long enough. I mean it's only an hour. They're going to expect longer". But uh, I guess I thought that for the time we had ... it wasn't bad. Joy) N-27-p.6.

- So that was fun. All a flash in the pan though. Ann) N-28-p.15.

- Have I thought about it [the play]? I loved it. I thought it was great. I thought it really came together well. And I think we owe a lot to Cam for that too. For giving it that artistic quality that it otherwise probably wouldn't have had. It would have basically been an amateur variety show probably, without that. Jim) N-29-p.5.
Notably, some spoke from a consideration of the play's shape and content, speaking from some broad esthetical sense of the play. Others spoke from a personal sense of confidence or concern about specific scenes in which they were involved. During these interviews, despite the project being over, participants referred to "the group", their sense of individuals and the group in relation to their experience with creating and presenting play.

4) Describing Ideas About Group Identity, And Personal Information

One theme which figured in virtually every group members' reflections during the interviews was a stronger sense of group. All but three of the participants interviewed not only referred to how they had come together as a group, but how important that was to them personally and how important they considered it to be for development of their theatre club.

- I think we got more in a group. Deb) N-25-p.2.
- And it felt like we'd all done this. We'd all grouped together to, to do this wonderful think that we did... And because [pause] I think we got a lot of praise all of us. And it was fun to, go like, to say how great we were and, and the talks we had and how wonderful it was. And stuff. Deb) N-25-p.2.
- As far as us, I still think it was a magnificent experience for us. Like it really pulled the group together a lot. Jes) D-2-p.4.
- Just because we were together so long. And the improvising, um, like I had talked to you before about dropping your inhibitions and feeling more free on the stage. When you're improving, like that's scary, that's a risk. You're standing up there in front of people and trying to pretend that you're in a wheat field or something like this. And so all those superficial niceties and all that kind of baloney is dropped. And you see raw people. And then you're improvising in that group. I think we really got to know each other better. Feel more comfortable with each other. And I guess I'm mainly talking about that core group. But that
core group basically is the club and there isn't any members who weren't involved. And so that's what I mean we got closer. Jes) D-2-p.7.

- What — what I got really, enjoyed this — you get a closeness. Like some of the togetherness of the group. Like the whole group that was working with and involved with it. You get a sense of sort of family or, you know, togetherness and you know, close friends ... It's really neat when you get together and you can remember these things [she laughs] you know, and all that stuff. Jo) N-27-p.3.

- You seem more comfortable with — you know, you can just sit down and talk to them all. And it seems very comfortable. And breezing in and saying "Hi" and you know, giving 'em a call and saying "what are you doing", or stuff like that. Jo) N-27-p.3.

- But it, it, was enjoyable. I mean, I really liked working with the people. That was, that was fun. I had fun... Joy) What was fun about it? Mad) The, the parties every night. And [both laughing]. Just the whole group. I think every — everybody really is very tight knit and every, everybody worked together. There wasn't any, you know, pushing and pulling and tugging and just sort of fighting, or any... little private wars going on with the group at all. Participant) N-27-p.2.

- You know, it was, it was just [pause] there wasn't the division that, between, between the cast and all... So that part was nice. You sort of missed everybody when it was over. "Gee, I guess I'll sit at home tonight. Oh, I wonder what they're doing?" Participant) N-27-p.3.

It is interesting to note that group members often opened the discussion with references to the group growing closer. The latter two quotations suggest one construction of their process in achieving that sense of cohesion. Yet in a later part of many of the interviews (in which I shifted to a more active role in facilitating reflection) when they were asked about "things they might change concerning their experience, several participants including the one last quoted expressed dissatisfaction with the situations concerning Lyle and Allie.

- When Lyle was asked to leave, I was in shock. Like I hadn't, I don't notice things I guess. [She laughs a little.] Like I hadn't noticed that this was a real problem. And I thought that, I sort of thought that everybody should have talked it over before it was done... I'm glad that Allie's, Allie's back and handling it
very well. [Allie was involved in the "Variety Night" project. That one, you — you know, I think it had to happen... because it was too much of a bummer, holding up everybody else because she wasn't there. But it would have been nice if that would not have happened. Participant N-27-p.17.

Finally, references to their breaking point meetings also emerged from within that context of questioning, in the latter half of the interviews. However, references to breaking point meetings were generally indirect. The following quotation exemplifies the few fleeting references participants made to these meetings in the interviews.

- It's like anything else. [Pause] Uh, I — there's too many tangents. Everybody feels a different thing at a different time. Some people need, um, that kind of direction or that kind of guidance on one day and on the next day it'll be a whole different group of people that need it. Eil) N-27-p.4.

To some extent these apparently compartmentalized constructions for some group members were connected tacitly. Several group members apparently experienced a link between a sense of growing as a group with a sense of having been through a struggle.

Some group members' reflections and descriptions suggested that this experience, if not a rite of passage was something very like one. A few group members retrospectively described their process as one of a test to "survive". Having done so, their comments also indicated that they had matured or experienced a transition through the experience. They were no longer "just amateurs".

- And we survived. Like we're still a group. We're still doing well. We got some money out of it even. So that whole process I think really gave us confidence is the big thing. And more of a group feeling... All of these individuals pulled through and came — just shone in it. Whether they were a star actress or whether they just came every single night at seven o'clock and handled it. It showed that all these individuals could do it, and as a
group we did it. And so we could survive anything. We can do anything. We'll make it. Basically, like when it seems the roof—like we just kept saying to Cam, "We've got to do something. This is too abstract. We need concrete—we need words... We need something." Um. And just remembering that panic feeling and thinking, "We're not going to be able to do this." And expressing that with all those little warm up thing and all those little after things. And we did it. Jes) D-2-p.9.

- But what I also see everybody else, too—a lot of confidence. And so we can do it. And we can take risks. Like I don't think anybody would have done—like I'm sure—Debbie and Jo would never have done mime if they hadn't gone through that first. Like Jo didn't act but she stepped in and handled the backstage as if she had done it all her life. Mime is risky. [The "next project" the group had taken up was a series of mimes for a "Variety Night"]. Like it's not reading lines and doing that. So I think it gave us a lot of confidence. As individuals and as a group in whole that we can do anything. We can handle it. Jes) D-2-p.9.

- They'd joke about the play. How we were professional actors, now that we were in "Homestead Quarter". Deb) Who made those jokes? Mad) I think Bill mostly. And Jessie of course. She—th—we were—we were joking about how we were—should go on the road with our acting job...Deb) N-25-p.2.

As may be observed through this data, intertwined with their comments about growing together as a group, participants also spoke of how this occurred through their process in creating the play. A few individuals expressed directly how they came to have a sense of being more closely knit.

- Before that [improv] it was research and getting ideas and those kinds of... so it was slowly, slowly breaking. Cause we'd go out to Jim's and Joyce's for a meeting and take cheese and wine. And that would relax everybody. And you'd talk freer. And you also got to know everybody's interests. Jes) D-2-p.7.

- So you got to know personal things about each other and drank and ate. And you're always good friends when you drink and eat... And then the improv—that first time I think you were there at Anna's? In the backyard? Like that just scared the hell out of people. Some were just sick. And Eileen too. Participant) N-25-p.7.

- Yeah. And that was really useful and we kept having to tell ourselves, "This is really useful". Because you'd walk away and you wouldn't have a script and you wouldn't have actors and you wouldn't... Like nothing concrete that you would feel okay about
it. But it was all very, very useful and we kept telling ourselves that... because that's how we found out everything. Participant) D-2-p.11.

Although most group members explicitly expressed a growing sense of group, a few were very clear about how they thought that this sense of group had come about. A few expressed more indirectly how their sense of group came to be strengthened. Some simply spoke of the care they had come to have for others in the group.

- Not just, but also everybody seemed to be quite um, up on letting everybody else feel that we were all working at this, I, I'm thinking that the group feeling... Ann) How did they do that? Mad) Ah, sometimes it was as physical as an actual pat on the back. Just the reaction sometimes if you were trying to be funny and they actually laughed, was encouragement... Ann) N-28-p.22.
- We can think back you know. And you say all these different lines and even though you weren't involved like myself, I was stage manager, but to me you know, you review the different words and stuff like that. And you can kinda laugh about the different things that happened... and... Jo) N-27-p.3.
- What was important and that [in setting up rehearsal schedules]... And that you didn't want Anna coming in every night of the week, cause you see she had to get a babysitter all the time. Every time she had to come in and that. So you know we had to work around that too. You know. Another person could — he said he could skip a class. But you didn't really want him to skip class, so... You know. Jo) N-27-p.3.
- And I remember talking with Lenore one time... saying, "Cam, at the end of a, of a thing saying "Good session people". You know. See you next time, week be ready to work hard". Or something like that. You know, if in that last production if that director would have said that to us once, we would have gone home on cloud nine. You know. And it doesn't have to be, "You were good". Just, "Good work". Or, "We sure had energy tonight", or I — you know. Just some acknowledgment of, yes everybody was there and everybody was work at it. And that meant a great deal of difference. Because it was positive reinforcement for your efforts, you know. And there was such a lack of that the first time around that I may have felt it twice as much this time around because I really wasn't expecting it. Participant) N-28-p.22.

The majority of group members then, were excited about having developed a sense of group through this experience. Their
descriptions suggested a collective intensity. It is interesting to note that they expressed this sense of group despite some friction and some uncertainty concerning structure -- both vagueness and to some extent disagreement about various roles.

Discourse during several interviews revealed that, in addition to experiencing a sense of group, some also thought of the group as containing "subgroups". However, for the most part, group members referred to subgroups indirectly and not within the context of reflecting on group unanimity. Rather, references to subgroupings appeared to emerge as an afterthought to discussion of the individual's activities in creating and presenting the play.

- There's certain ones that I -- I've gotten to know better. Jo) N-27-p.3.
- I don't know if you noticed that. But if there -- mistakes were made, it was [she laughs] the women who made them mistakes more than the men. N-22-p.12.
- We always [she laughs] mentioned, you know, what we did wrong. We usually knew what we did wrong, but... It was funny. Like Jessie said, "Well yeah", she said, "I said, 'Train station' instead of 'train' and Lenore says, 'Yeah, I forget the coins '], and I says, "Well thank god if I ever get through that Pool scene and do it right." [She laughs.] Which I did get through it the other night. N-22-p.13.

Although one or two group members had referred informally to a pattern of telephone communications, at least one more spoke more formally, and more reflectively about the "telephone tree". Consistent with others' statements, this group member spoke of a specific impact these conversations had on participating members' construction of "events".

- But -- [struggling for words] this is, this is -- like a tree -- telephone conversation. Cause this is how it goes. You start off, [pause] talking about it. And then and it, and it feels negative, and the more you talk about it, the more negative you start feeling about things. And the more things you find to bitch about. And yet, I don't feel that way. If I stop going off in
this direction, I don't feel that way about this prod — about this production. Participant) N-28-p.8.

Not all group members participated in these conversations outside of meetings as previous data indicated, thereby creating a subgroup.

In terms of subgroupings, one participant referred to some sense of hierarchy among actors.

- People treat you differently when you have a better part. I — I've noticed that when I was in Riel. Participant) N-29-p.11.

However, this participant's comments were not directed specifically at this theatre project, but as general observation of theatre activity. No other participants referred to experiencing a hierarchy on that basis within the group.

In addition to subgroupings described thus far, significantly, at least three participants articulated a sense of subgroup. Three people, themselves, clearly expressed feeling some distance from the group. Although Lyle was not interviewed because he was with the group for such a short time during the study, he might be included in this group increasing the number of people to four.

One person spoke of concern with not being recognized in various ways by other group members.

- But I was a little bit disappointed because I put in about two or three weeks in the play. And my name wasn't in the program at all. Participant) N-29-p.6.
- Well this is how it is. Like, uh, when you talk to them. I ask how they're doing and stuff like that. Eh? And, you ask, you ask questions about their job and what they do for a living. The funny thing you find out is that, they never ask nothing about you. Participant) N-29-p.13.

At least two people indicated unease with how "actors" act.

Interestingly, those who expressed directly or indirectly a sense of
being outside the group, spoke as though the other group members were "homogeneous", as though they were all actors.

- A lot of actors, I found out -- I find that sometimes I have a hard time fitting in with actors, I found out -- I find that sometimes I have a hard time fitting in with actors, cause they're not -- they think they're something special... Like they, like they're good and they know it. That's the thing that bothers me sometimes. But not all actors are like that. Participant) N-29-p.9.

- I think it was the anxiety -- that more -- that I -- I'd, that I would change. And, um, the edginess of everybody. Like I- -- if I would have been in charge, I would have said, "Look no more pacing -- whatever, okay." "And if you're going to be nervous and everything, you might as well not get up there because everybody's goin to see it. You know... and stay cool." [She laughs.] I don't know, I just don't like it when people are edgy because then they get very emotional and they're always on a [pause] I don't know, it's not a high, or, just looking for something to let go -- you know, for something to direct their anxiety at. Participant) D-2-p.13.

- Well, these guys here, like they're not -- that's not full-time actors, eh? But, uh, sometimes I feel so out of the place with them, because uh, I'm just an ordinary guy. Like, uh, I'm not very good in school or any thing like that. Or, uh, I like hunting and stuff like that. Participant) N-29-p.9.

- It's like when they're on stage, they're not even acting. They're just uh, themselves. Participant) N-29-p.10.

These statements suggest that some participants attributed a "non-normal" quality to actors' actions. Arguably, this attribution of being "non-normal" or special to some extent, whether conceived of as a positive or negative in quality, appears to have been linked with some sense of "the profound" for at least some of the participants.

Beyond the four people who had been involved in the project and who considered themselves outsiders by the end of the project, there were those who emerged as "poised outsiders". In her reflection on their process, one group member who clearly had experienced being part of the group, disclosed at least one trend which had detracted from her efforts to maintain a sense of group. Her comments are
particularly significant in light of explication for their "small revolt" during group members' September breaking point meeting.

- But after that [the meeting wherein the group went over the play], you know, we were never at the same rehearsals. You know, once we started you know, different... And then when we did start having dress rehearsals, well I was either in the back getting changed, or doing something else, or... So I never did get to see, you know, some of them... And uh... So it was kind of hard to judge you know, like what it was, what it was — the effect of it all... (Participant) N-29-p.5

This sense of noninvolvement, of self doubt, apparently emerged swiftly for at least a few members. The same participant described missing even one or two sessions as problematic.

- So therefore I missed a lot of it -- that happened [last half of all-day workshop]. And so the next time we met again, everybody had little scenes that they were doing, and, and I felt like I was, you know, just sitting back watching and, and I felt like I was really out of things — you know really not a part of it any longer. And uh, and then we got -- then other scenes were developing and, and it was going -- well again, and I felt like I was back in it again. But, uh, each time you miss, I think you feel like you're, you know.... And then when you don't see all these scenes developing each time. You still feel like you're not part of it all. (Participant) N-29-p.17

This individual's comments speak to an intensity of experience, and a sense of rapid change when group members met.

On one hand, for those engaged in a meeting, or a series of meetings, most appear to have experienced a strong, in some instances, a profound sense of group through their interactions. However, for those attempting to become engaged at a later point, a sense of being an outsider appears to have been evoked.

Attaining a sense of intimacy and a sense of group was apparently obtained at a cost in terms of new people or even those briefly absent
participating in activities. One participant spoke chiefly of those who had been active in the club in the first production, but had not been involved since.

- And they'd like to be involved but they can't commit themselves to be in on every, you kn -- in every production. And they feel that this club demands too much of a de --commitment. Participant) N-29-p.18.
- You shouldn't have to feel that if you can't be involved in everything, you're an outsider. That, that is kind of how I felt at that last meeting. Participant) N-29-p.17.

Comments such as these emerged from individuals who had participated in the past three productions including the Heritage Project, but who could not make a commitment to work on the subsequent project, the Variety Night. In striving to create a sense of group, those attempting to develop the club were also faced with finding a way to involve new people.

Notably, for those who came to feel as though they were outsiders to the group, there were apparently activities in which even these people captured some sense of inclusion.

- Well the party was pretty good. And I like -- I liked full circle -- that game. That's fun... They're spontaneous. Like you can show your personality by doing it. They're creative. Participant) N-28-p.7.
- That was the best part of the party I thought. .. That and the, skits that Jay and Jim acted out about the Cam — I thought those were making fun of him. Participant) N-28-p.8.

It is interesting that activities cited were those which most group members linked with improvisational work.

In the interviews group members also reflected on their purpose as individuals and as a group in doing the project and in acting.
- Well, partly I think anybody that joined this group, um, joined it for a reason -- they wanted to act. And if you want to act you've got to be able to drop inhibitions and be -- do different things on stage. Jes) D-2-p.7.
- But that's not what we were there to do in amateur theatre group. We're learning, we're having fun doing it. That's, that's the way I look at it. Bil) N-25-p.27.

Participants' personal reflections did not cease with consideration of their purposes in doing the project. They also spoke of insights concerning themselves, personally, garnered from their interactions with others during the project. Specific sources for these insights were not always described. Group members seemed to arrive at some of their insights through reflection, in solitude.

- I, I thought it was interesting that most of the people that were involved in doing this thing, came from outside. Um. I guess the process we went through, and how, how we changed, the ideas about what we, how we thought we'd do it. I, uh, found that I'm very wishy-washy. You know, if I had an idea about how things should be done, I'd basically keep quiet. And -- everybody else was suggesting about what they wanted to be done to this, -- I just, it still worked too. Participant) N-29-p.6.
- Well from all of the people, who saw it. Like I got praise afterward and I still am now. From how they thought the play was good and how they thought that the way we did it with no, with few props was good and... My home-ec teacher... And from the kids that went and saw it. [Pause] and the teachers... And they talked about how they thought. And Mr. Geoffries was telling me that Mr. Amard [who directed high school student productions] was going to single me out to act with the, with the high school. Participant) N-25-p.3.
- Like I was scared to go into that little circle. It was awful. [She laughs a little.] I was embarrassed to have to go in there and say, "When I woke up this morning I did whatever and whatever..." Because I was sure that I wasn't going to do the -- I wasn't going to say the right answer. And I -- Deb) You thought there was a right answer. Mad) I thought so. Yeah. I think I did. There wasn't. But I think -- now I know that... I -- I thought that, that at that time that there was some -- Deb) What do you think is appropriate to do in that circle? Mad) Whatever you think -- wa -- say whatever you feel. Because what it's supposed to be is to -- get -- bring out your ideas and you can't just say what you think everybody else is saying. Deb) N-25-p.4.
That which group members spoke of learning, particularly concerning concepts of theatre was outlined in the previous segments.

Interestingly, at least two participants suggested that the work on the Heritage Project might be linked with group members' willingness to attempt to do mime for the subsequent project, the "Variety Night". Interestingly, in at least one instance those who had developed friendship in this Heritage Project expanded their links beyond the theatre club to their place of work.

- ...so we're putting on a mime show on Friday afternoon for all the school... And I invited Jessie and the rest of the group to come over... and it should be fun. Bil) N-25-p.1.

Since the study did not reach beyond a few weeks of the project, it is impossible to determine whether these broader based connections continued. Nonetheless this among other indicators previously described suggested that some participants' sense of connectedness to other participants' reached beyond the confines of the project and even the theatre club.

This draws to a close a summary description of themes flowing through group members' statements in interviews related to a broader theme of their "ideas about group identity, and personal information". Although participants' reflections returned frequently to this theme, there was another theme which emerged most frequently in their reflections during the interviews. They dwelt at length in their reflections concerning their process in creating the play.

Prior to providing a description concerning group members' reflections on "theatre process", it is important to note an
increasing overlap between their descriptions of process related to the group and their descriptions of theatre process. Rather than relying on a formation of "Theatre—group" as was suggested in prior pieces of the Mobile-framework, it would be more appropriate to represent these two orientations in terms of "Theatregroup", at least for those who felt themselves a part of the group at the end of the project.

5) Describing Ideas of Process

During the interviews when participants spoke of what was important about their experience with the project, they often referred directly or indirectly to "the process" of creating and presenting their play. Some seemed fascinated by their sense of process and plunged into reflection without any encouragement. Others, having vaguely mentioned their process as an "important experience", did not immediately describe or explore their experience in detail. These participants were asked for additional detail towards the end of the interview. In this fashion, virtually all participants outlined some sense of process during the second set of interviews.

Group members' descriptions of process in creating and presenting their play varied in terms of orientation. Some provided an account of specific highlights or concerns they had experienced as individuals engaged in a process, "And I think, — I guess I'm talking a lot, personal..." (Jes, D-2-p.9). In other words, a few spoke on a primarily personal note. Others either began with that orientation and then reflected on their process from a perspective of group or
began with a group orientation and concluded with more personal references.

Data has been roughly separated along the lines of a focus on individual concerns and interests, shifting then towards participants' descriptions from a "group" perspective. Within these broad delineations, there are a few noteworthy themes emerging from group members' statements.

First, participants most frequently dwelt on "improvisation" while reflecting on their process. This is most interesting, for in comparison to their "research" and "revision" stages they had improvised for a very brief time. As well at the point of the interviews, several weeks had passed since they had focused on improvisation as a major part of their interactions.

Differences in orientation emerged markedly in group members' comments concerning "improvisation". No ambivalence surfaced when group members spoke as individuals concerning "improvising". Participants either expressed a yearning to do more or attested to a strong desire to avoid such activity in future.

- Yeah, the first time I did every scene, the first of every scene was the biggest experience and then it was just refining, and sometimes changing. And then it was merely learning lines again as a performer. But it was a different sense of performing because you know, that you've, you've created it yourself. Jay) N-29-p.8-9.
- I like the process. It's a fun way to do it. And, and it's better than sitting down and memorizing it, you know. And trying to memorize first. And then go and do it. And then get told, "No it's got to be done differently", and then there's the changes. You know. This way you're working with the, the emotions, the proper emotions right from the beginning. And the lines fit the emotions instead of trying to fit the emotions into the lines. Bil) N-25-p.9.
- And I found it hard to, um improvising... Lor) N-22-p.11.
- But I've never been in a situation, or I've at least tried to avoid the situation of um, "Here's an idea, go with it". I hate that, "Go with it". Ann) N-28-p.15.

Concerning his work, even one participant in the technical crew seemed more oriented towards exploration, if not out and out "improvisation":

- Well I like what I'm doing now. I still don't know it — I'm still not totally familiar with everything that I'm doing. So it's still a challenge kind of thing. Al) N-29-p.14.

The latter statement made reference to required improvisation when lighting could not be arranged precisely according to specifications.

Returning to consideration of improvisation in terms of acting, few participants articulated a definition of improvisation. One group member who was particularly intrigued by improvisational process expressed a distinction, framed in elements most important to him.

- I would say that wouldn't be improv the second time. If you are following the same format. Just, okay, but altering the lines, but the same general meaning. Cause if you have direction, it's already into the stage of uh, — memorizing lines. Like sort of line, action. Improv is just situation, two characters get into it and do it, and done and that's right there. Whatever they make Jay) N-29-p.8.

Notably, this particular participant also spoke in terms of stages as the previous quotation indicated.

Shifting to group members who described their experience from a vantage point of changes or transitions in group activity, most offering such description did not use the word "stages". However, their descriptions suggested a sense of changing from one focus to another.

Interestingly few spoke of time spent on research although they had done so in the first interviews. A small number referred to these
early meetings and their research, dismissing the time as "lost" or "wasted" in terms of their process.

- And then like too, we had these Heritage meetings all summer. And there was only, what three or four people showed up, you know. And you get really down and then you start doubting everything, and... So like sure we started on it early enough but we didn't accomplish much over the summer... Only started accomplishing something like in the fall, in August when, when Cam started coming. And uh, you know. But I think, um when Cam, when I when we did go to the meetings, I always felt more enthusiasm after each, each meeting again. After ... you know, when you talk with somebody else, and they're more up and you get up too. Len) N-29-p.7.

- Like, you know, -- we lost so much time. Trying to figure out what we were doing. But I suppose that makes sense. You know, that the, but Cam didn't come until September. Eil) N-27-p.2.

When asked about what they learned some participants, at that point, reconsidered and reflected on content of their research work concerning the history of the community.

Participants' descriptions of their process at this point, then, either skipped this initial period of ambiguity altogether, or included some brief reference to it. Thus it was, that most descriptions of their process began solidly with their improvisational interactions.

- That was the first time [physicalization exercises] that he [Cam] -- we'd ever gone in little groups and done any of that. All I thought I was supposed to be doing, I think, was, getting across an idea without using words. Ann) N-28-p.16.

- Well, when -- you remember when we started, we did those things in the circle and -- I just worked in with the group. The way that we did it was we got in to trying to create those scenes and stuff. And then the -- getting the, the uh, picking of the theme and discussing it and creating it. And then, Cam cutting out the garbage and putting in -- the transcript. Jay) N-29-p.5.

When describing improvisational interactions and their acting interactions once they were working with a script, most participants recounted their sense of theatre process in terms of a sense of
responding to direction from Cam. However, few made reference to Cam's intentions when describing their process. Even one participant who had taken the opportunity to discuss with Cam his intentions indicated at this point that she was uncertain of his plans.

- I, I don't think that, uh, I certainly wasn't aware of any particular process as we were going along doing it. Um, in, but -- in reflection on each session I can see where, um, Cam might have actually had some general direction that he was taking us in. Although obviously he never said specifically, "We're going to go towards this or that" until it was quite mature. Ann) N-28-p.16.

Particularly in the last half of the interview when participants were asked to explore their tacit sense of improvisational and revision processes for additional detail, participants' descriptions were interwoven with words of struggle. What became apparent was that it had not been necessary for them to articulate their process in order to participate in that joint process. They had focused all of their energy on what had been required of them, to act, to respond in an acceptable manner.

- I don't know. I think what we did there was we kept going over it until something did work. Til we hit on something. Jay) p.7.
- Well, like, I supp --, you know, like the way we had to... We would come up with an idea and then he'd say, "Okay, now, do something with it." And we'd pick up with an idea and he'd say, "Okay now, do something with it." And we'd stand there and babble on and on and on... And then he would pick out the essence of that and you know, do a little dialogue type of thing. And that was good. Because I know a lot of this stuff that we babbled on... like, its' I don't know -- when you're not used to, to, uh, what do you call that? Improvising... when you're not used to it. It's really hard. You know, uh. And especially when you're not supposed to improvise on something that you know nothing about. Len) N-29-p.8.
- Oh I don't know if I can do it. I'm just saying what I did do was an experience. It doesn't mean I'm, just an improvisationalist now. Jay) N-29-p.5.
- You see I was just caught up with uh, with getting this learned [lines and actions in the script] and, and being able to, to do
it. You know. And, and get into it. That I, I didn't have time to be thinking about — what, what I didn't think was very good or... and. Hel) N-25-p.21-22.

This sense of struggle intensified when participants were asked in the interview to discuss what they did when revising the script.

When reflecting on their process in revising scenes most participants indicated that scenes underwent considerable change.

- Cause the more you think, the more stuff comes to mind and the more you can get this — you know, circle of things, and, you know, the beginning becomes the end. You know what I'm saying? Hel) N-25-p.6.
- I go back to that train scene because it's the thing I'm most familiar with. But that thing totally changed from the first time we did it. Bil) N-25-p.8.
- But, uh, the lines changed a lot after the emotion was laid down. Bil) N-25-p.10.

They also described it as a lengthy process of "... just sitting there and, and hashing it out", (Hel, N-25-p.6.) Although this describes most clearly their process in discussing changes to a scene, it is unclear whether the phrase also portrays "hashing" in terms of innumerable attempts to act out and change actions and lines.

Many referred to revision or changes in actions and lines being made on the basis of a) comfort for themselves, b) Cam's direction and, c) making changes that "worked" which was a basis for "a" and "b". From the perspective of interviewing participants there was a particularly fascinating aspect of the work. This was attempting to facilitate participants' process in sorting through their role in acting and their relationship as actors, with Cam as director in terms of editing.

- So the process of working with a writer-director here, and a group of us that felt [pause] free enough to be able to do that improvisation and still expect [she laughs] somebody else is
going to do some filtering for us, uh, made it easier. But I've never been in a situation, or I've at least tried to avoid the situation of um, "Here's an idea, go with it". I hate that, "Go with it". N-28-p.15.

At least what he would do is, uh, you know, stop you right then and there, before you had anytime to think about what you were doing, because it was wrong. You know, any longer. And very quietly, and, and, and gently pull you aside and say, "Look, don't you think that, you know, this, this will really be good". You know, and ... another thing that he would do too is, uh, in trying to change something — he would say, "Okay now she has just said this to you. Now how do you really feel?" So instead of just saying those lines, that are written there, you really start thinking about the situation. Cause I found that I was really caught in that. Because here, you know, I was, had the lines. And since they'd written this play, boy, you could change anything you wanted. You know. And, and I, hadn't been thinking like that at all. So it was hard for me to, to get into that, but, but he showed me that. That, you know, you got to sit back and, and look at something aside from what you're saying, you know. The feeling and, and everything. And I think that's why I was able to develop a bit of something anyway, in the, in that short time. Hel) N-25-p.14.

But the first time he did it to me, I thought, "Hmmm". You know. I, I was having trouble with it, you know, [Cam] running up and saying, um, "Okay, let's try this again." "But only this time you're feeling this way. Okay go for it." Hel) N-25-p.16.

So instead of being prepared for him running up and, and saying this, and saying, "Okay, we'll try it." I was like this [she makes a gesture suggesting tension]. So if I were to have that extra time to first of all get to know what this guy's methods were, you know, I could have, you know, probably done a lot more effective work. At that stage I was saying, you know, "What am I going to do?" Hel) N-25-p.16.

When attempting to sort through some of these ideas in more detail, during the interviews participants were invited to explore their expressions "what worked", what priorities there were in terms of comfort level for the actor, and what criteria the actor was to use in considering his or her feelings. These questions were apparently most difficult to answer for those who had been actors, given their sense of context while acting.
But for me a lot of the work — the criteria or the thought of, or the — whether I was doing it right or if it felt right it was just all a feeling. It was just there, something you felt. You learned all about, improving from experience and um, the actual acting. But when something is right I could just — I, I can just feel it. You know. Jay) N-29-p.14.

I don't know why it felt right. And, and for all I'm saying, a director's supposed to elicit response and then at the same time I'm turning around and saying but a director has to feel confident enough to leap up and say, to say, "This is the way you do it". It's, I know it... That's, that's contradictory as all hell. But it, but it works, somehow. That's, that's contradictory as all hell. But it, but it works, somehow. Somehow or other. Maybe that's one thing that intrigues me about it, bout it. And, it's know — it's knowing or finding out when, when to do which. So that you're not onl — you're not just telling people what to do. Or you're not just sitting back. Ann) N-28-p.26.

If you don't feel comfortable with it, then it's not going to work. Jay) Are there different ways that you might not feel comfortable with it? Mad) Well, if,uh, — that's only under direction... Or if you fe—or if you, you know, if the director tells you something and it doesn't feel right, well then you can't do it effectively. But if, the character's giving you other lines that are really, I don't know, almost, I don't no, that you just wouldn't feel comfortable with. Unless you become accustomed to them... Jay N-29-p.7.

This data was not organized to express some explicit, linear structure. The "order" of the data reflects the confusion and uncertainty of participants' in their response to these more detailed explorations concerning their process of improvisation and then revision.

One particularly striking sense of confusion arose over whether, as an actor, when considering appropriate feelings and actions, one should focus on self or self as character. Distinguishing between the two proved difficult for many. However, for the participant who replaced Allie, this distinction was a clear problem which she could express.
So for me, I guess there was a real thing about who I should be. Because this character was a lot like me. So should I be doing things out of character for myself and in character for the character, or — or you know what I'm saying... It was — I was sort of caught with that. Hel) N-25-p.12.

One participant, whose occupation is nursing and who also played a nurse in this production, was acutely aware of potential problems in terms of the audience.

- I wasn't particularly pleased in being a nurse [in the play]. Cause I am a nurse. And I, um, don't like acting what I already am, in a way. Because of, well, it's a community thing and you're just never sure. Participant) N-22-p.24.
- And I worked at the hospital. Like if people recognized me as working there and being in that play and I had to say something like that, it might not be looked on favourable even by the administration... Well you've got to keep your, what people think of you, kind of up. Participant) N-22-p.24.

For others this blurring of character with person seemed to be less a problem because the need to distinguish was not urgent.

- And uh, I just, it was a lot easier to act it. Because they were partly your own feelings that were going into it. It wasn't something else, somethi — somebody else has written. Bil) N-25-p.8.

Based on general data analysis, the study posits that some of those who had begun with the improvisations struggled with this blurring of character with self. However, they apparently had difficulty recognizing a cause for their confusion. The last breaking point meeting in which participants reviewed the play may have been linked to this situation.

Apparently a few participants experienced another transition from revision to polishing performance. In their reflections, at least one person referred to a time when one ceased to think in terms of editing and turned to learning to do what had been determined.
- Well, by then, you've gotta, [she laughs forget about what you think and just do what's there, eh? Lor) N-22-p.11.

This sense of stage may not have been mutually experienced by all participants since some were more oriented toward "Having Fun" as related to "Go With It".

Finally, several participants referred to a change wherein they experienced considerable tension. When recalling the last few dress rehearsals, they did not focus on their activities so much as their psychological state.

- So there were, there were those things that were mildly disruptive. And of course getting nearer to the end of the thing, all those things were amplified. Because people were getting nervous. So all those things that just only seem like a minor hassle four weeks before, now were of major importance. "And I don't know if I can take it anymore" kind of situation. Ann) N-28-p.5.

In addition, participants did not speak of process in performance, but rather focused on responses, the audiences and their own.

Particularly in the later stages of the interview participants' descriptions shifted to a form of brief critique concerning their entire experience. Many had stated their concern with town support and limited publicity near the beginning of their interviews, as part of their general reflection about the experience. Their critiques during reflection of process either included only a quick reference or none at all to that set of concerns.

- Like, you know, -- we lost so much time. Trying to figure out what we were doing. But I suppose that makes sense. You know, that the, but Cam didn't come until September. And I wonder if we were waiting for Cam to come. I didn't want us to be doing that. But I think that a lot people were waiting. Eil) N-27-p.2.

- Well I meant in different skits. There was the line here and there, to me, [she laughs] wasn't really that appropriate, but... Lor) N-22-p.11.
- Someone could have gave it a better introduction. About the play and how it originated. How the script was written. I don't know... (or) N-22-p.20.
- I thought we could have done a better job of the group scenes. (Bill) N-25-p.7.
- And like I say, at that time I wasn't ready really to listen to what they were saying. I was still feeling emotionally [she laughs] involved and I only wanted to hear good things. I didn't really want to hear these criticisms right then. Although they were, they were not harsh and they were I know, uh, well meaning. (Participant) N-28-p.13.

Participants' critiques of process did not dwell on one particular stage or "piece of change" as they experienced them. Their critiques also suggest different orientations in terms of whose actions might be changed to respond to the critique.

From my perspective as interviewer, of great interest was a general transition in many participants' level of interest and energy between the beginning of their interview and at the end of the interview. Several had begun with little excitement. As outlined previously, more than half of those interviewed had described themselves as not thinking anymore about the project, "as being on to the next project". One might link this with a reluctance to be interviewed. If some were reticent to be interviewed this may have been related in part or in whole to their interpretation of the "success or failure" of the play. It may have been connected to discomfort with me as interviewer (as previously contemplated).

Data suggests that most had not met even in small groups to speak of the play, and several were "throwing themselves" into the next project. Initially, in the interviews participants also seemed to struggle in their reflections. However, as the interview continued many became markedly more animated, mentioning more and more detail.
Near the conclusion several spoke with intensity and vehemence not observed in the first half of the interview.

One participant and I referred to the fact that the group had no "debriefing" session, no formal collective time to reflect. The participant indicated that he had not considered such a thing prior to the interview. He stated that this was something in his opinion, which would not occur to group members as a potential part of their process. He suggested that this was not part of their theatre orientation.

What this participant did not say directly was that when some leapt into the next project, everything had changed for them, yet again. This was nonetheless apparent through his and a few others' description of "the next project". Neither their activities, nor precisely the same group of people were involved in this subsequent work. Some were off to the next project, but not all. Facing such drastic transition clearly had repercussions in terms of their sense of structure.

EMERGING STRUCTURE

In deference to an important transition in group members' interactions affecting their sense of structure, sections throughout this piece of the Mobile-framework have been divided. The first part of each description in these sections has been thus far devoted to their final performance and the cast party after. At that point, group members were still interacting although they were doing so in the context of having a construction of performances being finished.
and of "knowing" the audience's reception of their play and performance.

The second part of descriptions in these sections have included a focus on individuals "after reflections". This delineation between participants interacting as a group and participants' reflecting as individuals has special significance with respect to what group members' brought to their interactions through a sense of structure. For example, the fourth Act-Play, "Contingency Control" draws attention to a substantial change in group members' sense of structure. With the arrival of dress rehearsals and the performances, group members appeared to interact in a fashion suggesting they had a strong sense of a formal structure.

Given group members' focus on finishing and then being finished with the final performance, their sense of formal structure begins to shift. The purpose of this section is to represent elements of their changing sense of structure both on the night of their final performances and in the interviews afterwards.

The pieces in the Mobile-framework were constructed primarily to represent group members' interactions and their sense of those interactions. As the "General Context" piece was a description of context including events prior to the study, the headings of the Mobile-framework did not entirely mesh with the intent of the piece. A slightly different orientation emerges once more in this piece with a partial focus on reflections after group members' interactions are concluded for purposes of the project. Hence, data analysis and representation in this piece do not rest comfortably within the
headings. Nonetheless, for purposes of comparison, the same headings have been retained.

EMERGING SUBGROUPS

During this time, through participants' interactions, group members experienced at least as much decline in subgroups as they did the emergence of subgroups.

a) Provincial Association

In data collected through group members' interactions of the final performance and the party, followed by the interviews, the topic of the provincial association was generally absent from their discussion. In my ongoing contact with individuals who had participated in the project, I discovered within a year that they had become quite actively involved in the provincial organization.

b) Group and Club Structure:
Internal And External Structure

With group members' intensified sense of finishing the final performance and being finished, indirectly they were also headed towards drawing to a close their affiliation with other participants within this context. Given their fatigue and their apparent struggle with community response, for most, disintegration of "the group" within this context did not emerge as a most pressing source of concern.

In terms of the party after the final performance, the rituals and the acknowledgments were mainly focused on Cam. This conveyed an
impression that "the group" was saying "Thank-you and good-bye", to Cam. No direct references in the speeches or the improvisation suggested that they were expressing acknowledgment of tremendous transition to "the group".

The one major sign that group members were expressing a sense of change to the group came in the form of individuals requesting each other to sign their programs from the production. In the small group discussions, participants may have reflected on the impact to the group. However, the main emphasis in discussions seemed directed towards what they would do next including aspects of their lives which had become neglected recently. In this vein several participants inquired what I would be doing with "all my free time from not driving back and forth to Goetheim" (Bil, 0-12-Fieldnotes).

When people began to leave the party a few group members included in their goodnights a reference to "good-bye". However, generally there was no overwhelming sentiment of sorrow, or expressed sense of loss.

In data collected there were few direct references to the club. Again, however, as participants stood in small groups most of the time, it is impossible to state with certainty that group members did not discuss either the disintegration of the present group or, contact with the provincial association and the club.

Finally, in terms of the last party, my fieldnotes focused on a key contrast between the first two parties and their third. During the first two parties group members had discussed, joked, and regaled each other with stories as a large group. Other than for the
improvisations and the story circle they clustered in small groups. They did not appear to be rehashing the performance, indeed they seemed to be avoiding discussion of it.

They also seemed to be less animated, quieter generally. The presence of family and the woman who had directed the club's first production seemed to draw discussion to other topics beyond experience with the project, including an interest in emerging relationships between some of the single men and women at the party.

Shifting to participants' reflections in the interviews, an interesting transition had occurred between the last party and the first interview. Some participants had become engaged in the Variety Night Project, while others had not. The group had become two groups to some extent.

Those who were involved in Variety Night spoke in terms of a core group of people emerging from the Heritage Project. A few suggested that those core people had become the theatre club.

- I think it was a good experience for the club. Jes) D-2-p.3.
- But that core group basically is the club and there isn't any members who weren't involved. Jes) D-2-p.7.

Interestingly, these were the same people who had previously expected to rely on "others from the theatre club" to assist with administrative work in the Heritage Project.

On the other hand, there were a few others who had been part of the Heritage Project but had chosen not to participate in Variety Night. One person did not expect to participate for a long time, if ever again in the theatre club. She indicated that both the time commitment and the lack of script had dissuaded her from becoming
involved for some time. She noted that many of those who were
continuing to be involved were younger and were not married, or if
they were, they had no children (Participant, N-22-Fieldnotes.)

Another participant indicated that time commitment and a sense of
exclusion if one could not be involved in every project was an
emerging problem for her.

- You shouldn't have to feel that if you can't be involved in
everything you're an outsider. That, that is kind of how I felt
at that last meeting. Participant) N-29-p.17.

With some irony, given group members' own sensitivity to being
outsiders "in" the community, this individual was suggesting that
intensity and a strong sense of group among those participating in the
theatre projects were now intimidating those who might otherwise have
joined. Anchors for those involved in projects had emerged as
barriers for others, according to her statements. With people leaving
the group, "internal and external" delineations became more complex to
interpret.

c) Demographics Of Those In Group

The group did not change in composition during the final
performance. The cast party introduced a few more people into their
interactions during that event. However, that is not the focus of
this segment. Analysis of demographics does not appear to have much
application to the last of group members' performances.

However, during the interviews what became most interesting was
participants' reflections with respect to demographics in the "past
tense". In particular, as was described previously, participants began to express experiencing distinct differences between men and women in their interactions during meetings.

Gender Groupings:

In the fourth Act-Play, some data was provided to indicate diverse paradigmatic approaches to group members theatrical interactions, "Contingency Control" and "Having Fun". Data revealed in the previous piece is repeated with others to reinforce the timing of the comments and reflections.

- But I think men are different than women. I think, you know, they don't have as many of those sidetrack things that are on their mind... Cause they usually -- Well they got their job, and their few little things they do. But, I think women are involved in so many more things that I think they have so much more on their minds. You think women can handle it? Participant) N-22-p.13.
- ... When I said, "Us", it's usually us women, you know, we're talking. In the dressingroom... or at a get together or whatever. But I found, like I thought that, the ... men were quite hyper... You know, they seemed just so psyched up. And then it seemed like they just had to let loose or something, doesn't it? Participant) N-22-p.22.
- ... I think that was typical of all of the guys. The -- all three of the guys. That, and, and Al, too, that. Oh -- they had no panic about things getting, they, they just seemed to feel so in control -- either so in control of it or -- had maybe... I, I could not speak for them so I don't know. They give you the impression that they were either so in control, or, they didn't look at it as, something that was totally, ea -- totally earthshaking. I mean, if we get it done, we get it done... And I think that kept everybody really level. Eil) N-27-p.7.
- Because I can remember going back to my high school when we were getting ready for the basket ball game or something. You would go in there and everybody would be loose and jokes and practical jokes, and.. You'd be, guy talk and things like that, that went on. That made everybody feel accepted. And you know, you... just the three of us, we still went through the same process. You know, it must be a thing when guys get [he laughs] into a small room. You know. It just is, is sort of the way that they relate to each other, and everything. And it was, uh, again socially that was something that I could really get into and I enjoyed
that part of it. I remember when we were doing the play, the, the Blue Jay's play-offs were on. And we had the, we had the radio on the whole time. Bil) N-25-p.23.

- You know, we were fairly close. We all got along, I think, probably the girls and the guys discussed among themselves, more, more so than anybody... Yeah. Like, well, there's me and Bill and Jay. We would have some fairly intimate discussions. And the girls probably, too. Jim) N-29-p.16.

As indicated previously, some of the women began to aim towards what they perceived as another approach, "Having Fun". Despite their transition, others did not observe transition in their behaviour.

This apparent subgrouping was most significant in group members' experiences. However, that was not the only grouping to emerge through participants' reflections after their experiences with the groups.

**Age And Occupation:**

One participant in particular, who had begun to disengage from the group by not continuing to work on another project experienced two other subgroupings. She suggested that age was a distinguishing factor in how some group members interacted.

- Not all of them. But I mean a lot of them are [hyper]. You could see us older ones, we're, we're not like that are we, quite as much. Participant) N-22-p.9.

- No, I never was nervous when I was younger. [She laughs.] I think it's when you're older and you're away from it all, I think, you get, more nervousness. Participant) N-22-p.15.

As described in the "General Context" piece, there was a considerable age span among group members. It is highly probably that some of the "distances" described previously were related to age differences.
Differences in life experience linked with different manners of interacting were noted and recorded in the field as between those at either end of the group's age continuum.

Interestingly, occupation posed a problem for some group members in two different respects. Data previously provided indicated that some group members had difficulty making a time commitment to the project because of their work. Several had relatively demanding jobs which required substantial overtime. A few of these had jobs which had higher commitments on a seasonal basis.

In addition to problems of time constraints, occupation prompted an altogether different concern. This concern, raised in the previous section was related to content and the theatrical role played by participants.

- Well I should have been able to relate with the Nurse's Scene, except that I felt that I was more, I don't know. Under the gun with the nursing scene. ... because it was my profession. Participant) N-22-p.34.
- I wasn't particularly pleased in being a nurse [in the play]. Cause I am a nurse. And I, um, don't like acting what I already am, in a way. Because of, well, it's a community thing and you're just never sure. Participant) N-22-p.24.

This may have contributed to group members' sense of urgency in reviewing the content of the play during their last breaking point meeting in September.

Family:

Related to age and life experience, one participant also experienced a difference between her own and others ability to work so intensively as they had done on the project.
- Like a lot of these people that are in this drama group, don't have any kids or their kids are grown up, or whatever, eh? And it makes a difference. Participant) N-22-p.3.
- Well I would like to try a traditional one [I interpreted her to mean traditional process to present a play]. Cause I felt, we were so long in getting that script settled. I found it unsettling to me. [She laughs.] Cause I know I only got so much time to put towards it. And I'd like the — to what the script is and head right into the script. Participant) N-22-p.12.

In addition to timeframe, however, as previously described, this participant had experienced a difference in orientation and approach in group members' activities.

**Subgroup Orientation To TheatreGroup:**

There was no change in balance of group members' orientation towards theatre or group through new participants coming to the project in group members' final session. However, there was change among existing group members' orientation. As described previously, group members seemed to find it more and more difficult to separate a sense of group from theatre process. This has been represented in the title of this segment being modified from "Theatre—Group" to "TheatreGroup". Given group members' intense focus on the play and achieving acceptance and support for the play from the audience-community, the word "theatre" has remained as the first part of the compound.

**EMERGING ROLES**

During this time group members' sense of their roles as individuals underwent another series of changes.
a) Emerging Theatre Roles

Group members' interactions indicating their sense of "winding down" during and immediately after their final performance were detailed in "Emerging Patterns Of Process". Primarily they seemed to shift into administrative concerns — cleaning up and storing objects.

- Now should I bring those chairs in here? Lor) [Reference to chairs which had been taken out of the bathroom and placed backstage.] 0-12-1369.

However, during the party, some semblance of roles emerged once more.

During the party, it became apparent that Eileen as producer had organized a presentation for Cam. It was she who made the presentation to Cam. As well, Jim and Jay confirmed in later interviews that Eileen had asked them a few days before to do an improvisation to entertain Cam and group members alike. Through this process both her role as "producer" and his role as "director" were apparently reinforced for that space of time.

In terms of the actors and the technicians role, very little remained at the party. Their act of doing the story circle came closest to approximating their previous interactions. The study posits that, although no one explicitly linked their relative passivity at the party to ambiguity concerning role, this was a source of concern for them.

There is some irony in group members' experience with their own sense of structure. During the first meetings of the study many group members appeared to crave structure for certainty's sake. They had experienced interacting in an extremely formal sense and were dissatisfied with the results. While attempting to come to terms with
a predominance of dissatisfaction with audience size and response, group members were also experiencing a sudden loss of formality in their structure with the end of the project.

When the interviews occurred, group members had had sufficient opportunity to reflect and to "recognize" their relatively common dissatisfaction and "the source". They had also begun to develop explication and critique of their experience as individuals. In previous Act-Plays, this segment has described "Emerging Roles" in terms of "refinements to certain roles".

As individuals, in the interviews a few participants referred to "refinements" or indicated a more detailed sense of certain roles. However, generally they made reference to their sense of roles indirectly in their description of theatre process. A very few had critiques which also related to their changing sense of "theatre roles".

1) Emerging Refinements Of Director's Role

When referring to their experience and their reflections concerning a director's role, most participants, again, spoke in immediate terms of the project. It was difficult to determine how much they were generalizing from their experience to create a general sense of a director's role. In a few instances when it was clear that an individual was generalizing, it was not always clear whether participants focused on similar elements or had drawn the same conclusions about "the role".
- Cam didn't write us a play. He wrote our play for us. Eil) N-27-p.2.
- There was all kinds of things at different points in time, you know—, Um. I don't think the play itself changed a lot [pause] after... Well we, no, Cam took it. Uh it was our play and we wrote it and he used our words. But [pause] I think Cam had a more clear picture of what it was going to be than any of us did. Eil) N-27-p.20.
- And he's calling all the shots. And that's the way it is. If you have two people calling the shots you end up with nothing. And if you're going to go up on there and act. And with the other two, but, uh, and I'm going to do it my way — well forget it. Because then that introduces a second director, kind of thing and that, — nine times out of ten that won't work, because no two people are the same. Now this play was kind of moulded towards what Cam wanted it to be. But that's the way it was meant to be. Cause, we kinda, well not hired him but -- did we hire him? Probably.
Al) N-29-p.11.
- Cause when we had that little thing, that they were making the script, eh? But that's just me. Probably everybody else knew. But I had never been involved much with it. So I didn't know that's what he was expecting us to do. Is give him leads so he could get the script going, eh? Participant) N-22-p.10.
- Where something didn't pan out he [Cam] could come up with something new that did kind of pan out. And it was better, eh? Lor) N-22-p.14.

Virtually all group members expressed a sense of debt to Cam for the "professional" quality of the play.

- Have I thought about it [the play]? I loved it. I thought it was great. I thought it really came together well. And I think we owe a lot to Cam for that too. For giving it that artistic quality that it otherwise probably wouldn't have had. It would have basically been an amateur variety show probably, without that. Jim) N-29-p.5.

Their continued collective confusion concerning "the role of director" might also be observed in discussion concerning details of editing process.

2) Emerging Refinements Of Producer's Role

In this final session of the project, few individuals made direct references to Eileen or "the role of the producer". To the extent
that many group members expressed concern with advertising in the
community, they were addressing a task which she had undertaken.

Through data analysis I also observed that group members did not
formally acknowledge Eileen's work as they had recognized Cam's. She
did not receive a presentation at the final party. That may have been
attributable in part to "distance" concerning their last breaking
point meeting. It may also be attributable in part to no one else
having the role of organizing something for her as those sorts of
tasks fell to the producer.

Eileen, however, raised an issue concerning future productions.
She indicated a difficulty in finding others to change from acting to
assuming either a producer's or director's role.

- "Would you be in another play?" "Yeah, yeah, yeah." "Would you
direct?" "No." [She laughs. Eileen is improvising, she speaks
as though talking to other club members.] You know. "Would you
produce?" "No. I —Those people, all want someone to give an
idea. Uh. They look to Jay a bit. They look to Jim a bit. They
look mostly to Jessie and I to give... "What are we doing next
couch?" N-27-p.23.

- It really seems too hard on the nerves. [She refers to working as
a producer.] You do it once a year, if you're club's doing four
things a year, you might do it once. Eil) What is it about it
that's hard on your nerves? Mad) You're alone. [Pause] Like
— actors always have each other. There's always at least —
you can always find at least one other person, back there in the
dressingroom to sound off with. Um. [Pause.] Uh, in a group as
small as ours, when you try to take the load off your actors,
then you have to carry it all yourself because there is nobody
else to do, you know. And if you put the load on the actors,
[pause] um, they [pause] fell like you're putting the load on the
actors, cause they want to do is act. N-27-p.17.

Finding people to produce, however, was to be a future concern for the
theatre club.

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3) Emerging Refinements Of Actor's Role

Prior to considering a refined sense of "actor's role" developed through their experience with the project, it is important to consider orientation to role, a last time. There was one lone participant who referred to the large number of individuals who did not wish to direct, produce, or do anything but act.

- And we've got actors in the club who you've [Mad] never met. And the reason you've never met them is because they're actors. And they weren't acting in this production so they wouldn't do anything else either. And I would suspect that when we cast the next one in the spring, um, people — the same thing will happen. (Participant) N-27-p.17.

This concern was raised by one of a few people who were concerned with having sufficient people to share the responsibility of producing, directing and assuming responsibility for the many administrative tasks.²

Particularly the second half of the interviews were directed towards detailed consideration of group members' theatre process. Attempts to clarify their sense of process may have resurfaced in some general sense of role. This was impossible to determine without further study and engagement with participants after the second set of interviews. For instance, from the interview data, despite raising the question of "editorial" authority in revising scenes, actors were not able to clearly articulate criteria for action. They explained this in experiential terms, how changes to scenes were understood in terms of how they felt, using phrases such as "it works".

- I don't know why it felt right. And, and for all I'm saying, a director's supposed to elicit response and then at the same time I'm turning around and saying but a director has to feel confident enough to leap up and say, to say, "This is the way you
do it". It's, I know it... That's, that's contradictory as all hell. But it, but it works, somehow. Ann) N-28-p.26.

Apparently this had satisfied actors at the time of the work. Whether after the interview they continued to be satisfied with feelings arising out of their interactions is uncertain.

4) Emerging Refinements Of Technical, Backstage Roles: Stage Manager, Stage Crew, And Wardrobe

Data collected was extremely sparse concerning whether individuals refined their sense of technical roles. As stage manager, Jo described with considerably more confidence and detail her role than she had in the first interview. When describing what she had learned she was most concrete. She also began to distinguish what she had been able to do on her own and that with which she might require assistance.

- Now whether I'd be able to set up a schedule by myself I don't know. Cause there's so many factors to take into consideration. And if there's two people doing it, it's[pause] I figure would be a lot easier because otherwise you just... Like I didn't even, I thought of the factors. But for the other person to also state it too, you know, makes it, then you figure, "Well hey, I'm on the right track", or something like that. Jo) N-27-p.4.

Al also spoke with more confidence and detail about both mechanical aspects of his work and more abstract concepts related to his "role".

- ... what could be simpler or what could be more effective [specific set up for the lighting]. It'd be the most versatile set up. Um. [Pause] There are other ways of doing it I'm sure. But this is so simple and effective and geared towards what we were doing. Which was transforming in time and in, in space. Using a light bulb. Al) N-29-p.7.
Although Jo and Al had clearly shifted with respect to a sense of clarity about their roles, there was no data which suggested that other group members had developed a similar commonly held sense of "a stage manager's role" or that of a "lighting person's role".

With respect to wardrobe, only three participants referred to the task of creating and "administering" costumes. Two of those participants were the producer and the person most involved in those tasks. All three participants spoke unhappily about the confusion. Their reflections in the interviews did not take the direction of addressing their issue in terms of a generalization concerning "the role".

5) Emerging Refinements Of House Manager, Ushers And Ticket Takers

If group members made reference to a sense of role concerning a house manager, ushers or ticket takers, it was in an informal, small group discussion. They did not refer to those taking on these tasks, nor "the tasks" either in the dressingroom data or the formal presentations at the party. They were similarly silent on this topic in the interviews.

6) Emerging Refinements Of Role Of Community And Audience

The study has described in detail group members' concern with what they perceived as a lack of support from the community and a tension about responses received from a smaller audience during the final performance. One point of emphasis is worth adding to previous accounts.
Group members were relatively silent in their large group interactions at the party about their concerns with respect to audience and community response. In contrast, this was a focal point in at least half of the interviews. By their demeanor and their comments, it seemed that these participants brought such concerns to the interviews. In other words, they did not arrive at their sense of community and audience response during the interview, but before the interview.

What clearly emerged through discussion in the interview was an additional expectation some participants held concerning the community. Some indicated that they not only expected the community to support the play through attending but to provide formal acknowledgment of the play through an article in the newspaper, or correspondence from some organizations.

- I'm not impressed with the reaction from the town — or I'm disappointed with the reaction from the town. Um, if they thought it was bad, well why didn't they tell us. If they thought it was good then please tell us that. We didn't even get a damn article write-up in the newspaper. And my whole idea was to do this for this damn community for Heritage, to research — blab-blah-blah, and nothing — no response at all. Participant) D-2-p.4.

The time lapse between the final party and the interviews was the space during which the community had not written or acknowledged the play apparently in any other form.

7) Role Crystallizations To The End Of This Stage

In each of the previous four Act-Plays, this segment has concluded with a listing of roles apparently emerging in most group
members construction. Given the completion of the project, no additional roles were added to the list. Indeed, there was no longer a clear list, for the project was complete. However, a blank space would not appropriately convey all group members' experience. Many experienced some continuity between the Heritage Project and the Variety Night Project.

Since they were no longer a "group" and since there was no commonly held senses of roles at this point, no representation will be provided. Instead, reflection concerning group members' sense of roles will be provided.

My general impression based on data analysis is that after the project participants continued to "hold" considerable ambiguity concerning all "roles", including their own. This may be linked to group members' concern with simply finding a way to act which would ensure creation of the play and a polished performance. During the project it was only when they experienced breaking points that "roles" were contemplated and then they tended to contemplate actions specific to the person.

However, when participants began to engage in critiquing their experience after the project, then they began to consider what had occurred in light of a more abstract sense of role. They engaged in this kind of reflection in the last half of interviews as well as bringing critique to the interviews.

- And I, I think that drama, and sports and that play really fit together.... It is very similar cause there is a lot of teamwork. You know, you have a coach. You have, you have positions to play, or parts to play. And if everybody does their part, right you win. You know. With sports that's the way it is. And I think it's
the same with drama — if everybody does their parts right and
does their job you put on a good performance and you feel good
about your performance... If I have a part in a play and I don't
do that part well, it lets everybody down, you know. Bill)
N-25-p.18.
- Yeah. And a, a part of that when we talked the last time, part of
the disorganization of the entire thing — I think that leads to
those kinds of things. I think if our roles were more clearly
defined, obviously we would know when not to step outside of
them. Or we would know who was the dressmaker. Or the producer
would know exactly what the producer's role was. And, and do it.
- What it's going to be and stick with it. Lori N-22-p.17.
- Well we, we do have some definitions uh, uh, someone from the
provincial association had actually sent us a list. Now Jessie, I
have director's, the list of, what the director's job is. But
Jessie has the list of everybody's job. And I don't think
anybody's actually really sat down and read it. And, now that you
mention it, I think it's probably a grand idea before the next
production for everybody involved to sit down and know exactly
what they're roles going to be. But it wouldn't be a bad idea to
read the list [she laughs]. Ann) N-28-p.39.

During the interviews some participants indicated a growing interest
in clarity of roles. However, their reflections did not take into
account prior recognition both indirect and direct in their critiques,
that there were differences in approach and a sense of theatre among
them:

- Oh, I don't think some of them care maybe, I don't know. Like not
everyone maybe cares about that, I don't know. About all these
little things. Maybe they didn't.... They just do their thing and
don't think about it, maybe, I don't know. Lori N-22-p.17.
- I guess it would represent more of an actor's creativity through
that way than saying any old thing — remembering the lines -and
so on... You know, to say your lines right you have to be a good
actor. But... improv's almost like a different, different type
of acting. It's not... I don't know, it's just really neat. Jay)
N-29-p.5.
- But I've never been in a situation, or I've at least tried to
avoid the situation of um, "Here's an idea, go with it". I hate
that, "Go with it". Ann) N-28-p.15.
- But um, you know, considering the time — and whatever, I felt it
was okay — it wasn't bad. I enjoyed doing it I had fun doing it.
I think that's one of the important things. Len) N-28-p.3.
- And I think that's one thing that makes it fun. Like that — I
think that's the thing that makes drama interesting. You never
know what's going to happen... Yeah, it's exciting. Uh, you try and practice to avoid something terrible happening, you know, the night of the performance but... Bil) N-25-p.19.

The study suggests that those engaged in sustained activity with the theatre club would be faced as an ongoing concern with unresolved distinctions in orientations to varying degrees among themselves.

b) Emerging Leadership, Friendships, "Distance"

During the final performance, to some extent those "Having Fun" attained legitimacy that they had not previously received in prior sessions. After the performance those directing the cleanup who knew where to put things and what needed to be cleaned also received more attention than they had previously.

At the party, the presentation to Cam seemed to "reinstall" him in an active position as director. Those who had energy and were continuing to entertain including Jay and Jim when doing their improvisation, also were "recognized" and appreciated by those around them. During the party, the "actors" still tended to command more attention than those who had worked on the technical aspects of the production.

In terms of friendship, throughout the party group members gravitated to small groups. At least a few of these small groups consisted of those who had expressed various bonds of friendships. For example, those who tended to phone each other and those who had worked in scenes together also spent much of their time together at

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the party. Nonetheless, as previously described, my fieldnotes refer to a sense of overall awkwardness in group members' interactions, with the exception of the improvisations and the story circle.

Group members' statements in the interviews indicated many different bonds and distances among participants. However, in terms of a commonly held sense of legitimacy and friendship, data from interviews did not provide a clear, commonly held "map" of relationships.

In the interviews a few participants confirmed a sense of "distance" from other group members which have been noted previously. Age, differences in life experiences and differences in orientations were reasons cited for feelings of distance. No participants spoke of extreme hostility experienced with another during the interviews.

c) Ritual Activities

Previous descriptions have recounted details of group members' activities which created a sense of ritual, given a combined sense of intensity, a sense of profound meaning being linked with their repetition of activity. During this period group members expressed themselves in these terms only once, at the final party. As outlined, Jay and Jim had been asked to do an improvisation. Many group members appeared to enjoy this immensely. On the heels of their improvisation, almost as a part of it group members initiated a story circle and seemed to enjoy that experience intensely as well. It has
been suggested previously that these were a few moments during which group members appeared to achieve a sense of cohesion — for the last time during the project.

In addition to the story circle as a joint activity, virtually all group members participated in requesting each other to sign their programs. This gesture appeared to mean for many group members an acknowledgment of the project's conclusion. Although no one, directly expressed such intent, I interpreted most group members as adopting the program with the signatures as a souvenir for future remembrance. Markedly, on this occasion, in contrast with their previous parties group members did not "rehash" this performance or tell stories of prior exploits. A few said reluctant, formal good-byes when leaving the party.

During the interviews, at least two individuals indicated that some of those who had participated in the project had begun informally to recollect stories from the project. They also described occasional references to their "ritual activities" during the project.

- I was in the bar on Saturday night I guess it was. And Eileen came in and interviewed me... It was insane without a taperecorder. Bil) N-25-p.1. [On three different occasions Bil had begun to interview people at the bar as a joke, using the taperecorder.
- We still do Cam jokes you know. [She is referring to the improvisations Jim and Jay did at the party as a presentation for Cam]. Eil) N-27-p.7.
- And Jay says, "Yeah, look at it from the back. It's not nearly as pukey as you think". You know. "It's not nearly as fu — nearly as pukey as it seems" or something like that. Eil) N-27-p.7.

Although participants experienced tremendous change with the conclusion of the project, some individuals' activities seemed to maintain a sense of continuity for them. When hearing of individuals'
ongoing references to the project in various forms, I began to assume that in spite of tremendous ambiguity group members' experienced with the Heritage Project, those remaining in the group would ensure remembrance of their experience. The project would after all become a story to be recounted at other cast parties.

EMERGING LEXICON

Given the relative brevity of group members' exchanges in the final moments of their last performance, and limited data from their exchanges at the cast party, virtually all of the data provided in this section derives from interviews. Prior to outlining elements of group members' emerging lexicon of words, another element of group members' lexicon must be noted.

Particularly during the interviews group members stressed how focused they were on simply responding "appropriately" to their activities. They struggled with the notion of having to articulate their process. Some said firmly that they could not explicate all aspects of their work, they only knew they could do it by doing it and "feeling right".

For purposes of this segment it is most important, then, to emphasize that group members' sense of lexicon emphasized actions and feelings in some instances more than words. Other sections such as "Patterns Of Emerging Process" and other segments such as "Ritual Activities" have attempted to convey some of their lexicon of meaning-in-action.
This introduction then, is intended to act as reminder that this description of group members' emerging lexicon is at best a "pail imitation", a set of words collected in a single place, taken from group members' context of gestures. The first word on the list adds emphasis as a reminder.

"An Experience":

In the interviews, one of the first phrases participants used to initially describe their complex sense of the project was various combinations of the phrase "an experience".

- It was quite an experience. Lor) N-22-p.8.
- So it was a different experience. Lor) N-22-p.9.
- I think it was a good experience for the club. Jes) D-2-p.3.
- It was a good experience. It was a great experience. Jo) N-27-p.2.
- Improvising was a real experience -- interesting experience. Jay) N-29-p.5.
- I'm just saying what I did do was an experience. It doesn't mean I'm an improvisationalist now. It's like, it's almost like practicing a skill. You probably get better as you get involved with it, sort of thing. Jay) N-29-p.5.
- Yeah. I met quite a few people. That's always a learning experience. Lor) How was that a learning experience? Mad) Lor) Well you always learn something. Lor) N-22-p.6.

Many participants spoke these words with a smile or even what seemed a mischievous grin suggesting a secret joke between us. Most used the phrases easily and comfortably. It was not until they were asked what they meant, inviting additional description and detail that they began to struggle.

"Go With It":

This phrase has been included in this listing primarily to affirm that a few group members had either begun or continued to use this
phrase with an authority of "paradigmatic approach". The following are two of the most detailed and creative descriptions of "Go With It" among data gathered in the field.

- No, it's, it's just starting with an idea and, and going with it. And you can't do that any other way than having somebody say to you, or else you can decide for yourself I guess, or having somebody say to you, "Here's a situation, do it". And that's basically what it was. Bil) N-25-p.15.

- Well I guess it, it's just the popular expression I hate. The idea behind it which I think means, um, "Try not to feel so restricted, let yourself... Use your imagination." You know. "Try to put yourself in somebody else's shoes" or "Make your own shoes and put yourself in it". Ann) N-28-p.15.

While providing a description of "Go With It" as an approach to theatre, the speaker also indicated a reticence to use the approach. "Hyper":

Although a description of "hyper" a word associated with those continuing to "Go With It" or "Have Fun" was described in the previous Act-Play, it is not until the interviews that a few participants begin to define the word expressly. One particular participant provided some detail in her definition of "hyper" during the interview.

- It seems like a lot of them are quite -- hyper. Lor) N-22-p.8.

- Well look at those guys -- always fooling around and they -- just go nuts at times. And you know, like, they just seem so giddy and [she laughs] I don't know. I don't get that way anymore. Participant) N-22-p.9.

- Like being really excited I guess. And just nervous. But I think maybe it's a little bit of both. Excitement and nerves... Oh they got really wild at times... You know, go rolling on the floor and all that stuff. Participant) N-22-p.22.

- Yelling or acting so far out as -- when they were really, what I call hyper. Participant) N-22-p.30.

Interestingly, it is this participant and one or two others who continue to use the words "get or got something" to describe preferred approach and direction for their work.
"Got Something":

During the second set of interviews, most other participants no longer referred with urgency to "Get Something". However, a few seemed to have begun to use the expression since they had been interviewed last.

- Well then we finally got a script. And then I kept thinking, "Oh good, we've got this thing. Now we're going to go right ahead with it." And then we kept changing and changing and changing. And I didn't like that. [She laughs.] Lor) But it was when you got the script that you found, what... Mad) You know, we're finally going to get this play going and we're going to have something. Lor) N-22-p.33.

There were other words which seemed very much linked with this phrase for some participants.

"Change":

Participants used the word "change" in a number of contexts. However, most frequently, they used the word in a manner which suggested concern.

- They learned their parts and... here we were making the script. And changing it and fiddling and fiddling. Lor) N-22-p.9.
- Cause when we had that little thing, that they were making the script, eh? But that's just me. Probably everybody else knew. But I had never been involved much with it. So I didn't know that's what he was expecting us to do. Is give him leads so he could get the script going, eh? Participant) N-22-p.10.
- And then we kept changing and changing and changing. And I didn't like that. Participant) N-22-p.33.

(More detailed consideration of participants' experience of change is provided in "Participants' Meanings, Learning, And Change", one of the final segments in this Act-Play.) Words which suggested change with a more positive inflection, included, "exploring" and the following phrase.
"Having Fun"

As indicated in the previous section, some group members began to speak of those who had been considered "hyper" as bringing an alternative approach to their theatre process. In interviews after, more participants seemed to adopt "having fun" as a key objective of their interactions.

- I had fun doing it. I think that's one of the important things. Len) N-29-p.3
- In fact that's — we were just here for fun and let's not get too upset about anything. Bil) N-25-p.10.
- But it, it, was enjoyable. I mean, I really liked working with the people. That was, that was fun. I had fun... Joy) N-27-p.2.

As emphasized previously, an effect of focusing on "having fun" is that this approach refocuses a theatre paradigm on objectives internal to the person and to the group. Beyond being an approach to theatre process, in reflecting, group members seemed to rely on "having fun" as a "pat phrase" with the same conspiratorial sense of various forms of the phrase "an experience".

"Running Jokes":

Although not many members used the phrase "running jokes" during their last session or the interviews, nonetheless, they continued to refer to their "running jokes" actions, during the interviews.

- We still do Cam jokes you know. [She is referring to the improvisations Jim and Jay did at the party as a presentation for Cam]. Eil) N-27-p.7.
- And Jay says, "Yeah, look at it from the back. It's not nearly as pukey as you think". You know. "It's not nearly as fu — nearly as pukey as it seems" or something like that. Eil) N-27-p.7.
- They'd joke about the play. How we were professional actors, now that we were in "Homestead Quarter". Deb) Who made those jokes? Mad) I think Bill mostly. And Jessie of course. She — th- we were — we were joking about how we were — should go on the road with our acting job... Deb) N-25-p.2.
Individuals' descriptions of entertaining and amusing aspects of the project was more than tempered in their reflections with concerns, critiques and an intensely serious sense about their experiences.

"Maturing":

Although participants did not use the phrase "maturing as a group" they had used it at the second cast party. The phrase continues to suggest some participants' description of a transformation they experienced concerning "the group".

Several participants expressed in the interview a sense of having their "metal tested" as a group and as performers. One participant in particular related ongoing interactions among some of the participants who had immediately become involved in the "Variety Night" project. Her impression from others' interactions suggested that all those who had participated in the Heritage Project had been transformed in status. They had shifted in some hierarchy of theatre groups from amateur standing, closer to the goal of professional performance.

- Well just that was... I can't just, it wasn't the sort of thing, amateur groups do... Joy) N-27-p.4.
- And we survived. Like we're still a group. We're still doing well. We got some money out of it even. So that whole process I think really gave us confidence is the big thing. And more of a group feeling... All of these individuals pulled through and came -just shone in it. Whether they were a star actress or whether they just came every single night at seven o'clock and handled it. It showed that all these individuals could do it, and as a group we did it. And so we could survive anything. We can do anything. We'll make it. Jes) D-2-p.9.
- And so we can do it. And we can take risks. Like I don't think anybody would have done -- like I'm sure -- Debbie and Jo would never have done mime if they hadn't gone through that first. Like Jo didn't act but she stepped in and handled the backstage as if she had done it all her life. Mime is risky. [The "next project" the group had taken up was a series of mimes for a "Variety
Night. Like it's not reading lines and doing that. So I think it gave us a lot of confidence. As individuals and as a group in whole that we can do anything. We can handle it. Jes) D-2-p.9.

This is an exceedingly small lens focused on particular aspects of participants' rapidly growing lexicon. The lens was focused on aspects of their lexicon related to their changing sense of self and insight into their process linked with an emerging paradigm of theatre.

However, most importantly, although this lexicon concentrates on a small area of group members' emerging lexicon, it was difficult to represent their meanings because during the sessions represented in this and the previous Act-Play, it is apparent that group members did not hold in common a paradigm of theatre in the same intense manner as initially they had held in common a sense of ambiguity in anomic conditions. The section which follows concerning group members' cultural-meaning affords additional reflection on both group members' differing sense of theatre and the difficulty of representing that which they do not hold commonly.

EMERGING TEMPO AND RHYTHM OF ACTIVITIES

This section does not distinguish between data from group members' interactions of the final performance and data from interviews with them. Data from both sources suggested similar imagery: A dead halt, a sudden silent space punctuated by a screech. This is followed by a few bars of reprise, joking laughing. A muted, murmuring theme continues for a few more bars.
Then abruptly an altogether new piece of music segues from the former. Some similar themes seem dangerously near to drawing the music back but the composition of the orchestra has changed. The context and the content have changed. New tempos and rhythms begin to emerge.

EMERGING CULTURAL-MEANING

INTRODUCTION

Given the colossal transformation group members' experienced from beginning the project to completing the final performance, representing group members' interactions throughout has posed an enormous challenge. The framework of the Mobile was carefully crafted to provide some flexibility in terms of sculpting each of the six pieces. Nonetheless, transitions in group members' interactions during this period stretched the limits of this framework. Each piece has undergone some unique modification.

The "Introduction" to this sixth piece of the Mobile-framework outlined a particularly significant distinction between a) group members' interactions during the final performance and the cast party, and b) the interviews. The importance of this distinction was addressed in the previous section "Emerging Structure" as well.

In terms of describing group members' cultural-meaning, this distinction figures prominently. During the final performance and the party, group members appeared to be in transition, re-orienting themselves to a sense of the project as "over". However, they were interacting amongst themselves in constructing their re-orientation.
The interviews occurred after participants had substantially re-oriented themselves. These interviews took the form of individuals reflecting. In other words, this was discussion "after the fact".

Considering the intent in the phrase "cultural-meaning", the phrase has stronger application to group members' interactions on their last evening together as a group. It is difficult to refer to their individual reflections during the interviews as "cultural-meaning", for they were not constructing their meanings together as a group at this point. Nor were they experiencing their meanings and structural interactions acting back on them through their interactions as a group.

Therefore, in this section "cultural-meaning" when applied to data from interviews is used sparingly and with caution. A special heading has been created to summarize data from the second set of interviews, "Meanings Emerging In Participants' Reflections, The Interviews". First, then, group members' emerging sense in their last interactions as a group working to complete the Heritage Project.

GROUP MEMBERS EMERGING CHORD OF CULTURAL-MEANING

In keeping with the "tempo and rhythm" metaphor, the title of this fifth Act-Play, "Played Out: The Part Is Over" is "two-toned". "Played Out" refers to dual elements of "play", as in the potentially solemn structure of a theatrical piece, and "play" as in having fun. This portion of the title thereby alludes to two distinct paradigmatic approaches, "Contingency Control" and "Having Fun". It is also intended to convey a sense of conclusion concerning group members'
play in both those contexts. (Group rituals including improvisation and story circle are still evident at the last party but group members' interactions have assumed a new context indicating a transition.)

The second portion of the title, "The Part Is Over" attempts to symbolize some ambivalence experienced by most group members as they began to recognize the project was coming to an end. This particular phrase was selected to convey a complex of feelings frequently associated with the ritual of arranging and having a "party". The rest of the phrase focuses specifically on feelings aroused with the realization that the potential for "more excitement and sense of magic" associated with this event is over and the "profane" must be faced.

During the final performance most group members appeared to be primarily focused on bringing the presentation to a conclusion.

- Come on. Let's get it over with. Coffee break's over. I could sit there till the closing scene, but I guess I can't. Len) 0-12-1357.
- Well guys. Hey) Yeah. It's over and done with. Thank the Lord! Len) Yahoo! Jes) [Jo enters and adds her voice to Jessie's exclamation and then smiles.] 0-12-1368.

Nonetheless, some ambivalence was suggested by their interactions in large group activities at the party, the improvisation and the story circle. Their reported continuation after the project of some rituals established during the project also suggest that some experienced a sense of connectedness. Finally, group members' statements in interviews suggest some sense of loss mixed with relief in the conclusion of the project.
- That's one thing you know, now that I look back at it, and I think about all the times, well you were there. All the times that we were just being insane you know, rather than doing anything. [She laughs.] I do — It's too bad we had to write a play. It would have been a hell of a party you know. Six months of pure insanity! (Participant) N-27-p.7.

- I knew before we went on stage with it [the play] that there was something [pause] that it was a product that I wasn't — I wasn't finished with yet. You know. And yet everybody, by that point was so tired. Of, of, uh, of being involved with it, that we really wanted to get it on. And get it over with. N-28-.4.

- Yeah, it just got to be so much. Like it just [pause] all the time. And it was hard, so hard to fit in. Especially at the end because everything got so busy at work and everything. But it, uh, was enjoyable. I mean, I really liked working with the people. That was, that was fun. (Joy) N-27-p.2.

While these feelings apparently dominated group members' immediate sense of their experience, they also expressed many other feelings prior to this particular rush of feeling. For example, their initial ambiguity, then disappointment concerning community involvement during the final performance eventually turned into frustration for some members.

Group members' comments during the interviews indicated growing diversity among them in response to their experience. Their emerging diversity of meaning is considered in detail within the last segment of this section.

**GROUP MEMBERS' EMERGING COMMONALITY OF MEANING**

Descriptions provided herein are limited to sessions wherein group members' interacted together. Data and descriptions from interviews have been located under a separate heading.
a) Starting Point Of Commonality

The fourth Act-Play, "Contingency Control" provided context for group members' cultural-meaning of this last period of the project. As described therein many group members suffered from some fatigue. They had been in dress rehearsals and performances for six consecutive days. Many had families staying with them during this time.

Group members had experienced considerable ambiguity during the first dress rehearsal including questions of protocol. Most had recovered from that anxiety only to be faced with inflamed nervousness prior to their first public performance. This apparently emerged from group members' own distinctions between internal and external actions. Both as individuals and as a group, they were faced with testing "the external" — having an audience response to their actions. They were apparently satisfied with "external responses" both in terms of the size of audience and audience response received during the first two performances. Virtually, all had recovered from a general state of nervousness by the middle of their first performance.

A few individuals continued to express a sense of nervousness each night depending on who was in the audience. As an anchor, group members had settled into two contrasting paradigmatic approaches to their acting, "Contingency Control" and "Having Fun".

Group members' interactions during their first two parties suggested an increasing sense of confidence among group members based on their apparent satisfaction with community support and audience
response. During the second party group members seemed to be both enjoying their interactions and more comfortable with each other than before or after that.

Given their all-consuming focus on theatre and their theatrical experience, a growing sense of group entity seemed to have become inseparable with their theatre experiences. With commencement of their final performance, however, many group members apparently experienced a breaking point. With the discovery that the audience was substantially reduced in size, group members' ambiguity began to reemerge bringing recognition of fatigue for many.

Those who had begun with a "Having Fun" approach continued to act consistently with such an approach while a few others who had relied on "Contingency Control" began to re-orient themselves to this second "approach". These, then, are some of a relatively commonly sensed set of meanings which group members brought with them to the last portion of their final performance.

b) Emerging Commonality Of Cultural-Meaning Through Interactions

This piece of the Mobile-framework continues with description of group members' experience of breaking point mid-performance. Although some group members' suggested that they would attempt to re-orient themselves to "Having Fun", being less nervous, and relaxing, generally most group members indicated that they were focused on having the performance over. This suggested a tremendous transition from both "Contingency Control" and "Having Fun".
The study posits that group members concluded their final performance with a muted breaking point. When discovering that the audience was small in size, and in experiencing diminished sounds of response from a smaller audience, group members' cultural-meaning focus on support and positive response from the community was reconstructed. Their "excuses", as group members referred to them, and their discussion of why more people had not attended did not appear to ease a sense of disappointment at the time. Neither approach seemed to be able to change fatigue and disappointment as a general direction in group members' cultural-meaning. Given these interpretations, group members' structural anchors had not assisted them in fulfilling the main aim of their cultural-meaning, support and acknowledgment from the community.

Turning their thoughts to having the performance over, apparently provided some limited sense of comfort for a few group members. However, group members' interactions at the party were generally subdued as previously described. In addition to not fulfilling their commonly held ambitions for community acknowledgment, the party signaled conclusion of the project. Group members clustered in small groups and seemed to feel awkward and uncertain of what to do next. With the completion of the project, the study suggests that participants experienced increased weakening of their anchoring.

Given their disappointment with the size and thereby the response of the audience, group members were unable to rely on structure for party activities upon which they had come to rely, that is, "rehashing" their performance. They did not apparently wish to
discuss the performance. A greater loss of anchoring, however, emerged in terms of a change in their status.

Group members were no longer working towards or performing the play. They were in limbo as a group since group entity had become so intimately tied with being a "theatre" group. They appeared to have returned to a state of experiencing anomic conditions. Relief from this sense of anomic conditions came briefly through their activities associated with the presentation to Cam. Their acknowledgments to him suggested a sense of an intact group saying good-bye to someone leaving.

Jay's and Jim's improvisations sparked a strong response, a reminder of what they had been through together. The study posits that group members were reminded of common experiential ground — that as a group they could do this "thing" they called "improving", or "improvisation". A few suggested the story circle and once more however fleetingly, they seemed to have a sense of cohesion and commonality. When this was over, as some began to leave and as this prompted "program" signing, once more participants clustered in small groups. The party ebbed.

When considering this last evening in terms of group members' cultural-meaning, it seemed that for days they had come together experiencing intensely a sense of group, a sense of excitement as well as anxiety. Their cultural-meaning in these terms, however, was most abruptly changed through their relatively commonly held disappointment of community support during their final performance. Fatigue became their cultural-meaning for a time.
MEANINGS EMERGING IN PARTICIPANTS' REFLECTIONS, THE INTERVIEWS

Data and descriptions developed through data analysis which are included in this segment cannot be introduced as group members' "cultural-meanings". These people were no longer active members of a group working on the Heritage Project. In the interviews they were individuals reflecting back on experiences past.

Through participants' reflections, however, emerged some commonality of meaning held as individuals. There were also emerging clusters of individuals holding some meanings in common. This segment focuses on dominant themes of meaning expressed by individuals with respect to their experience of the project. Description is shaped by elements of analytic framework focused on meaning such as anchors in group entity and structure, and paradigmatic actions, as developed through data analysis.

The previous segment posits that group members concluded the project experiencing a breaking point and anomic conditions. Given this analysis, it is particularly interesting that many participants indicated at the outset of the interview either informally or formally that they experienced some reluctance in reflecting on the project. Several quotations from these participants were included in the "Emerging Patterns Of Process" section of this piece.

Some continued from these statements to describe their fatigue at the conclusion of the project. Despite the apparent fatigue experienced by many of the participants, some indicated that they tended to move on to the next project not looking back. In her reflections during the interview, one participant began to consider
her reasons for launching into another project immediately thereafter.

- So it's good that Variety Night was there so I didn't think about it. [She laughs.] A major state of depression. Jes) D-2-p.6.
- It's all over. -- That's sad. Like -- it's all done with and left and packed away. And I'm glad I had that Friday night [Variety Night, another project] now that I do take the time because Friday night's over -- I stop to think of it... It's sad...It's a let down. Everything's over... Variety Night right after "Homestead Quarter" to think about. Cause then I wouldn't have had time to realize how Saturday... Jes) D-2-p.5-6.

As previously described, the study posited that some participants dealt with their sense of disappointment and with anomie conditions by creating another short term project which would provide them with anchoring.

Other participants indicated that they did not have the time, given commitments in terms of employment and family to leap into another project. In one instance, the participant indicated experiencing some distancing from a sense of group. This participant suggested that she had found some members of the group "hyper". She indicated that she was dismayed by the constant change in the project and was not comfortable with improvisational processes. The participant stated that she would not continue to work on other projects for some time at least.

Another participant who had not been able to participate in a second project, "Variety Night", which immediately followed the Heritage Project stated that she had felt removed, unacknowledged by those who had joined the subsequent project. That participant indicated the difficulty with exclusion raised by intense closeness for those working on a particular project.
- You shouldn't have to feel that if you can't be involved in everything, you're an outsider. That, that is kind of how I felt at that last meeting. Participant N-29-p.17.
- ... just because I wasn't involved in on this weekend, you know, I shouldn't be excluded. I'm still part of the drama club. Len) N-29-p.18.

Markedly, despite general acknowledgment of fatigue amongst them, many of those who had been engaged in the Heritage Project did join the Variety Night Project. They apparently began to work on that project within days of concluding the Heritage Project. That project, however, had clusters of participants working together; they did not work together as a large group.

Through analysis of data from all these interviews, it seemed that a few participants were engaged in a process of separating or distancing themselves from the group and to some extent from their experience. Interestingly, these participants tended to be those who had the strongest roots in the community. The majority, however, had become immediately involved in another project. The study posits that each set of individuals were seeking to strengthen anchors in an effort to shift away from their breaking point experience. In addition, this study suggests that individuals' desire not to reflect on the Heritage Project was "purposively non-reflective", given their sense of anomie conditions associated particularly with the conclusion of the project.

Having stated in the interviews that they had tended not to reflect on the project prior to the interview, when individuals began to express their interests and concerns arising out of their experience, a tension between two topics began to emerge in their
remarks. First, several groups spoke emphatically about being disappointed about community support and acknowledgment of the play. Of any topic, that one was most commonly raised by participants. Although it is difficult to refer to this as their "cultural-meaning" given their context, this sense of the experience was most commonly and intensely held. For those continuing in the theatre club and working in groups this meaning would become part of their future cultural-meaning. Participants' responses in the interviews appeared to affirm interpretation of group members' sense of disappointment as emotional overlay for the remainder of the last performance and the party. 3

The second most frequent comment individuals made was how individuals had enjoyed an intense sense of group in coming together as the project continued. (This experience was also in contrast with a small minority of participants.) When remembering this sense of cohesion, no one referred, however, to the last performance. Neither did they refer at that point, generally, to the loss of Allie and Lyle or to their breaking point actions. One person did speak of wondering what others were doing of an evening and suggested that their interest in each other went beyond the play.

- You know, it was, it was just [pause] there wasn't the division that, between, between the cast and all... So that part was nice. You sort of missed everybody when it was over. "Gee, I guess I'll sit at home tonight. Oh, I wonder what they're doing?"
Participant) N-27-p.3.

- I think we talked, too, about all, a lot of personal type things. Too. You know... I, you always knew what would, what was happening with so and so's kids and everybody was interested, you know. And, and things like, you know, what's happening with, "Oh Bill's mom's coming [to the play]. Yippee!" And I, you know, it went beyond just what was in the play. Joy) N-27-p.10.

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Most participants apparently valued that sense of group most highly in their experience. This intense enjoyment of group once more would be meaning commonly brought by individuals to future experiences with the theatre group.

In addition, many participants also spoke of valuing a better understanding of the history of the community.

- I've only been here a little over a year. But I didn't have too much of a sniff of how this place came about. And it's kind of amazing, all the little things you find out. I suppose that's true for any community, because it just didn't appear out of nowhere... Like the attitude towards German people during the war. And, I never knew that German people couldn't go to war. Well it's not going to change my life. But it's, it's like it's good to know. And I will remember it because it's part of my life now, now with this. Al) N-29-p.6.
- Even if I haven't been in the production, I feel like it has done something for me. I've learned so much about this town. All) D-2-p.9.

Once more their new sense of community relatively commonly held would form part of commonly held meaning to future group endeavors.

As well in the interviews, all participants prized their experience of learning more about theatre. They spoke in terms of feeling more confident as individuals and also as a "theatre club", as they were no longer a specific group.

- So I think it gave us a lot of confidence. As individuals and as a group in whole that we can do anything. Jes) D-2-p.9.
- The confidence she [Lenore] got because that whole telephone scene was hers and she was really proud of it and did well. And uh, Debbie, Loretta, all those people, it was great for them. Jes) D-2-p.5.

As will be disclosed in the next section, some of those continuing with the subsequent project commonly held an increased sense of
confidence sufficiently to explore and work in a new area, that of mime. This suggests again, among participants in later projects a cultural-meaning change which emerged out of this project.

Individuals comments concerning theatre process did not render sufficient commonality of meaning to afford a summary description. The "Emerging Patterns Of Process" section provided insight into a number of different focal points participants had concerning their theatre "processes".

For purposes of this section, as the focus is on their meaning in common which guided their actions, it must suffice to concentrate on participants' reflections concerning differing paradigmatic actions. Significantly, several acknowledged a difference in approaches, but only a few analyzed distinctions in terms of lines they had earlier drawn between actions appropriate internally or externally to the group.

Individuals seemed to continue to be confused with whether to raise "Having Fun" to a profound sphere of meaning. As indicated previously, several group members had begun to place more emphasis on this orientation as a paradigmatic approach. Some continued to make reference to "Having Fun" in the interviews as indicated through data described in relation to that phrase in the previous, "Emerging Lexicon", segment.

Based on the interviews, it appeared that the originators of the approach, the men had found a metaphor, a parallel in life experience, which provided them with sufficient framework to consider "Having Fun" as a paradigmatic approach.
- And I, I think that drama, and sports and that play really fit together.... It is very similar cause there is a lot of teamwork. You know, you have a coach. You have, you have positions to play, or parts to play. And if everybody does their part, right you win. You know. With sports that's the way it is. And I think it's the same with drama — if everybody does their parts right and does their job you put on a good performance and you feel good about your performance... If I have a part in a play and I don't do that part well, it lets everybody down, you know. Bil)

However, many of the women did not express such a concrete framework with respect to "Having Fun".

The study posits that particularly during their final performance group members were experiencing a reemerging of a double helix tension. While improvisation had seemingly brought together group members' initially disparate approaches, "Go With It" and "Get Something Concrete", by the conclusion of the project, re-emergence of disparate approaches, "Contingency Control" and "Having Fun" had not been entirely integrated in their performance activities.

Group members had struggled at various times with theatre paradigm in terms of community in the shape of audience. These two approaches suggested one manifestation of their struggle. Analysis of this connection was not articulated clearly by individuals in the interviews. However, one participant spoke of recognizing a struggle through distinguishing between Cam's framework of theatre and the group's.

- Do we care what the audience thinks? Cam doesn't. Like he —Cam makes that quite clear that he doesn't. Um. We still do. E11) N-27-p.13.

Markedly, this participant continued in her reflections on this topic to reveal her own sense of ambivalence.

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- I thought about quitting that. About not caring what they think. Do a prod-do a theatrical production how ever you feel it should be. — Andy Warhol or something like that [laughing] was...
Something really off the wall, sort of thing. But — if we're having fun doing it — so what? Or if we feel creative, doing it, so what? You know. Umm. But, no we still care very much what our audience thinks. We still play to our audience. I think this — that's, that's a good point. Umm. May this play has helped us, a little bit, in not being so hung up on what our audience thinks. We really were... And, and now I'll see. Maybe we're not quite like — so much so that it was, uh... [Pause] Enough that, you know... — we could have made ourselves crazy. Things like, uh, it if was — if something too offensive... — and like we were actually thinking about who would be in the audience. This person might be — but I named this person, might be there. — Or, the two sisters from the convent... Can we say, "God?" You know. [She laughs.] I, I know we were driving ourselves a little crazy. So maybe it's good that, uh, uh, Cam's attitude of — almost really not giving a shit what the audience thinks, might have helped us to realize that — the audience can learn with us. They — we'll do what we do and they — let them learn a little bit about theatre instead of having us do what they want. Participant) N-27-p.13.

Ambiguity concerning their relationship with the community in terms of a theatre paradigm was a pervasive, lurking theme in participants' reflections.

A most important theme must be noted which was related to individuals' common meaning emerging from these interviews. When individuals attempted to reflect on their sense of their theatre processes, many emphasized a particular quality they associated with their experience. Most suggested that they were responding to conditions. These individuals indicated that they had not come to rely on an ability to articulate the process. Instead they had relied on an ability to respond in a manner which "felt" appropriate, hence their use of the phrase, "It works". As previously described, several suggested that they had not become experts in their process, but had a sense or feelings about what was appropriate.
"...that works", yeah. I, I just can't really explain it. [Pause] All) D-2-p.22.

- See again, I'm not going to be able to answer that concretely because sometimes I, sometimes I knew it was directed that my character, felt right. Sometimes it was whether or not I felt comfortable doing what I thought my character should do. Ann) N-28-p.26.

Individuals commonly offered this experiential orientation as explication for not being able to provide clear statements about their process. This had not been their focus during their experience. Requiring such statements was an extrapolation of their experience. Meaning derived through their process for these individuals was constructed in terms of kinesthetics, and "feelings". Doing and saying "the" appropriate was more important than being able to articulate a set of rules guiding "appropriate" behaviour. During the interviews, some participants began to construct meaning out of the tacit nature of their sense of process.

There is one final major theme which emerged in individuals' discussion of process during the interviews. That was the theme of change. Individuals referred to change they had experienced through a variety of means. Once more, associated with their sense of change was some ambivalence. Several spoke disparagingly of "change" sometimes using that word, more often describing content of change.

- They learned their parts and... here we were making the script. And changing it and fiddling and fiddling. Lor) N-22-p.9.
- And uh, I had a difficult time dealing with fire fact of, uh, not having static words to learn and, and say. It threw me for a loop, getting that new stuff. Ann) N-29-p.4.

When speaking of change in the sense of exploring, however, some still suggested an experience of excitement, of pleasure.

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This tension in terms of change seemed to have been woven into their interactions. They seemed to carry it with them as binding for their actions and in their reflections. This theme will be further explored in the next section.

**THEMES DIRECTLY RELATED TO ADULT EDUCATION AS CONSTRUCTED AT PRESENT**

This represents one of the last pieces to be suspended in the Mobile-framework. In creating the Mobile-framework, the hermeneutical circle has been stretched into an elliptical shape over the length of time devoted to data analysis.

This section has been modified to reflect more of the ellipse. It begins in the first segment "Cultural-Meanings For Participant Observer" with my focuses during the last stage of the fieldwork. Then it shifts in the second segment "Data Related To Adult Education Framework In Construction", to reflect more of my present, ongoing construction rather than returning to focus primarily on data and constructions during the last stage of fieldwork. In other words, the second segment continues in the direction of Part Two, aiming towards making explicit a working set of assumptions through data analysis.

**CULTURAL-MEANINGS FOR PARTICIPANT OBSERVER**

As described in the fourth Act-Play, to counterbalance influences arising out of my own starting point in adult education, I had consulted resources which might provide a sense of orientation from those working within the "profession of theatre". When reading, for
example, Peter Brook's work, I had focused on developing a sense of "the theatre framework". This focus implied an extant single framework of theatre.

Such a strategy was problematic for a number of reasons. In particular, this was inconsistent with a set of working assumptions from "Social Construction". Although I was vaguely troubled by the strategy, I continued with it for a period of time. To some extent I had assumed meanings which group members were espousing for they appear to have sought a single framework of "professional" theatre.

One problem with this strategy of seeking "the" theatre emerged most clearly through group members' interactions in the last weeks of their project. When attempting to understand their final breaking point meeting in which they made changes to the play, it became apparent that Cam and group members did not have entirely the same orientation towards theatre. This was a chief source of their struggle.

Group members' orientations toward theatre had changed greatly through their work in creating the play. However, even among themselves, group members did not express a homogeneous view of theatre in the abstract or in their day to day interactions. There was sufficient commonality to continue to work between breaking points. In light of this analysis from the field, I also began to reconsider resource material concerning theatre which indicated diverse orientations and frameworks which people constructed and maintained when doing "theatre".
In addition to observations in the field being of assistance in redirecting my conceptual footsteps, a resource from an unlikely area was also of great assistance. Kuhn's book, *The Structure Of Scientific Revolution* (1970), provided some explication for a set of individuals, working towards creating a joint, single framework, a paradigm.

Although Kuhn was developing a working set of assumptions about scientists working together as a group from a historical perspective, his focus on group processes in terms of working on and maintaining a "paradigm" seemed to afford explication for my observations of group members' interactions in terms of attempting to create a commonly held framework concerning theatre. At this point, given apparent transitions in group members' actions and meaning, Kuhn's focus on the purpose of paradigm as social meaning anchor was most important.

The book did not speak directly to the "multiple realities" expressed through differences in Cam's framework of theatre, and differing sense of theatre among group members. However, it did indicate that individuals might rely on a framework with parts "in progress". It also assisted in beginning to explicate sudden collapses (what came to be called breaking points through another book) in group members' work, wherein they experienced an anomaly or a conflict in their emerging meanings.

Kuhn's book reinforced the concept that "a group's" frameworks or orientations might change over time. He also proposed processes of
how commonly held meanings might change and how structure associated
with meanings might change. Possible links between meaning and
structure were also thus described.

My interest in change as a theme continued to grow during this
time, fueled by participants' references to change during the
interviews. In terms of an emerging methodological paradigm,
questions and concerns related to change emerging from this and the
previous period, prompted me to struggle more concretely in future
with alternative methods of representing "multiple realities".
However, there were key elements missing in this "piece" of reflection
towards developing a working set of assumptions.

This paradigmatic development work around integrating working
assumptions from "Social Construction" and Kuhn's work was still
isolated to some extent from other paradigmatic work emerging from
data analysis related to meaning, change and learning in terms of
social process. I began to struggle more concretely as well with
these abstract concepts of meaning, learning, and change in light of
group members' drastic changes in meaning during the last sessions and
in the interviews. The interviews, because individuals were invited
to reflect on their entire experience also brought into focus their
change of meaning, reconstructions throughout the project.

Prior to focusing on my own meanings concerning interview process
at that time, one most important note is in order. Despite a growing
emphasis on meaning related to change as a dominant theme, it was not
until data analysis after the fieldwork occurred that I began to
construct this theme in terms of an "epistemology of change".

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When constructing the Mobile-framework, I had begun to express apparently different ways in which group members responded to experience of change. Descriptions of tension between the double helix was a core piece of early work on the Mobile-framework. However, it was not until virtually all of the theoretical synthesis and data analysis was complete that I began to consider "epistemology of change" as essential to working assumptions concerning meaning, learning, and change.

Finally before shifting to focus on data related to this emerging framework, one brief note must be made concerning interview process. In the interviews, participants' responses to reflecting about their process constituted a significant part of my emerging meanings during this period.

Through the first set of interviews I had begun to develop a sense that the interviews would unavoidably affect individuals' perspectives of their experience and their process. The very act of asking people to reflect was not a "regular" part of their process as a group. As previously described, I determined to shift roles during the interview. However, when doing so, I maintained a clear sense of this shift in each interview.

In determining to change roles towards a notion of facilitator during what emerged as the second half of the interview, I was relying on assumptions arising from adult education, moving away from any vestige as passive researcher. Rather than viewing the act of my having an effect on individuals' as a "negative", I assumed that in shifting roles purposefully, and clearly, as a facilitator, I might be
viewed as having a positive effect, providing at least some participants with a time and place to reflect "safely". This re-orientation of my meaning concerning the interviews came about to a large extent from group members' comments both during these interviews and the last ones.

- I just do them. And right now is the first time I put them into words. Sort of like, spontaneous off the top of my head. Jay) N-29-p.6.
- Actually when you were asking about drama or whatever that's when I realized there was quite a connection there. Ann) A-1-p.5.
- So much of this I have never verbalized before... I've thought about it. But I don't think I've ever run two ideas about it together. I don't think I've ever strung the whole thing to realize before this kind of a big idea. I don't think that anybody very often sits down... Ann) A-1-p.5.
- Actually when you were asking about drama or whatever that's when I realized there was quite a connection there. Ann) A-1-p.5.

As these quotations from participants suggest, in several instances, individuals who had indicated a previous propensity not to reflect on the past project, rather to leap into a new one seemed to be quite excited about their "discoveries" through reflection. By the end of the interview, even those who indicated at certain points that they were not able to explicate certain feelings at that point had addressed at least indirectly why that was so.

- But for me a lot of the work -- the criteria or the thought of, or the -- whether I was doing it right or if it felt right it was just all a feeling. It was just there, something you felt. You learned all about, improving from experience and um, the actual acting. But when something is right I could just -- I, I can just feel it. You know. Jay) N-29-p.14.

In terms of the immediacy of their experience, articulating process was not so important as paying attention to "feelings" and act. For participants who expressed this orientation towards focusing on feelings, these individuals seemed to have shifted from a sense of
ambiguity to a sense of meaning through making explicit their focal point, their orientation when interacting.

Their shifts and changes in meaning, when reflecting during the interview, served to drive home significance of meaning as a focal point for all other work. Work on placing meaning at the centre was to emerge as key in binding more closely disparate pieces of working assumptions.

The latter portion of this segment focused on my meanings emerging as participant observer with respect to individuals' responses to the interviews. The next segment provides additional data on participants' responses to the general process of the interview.

DATA RELATED TO ADULT EDUCATION FRAMEWORK IN CONSTRUCTION

In this final segment of the Mobile-framework the hermeneutical circle is stretched to enclose most recent data analysis with respect to group members' interactions and data from their interviews. Analysis framing data herein is based on most recent, emerging changes in my construction of adult education.

This segment reveals analysis in the midst of paradigmatic struggle. Efforts in the study are aimed generally at constructing and making more explicit a set of cohesive working assumptions concerning meaning, change, and learning, related to social processes. The following segment focuses more specifically on meaning, change, and learning as interpreted through data analysis from group members' interactions and interviews.
The Social Process And Group Members Learning

In the first interviews participants' initial nonplussed reaction to being asked about what they had learned has been described previously. Their relatively common reaction set the tone particularity for the second set of interviews. Although not expressly aware of this at the time, during the second set of interviews we were often both struggling with the concept of "learning".

The study posits that participants were experiencing an anomaly with respect to the concept of learning. Frequently conceptualized in terms of formal, intentional, and often "institutionalized", such a concept of learning, however, did not mesh with their experience of the project.4

This description primarily focuses on what has emerged only through considerable data analysis as a common but subtle theme in the interviews: participants' struggle between considering learning from a formal, intensional framework, and learning as experience in the project, as their social creation and response to changing meaning.

In response to participants' struggle with questions asking them to frame their experience in terms of learning, I began to search for other ways of expressing questions so that they might relate learning to their changing experiences in the project. A few of my alternatively framed questions were provided in previous segments of this piece of the Mobile-framework.

The "success" of these questions to encourage participants to reflect on their involvement with the project varied depending upon
the individual and the content of the question. Those questions most successful in eliciting participants' reflections were generally those which simply asked participants to elaborate on their commonly used phrase "an experience".

This segment begins with a description of a collection of participants' direct and indirect comments which attempted to readjust focus on learning away from the formal, absolute sense of learning towards their social experience. This description will be followed by a brief, but concerted effort to relate whatever may be interpreted as their tacit, emerging "cultural-meaning" of learning to working assumptions about their social processes of creating and maintaining meaning. First, then, this description is focused on several participants' efforts to make sense of a concept of learning in light of their remembrances of the project.

To begin with, during these second interviews a few participants resisted placing "learning" at the forefront of their experience. One participant in particular articulated his resistance to a focus on understanding his experience exclusively in terms of learning. He emphasized at least equally his social orientation concerning his experience with the project.

- It's uh, everybody's working towards a common goal. Everybody's, uh, you know, working together. And I have found in my situation, um, being in a small town where I don't know anybody, so I have some way of, you know -- to -- for, for, it's a social thing for me. [Pause] As well as a learning experience. And it's something I enjoy to do. Bil) N-25-p.18.

It is interesting to note that this participant is a teacher of several years' experience. The study posits that this participant's
interpretation of "learning" may have been particularly influenced by an association of learning as taking place with intentionality — formally and within an organization devoted to "education". Of all participants, he was most determined to distinguish between learning and other aspects of his experience.

During the same interview, the participant also de-emphasized the significance of "technical knowledge". For example, he questioned the need to define and to articulate terminology in these circumstances. Again, he seemed to be drawing attention to another orientation, "theatre" — meaning in action as actors.

- You know, I can't even remember really any specific terms that, — the terms I learned from this play, uh, drama were, "blue scrim" and "cross-fade"... Because I heard, "Up with the scrim". And then the blue lights came on [he laughs]. And so I'd think, "Okay". Then — no. It's true. Because I'd heard "blue scrim, blue scrim, blue scrim" and I'd never seen it. And then, I figured out when blue scrim's back there and somebody's out in front of it, you can't see them. It's a silhouette. Now nobody told me that the pole was going to go up in silhouette. I really don't know. And it really didn't make any difference in the final, you know, performance of the thing. Bil) N-25-p.14.

Most significantly, this participant's comments have sparked a foundational idea in data analysis concerning group members' "cultural-meaning" sense of "learning" and of "knowing". With their emerging theatre orientation their main criteria (particularly the actors) concerning learning was whether they could both understand and respond to "cues" which would then prompt a response for which they were searching.

As described by several participants, included in their ability to both understand and respond to cues was a newly found sense that
their feelings could guide them in constructing and maintaining meaning. Individuals spoke of reaching toward having a feeling themselves about whether "it worked" (their response) and being able to rely on those feelings as supported by others' like responses. For instance, when responding to Cam's directorial cues participants experienced having their own feelings about whether they had acted appropriately, in addition to receiving acknowledgment in various forms.

During the interviews participants focused frequently on feelings when considering their experience, and when considering learning. They spoke in terms of feelings being fundamental to their experience in several different ways. For some, feelings seemed to be a starting point for recollecting their experiences and what they "learned".

- I'm trying to think of, uh, a good way to put it other than feelings. You know, because I remember feeling. Hel) N-25-p.18.

The participant who was last to join the project responded in detail concerning her experience with acting. She linked feelings very closely with learning, as the last quotation suggests.

- In — instead of thinking about how panicky I was, just thinking about what he was trying to tell me and getting it done. Hel) N-25-p.17.
- You see I was just caught up with uh, with getting this learned [the lines in the script and stage movements] and, and being able to, to do it. You know. And, and get into it. That I, I didn't have time to be thinking about — what, what I didn't think was very good or... and. Hel) N-25-p.21-22.

Although this participant's contextual meaning carried some additional sense of initial urgency since she came later to the project, nonetheless her description is echoed by others. They described similar feelings of initial urgency when first beginning to improvise.
Some distinctions in their feelings emerge, however out of different focus in learning or doing improvisational work.

- Oh, my first reaction to that [being asked to improvise... Uh, well I was scared. I was, I was scared to do it. I was nervous about doing it? Bil) N-25-p.15.
- I didn't want to tell them my experiences right off [when Cam asks Bill to improvise based on his feelings]. And I think that's one thing that's difficult with improvisation. I knew what those feelings were. I did. I knew exactly what he wanted me to do... But it was, it was very hard to do them right off the bat. Just like that. But then the thing was is that he [Cam] had the experience. Bil) N-25-p.25.

Through all of these descriptions, participants were pointing in the interviews to their feelings related to meaning of social context shaping their sense of "learning", their preparedness to "learn" and take action, and their expression of "learning".

- I, if you're into drama, you're more, is -- you learn to, learn to not be scared to, to say things or, [pause] let people know what you think about something or come out with some idea. Nobody's, they're just going to carry on from it. Or whatever. I think a lot of groups would be too uptight to do that. Joy) N-27-p.9.

Focus on their feelings and meanings were also to emerge as creating a certain emphasis which may have shifted focus away from expressly articulating their sense of process -- intellectualizing. Data collected does not offer a clear basis for interpretation concerning this.

Markedly, even among those who pointed out their difficulty in reflecting with respect to "learning", most participants then continued immediately to make some effort at sorting through their experience. Again, and again it was apparent that their sense of context was key, that little had been expressed explicitly so that they had very much learned experientially, by observation and by
adjustment of meaning sometimes intuitively made, sometimes through instruction.

- People don't well, there's, there's all kinds of differences. The audience doesn't want to be distracted by things you're not supposed to be doing. Like, walking and talking... No I can't tell you the differences. I just know they're there. I suppose if I'd thought about it, I could think about why it's... but, you know... walking and talking, and don't just — do something, stand there. Eil) N-27-p.15.

- You said something about, "I think I learned a lot about improvisation". Can you just tell me some of those things? Mad) Okay [She clears her throat.] I'm trying to think what I might have meant when I said [she laughs] that. I don't, I don't think I'm, I, I don't think — I know that I don't mean, um, specifically as far as um, [pause] physical action. Okay. That technical thing that I was talking about before, about getting too frantic. And um, [pause] I think that I learned though, [pause] to feel more comfortable without using words than I had before. Ann) N-28-p.18.

- You know, cause I was, I think Hans [the character Bill played in the Train Station Scene] was a Canadian first. He really didn't care about his German heritage as much as he did about being able to live the way he wanted to live. I guess, I don't know. Bill) N-25-p.5.


- See again, I'm not going to be able to answer that concretely because sometimes I, sometimes I knew it was directed that my character, felt right. Sometimes it was whether or not I felt comfortable doing what I thought my character should do. Ann) N-28-p.26.

- But if, the character's giving you other lines that are really, I don't know, almost, I don't know, that you just wouldn't feel comfortable with. Unless you become accustomed to them... Jay) Another person, did you say? Mad) Yeah, or persons in the scene. Jay) So then you have an opinion about what they should be saying as well. Mad) Yeah I suppose from that I must. Jay) N-29-p.8.

Several participants indicated in their reflection that they had learned how to do many things without necessarily explaining them. A few also indicated that there were some aspects of their work which due to the experiential context they might not be able to do on their own.
Now whether I'd be able to set up a schedule by myself I don't know. Cause there's so many factors to take into consideration. And if there's two people doing it, it's[pause] I figure would be a lot easier because otherwise you just... Like I didn't even, I thought of the factors. But for the other person to also state it too, you know, makes it, then you figure, "Well hey, I'm on the right track", or something like that. Jo) N-27-p.4.
- Oh I don't know if I can do it. I'm just saying what I did do was an experience. It doesn't mean I'm, just an improvisationalist now. It's like, it's almost like practicing a skill. You probably get better as you get involved with it, sort of thing. Jay) N-27-p.5.

However, these kinds of statements from participants were a rarity. For the most part, they reflected on how much had changed for them, how much they could do whether they could explain it or not. The appearance of Helen who had not been part of so much of their process reminded some of how much they had changed particularly with respect to improvisational and mime work.

- Yeah. I don't know specifically. I -- all, all I mean is that they [other actors in the group] would have gone out and fuss ed around a bit. Whether it was good or bad. But I think that each and everyone of us could have gone out. Just said, "Okay, fine" and started to fuss. Whereas Helen at that point, I mean, you know first rehearsal, that she was at, was saying things to me like, "well, uh, I -- should there be a cupboard? Should I make tea?" Ann) N-28-p.21.

Interestingly, within an exceedingly short period of time, Helen was also willing, with a few trepidations, to plunge into waters apparently "common" to others around her.

- Little scene with um, Jay and I? He said, um he said to us, uh, "You know, just go up there and do it. And I'm going to give you five maybe even ten minutes. And just go, go, go." And, and so I said, "Well Jay, what does this mean?" "We just have to go up there and improv? You know, until he tells us to stop?" "Yeah, let's go for it." So I thought, "I can handle this, now." So we went up there and did it. Hel) N-25-p.17.

This particular participant had some additional, recent, theatre experience in high school than some of the other participants, and she
is most articulate. Yet, the study posits that at least part of her rapid willingness to engage in improvisational work while in the penumbra of impending performances, emerged from her social context.

At that point other participants treated improvisation as "a given" and to some extent a very special "given" or profound given. She had begun with group members' interactions providing her with social cues about improvisation which were far different from those which she would have received if beginning with the project.

Thus far, this description primarily focused on participants' statements which suggested a "cultural-meaning" of learning as experiential, very much concerned with feelings and meanings. In this regard it is not altogether surprising that group members' sense of learning was frequently tacit. Most importantly, however, their experiential learning very much took place in the context of meaning created through group members' interactions. Hence, there were differences in Helen's experience and willingness to engage in improvisation from those beginning with the project.

In other words, group members' focus on meaning both shaped and was shaped by their sense of construction and their experience of construction acting back upon them through their interactions. Group members' focus on meaning and feelings as shaping and being shaped in their theatre process was a focal point in their process of learning sometimes explicitly, more often tacitly.

This description shifts now from contemplation of participants' reflection and struggle as individuals with concepts of learning. As
previously indicated this description will turn to focus on a more concerted effort to relate whatever may be interpreted as their tacit, emerging "cultural-meaning" of learning to working assumptions about group members' social processes of creating and maintaining meaning.

Returning to notions of anchoring as part of social process, one element in their social context which participants appeared to recognize as shaping their learning included anchoring in a sense of group entity and trust. This was to include differentiation between "internal and external" activity.

- Right away it was like "panic" you know, Because I didn't know anybody very well. So I'd panic for a minute and then I'd think, "Don't be stupid. You just -- you know, just getting you to do some work here." So it was, it was interesting to really think about it and think um, [pause] you know, "Boy I could really be feeling this way". "Or I could really be feeling that way and give the same response, sort of thing. In a, in a different way. Hel) N-25-p.15.
- That exercise of one, -- person doing one sentence and people adding on, I thought was so stupid the first time we did it. You know. Uh. You know, "What is this, an exercise in memory?" But it's not. I, I think that's an excellent thing -- I -- to do at the beginning of a party [she laughs] to get people listened up. Because I mean, certainly it helps your memory, but wasn't it interesting to see how the stories changed as they went around. What people would remember, that other people wouldn't. Or forget, kind of thing. Plus, it was interesting to see how people did it... And, all of that, I just found made me feel a lot more comfortable in the group right off the bat... I remember mentioning it to him [Cam] that it made me feel a lot better. It really did help to warm me up... For me it just means the aspect of getting in front of, uh, in a small group of people and uh, miming something without feeling silly. But I didn't, I didn't feel tight physically or, or mentally. Just because I felt relaxed with those people. If -- I don't know, if somebody else had walked in the room off the street, my attitude might have changed. Ann) N-28-p.17.

A sense of group entity as anchor in social process was most important to participants in shaping their meaning and learning. Based on participants' reflections, a second anchor, their sense of their
social structure emerging through participants interactions was also most important.

In describing their emerging theatre orientation, indirect reference has been made to additional elements in their social context, theatre paradigm linked with their attempts to develop mutually held sense of structure also shaped group members' sense of learning and preparedness to adopt certain meanings.

Although not necessarily described in terms of learning process, many participants described as necessary a willingness to leap into an ambiguous situation and try. Framed in these terms, participants' sense of experiential learning may have carried a tension in expectations of excitement as well as intense concern.

- No, it's, it's just starting with an idea and, and going with it. And you can't do that any other way than having somebody say to you, or else you can decide for yourself I guess, or having somebody say to you, "Here's a situation, do it". And that's basically what it was. (Bil) N-25-p.15.

- It was an experience. It was uh.... [pause] Well it, I don't know... you -- I always felt -- that you learned an awful lot from this whole thing. (Len) And what did you learn? (Mad) Well. That you can take an idea and make something out of one single idea, by just working on it. Thinking about it. Um. Developing that idea. And, uh. And, uh, we learned, we learned a little bit of directing and uh, like lighting, and every- a little bit of everything. Like in this past -- prod... I guess it's because we're -- there are so few of us we have to do a little bit of everything. And I guess, too, you know, you learn that you can do a lot more things than you think you can do. Just by doing them. Um. If you just sit back and wonder, you'll never know unless you try. (Len) N-29-p.21.

Set into the framework of social anchors, these descriptions suggested learning to become comfortable with a "Go With It" approach exploring or improvising in order to build upon that initial work.
Quotations thus far have focused on participants reflecting on their experience with this exploratory approach as individuals. A few spoke in terms of group experience.

- I, I don't think that, uh, I certainly wasn't aware of any particular process as we were going along doing it. Um, in, bu — in reflection on each session I can see where, um, Cam might have actually had some general direction that he was taking us in. Although obviously he never said specifically, "We're going to go towards this or that" until it was quite mature. Ann) N-28-p.16.

In fact, one participant made the argument that they were able to accomplish more, learn more by not learning or knowing about Cam's encompassing plan of action.

- Because we did it without knowing we did it. [She laughs.] ... Well no, like it was all, it was all so subtle. Like those little, we were playing games. And those games turned into little scenes and those little scenes turned into a play. And we didn't — I don't think we knew that was happening. Until it was done. And I think we would have been a lot more nervous and the answer, you know, the, the scenes wouldn't have been nearly as spontaneous. And I think everybody would have been really uptight if you'd have thought that that was going to be the final product. And we thought we were just playing around and having fun. So it was easy. I know, I, it affected me that way. Joy) N-27-p.15.

Although no participant explicitly expressed a sense of the profound, based on data analysis, the study posits that having accepted for some purposes, Cam's "omniscience" with respect to theatre, elements of the profound sphere were stirred in group members particularly when a larger plan began to emerge for them. (See the third Act-Play for references to group members' reflections concerning process and particularly references to "agreeable manipulation".)

As has been previously described, as well as a "Go With It" approach group members had a focus on concretely creating and
presenting a play. Neither with a "Go With It" paradigmatic approach nor a "Get Something Concrete" approach, was it a priority to be able to articulate or write out "rules" or itemized bits of learning. Meaning in action, as in responding to cues "appropriately" and thereby providing appropriate cues, appears to have been their commonly held aim.

Therefore, while it was clearly important for group members to learn in order to act, literally, their learning might remain tacit, without posing apparent problems when interacting among themselves. "Having Fun" being rooted in "Go With It" did not appear to have required from group members explicit articulation of process, although their humour may have indirectly referred to their experience of aspects of process. Finally, "Contingency Control" approaches while requiring some articulation about concerns came largely at the end of their theatre processes.

Their struggle in the interviews suggested that participants had not experienced needing to articulate their process as a necessary part of their sense of social structure among themselves.

- It's just different. I can tell you when it's wrong. I can't tell you why it's wrong. But I can tell you when it's wrong. Umm. Well in each thing there'd be a different reason. Like, being open to your audience. That whole thing of making sure you're open. And uh, about upstaging yourself and downstaging yourself [laughing]. Eil) N-27-p.15.
- And, um, I don't know. It was just [she laughs] I don't know how to express what I'm trying to say... Len) N-29-p.6.

The problem arose for many participants, apparently for the first time during the interviews wherein they began with general statements about having a great experience and learning a lot. When
asked for details, they began to struggle and it was at that point in the second interview that some had started to express why they would not be able to articulate what they had learned necessarily.

This brings to a close a brief consideration of links between participants' insight in the interviews and their social processes outside the interviews which may have shaped what they learned, how they learned, and their sense of learning during the project. Prior to focusing on other aspects of their learning experiences, such as "resources" and "content areas", their sense of learning process will also be briefly considered.

All of these efforts to describe "learning" from within a framework focused on social process, may be further illuminated with consideration of participants' orientation towards expressing "learning process". With respect to what participants expressed concerning learning process, description has contemplated their emphasis on experiential learning in terms of observing and relying on their feelings concerning their own sense of the experience and others' reactions.

- Watched, watched them do it. And then when Cam said, "Do it this way", watch them do it that way, and you'd say, "Oh yeah, what a difference that is". You know. Uh, sure. Simply by watching it. Eil) N-27-p.14.
- I guess you'd pick out things watching, but I can't say specifically what. [She laughs.] Sometimes it, like you appreciate it, what other people are going through... you know, to see them [actors] up there with, with Cam saying, "Well what you mean, what do you want?" you know. Because you've gone through that at, at some level... You it may not have been the intense grilling of things like, that Bill, Bill and Jessie's scene where it's so intense and it's so much of an undercurrent, and you know it had to be so understated and, "You don't have to say that because it's understood". "What do -what would you be saying to cover it up or whatever..." -Like it was such a [pause]
It was so subtle that it was hard, very hard to do. And you, you're, you can understand what they'd be going through cause you can basically put yourself in their place. And when you, he [Cam] asks questions, you sort of think to yourself what those responses would be. Joy) N-27-p.11.

In addition to this description of "learning process", they spoke in slightly more detail concerning experiencing reactions of others.

- I didn't know that you had to cue them in, you know, half hour before the performance, fifteen, ten, you know, five. So at dress rehearsal I was up in the sound-light booth... I learnt. Jo) N-27-p.4.
- I guess I just -- it's hard for me to pinpoint things. But often, you know, he'd pull you aside and say, "Now this would be better." I mean you, you could see him thinking, always thinking of something better. Hel) N-25-p.6.

In data analysis, the theme of "you'll find out if you've done something wrong" emerged. Several group members used that particular expression with a grin followed by a nod.

In terms of quite a different sense of "learning process", as has been described previously, participants also began to suggest that the interviews provided them with an opportunity to "learn through reflection. Some made direct reference to impacts of the interviews, others made reference indirectly to the impact. One participant in particular, returned several times to consider the impact of the interviews, as he experienced them.

- You know, it's, it's uh, that's one reason why it's hard to answer some of these questions. Cause I don't put that much thought into it. I just do it. And then when you're asked questions, "Why are doing this?" it's, it's a little difficult. But, you know, little -- the questions and the interviews and uh, just having you around realizes that we're not just doing it, you know, as a lark or anything. Nn- we do have a purpose of, of what we're doing and everything. And you've helped us to, to understand that. Bil) N-25-p.24.
- And that's why I was able to answer so quickly, "Will you do this again?" Yeah. I know why I do it now. You know. And I can hardly wait to do something else. Bil) N-25-p.24.
- That's exactly what I'm saying is that we, you know, again I'm saying we as, as a group, but myself, have, have learned so much more about, you know, the, the process of we did go on, like the difference between improvis -- improvisation, and uh, and traditional types of theatre. I didn't even really think about that before.... I knew, I knew this was different. And I'm doing it different. And then when you ask questions I verbalize it. Bil) N-25-p.25.
- How did you find out those things? Mad) I just do them. And right now is the first time I put them into words. Sort of like, spontaneous off the top of my head. But that's I think that's what happens. Well that, ideal should happen. Jay) N-29-p.6.

Interestingly, my impression from group members' reflective process was that the majority were now prepared to "improvise" in terms of their reflections. They were willing to explore thoughts aloud to develop a sense of whether they sounded accurate to themselves. 5

Several of those interviewed, then, spoke of their reflections as a process of construction. The advantage of completing a second set of interviews was that it gave group members who had barely begun to struggle with articulation of their experience, an opportunity to return and add to or modify what they had expressed based on time to reflect and experience before the second set of interviews. However, in not having continued contact after the second interview, there was no parallel opportunity at that time for them to "live" with their modified constructions in order to have a long term sense of their emerging constructions.

Nonetheless, as previous citations indicate, several participants were excited about their reflections. In continuing with the improvisation parallel, it was as though some of them had a sense that meanings which they expressed for the first time in the interview,
"worked", that they had been able to match expression with their feelings and experiences.

Consideration of group members' sense of experiential learning viewed from their social context-process, changes inflection concerning "resources" upon which they relied.

Resources

During these interviews, participants did not spontaneously refer to "resources" upon which they relied in order to learn. Rather they spoke in terms of relationships and experience. Most referred repeatedly to Cam's influence upon them.

- But still, the feelings came out. And he [Cam] made it so much more clear of how we should be acting when we're saying those lines. So I think I would prefer to do a play this way again. Bil) N-25-p.15.
- I felt like I, I learned a lot from Cam. You know, just working with him that week or two that I was there. You know. Little things and big things. Important things. [Pause.] Mmm. Being in the theatre and understanding the technical parts of it a bit more and... seeing other people... Hel) N-25-p.5.
- ... Cam did a lot for the group in that sense. In developing that kind of confidence that they... know, that they can do things without the props. Eil) N-27-p.19.
- He's [Cam's] a guy that just knows an awful lot. In the theatre. Um. [Pause] Well little pointers would come up before you decide "And you know this is the way it should be, and..." Makes a lot of sense to do it that way, but something that you just didn't know. Hel) N-25-p.6.
- I don't know. Just whatever worked. I just thought, "Jay just think that you want to do what the character would do." Cause Cam stressed "Get a character". So then you just try to fit your character into the other conversation. Jay) So it was something Cam said? You said, "Cam says". Mad) Well yeah, he said, he said, "First of all" He stressed the importance of character. So then it's just a matter of always being convinced of who you are. Jay) N-25-p.6.

In addition to references to Cam, in these interviews some directly referred to learning through discussions among themselves.
- I discussed it an awful lot with Al. you know, Cause I had to be in contact with him, with the sound and light booth. So we had a lot of well, discussions and that. And Jim would, come in to the picture too and that. Like we were sitting up there sometimes listening and making suggestions and everything. Cause he was stage manager for the last production. Jo) N-27-p.4.
- Tonight, someone mentioned, "Yeah we should mention the Teepee, because that's what the old arena used to be called... Things like that, I learned about Goetheim in general just by being there. Al) N-29-p.3.

One question not entirely resolved through data collected concerned participants' statements about "you'll find out" when something was wrong. From prior context of several, it was clear that in many instances participants were speaking of Cam advising them of problems. What is not clear is whether some were also referring to "Contingency Control", and through that process others from the group advising them of problems. The study posits that in the main they were referring to Cam's interventions, but not exclusively.

- By doing it. And... if I didn't know what to do, I, somebody informed me. [She laughs] I got informed. Jo) N-27-p.4.

As well as generally indicating that they assisted each other in learning through their discussions, some participants indicated that their own abilities as individuals stood them in good stead.

- If I didn't [know what words Cam was using], I'm quick to pickup on um, words that I don't -- that I've never heard before. But I can pull 'em out of context, and you know... use the context that they're used in to figure out what then is going on. like I never knew what a "scrim" was until then and, I kinda figured it out from the lead scene... No. But these things -- "Duh. Yeah, that's what he [Cam] means". [Al gestures as though he is saying these words to himself at an earlier time.] And so we'd go on like that. And it's that way with lots of things. Al) N-29-p.13.

Finally, as previously indicated some participants suggested that they found the interviews offered them opportunity to reflect and learn.
- Yeah like I was saying um, somebody was asking me, you know, what I was, what I was doing tonight, or who was interviewing. And I was sort of explaining, and I said, "Yeah, it's kind of interesting because I start talking about things that I haven't thought about too much, and then, you know, realize, things that I really haven't thought about before". Hel) N-25-p.12.
- Well it [the interview] makes you think. It made me think anyway. Lor) N-22-p.34.

The second interview, would have acted as a resource for participants' future actions.

In terms of participants' view of resources, then, they did not reel off a set of certain resources. Rather, this data tended to emerge through their reflection on events, feelings, and relationships they had when interacting as group members.

Content Areas Of Group Members' Learning

Three foci initially emerged out of participants' direct statements about what they had learned and out of their descriptions of their experience during the interviews. A fourth emerged over time. Much of what they said related to their impressions and sense of relationship to "the" community.

A greater portion of their statements were focused on "theatre" as experienced through the project. Their statements also made reference to group and self in relation to community and theatre. These themes have guided all of the headings in this piece of the Mobile-framework and continue to guide those among the last headings.

The final heading addresses a fourth theme, "change" as experienced by participants. This was apparently a pervasive theme
for participants. Yet, as a theme they appear to have experienced change more often tacitly, only occasionally describing directly their interest or concern with change. It is for this reason and to aid in the study's search for possible links to learning that "change" has been singled out to conclude the Mobile-framework.

a) Concepts Related To Community

This is familiar ground. Several segments in this Act-Play have recognized participants' statements concerning learning about the community. Most of these descriptions have focused on certain elements of what participants' learned and why that was important to them. For example, several segments have provided their comments concerning learning somethings about the history of the town in order to provide explanation for how they experienced the contemporary community.

- I learned a lot about the hist -- early history of the area. I guess, um. I've never felt, like I really belonged here. I find Goetheim kind of a cold cliquey community. And it was interesting just to find out what had happened and... And sort of what made it the way it is. Participant) N-29-p.6.
- Little tidbits on, about how Goetheim was put together... Well you know, what made it what it is now. Al) N-29-p.4.
- Well I have a lot better understanding of how people, I mean, going back to the same thing again, about how people would have felt during the war. Bil) N-25-p.13.

The study posits, however, that participants' derived more than a general sense of the history of the community in terms of offering explication for present conditions.

Several of their statements suggested a changing sense of community. As well some of participants' statements indicate a
changing sense of relationship in light of a changing sense of community.

- This may sound crazy, but I can now look at somebody and say, you must be related to so and so. And before I could, you know how some people say, "Oh, your so and so's kid..." right? Because you look like your mother or father or whatever. Well I can do that. "You must be so and so's granddaughter, or grandchild, or..." I've just always wanted to do that. I've, I've seen it happen so many times. Like, I've never stayed in one place long enough to be able to do that. And now since I've gathered all this information and I know lots more about other people, I can do that. Participant) D-2-p.10.

- I've only been here a little over a year. But I didn't have too much of a sniff of how this place came about. And it's kind of amazing, all the little things you find out. I suppose that's true for any community, because it just didn't appear out of nowhere... Like the attitude towards German people during the war. And, I never knew that German people couldn't go to war. Well it's not going to change my life. But it's, it's like it's good to know. And I will remember it because it's part of my life now, now with this. Al) N-29-p.6.

- I -- just understanding that I was a German person. I was a person that didn't belong. And, I guess possibly I related it to -- I did relate it to the way I felt sometimes. Um, personally, moving to a small town... not knowing what's probably -- uh, the community right off the bat. -- You know like it's, uh. I could relate to -- I could see why this guy would want to get out of town. B1) N-25-p.25.

- I enjoyed it because I was learning about the community I was living in and you sort of got some understanding about, why, -in some ways -- why they're like, they're like they are [she laughs]. You know, it's uh, it's very, it's a very close-knit, very family oriented. And everybody's cousins' everybody else's. And just because of the whole sort of colony type, the way it started, people basically didn't move away from here. [Pause] They say unless your, unless your grandparents were from here, you don't belong. Participant) N-27-p.16.

- I mean I've learned things... And it's just not learning things about drama. I mean, it -- you know, making a whole different circle of friends sort of thing. --But I guess -- ...for me, a big thing, -- because I've been waiting for this a long time. And because I haven't been -- because I didn't know these people before, it's funny you know, live in the same town, didn't know them at all. Hel) N-25-p.5.

In data gathered, participants did not state directly that they defined the community differently. However, their repeated surprise
in the first set of interviews at discovering other participants who
felt similarly about the community and who were looking for options
may have suggested that as these people had seemed to be part of the
community, that perhaps, the community was not entirely homogeneous
and disapproving. Certainly they were no longer alone and they were
still living within the borders of the town.

- I don't know if, if that in itself [understanding why the
  community is as it is] or the fact that knowing more people from
the drama group makes you more comfortable and seem more involved
in the community. Participant) N-27-p.16.

To the extent that an "alternative group" existed, their sense of
community must have changed despite emerging "external and internal"
delineations.

b) Concept Of Self

Many participants referred to a sense of change in self quite
beyond learning about technical applications of theatre. Many of
their references were indirect, but others spoke very clearly of a
sense of personal change, particularly with respect to confidence,
once more, very often in their feelings about an appropriate action.

- I think because I had, really no experience, that stopped me a
  lot. I think if we did another one, I'd, I'd be more confident
- So I think a -- in a, in a broadening sense, putting this
  production together and being able to just jump out and, and, and
  say, "I just have a feeling that this is right" kind of thing...

In addition, to those changes in self, when speaking of the community
and their changing sense of the community, participants were indirectly speaking of a change in self insofar as they had an image of themselves in relation to "that" community.

All of these emergent senses of community and self were driven by group members' interactions in creating and presenting the play. Their sense of these processes as "content" related to learning will now be explored.

**Group Members' Learning Related To Theatre Process**

Although participants experienced much of their process tacitly, there were a few "content areas" which they began to describe as the interview continued. For example, several participants eventually referred to "technical" aspects of theatre practice which they did "enumerate" as learning. When recalling more formal aspects of learning this was generally the first on their list:

- And they thought the lighting was excellent with switching back and forth. "Cross fades." And uh, actually I did too. Bill) N-25-p.5.
- The most I learned out of it was the theatrical things. Especially the directing. Ummm. Watching Cam work... And uh, I can look at something now its Jessie's mime group, I can look at it and I can start to see the beginnings about how you would go about directing plays. And, the importance, seriously, the most, the tiniest little movement, or the, uh, placement of the actors on the stage. And, the use of the props. Eil) N-27-p.14.

In addition to reflecting on learning in terms of "theatre stuff" or technical information, some participants also spoke of learning in terms of roles.
- I guess learning what all a stage manager does, and what, you know, each area, a person, what they're responsible, uh, to do... Is what I found was good, you know, and realized that I can sort of do it, [she laughs] you know. Well I can do it. You know, that I, I'm capable of, and now I know what exactly they do. What a producer does and you get a different view of that. Jo) N-27-p.4.

- And that um, well, I learned to sort of set up rehearsal schedules too. Sort of [she laughs]... Like I was, you know, when Eileen informed me that I had to set up a rehearsal schedule, I thought, "How do you", like I was just totally lost, of how to set it up and everything... So the two of us sat down and did it. And it was quite interesting, like you have to, um, sort of work it out that not everybody has to be there every night. And that somebody, that had — that is in Act, um, scene eleven and scene one, you're going to try and fit it so that they're able to come one night you know, for it. Both rehearsals, instead of having to come very night of the week and that. Jo) N-27-p.4.

Interestingly, when those who had acted began to speak of their roles, theatre process in creation of the play was virtually always interwoven into their ruminations.

- Well I guess, for one thing, is that, that process of a group of people, well... How two people can sit down and, and create a scene... You'd sort of got used to in a given play or your given a script. There is director who decides, a writer already written it all. The director decides where things go. And basically the actors have to decide themselves somewhat about the character, but they don't have a lot of leeway. Whereas something like this you've got, innumerable choices. Lots of choices made, you have to work within that character, decide on lines, and work together. I guess I've learned that I can do that. Joy) N-27-p.9.

This fascination concerning theatre process emerged even within descriptions from a participant who was a lighting person, but who was involved initially in acting during the workshop and a few meetings thereafter.

- I learned a whole lot right, then. Like I didn't know what was going on. They just said, "Hey come to this thing cause you're going to be involved". So I did [he laughs] I sure didn't know I was going to be acting, I didn't know what the hell I was doing. Al) N-29-p.5.
Interestingly, although Al advised the group when he first attended that he was not interested in acting, and then repeated that sentiment in the first interview, he did eventually assume several acting roles in subsequent club projects. I was present at a "going away" party for one member three years later when Al and Jim did an improvisation parallel to the one Jim and Jay had done for Cam.

Returning to participants' reflections on their process in creating the play, as emphasized previously, many individuals dwelt on "improvisation" as key to their experience. Their observations concerning their process were diverse. It must also be remembered that their comments were often made in the context previously described.

Many participants struggled when invited to provide some detail of their improvisational experiences. They spoke of much of their sense of process being associated with "feelings" which were explicit for them. However, expressing explicitly a more detailed description of process required considerable reflection for many during the interview. A few responded with recollections of diverse moments of experience in their process.

- I thought once we covered everything that had been originally in the script, that was our message. We did it a different way. But still we covered all that stuff. And I sort of thought, "That's, that's it. I'm finished. Bil) N-25-p.17.
- I thought I was finished. Yeah. I didn't have anything else to say and, uh, you know, when you're on the stage and you don't have anything else to say, -- the safest place is exit. And so I, I left. I didn't have anything else to say. And he said, "No, no, no, get back out there and say some more." And I really didn't know what I was supposed to say. I had no basis for, for what I should be going on. Bil) N-25-p.16.
- Well in the next, when, either one person's stuck with nothing to say, there's no logical next step of conversation. Or if it's the
next, piece just doesn't seem to fit, it just doesn't flow...
Like it has to be real. Like if this was a real German boy, and
if it was a real German girl, is this what they'd say? If not
well then it's not working. Jay) N-29-p.6.
- Cause I wo -- if you don't — you, you get the, uh, situation...
I suppose most important is, is it the character and then the
situation. And then try and feel the character. And do what the
character will do in that situation. Jay) How did you find out...

One participant offered his description of why some
improvisations had not been selected or had required substantial
modifications before becoming a "permanent" part of the play.

- It didn't have an ending. You were trying to say something, but
it took too long and it was too vague and... the same with "Pink
Pills", before it got changed. And sure there was some meaning
behind there and it was sort of a story of there, but when the
punch-line came, you said, you know, "Okay". That was it. Al) Is
that a distinction you would have made before this production?
Mad) Uh, not really, no. Al) N-29-p.12.

The latter response intimated this participant's perspective had
changed based on his experience with theatre process in this project.

In focusing on participants' descriptions of what they learned in
their process and their struggles in making explicit what they had
learned, the study has also focused on the theme of change. These
descriptions have focused largely on content of change for individuals
with respect to themselves and "the group" in terms of theatre
process.

During the interviews there were also examples of group members
referring directly to a sense of change. Data with respect to
participants change in self-confidence was included in previous
sections.
- "Well Jay, what does this mean?" "We just have to go up there and improv? You know, until he tells us to stop?" "Yeah, let's go for it." So I thought, "I can handle this, now." So we went up there and did it. Heli N-25-p.17.

However, in a few instances, participants spoke of contrasting experiences in their process wherein they experienced a declination in confidence.

- In the beginning, it, it's scary because, um... I'm trying to think [she clears her throat]. In the beginning it seemed more scary because I was feeling the emotion. But it changed somewhere over I don't know how many repetitions. Changed from "I don't think I can make myself feel that emotion anymore". It was good scary in the beginning. It bec -- it became just plain scary near the end. Because in the beginning, boy I was getting -Joyce cried twice in a row one night. You know. And I thought, "Well," I mean it's -- it was scary but it was good scary. I mean if you can elicit a reaction like that from people that's wonderful. That was really great. But maybe that was also part of my problem was thinking, "Okay, I'll -- I have to, I have to do that every now. If it's going to be good that's what has to happen everytime." Yo know. And obviously I can't and, and may maybe I was too hard on myself, thinking that it wasn't going to be good if, if I didn't -- do it to that level each time. But that's what really started scaring me and I, I, sai - I'm, it, it was, it was three short minutes out of the entire production that, um, -- I didn't want to do again [she laughs]. Ann) N-28-p.21.

Beyond reflecting directly on an incident of experiencing personal change concerning their past process, a few participants also spoke of changes in more general terms of group processes.

In previous segments, data has been provided which indicated participants' sense of their process in terms of understanding "it" for the purposes of describing their experience to someone who might wish to engage in such process. Most did not focus literally on various changes they had experienced. However, one participant,
Eileen, who had been closely tied with process particularly in the first two months provided her sense of their process while focusing on change in terms of stages.

- The closest I could come to explaining what the stages are is sort of how it was something and then it was something else and then it was something else and then it ended up being what it was. Eil) N-27-p.19.

Although that statement seemed vague when she uttered it in the interview, additional data analysis suggested that it epitomized many participants' experience of change in their process. Fascinatingly, her description suggests that she experienced crystallization of a construction of change primarily at the moment when she was faced with contrast in what they were doing from one moment to the next. Notably, her description relies on reification as part of her process of comparison. In order to observe change she is contrasting one thing with another thing — or in this case "something".

While reflecting, Eileen suggested various stages in a lengthy description of their theatre process. Most of her contemplations on this topic are set out here in the study since her description offers invaluable insight into a participant who was deeply involved in most of group members' decision-making. Significantly, several stages as she describes "them" correlate with what have been referred to in the study as "breaking point experiences" for group members. Eileen appears to be most sensitive to conflicts and shifts of meaning she experienced in her interactions with group members.

- Sure there were definite stages. Um. I can't give them names. But... There is the whole thing when, uh, we first got, first went for the grant or found out there was a grant. And um. Like what had started out to be the day that we got the grant, or the
day that we first thought we'd apply for a grant — certainly
wasn't what it ended up being. So yeah, it had to go through a
lot of stages. Um...Went through the Francis and Jo thing...
And then the summer of non-research or research or whatever
happened there in the summer. Having the meetings — going over
things and ending up going over the same things over and over
again. And then — when, with Cam finally coming. So, yeah, it
went through definite stages. You can see definite sort of
segments. ... After Cam? ... I couldn't say that it made any
more changes. Except, of course, Lyle and Allie. Again, two new
stages — I suppose. You know. When we lost those people and
- After — then when we got the grant [pause] the idea of what the
play was going to be was again different. Than what it was when
Cam got there... We were actually thinking of it as being a
three act prod — play. And that, that was just hung over from,
uh, our first production because it was the only play we'd ever
done. And we thought plays had to be on always stages with sets
type of thing.
- I don't think the play itself changed a lot [pause] after...
Well we, no, Cam took it. Uh it was our play and we wrote it and
he used our words. ... But [pause] I think Cam had a more clear
picture of what it was going to be than any of us did. As far as
the ability to work without the sets and — without the props and
that sort of thing. He knew we could — he understood improvising.
We didn't exactly. So I don't think there was any, — there was,
there was no other sort of stage, in the changing of the play
once we started working on it, it sort of went through...
Individual scenes changed and wording changed. But the whole

Through this series of descriptions, then, although Eileen does focus
to some extent on experiences in which she was most highly active
given how she conceptualized her role as producer, nonetheless this is
not stages specific to her own role or actions throughout. Instead,
she has noted periods when group members' meaning in action changed.

Markedly, despite her focus on points of meaning change for group
members, she did not link the word meaning with change. The next
focus, change in theatre paradigm may assist with additional
explication concerning this.
Participants did not use the words "theatre paradigm" nor did they use the word "paradigm" as far as data collection can ascertain. Most did not speak of different ideas concerning theatre or theatre frameworks until this last set of interviews. Even when participants described their own change concerning how they viewed theatre, it seemed as though they were reaching to know "the right" way to do theatre, reaching for an absolutely right framework. Once more, participants did not express this directly; the study proposes this interpretation based on layers of data analysis including contemplation of both theoretical works and data from the field.

Some participants, for example, began to view themselves as having a more esoteric understanding of theatre through creating stories with more subtlety.

- Instead of, of a farmer sitting in a bathtub. It's not the sort of thing, you'd think a farmer'd do. Would be doing. We, we picked up on a lot of things that people don't normally associated with the past but were very definitely a part of the past. Like the telephone scene and the ladies in the kitchen. Instead of going on about the meeting, we went on about the scene behind it — the meeting. Like the ladies in the kitchen. Um. The women's hockey. The way it was done — was all in the dressingroom play. Come to think of it. No. I think it was [pause]. It had a touch of professionalism to it. Jim) N-29-p.6.

In terms of their reaching towards the "right" theatre, many seemed to focus on being "professional" as the prior quotation indicates. During the cast parties, another word used concerning positive improvement in their work was "maturing". However, qualities associated with being "more professional", or what that framework would contain were not defined by group members.
In spite of, or perhaps, because of this vagueness concerning "professional theatre", many participants seemed to attach a profound meaning to their sense of "professional theatre". This appeared to be common ground, cultural-meaning among all orientations towards theatre, from "pranksters to "serious", to "socially and organizationally motivated". This common ground did not extend entirely to differing approaches which were associated with their process in creating a more "professional" play.

As described frequently in the course of this study, participants' references to professionalism did not entirely ease tension between two distinct approaches described as "Contingency Control" and "Having Fun". The latter apparently emerged from earlier "Go With It" approaches to improvisational work. During the interviews participants continued to refer to differences in approach.

Interestingly, by the time of the interviews many participants were excited, strongly supportive of a "Go With It" or "Having Fun" exploratory approach. Many of these participants appear to have linked this approach, for example, with improvements in acting based on a better understanding of meaning and feelings associated with a character and a character's actions. Others, again, referring to an increased sense of confidence focused on their willingness to rely on feelings about whether something "worked" or "didn't work".

- Well I just think it gave me a different perspective about how to go about know, doing, uh, doing a play. You know it doesn't have to be sitting down with a book and memorizing lines. And having somebody say, "You walk here. You walk over there. You put the glass down", sort of thing. It was more -- I had some input which I liked. Bil) N-25-p.13.
- But still, the feelings came out. And he made it so much more clear of how we should be acting when we're saying those lines. So I think I would prefer to do a play this way again. Bil) N-25-p.15.

- So I think a -- in a, in a broadening sense, putting this production together and being able to just jump out and, and, and say, "I just have a feeling that this is right" kind of thing... Um. I feel much more confident about. Rather than sitting back and saying, "Yes I know I can memorize these lines and I know, I know I will be able to deliver them properly. Ann) N-28-P.5.

- We were actually thinking of it as being a three act prod -play. And that, that was just hung over from, uh, our first production because it was the only play we'd ever done. And we thought plays had to be on always stages with sets type of thing. So, so we... That's one thing a lot of people are saying -that, uh, we feel a lot more confident without sets or props now. Eil) N-27-p.19.

- But the, this, the thing that I learned from, from him in, in that situation, is that it could be done differently than I, than it had been done in the first production. Ann) N-28-p.4.

- If, if a play was presented again, like this -- like, "Let's write our own play, and let's do that -- part, whole thing and improvising it". I won't, wouldn't hesitate, you know. Whereas I can remember my own feelings last spring when we were talking about putting a production on and I knew I was -- couldn't be involved with it, I said, "Well, we'll see how it will turn out, you know". But that is definitely the way to do it. Bil) N-25-p.14.

Although an increasing number of participants appeared to hold the view that they had grown by adopting a changed approach and perspective to theatre process, a few still held very tightly to "Contingency Control" in the face of a sense of change in group members' orientations. One participant who did care about precision and control considered this issue briefly.

- Maybe they don't care about things. They just do their thing and don't think about it may be, I don't know. Participant) N-22-p.17.

Notably two of the people who were oriented towards "Contingency Control" were two people who had begun to distance themselves from the theatre club. They did not participate in the subsequent Variety
Night project. Despite this dissonance becoming somewhat dormant then, with many of those holding that view distancing themselves from the subsequent project, there was still the matter of audience response in terms of theatre paradigm.

When speaking excitedly about being more professional, Cam was often linked with what had made the play more subtle and professional. However, in the interviews most participants had tended to avoid discussing their disappointment with the size of audience on the final night of performance. More spoke instead of their disappointment concerning a lack of acknowledgment after the performances.

In reaching toward a "professional" theatre framework, participants did not indicate that they had resolved the issue which had set off two of their breaking point meetings. Only one participant spoke at length on their dilemma concerning audience response related to professional theatre approach:

- I think this — that's, that's a good point. Ummm. May this play has helped us, a little bit, in not being so hung up on what our audience thinks. We really were. Very much so. And, and now I'll see. Maybe we're not quite like — so much so that it

It is most interesting that the participant, having begun from this orientation, seems to have been arguing with herself in her reflections during the interview. She continued with:

- I think this — that's, that's a good point. Ummm. May this
was, uh... [Pause] Enough that, you know, it would — we could have made ourselves crazy. Things like, uh, it if was — if something too offensive... — and like we were actually thinking about who would be in the audience. This person might be — but I named this person, might be there. — Or, the two sisters from the convent... Can we say, "God?" You know [laughing]. I, I know we were driving ourselves a little crazy. So maybe it's good that, uh, Cam's attitude of almost really not giving a shit what the audience thinks, might have helped us to realize that — the audience can learn with us. They — we'll do what we do and they — let them learn a little bit about theatre instead of having us do what they want. Participant) N-27-p.13.

It was with some irony that participants' changing paradigm of theatre was to conclude with interpretation of their opening anomaly, audience as community, community as audience.

In this consideration of participants' experience with aspects of change in theatre paradigm, to a large extent, the focus has remained on "content of change" which participants' expressed experiencing. Through focusing on their paradigmatic approaches, however, the study has attempted to trace what group members' original responses to ambiguity were. These were — exploration of meaning through "Go With It" and improvisational work, and "Get Something Concrete", or anchoring in social structure and objects to their approaches and concepts of theatre process. In contemplating mutually held approaches concerning theatre, participants were also reflecting an orientation towards change in terms of exploration.

The more direct question is "How did participants experience or feel change in their interactions throughout the project?" This question is considered in the following segment.
Participants' Sense Of Change

Since raising the question of how participants felt and experienced change, data analysis has since come to include consideration of theoretical works which might provide in essence an "epistemology of change". The Preface and Part Two struggled with this particular focus on the more general theme of change.

Data was reviewed on the possibility that participants expressly spoke of their experience of change (not content of change). However, no such data was located concerning participants' general feeling when experiencing change. One participant did speak of experience of change in a specific act of interpreting meaning in theatre:

- You know, some of the movies, you see it the first time and something doesn't make sense. And then all of a sudden it hits you when you see it again and it, it's so much better because you know what's going on. Al) N-29-p.4.

However, this was an isolated expression with respect to feeling or experiencing change in meaning.

In addition to this participant's reference to change, there were examples of participants describing "something changing" for them, not how they experienced change. In some instances, however, they did rely on words which indirectly indicated how they experienced change.

- And then the whole scene got changed. And then [he laughs] Bill came in and did it. Jay) How did it get changed [the Train Station Scene]? Mad) Was spontaneous. Just like everything else. Cause it wasn't working this way. So the store, and train, and then, always trying to, trying to fit it in with the history of Goetheim. And then, keeping in mind the First World War, the German conflict. And then just, bang, it's just really hot. Jay) N-29-p.6.
- There was, [pause] some of them didn't, didn't change. I guess. The, uh, Jay and Jim changed their little routine quite often.
Like Jay'd suddenly, suddenly add something in or, I think the second night, he through something else in and we were all backstage going, "Hmm? Yeah, well." Joy) N-27-p.22.
- I didn't know that that's what they were doing when we were discussing these things. So that was another surprise for me. Then after we had that first script, somethings were changed -and that was changed. And we didn't know it was going to be changed either. Some of that came — I guess after they went to the bar one night or something. And then neither Joyce nor I liked some of that so we changed some of it again. And then Cam put a few changes in... Yeah. And then that was it. Lor) O-4-p.17.

Notably, in these two examples of participants describing a specific change, words suggesting a quality of abruptness or suddenness were associated with their experience of change.

When participants speak of change in "non-abrupt" terms, they seem vague about how they experienced a sense of change.

Eileen's statement about their theatre process changing suggests an interesting combination of vagueness and abruptness.
- The closest I could come to explaining what the stages are is sort of how it was something and then it was something else and then it was something else and then it ended up being what it was. So there's probably lots more little stages. Eil) N-29-p.19.

Without additional, more explicit data it is most difficult to add to paradigmatic attempts in this direction of creating working assumptions. Their sense of experiencing change may be better considered in light of meaning creation and loss of meaning. This topic will be explored further in the final reflective chapter.
Participants' Meanings, Learning And Change

The previous Act-Play began to consider participants' learning in light of their meaning being changed, frequently, but subtly and tacitly, based on their ongoing social constructions. That Act-Play suggested that this might raise difficulties for participants with conceptualizing "learning" in terms of a formal intentional process resulting in their absolute sense of "knowing".

The section in this Act-Play has explored in more detail a conflict between participants' orientation towards experiential learning, "acting appropriately in a system of cues", and learning as formal, and explicit. The section has described participants' apparent struggle with the latter concept of learning since they were able to engage in theatre processes despite not being able to articulate how to "do such processes". The purpose of this last segment is to emphasize a few points, particularly with respect to participants' experience of change.

At this point it is important to emphasize how significant were feelings as a way of "knowing", for participants. Several individuals explicitly stated that their sense of confidence in their own feelings about appropriateness was the most important element in their learning.

With respect to the amount of ambiguity and change participants experienced in the project, they were pressed to constantly work at reconstructing meanings, particularly in the sessions prior to and
including the all-day workshop. They faced a similar intensity of change during the last week of the project in dress rehearsals and performances.

If participants did construe the word "learning" in some absolute sense of knowing (paralleling their reach towards a concept of theatre) then that may have caused some sense of breaking point. Their contrasting experience with such an idea may have precipitated some sense of relativism. In other words, each time they experienced change and reconstruction, whatever they had "learned", whatever meaning they had constructed or internalized was vulnerable to reinterpretation. Their sense of process might be particularly exposed to a constant sense of reconstruction making any sense of "absolute knowing" foreign and perhaps, frightening.

For example, the study has posited that many participants suffered experiencing anomic conditions with the end of the project and their disappointment with respect to audience response. The study has suggested that some participants' self-acknowledged non-reflection was purposeful. Several participants appear to have used a "Go With It" approach in terms of leaping into another project rather than reflecting and learning that they were experiencing anomic conditions.

When the interviews began, sufficient time had elapsed so that most participants had either distanced themselves from the group, reclaiming other anchors, or they had begun to develop anchors through a new project. Reflection at this later point may not have posed a potential danger. "Learning", however, in the face of their responses to change may still have been problematic. The final chapter will
continue with such considerations. However, before leaving the "immediate" altogether, to return to the more "abstract", one final note on participants' perspectives and actions after the last part of the Heritage Project.

EPilogue

This final segment of the Mobile-framework combines data from participants' present at the time of the second interviews with some data about their "future" after the last interview. This Epilogue as sculpted epitomizes the Mobile-framework's arrangement of suspension in time.6

Descriptions derived from the interviews in segments thus far primarily focused on participants' "present" reflections on their past interactions during the period. However, a few participants also made links between what they had done in pursuit of the Heritage Project and what they were currently doing in the "Variety Night" project:

- Like Jo didn't act but she stepped in and handled the backstage as if she had done it all her life. [Jessie is referring to Jo's work in the Heritage Project.] Mime is risky. [The "next project" the group had taken up was a series of mimes for a "Variety Night". Jo was acting, doing some of the mime.] Like it's not reading lines and doing that. So I think it [the Heritage Project] gave us a lot of confidence. As individuals, and as a group in whole that we can do anything. We can handle it. [Jess] D-2-p.9.
- It's good to have the practice just doing the makeup and, we're all doing our own makeup. [Helen is referring to the Variety Night performances.] N-25-p.3.

Even without considerable contextual description, although few in number, these and another handful of participants' statements suggested a substantial change from the beginning of the Heritage
Project to the activities participants were willing to do in the Variety Night Project. For instance, Jo had indicated in previous interviews that she would leave the acting to others. Al was to act in later projects as well.

In addition, eventually when I observed their performance at Variety Night, I noted that not only did they have limited props, but several who did mime had no dialogue upon which to rely. They had also constructed scenes themselves. All of these activities after the Heritage Project seemed to indicate "dramatic change" in participants' willingness to explore and "take risks" with their performances in contrast with their first concerns in the project.

Returning once more to the "present of the interviews" Eileen had indicated one instance wherein participants continued after the Heritage Project to be "spontaneous" or improvise in places quite external to a sense of theatre group. She also spoke in the interview of how being freed of a focus on props and sets had broadened their options to set up stage in other locations in the community.

- And, and it's still happening now. That confidence of, of, uh, well you know like — Bill interviewing people in the bar. I mean, [she laughs] we're, we're a much more spontaneous group. No. See — um. [Pause] Anna talks a lot, about working without sets. and lots of people do. I'm — there was some talks and chattering about if we would try dinner theatre. And nobody's scared of going out of the high school's theatre now. You know, like after our first production people were scared of going out of that theatre because it has lights in there and sets in there, and the stage. And that isn't there anymore. People are ready to go out and do a dinner theatre without any trouble at all. And, and then they're saying things like, "Well sure you can just hang a curtain and we can have one bathroom and, and that's okay because you can put this around their heads and that kind of thing. We don't need lots of sets, and we don't need lots of costumes. Eil) N-27-p.21.
These comments, suggest that participants were continuing to redefine their anchors and their theatre paradigm. Participants also did branch out into dinner theatre held outside of the theatre in a local hotel.

One additional description provided by one participant in an interview indicated that participants were also making links with each other and using theatre in other community settings.

- We're, uh, we've been doing it for about, uh, four weeks now. And they get three classes a week, of drama. And the last couple of weeks I've been concentrating on mime. The same stuff we're doing with Jessie... And we've done that so we're putting on a mime show on Friday afternoon for all the school... And I invited Jessie and the rest of the group to come over... and it should be fun. Bil) N-25-p.1.

This was fascinating news, for participants had reapplied their experience of theatre to entirely different settings. Regardless of how broadly or narrowly one defines "learning" surely they were learning.

There is one last note which is more consistent with the notion of "epilogue" than these previous descriptions of participants' "present" experiences in interviews. I have maintained some limited form of contact with participants during data analysis. Most of this has been in the form of correspondence, although I did attend both the "Variety Night" and one of their dinner theatres. In addition, I was invited to a "going away" party for one of the participants. I have also had the opportunity to chat with a few participants in chance meetings. One participant who has moved to Saskatoon has also
maintained contact through brief visits. Those in the current theatre club have organized sending out newsletters and I have received copies of those for the last two years.

Through these various forms of contact, several participants have indicated informally that the group as it came to operate within two years of the Heritage Project, tends to do at least two performances a year. One performance has been a dinner theatre comedy. Apparently comedies and dinner theatres have proven to be a highly popular combination, apparently "selling out" each time — that coveted phrase. The other production has tended to be a "serious play", one year a technically difficult mystery to do, another year a dramatically demanding play which included the topic of incest.

Those who have remained with the theatre club since the project have affirmed a sense that presenting two productions was a means of resolving their dilemma concerning audience. The dinner theatre—comedy has been described as a way of managing to affirm their appeal to the community. The second dramatic production apparently has not been generally sold out. However, the second production has tended to satisfy some participants' aspirations to be challenged in terms of technical theatre and to do plays of social significance. They have also performed the "second production" at provincial festivals, having anchored themselves for those purposes outside of their community.

Although my contacts with "original" participants and with all of those in the present theatre club have been limited, they seem to be
thriving with respect to the theatre clubs' presentations. Apparently, the Heritage Project has added amply to a rich history of running jokes. As well group members' pain, pleasure, and passion have been sculpted into dressingroom and cast party stories to inspire both laughter and experience of the profound.

To suggest that this is a conclusion is not only epistemologically inconsistent but impossible given the fascinating wonderful, and dynamic people studied. This epilogue shifts from Hamlet to introduce essence from another Shakespearean play which contemplates parallels of life to theatre —

And thereby hangs a tale...
- As You Like It, II, iii, line 28.
In many ways this statement, although intended as a compliment from the individual was not reassuring for me. It confirmed that for some group members being studied, escalated to some extent the significance of the project and therefore their sense of risk in what they did. My very presence would act as a reminder of this.

That perspective lay in some conflict with another participant's perspective. The second participant assumed a core set of people were emerging from the project with few other people being willing to involve themselves in any capacity.

Individuals' descriptions were mixed concerning response of those who actually attended the performance. Some enthusiastically suggested that they had heard mainly positive comments, others stated that they had received some negative, some positive. Still others had heard mainly negative reviews. Those who were most upset stated that they had received little or no response other than people recognizing that the individual had been in the play. The majority seemed to be searching for some certainty from those who had attended.

Unfortunately, I did not ask participants directly during the interviews how they conceived of "learning". Through data analysis it has emerged as a most important question to be explored in future within such studies as this.

There is no doubt that during the interviews, participants would also have looked to my reaction for even with improvisation on the stage, audience reaction, directorial reaction was a most important cue. Having a sense of this I had explained at the beginning of both sets of interviews that my opinion was not important, since the study was focused on how they had experienced or made sense of their experience.

I continued to respond in those terms if asked for my opinion or a reaction at any time during the interview. I also indicated with one participant who seemed most concerned that I would discuss with her my opinions after the interview was over. Knowing this seemed to allow her to relax to some extent and express herself more fluidly.

Given that all of these individuals had spent the time in the project becoming highly sensitized to an exchange of cues, of responses, I am equally convinced that even if my responses were relatively muted, many participants would have been focused still on interpreting my responses in terms of acceptance or rejection. My sense of those interviews wherein I was able to facilitate best was when a participant would speak for sometime without looking to me for response, almost not looking or hearing "the outside world" at all. It is, however, impossible to determine my success or failure at providing cues suggesting pervasive context other than self-reflection for the person being interviewed.
Markedly, the participant who was manifestly most anxious for my opinion was one of those who also found herself expressing distancing from the group. One of her comments towards the end of the interview was:

- Learning? I was trying to get a lot more but you wouldn't tell me anything. Lor) Oh, about my opinion? Mad) Yeah. Lor) N-22-p.34.

This provided another, interesting interpretation of learning in terms of teaching, of having someone outside of the individual as guide or resource person.

Arguably, if describing participants' present in accordance with the timing of the interviews, this "data" is not entirely suitable for an epilogue. However, past, present, and future, are odd concepts when put into the context of interviews which stretch over a number of days. It is not in response to that concern alone that I have placed this material in the Epilogue. As I was not in attendance at sessions of the second project, the Variety Night, my data was limited to a few comments from some of the participants. This data base being substantially more limited I intended to segregate this description to recognize distinction in the form of study and interpretation.
PART FOUR

CHANGING STAGE: STAGING CHANGE
PART FOUR

CHANGING STAGE: STAGING CHANGE

INTRODUCTION

This constitutes the fourth and final Part of the main body of the text. The title of this Part signals a most important transition in context. This consists of a single chapter written from a shift in perspective concerning the work.

The final Part resembles group members' activities as described in the last piece of the Mobile-framework. In the interviews, participants were invited to reflect on their experiences from the vantage point of "completion" of their project. Similarly, this Part contemplates the study mainly from a retrospective vantage point. These reflections are primarily directed towards consideration of what the study offers to present and future constructions by adult educators.
CHAPTER NINE

REFLECTIVE STAGE

Studied Reflections

Belike this show imports the argument of the play.
- *Hamlet*, III, ii, line 132.

The closest I could come to explaining what the stages are is sort of how it was something and then it was something else and then it was something else and then it ended up being what it was. So there's probably lots more little stages. Eil)
N-29-p.19.

This final chapter begins with overview of the study's objectives and work guided by those objectives. Limitations of the study are summarized in a second segment. A third segment outlines a theme which emerged as dominant in creation of the study's rich description. These three summaries constitute the first section. They provide context for a middle which distinctly shifts focus to reflect on the study related to adult educators' present constructions. The final section proffers reflections on future directions.

CONTEXT FOR REFLECTIONS

The first of three contextual summaries, this first segment includes in its overview analysis concerning the relationship between two sets of emerging objectives.

THE STUDY'S OBJECTIVES

The finale brings opportunity to reflect on experience from rise to curtain close. With the conclusion of Chapter Eight, the curtains
have now closed on presentations of: a narrative of the fieldwork experience (Part One), a synthesis of working assumptions from data analysis (Part Two), and a representational form, emerging also from data analysis, the Mobile-framework (Part Three). Suspension of the Mobile-framework's last piece largely concluded work driven by both sets of the study's objectives.

The first set of objectives was to: a) develop a "rich description of a group of individuals engaged in doing theatre with adult education as one of their purposes" and b) then relate that description "to literature concerned with relationships between theatre and adult education". However, initial conceptions of this detailed accounting of group members' experiences, or rich description, have changed through the work.

Work was also propelled by a second set of "refined" objectives: "to both attribute and represent significance adequately to that which is studied". These objectives called for the "rich description" to reflect qualities of consistency. This required careful attention to processes of data analysis and presentation.

Related to this processual work of creating the rich description, constructions emerging from data analysis were critically considered both to determine: a) whether they offered "adequate explications to questions emerging from various areas of research"; and b) whether "these explications were epistemologically and ontologically consistent".

In addition to providing an interpretative description of group members' experiences, as a second element of processual description,
Parts Two and Three have also outlined details of conceptual struggle in data analysis. Details of conceptual struggle have been described through outlining both emerging struggle and the path chosen.

Work related to this second set of refined objectives primarily concluded with completion of Part Two's synthesis of data analysis (including theoretical works) and Part Three's provision of a struggle with method to present significance through the Mobile-framework. It is this second set of objectives which links most strongly the work described in the first three Parts with this Part. Before considering these links more specifically, "limitations of the study" will be addressed as additional context for reflection.

LIMITATIONS OF THE STUDY

"Limitations" stem not only from finite resources of time and finances, they also arise from the nature of the research shaped by epistemological framework and ethical considerations. The original search was for group members' experiences, their meaning. Beyond providing a description from fieldwork and data analysis, the objectives aspire to "attribute and represent significance adequately". Limitations of the study must be considered within these concerns.

a) Confidentiality

To respect participants' right to confidentiality, I have not used the actual names of the town, the theatre group, or the group
members. Principally, in this representation I have attempted to retain detail significant to the study, while omitting that which would specifically divulge identity of community, theatre group or participants. Admittedly, this also limits the reader's search for other sources with respect to the participants, the theatre group, and the community. Ethical considerations in terms of participants' rights, however, have been given priority.

b) Library Research

A second limitation is linked with methodology and library research. The study has relied upon an inductive approach in theory generation. When entering the field I began immediately to interpret group members' experiences. I sought out theories which offered some explication for these early experiences. Search for other theories continued when new questions and concerns emerged.

Data analysis swiftly required searches which crossed disciplinary constructions. Through multidisciplinary research, explications were sought in works of theatre, adult education, methodology, and more general social theory. Given the multidisciplinary literature review associated with this work, I do not claim to have surveyed in depth all those areas which might assist in interpreting and representing group members' experience.
c) Data Collection, Data Analysis, And Selection For Representation

There were also limitations with respect to three other core activities of this work, data collection, data analysis, and selection for representation.

1) Data Collection

Not being located in the community, I travelled there for specific events. These included all formal meetings and interviews. I also remained there on occasions when I became aware of an informal gathering. Despite the many hours spent in the community this entailed focused activity with theatre group members. During this time I was generally unavailable to study activities of those outside of the group, in larger "community".

On a few occasions, I did spend time in the larger community. Eileen took me on a walking tour of the community. Her itinerary provided for visits to the local newspaper office, the museum, and a religious shrine outside of the town. We also visited the townhall, and the library.

In addition to this tour, with meeting places changing initially, and interviewing group members in restaurants in various parts of town, within the first few weeks I was able to navigate and recognize local landmarks. As well, I sat with members of the community in the audience each night of the performance. Nonetheless, I met few people from the community outside of the theatre group.

Limited access to community members has shaped the content of this presentation dramatically. What seemed most significant for
purposes of the study was group members' meanings in common concerning "the community". Description has been primarily confined to that.

As well as having limited involvement with community members' interactions, I also had limited involvement with group members' activities. For instance, being a newcomer, and not living the community, I was not part of participants' emerging phoning tree.

Even when in close proximity, I was not necessarily party to some of group members' interactions. Group members' interactions were not confined to one location. Particularly during the later stages, some members went to classrooms or hallways in the school to work on scenes, or to locate props in the proproom. During dress rehearsals and the final performance there were three locations — the stage, backstage and the dressingrooms. I attended the performances and left my taperecorder running in the women's dressingroom.

There were those in particular subgroups with whom I had less contact. One of two "neglected" subgroupings, technical crew members were situated in a number of different locations including the sound booth and backstage. When the technical crew began to emerge as part of organizational structure, my contact with these members was limited to time spent with individuals in these roles prior to and after large group meetings. Interviews with those engaged in technical crew activities afforded some sense of their experiences.

There is also limited data on interactions amongst a second subgrouping, male members of the cast during dress rehearsals and performances. I did not enter their dressingroom since other women in the theatre group did not typically do so.
Length and intensity of contact with all group members varied. I maintained constant contact for about a six month period with at least those members of the group who were involved in the project from its inception. As well, two participants, Jessie and Lenore, invited me to stay in their homes. Eileen gave me a tour of the town and spent a great deal of time with me describing bits of Goetheim's history.

While I spent a little more time with some participants, there were others with whom I had less. Because two people joined the project in late September, my contact with these two members was more limited. In addition to contact with these "late comers" at meetings, two interviews with them assisted greatly in redressing the more limited contact with them.

Finally, participants' feelings; their gestures to express feelings, and their general physical movement could not be replicated herein. More emphasis has been placed upon participants' articulations than other forms of data. These, then, were primary limitations in my data collection process with group members and with community members. There have also been limitations in terms of data analysis process.

2) Data Analysis

Those engaged in qualitative studies commonly report experiencing an inundation of data. This study is no exception. Vast quantities have been amassed all of which cannot be represented herein. For instance, since the study focused upon group members' interactions at meetings, interview data has been used only in a supplementary
capacity. As well, only dominant themes have remained within this representation. However, there is more than one source for dominant themes.

As I interpreted them through synthesis of data analysis, theme sources include those emerging from group members' experiences of making meaning in the project, and those emerging from adult educators' constructs. This might better be explained in terms of "selection for representation".

3) Process Of Selection For Representation

A tension exists between the first set of objectives and the second set of objectives. This tension has been manifest most markedly in attempts to select what was significant for purposes of this representation.

Frequently, representation considers exclusively those who "experienced", and "content of their experience". The study's principal focus has been interpreting and presenting group members' meaning.

Representation, however, must also be considered in terms of meanings of the generator of description and meanings for "the audience", those to whom representation is directed. Hence, intermingled with description aimed at portraying group members' meanings, are my processual struggles to interpret and to represent. These struggles have been about coming to terms with my own meanings of this experience.
My own meanings included a desire to link group members' meanings, as I interpreted them, to constructions held by adult educators, the audience for this study. This consideration was previously voiced in an emerging question: What does this study offer to present and future constructions of adult educators? To respond to that question assumptions must be made about contemporary context, interests, and concerns of "adult educators".

In the previous Parts and the Preface, the study has already made explicit several assumptions about context and meaning for those associated with adult education. These assumptions about context and constructions of adult educators have been framed in terms of "social construction" and "paradigm" as foundational theoretical structures in order to maintain epistemological and ontological consistency.

The study did not command massive resources required for developing detailed constructions of adult educators' interactions and meanings as were used to describe theatre group members' interactions and meanings. However, based on literature reviewed throughout this thesis, a key assumption about what many adult educators express experiencing in common has been made explicit in previous chapters. What follows is a reminder, a summary of a previously described theme emerging as dominant in participants' constructions and beginning to emerge as dominant in adult educators' constructions.

SUMMARY OF A DOMINANT THEME, "CHANGE", SHAPING RICH DESCRIPTION

When I first attended participants' meetings, I was most interested in studying their activities in terms of learning. I
wished to observe how these individuals were learning through "theatre", in a community context. Although there was considerable formality in their interactions, I considered theirs to be an "informal" setting in terms of adult education. In other words, they were primarily concerned with theatre, not with education.

As I began to focus on methodology, and more particularly ethnography, my initial attention to "learning" as primary was turned upside down. The first set of objectives framed in terms of ethnography required a far more general focus. To create a "rich description" based on group members' experiences of the project, I needed to collect data concerning all aspects of their experience with the project. Their meaning of learning and their processes related to learning would have to be understood within group members' larger and emerging framework of meanings and interactions.

The second set of objectives, rooted in processual aspects of the first set, provided assistance in selecting themes consistent with the larger, methodological framework. Themes emerged from two sources in synthesis of data analysis.

a) Theme Of Change Emerging From Group Members' Interactions

The narrative description of group members' activities in Parts One and Three portrays a complex of themes. One theme has emerged, however, as dominant: participants' constant experience of change. Virtually all other themes have been cast within a framework that attempts to make meaning of that theme.
Most group members seem to have suffered from experiencing change particularly intensively during the first half dozen meetings of the theatre project. Besides stating their experience of change as thematic, in an attempt to offer epistemological consistency in representation, the Mobile-framework was crafted with a sensitivity towards portraying group members' process in changing meaning.

Social theory, which might make explicit group members' sense of change and their responses, was contemplated. Meaning, cultural-meaning (a sense of meaning held in common) and their emerging sense of structure related to emerging meaning, all were considered in terms of their experiencing of change.

Relating this back to original intentions in the research, what implications have arisen regarding study of "learning"? Contemplation of learning as a phenomenon to be observed has been dislodged as a primary starting point for the study. Consideration of group members' interactions precipitated reconceptualization of learning. I began to interpret learning from within a larger conceptual framework emerging from data analysis. Based on this emerging framework, group members' experience of learning might only be understood in relationship with meaning and change.

In data analysis and in seeking out a form of representation, it was not only group members' meanings which were to be considered. As audience for the representation, adult educators' context and constructs were most significant.
b) Theme Of Change Emerging In Constructions Of Adult Educators

When change began to surface as dominant theme in group members' experience, my search through various literatures became sensitized to experience of change as a theme in the research generally. Beginning with general context, the Preface emphasized experience of constant change as dominant theme for all those living in modern, Western culture. The Preface suggested that those engaged in adult education both experience themselves and work with those experiencing change. In addition, Chapter Five's review of literature on both methodology and theoretical frameworks relied upon by adult educators reveals substantial transition in recent years.

The study assumes, then, that those engaged in adult education hold experience of change in common both as individuals and in terms of their work. In addition, despite more than one paradigm in adult education, a common objective for adult educators is to encourage specific kinds of change. As previously stated in the Preface, "in a flood of change we hope to effect a precise effort to change ".

Assuming experience of change as a dominant theme in our context, the Preface posed a general question to adult educators. "In our efforts to bring intended change, how have we, as adult educators, taken into account and responded to commonly held experiences of pervasive, unintended change?" Given this and other emergent questions concerning change as theme, the study has suggested that adult educators must be concerned with "what we mean by change — how we experience change as opposed to "content of change".

In attempting to respond to the series of questions emerging throughout the study, four major areas of discovery emerged out of the study. The more specific question of what we mean by change and how that influences our responses to learning processes both as learners and adult educators has been key to all four areas.

REFLECTIONS AND OFFERINGS TO CONSTRUCTIONS OF ADULT EDUCATORS, FOUR KEY AREAS OF DISCOVERY IN THE STUDY

The four areas of discovery have been used to organize reflections concerning what the study offers to present and future constructions of adult educators. The task is made more difficult by the work being so interwoven. This chapter and this section, however, offer highlights only, reflections on key areas of the study.

To concentrate focus, reflections on the four areas of discovery are framed in terms of the themes meaning, change, and learning. The first segment of this section provides a summary of these four key areas of discovery followed by a segment in which reflections unfold.

OVERVIEW OF FOUR AREAS OF DISCOVERY EMERGING IN THE STUDY

To act as a reminder of the Preface’s framework, this segment briefly reviews four areas of discovery generated through the study’s objectives and through themes emerging in data analysis. These four areas of discovery have been organized into two sub-themes. The order in which these sub-themes appeared in the Preface has been rearranged. In this section they begin with change and constructions of “adult educators”, rather than “learners”. Since the focus of this chapter is on adult educators this shift seemed most appropriate as bridgework.
a) Changing Constructions Of Adult Educators: 
Methodology And Methods

A fundamental focus which framed exploration in the study concerning change and constructions of adult education was:

What we mean by change and how that influences our responses to learning processes as adult educators.

Although this statement warrants many avenues of exploration, within this sub-theme the study contemplated it mainly in terms of methodology, with two areas of discovery emerging from this aspect of the work.

1) One focus for the study was on change in methodological works reflecting change in adult educators' constructions of adult education.

2) A second area of discovery took the form of a primary focus on data analysis process. More particularly, to assist in data analysis process and emerging representational form, I searched for process and methods sensitive to individuals' meanings changing.

Work on this sub-theme was necessary in order to link the ethnographic interpretations emerging in the study with adult educators' constructions. The second sub-theme focuses on work emerging from the ethnographic emphasis in the work.

b) Changing Constructions Of "Learners": 
Participants' Emerging Community And Theatre Experiences

The second sub-theme parallels the first, being framed in a similar manner:

What we mean by change and how that influences our actions and responses to learning as "learners".
This was studied through empirical research, an ethnography. Two key areas of discovery emerged through this aspect of the work.

3) A major focus for analysis became interpreting and representing participants' social processes related to constructions of meaning, change, and learning.

4) Within more general study of participants' social processes a more specific area of discovery considered group members' theatre experience in terms of paradigm creation as part of social process. This work has been concerned with how theatre experiences may have influenced participants' meanings of change.

Details concerning what has emerged from these four areas has been disclosed previously in Parts One, Two, and Three. Review of these four areas being complete, the chapter now reflects on what the work offers to adult educators.

REFLECTIONS AND OFFERINGS RELATED TO FOUR AREAS OF DISCOVERY

As adult educators living in context of pervasive change we are also increasingly faced with sorting through theories and methods which make competing claims and have shifting influence on those engaged in adult education. When engaging in all aspects of adult education we do so amidst this ongoing experience of change wherein nothing may be taken for granted.

These reflections are loosely couched in terms of three different orientations adult educators hold. These orientations include focus on: a) considering constructions of adult education as framework, including changing theories of discovery in research.
methodology and methods (paradigm watchers); b) working towards making explicit theoretical contents of an adult education paradigm upon which adult educators may come to rely in their work (theory content researchers); and c) responding to concerns about specifics of day to day practice (practitioners). Reflections addressed to these differing orientations are spread throughout this section.

The first two of the four sets of reflections contemplate concerns which arise from experience of change in terms of adult educators' constructions of "research". These reflections most directly address adult educators concerned with processual questions about adult educators' changing frameworks (paradigm watchers).

In terms of format, generally, the ensuing sets of reflections first offer constructions of questions and concerns related to change which emerged within the study's four areas of discoveries. This is followed by offerings in the form of emerging strategies and responses to those concerns and questions. Given the open-ended, inductive nature of the study, reflections have produced a few new working assumptions included in the following descriptions.

a) Methodology Reflecting Change  
   In Adult Educators' Constructions Of Adult Education

   Adult educators are experiencing change concerning their framework of adult education. Changes are emerging both with respect to theory content upon which framework is based, and with respect to discovery process of working on theoretical content, changing
methodology and method. In terms of epistemology, "content theory", and "discovery process theory" are indivisible. For heuristic purposes, however, they have been divided.

The study is concerned with "both". This segment focuses on a particular interest in a widely recognized shift in terms of research methodology, from quantitative to qualitative research.

1) **Questions And Interpretation Of Adult Educators' Responses To Change**

Research work in the study produced a series of questions arising out of experience of transition in research orientation. These included questions related to changing content of theory, methodology, and methods. What then are our experiences of these many changes in adult education? What meaning do we derive of change related to adult education? Finally, do we respond to our meanings of change with any particular process?

The study offers these questions as a starting point for research. The study responds directly and indirectly to aspects of these questions throughout the work generally. It has offered an analysis in response to the first two questions.

The study posits that our response to experience of change has been most frequently directed to "content" of change. As previously described, if part of change is identified as people losing their jobs, we develop job retraining programs for individuals. Others engaged in education who are concerned with theory of change have engaged in pressing for change in terms of "institutional reform". In the case of the latter, although promoting a different institutional
strategy for change, again, being directed toward producing certain change, "content" of change tends to become the primary focus.

The study argues for the need to bring how we experience pervasive change into the foreground of adult educators' constructions. Not only must we contemplate whether we have a commonly held experience of change, but we must consider what our responses are if we do. The third question prompts these considerations.

2) Paradigm As Heuristic Device: Response To Changing Sense Of Framework

The study responds to the third question with the assumption that we do hold experience of change in common and it proposes a strategy relied on by others to frame our experience of change. The study has described our common experience in terms of paradigm and paradigm transition. The study has also pursued both what that means, and what strategies we may attempt to use in order to promote paradigm development.

3) Questions And Strategies Concerning Experience With "Paradigm Transition"

To guide this pursuit of meaning and strategy, other questions have emerged. — How do we construct our adult education frameworks, or paradigms? How do our constructed paradigms change? When do we experience ourselves as being in transition? How do we respond to transition?
Many of these questions have not been asked within the context of particular pieces of research. Questions concerning implications of being in transition must surely be most significant, given that our experience of these shifts in our constructions of adult education take place within our sense of change as pervasive in our social interactions.

Experience of changing methodology emerged as significant for the study particularly through transitions which result in differences among resource materials. Differences in terminology, differences in approach, new methods available at different points in the study, and gaps wherein no extant materials afforded an explication for the study's questions, all reinforced the notion of being in transition.

Yet, materials did not generally refer to "strategies" for a "transitional phase". When placed purely in contrast with each other, qualitative and quantitative research descriptions imply a permanent quality. By suggesting that "they" are different in certain ways, indirectly it also suggests that this is permanently the case — that ideas concerning qualitative and quantitative research never change.

How has the study explored experience with paradigmatic transition in our constructions of methodology? First, the study attempts to affirm sensation of transition, and importance of responding to such experience. As an example, the study records one researcher's concerns and decision-making in the midst of changing methodology. For instance, simply locating the source of struggle was a critically significant part of the work.
The study's record of experience includes responses to this experience replete with a set of strategies. To confirm a sense of inconsistencies and confusion arising from shifts in methodology and methods, one strategy employed to locate the source of struggle was to search for works referring to historical roots, concepts of social theory within certain methodologies.

Emerging from that strategic work is a constructed overview of works found which indicate distinctions in methodology arising from disciplines, psychology, sociology, and anthropology. Tesch (1990) reinforces a need to understand conceptual distinctions arising from various disciplines related to "qualitative" work.

To interpret and represent historical roots and changing methodology, the study has sought out an epistemologically consistent manner of reflection and representation, a framework. Social construction theory (Berger & Luckmann, 1966) and paradigms (Kuhn, 1970, 1977) have been used as a framework for "historical-processual" descriptions of concepts emerging in methodology. The study has relied upon social construction to interpret "adult education" as constructions of adult educators. Returning to search for meaning which adult educators experience as being held in common, Kuhn's history of paradigms was adopted in part as a way of explicating social constructions and process of adult educators' social constructions.

As well as focusing on maintaining paradigms, the study has explored strategies for responding to paradigmatic transition in light
of Kuhn's work. It records specific attempts to sort through epistemological inconsistencies, anomalies, arising from being in paradigmatic transition. In this vein, the study emphasizes heuristic distinction between focus on social structure and meaning and culture.

Again, resulting from strategic work in sorting through anomalies, I have grappled with epistemological inconsistencies with language. Focusing on meaning and process, the study sought ways of expressing that focus on meaning and process. As well, while not entirely successful, the study sought out ways of avoiding reification. (The next segment offers more detail concerning this as part of concern with methods in representation.) Key decisions about language choice are available in Part Two and Three as a record.

The study also proffers argument concerning strategic benefits of relying on a specific methodology, ethnography, given emerging interest among adult educators in pursuing theory generation with a specific focus on meaning and culture. Among benefits enumerated the study points to the possibility of using ethnographic work to achieve links between macro and micro theories, and between research previously divided by contrasting orientation towards "the individual" and psychological framework "versus" social process and social structure within a sociological framework.

The study provides this overview in response to reflective struggles with adult educators' research and constructions related to "the" concept of learning. Whereas many forms of research assume
homogeneity among "learners", ethnographic work is capable of recording their heterogeneity. Both commonality and distinctions among participants were recorded in the study.

The study offers more than strategy in the form of proposing ethnography as an important form of research in the face of paradigmatic transition. Besides offering argument concerning the usefulness of ethnography as methodology, particularly at a time of paradigmatic transition, a summary of collected critiques concerning ethnography is given. These critiques may forewarn those concerned with research design and data analysis in light of paradigmatic change.

The study also exemplifies a response to critiques located. For instance, one of the most serious critiques is that ethnographic researchers frequently provide descriptions which have no depth and limited links with other research. This study is grounded in social theory and makes clear links between more "intimate" ethnographic description and more "abstract" theoretical works. These efforts conclude with this chapter which is dedicated to making such links explicit.

In response to critique concerning issues of power, this is reviewed in the next sub-theme focused on emerging description of social processes related to meaning, learning, and change. Choosing as dominant theme "experience of change", the entire study responds in various ways to the critique of ethnographic works concerning snapshots and timelessness. The study's attempts to respond to critiques based on strategies outlined have shaped the work intensively.
Thus far this reflective segment has referred to "experience of change" largely in terms of responses to paradigmatic change. However, those undertaking to do research also intentionally pursue change. Despite differences among adult educators concerning what shifts in methodology may mean, a relatively commonly held objective concerning qualitative research is that one is aiming at theory generation with an inductive orientation to research. Theory generation actively seeks and promotes change.

The next reflective segment which is focused on details of process and method in data analysis and developing representational form provides further elaboration on some aspects of such experience in the study.

b) Methodology Reflecting Change: 
Process And Methods In Data Analysis And Representation

Being in the throes of ongoing paradigmatic transition concerning general theory and methodology, adult educators both struggle to respond to transitions, and attempt to create transition through theory generation in research. Much of researchers' struggle takes place most "concretely" in the swamps of research processes and methods. Transition has meant competing claims, inconsistencies among emerging and emerged methods, and gaps wherein no description of process or method has yet emerged. All of these contribute to researchers' struggles.

This study adds to a currently small collection of ethnographic studies in adult education which proceed with an inductive, open-ended
research approach in entering the field. It records one researcher's engagement with such a process at a time of general paradigmatic transitions. It is an example of what emerged in terms of process and research methods under "such conditions".

The study involved substantial reflections on process and method concerning all stages of research design from data collection to data analysis, and then to shaping representational form. This segment does not, however, refer to all stages of research design. Instead it highlights those aspects in which the study's process expanded on offerings from located resource materials. Since the study came to struggle in particular with process and methods related to data analysis and development of a representational framework, that is the focus of this segment.

Two aspects of paradigmatic transition previously described have influenced the study's data analysis process and creation of representational form. First, shifts in social theory which focus towards meaning, culture, and social process away from social structure have had most significant impact. Secondly, shifts to qualitative from quantitative methodology have also significantly shaped the study.

In relying on an inductive, open-ended research approach with respect to data analysis, the study's primary objective was to seek out adequate explication and to represent such explication adequately. However, the study provides more than explication or "findings". It is also more than a description of methods used in various stages of the research work. Researchers are given a "processual description"
which includes a description of a search for strategies and methods as well as emerging methods. Beginnings, reconstructions, and retracing have been recorded throughout for this purpose.

This processual description is a log of struggles in "a web of significance" (Geertz, 1973). This log includes questions, issues, critiques and descriptions of the study's response and strategies in terms of process and emerging methods.

1) Specific Concerns And Responses Emerging In The Study: Data Analysis Process

By way of example, the study's record points out a dilemma of process arising in attempting to generate theory. Through data analysis in the study, it was discovered that constructions arising from data analysis also reshaped data analysis process and methods. The study advocates the need for resource materials offer guidance concerning this interactive struggle in research process.

Data analysis methods have received scant treatment at this point, particularly concerning response to change. Primarily, descriptions provide focus on analytic techniques of sorting data from fieldwork for purposes of creating categories. In these early stages of paradigmatic transition, researchers are asked implicitly to rely on a narrow construction of data analysis process.

In the study, such a narrow construction of data analysis process did not assist in responding to concerns outlined. Nor did data analysis methods proposed aid in bringing together work in various areas. Therefore, the study has explored and offers more paradigmatic transition. This time, it is transition with respect to data analysis
process in the form of proposing and relying on a much broader, alternative description of data analysis.

The study offers processual description of an emerging, broader construction of data analysis process. In this vein, the study records questions, concerns, and responses. Constructions emerging through data analysis acted back on the work to the extent that data analysis process was reconceptualized even in terms of what that process might include.

The study describes how data analysis process was reconceptualized to include synthesis of four areas of work. In addition to constructions emerging from experience with data analysis and creation of representational form, two other areas of work included synthesis from extant resource materials on social theory and on methodology.

There are important benefits for researchers in reconceptualizing data analysis as a process broader than methods to analyze data from the field. One of the most significant is a capacity to synthesize apparently otherwise disparate areas of work. The study draws together several extant theoretical works on social theory to explicate experience in the field. Prior to redefinition of data analysis process I wrestled with relationships among these various "resources in data analysis".

Generally, resource materials located did not offer guidance in a process of integrating social theories "gathered" through literature
review. Nor did the study locate resource materials which would assist in integrating constructions from extant social theory with those constructions which emerged from the study.

In response, Chapter Five presents a brief record of process and offers to researchers an example of synthesizing all areas of work involved in data analysis process. The study provides a possible framework for processual synthesis using headings of "contributions" and "limitations" as part of an effort towards epistemological consistency. Chapter Six integrated these theoretical contributions with "working assumptions" emerging from data analysis of experience with field data. That chapter offers adult educators precedent for such a synthesis. It also attempts to provide some description of integrative process used.

2) Response To Transition, Anchoring Data Analysis Process: A Search For Epistemological Consistency

With respect to integrating work emerging from transitional struggles, the study articulates, for instance, several concerns which emerged through adoption of particular social theories and methodology in transition. Given adult educators' emerging focus on meaning and culture, how does method in data analysis account for "experiencing", or "meaning"? In search of epistemological consistency, focus shifted in data analysis from "knowing" in some abstract sense to endeavoring to include in data analysis participants' feelings and physical sensation.

Emerging focus on meaning and culture raised other issues affecting data analysis process. Epistemological consistency
suggested of data analysis the need to work through "vantage point" of analysis and representation. Throughout the breadth of the study, it identifies for researchers' tension concerning three "influences" in both data analysis and representation.

Although interpretive work begins with the interpreter as mediator or first influence with data analysis process, the study offers a record of struggle to come to terms with multiple constructions of both those "observed" and those in the audience. Concerning participants, a tension exists concerning whether to focus on interpretation of an individual's experiences or change in a "social group". Bringing the two together, the study's response, "cultural-meaning", focused on a sense of commonly held meanings among individuals which prompted them to act with the sense of being a group.

As part of this struggle with vantage point in data analysis, the study also suggests that the likely audience must be considered as a third influence in data analysis and provides a record of one possible method for integrating these vantage point concerns as well.

3) Specific Concerns And Responses Emerging In The Study: Representational Form

Although part of data analysis process, the search for representational form often required special consideration. As previously described, attention to representational form consistent with epistemology required sufficient work that it has been divided herein for heuristic purposes.
"Rich description" emerged as processual description of participants' transition in meanings through their interactions. In addition, however, processual description is also offered in terms of the process of research. Imbedded in interpretive chronology of participants' interactions is a second chronology. It is the record of my struggles, my learning as researcher.

Form of representation attempts to portray some of my transitions. For example, distinctions in form between Parts One and Three suggest hermeneutical transition. They reflect transition with respect to the researcher's relationship with the "data". Part One written in a narrative style, portrays data analysis wrapped in the "intimacy" experienced in having contact and involvement with participants during the fieldwork. Part Three, the Mobile-framework, is represented as "an abstraction" emerging from a later process principally focused on data analysis.

The study's final form for representation attempted to express changes based on process of the hermeneutical circle. To portray transition in social theory upon which the study relied, as part of the processual description of participants' activities, the last section in each of the Mobile-framework's Five Act Plays records a series of changes in my conception of "learning" related to data analysis.

As concerns, issues, and interpretations emerged out of data analysis, these were applied as criteria in creating representation
which would be consistent with and reflect analysis. Thus, when data analysis revealed specific critiques of ethnography, these critiques assisted in "shaping" this document's form.

For instance, researchers may find that Chapter Eight's Mobile-framework offers several strategies in response to critiques of ethnographic work that they are "timeless", "snapshot" descriptions. The Mobile-framework was most strategically shaped to reflect themes of change and movement. Choice of name, the Mobile-framework, draws attention to these efforts.

Other strategies employed to reflect themes of change and movement included creation of sections and progressively portraying change process. Strategies with respect to language also emerged which attempted to express a sense of participants' process, and their kinesthetic sense of their experience.

More specifically, the structure of the Mobile-framework as it is aims towards description of group members' meanings through interactions. "Patterns of Emerging Process", "Shapes Of Group Members' Interactions", "Emerging Structure", and "Emerging Cultural-Meaning" structurally attempt to frame data analysis in terms of group members' changing meanings.

As part of their processual description, researchers who are concerned with evoking a kinesthetic sense of their field experience may find "direction" in "The Emerging Tempo And Rhythm Of Activities" section of the Mobile. Language throughout this document, includes imagery of movement.
The study describes reification "traps" in language structure. It suggests strategies employed to avoid reification process or to provide at least a stopgap grammatical response. A "lexicon" is still emerging from the work. Words used in the study to avoid reification and to foster processual orientation in description included "emerging", and "group members" (rather than group reflecting a "single" entity).

The study avoided, where possible, description of "interactions" excluding reference to the actors, those interacting. Definite articles were also generally avoided if implying object or personae inappropriately. For example, a construction such as "the anger" would be avoided when possible. Often even the plural personal pronoun, "they" was not used in reference to an object since the pronoun suggested personae and thereby would have contributed to epistemological confusion.

Although this segment is liberally sprinkled with examples of the study's strategies emerging to create a representational form which would reflect consistent epistemological vantage point, this constitutes only highlights of the study's efforts. Other aspects must be located in the document which was crafted over a period of time based on these considerations.

This segment has touched upon that which the study offers adult educators in terms of emerging process and methods in data analysis and representation. The segment which follows shifts to consider emerging content of theory generated.
c) **Changing Constructions Concerning "The Learners" In Data Analysis: Participants' Meanings, Change, And Learning**

One of the first areas of discovery to emerge from the beginnings of ethnographic work was a study of participants' social processes which were later construed in terms of meaning, change, and learning. From this focus, the segment reflects on possible offerings to adult educators' constructions.

This focus signals a shift from the first two sets of reflections on change in adult educators' constructions of adult education in terms of research methodology and methods or, "theory of discovery process". Reflections turn to offerings concerning two other orientations which adult educators hold. Some adult educators focus on working towards making explicit theoretical contents of an adult education paradigm upon which adult educators may come to rely in their work. Others are focused on specifics of day to day practice. Hence, among many adult educators still, there is a distinction frequently labelled "theory" versus "practice".

While not endorsing such a dichotomy, the study attends to adult educators' "cultural-meanings". The study seeks to be sensitive in these reflections to differing orientations which adult educators express through work.

The first portion of the segment considers the study's offerings in theoretical content towards an emerging paradigm of adult education. The latter part of the segment highlights reflections on implications emerging in paradigm content of interest to those focused explicitly on specifics of day to day practice.
Offerings Concerning Ongoing Work Towards
Making Explicit An Adult Education Paradigm

Within this third area of discovery the study pursued aspects of
learning theory related to individuals' meaning, social processes, and
change. The primary focus was on learning process related to
"learners" in a community setting engaged in theatre process who were
experiencing constant change through their social interactions.

In seeking explication from extant theories for field experience,
I encountered a set of competing claims. Several theories afforded
partial explication, but no single theory provided entire explication.
There were also inconsistencies among theories brought together for
explication. Two disparate frameworks emerged: learning theory, often
associated with "liberal education" and "social change" theory
generally associated with "liberatory" or "community education"
(Lovett et al., 1983).

Within this area of discovery, the study mainly offers
suggestions for broadening that part of our adult education paradigm
focused on "learning theory". It suggests emergence of a paradigmatic
bridge linking learning theory and social change-community education
frameworks.

These suggestions unfold through responses and strategies to a
series of concerns and questions emerging from data analysis process.
The study provides processual description of this struggle towards
making explicit aspects of learning theory linked with social change.

Search for theories was guided by questions and concerns which
emerged from two aspects of data analysis process. They arose from a
search to explicate field experience with members of a community
learning together. Questions and concerns also arose interactively
through interpretation of the study's context within adult education
literature.

The study is unusual as one of a relatively small collection of
ethnographic studies in adult education which proceeded with an
inductive, open-ended research approach in entering the field. It is
also unusual because it has not been a study of individuals learning
in association with a formal or nonformal educational organization.

The study's epistemological focus on meaning added to a growing
number of elements contributing to the "oddity" of the study.
Finally, two other significant foci suggested uncommon orientation in
the study. Experiencing of change emerged as a pervasive theme;
theatre process emerged as a primary concern for participants.

In search of paradigm, four correlative concerns have emerged
through data analysis process based on those contextual aspects of the
study. These are newly addressed in this segment. The four include:
1) concern with setting of research in adult education — connoting
epistemological assumptions about learning process; 2) concern with
certain ambiguities in epistemological starting point within learning
theory — indicating transition in literature (it is posited towards
exploring links with meaning); 3) concern with theme of "change"
related to learning — suggesting new transitional directions; and 4)
concern with theme of theatre process — marking a specific focus
related to learning theory. With participants' specific emphasis on theatre process, the fourth contextual concern receives special attention in the next segment as another area of discovery.

1) Concerns With Settings Of Research And Response

The first concern arose from a search through literature for other research on learning theory from a similarly oriented "community setting". A search has revealed that, in terms of dominant constructions in adult education, one of the most unusual contextual aspects of the study is the research setting in combination with focus on learning process.

Several adult educators have suggested that dominant adult education writings on learning process have historically focused almost exclusively on constructions about individuals' learning within a formal adult educational context (Blunt, 1988; Brookfield, 1984; Thomas, 1988). Constructions of learning theory have been shaped largely by focus on this emerging context. Not unexpectedly, paradigmatic study of learning process has been dominated by focus on "planned" learning within formal adult education organizations.

In previous chapters, the study has suggested beginnings of a transition in dominant adult education writings on learning theory. Responses suggesting alternatives to an exclusive focus on learning within a formal educational organizational setting have come from several sources. For instance, some adult educators have been promoting the concept of "incidental learning" (Lovell, 1980; Cann & Mannings, 1987) focused on learning in terms of individuals' needs
arising out of social roles, such as being a parent or an employee. The study has previously described other alternative responses to linking learning exclusively with formal educational organizations.

There are a growing number of adult educators who are focused on learning in terms of social interactions generally (Collins, 1987; Jarvis, 1985, 1987; Ruddock, 1967, 1971). Those concerned with "lifelong learning" (Blunt, 1988) and "global learning" (Thomas, 1988) look to other settings, particularly "non-formal", as important settings in which adult educators should be involved. Distinctions between non-formal and formal settings form part of a typology which has emerged within adult education.

This typology of settings describes various contexts in which individuals learn, including: "formal, nonformal, and informal" settings (Blunt, 1988; Dave, 1976; Darkenwald & Merriam, 1982). Strategically, the typology "recognizes" that learning process among individuals may occur beyond the precincts of "formal organizational" context.

The typology has proffered considerable relief and assistance in the study's struggle with research orientation. The study may be located as one of a few occurring within the "informal sector" and can argue the benefits of such study to other adult educators (Brookfield, 1984; Thomas, 1988) having been located.

While appreciating "its" assistance from this typology for immediate purposes of locating the study in adult education literature, the study also offers to adult educators questions for future paradigmatic work. Does this typology still yield an
institutional orientation to constructing research settings for learning theory? Framed as it is in terms of settings, does this typology de-emphasize processes?

The study offers a reframed question: Why are so many studies, particularly ethnographic studies, restricted to formal educational organizational structure? The study has also offered a critique of such emphasis in research. It suggests that this research emphasis is rooted in troubling aspects of structural-functionalism. It argues that a shift in site and emphasis will provide balance in research, whether previous bias was intended or a tacit assumption.

Consistent with other adult educators' efforts to shift paradigmatic focus of learning theory, these reflections offer a shift in vantage point. If shifting from reliance on a structurally based epistemology to search for learning process generally, another form of location must be discovered.

Bringing ethnographic constructions to the work, the study pursued learning theory from a vantage point of learning process within a larger framework of social process. Constructed as part of social process, the study considered individuals engaged in learning process through their interactions, anywhere, at any time. This suggests a shift in relationship. Individuals' "formalized" experiences of learning through enrolling in a program or class offered by adult educators reemerge as only one of many social contexts in which individuals experience learning process.

For explanatory purposes "institutionalization" as conceptualizing a dynamic of human social process may be used to
interpret specific experiences of individuals' learning. Sole focus on learning in formal settings tends to suggest that adult education practice consists of efforts to institutionalize learning process. However, the study proposes a shift in emphasis, an alternative construction of our relationship with individuals' learning process: What adult educators offer are various "institutionalized" efforts to respond to individuals' experience of learning.

If the latter provides adequate paradigmatic explication, then arguably, adult educators' emerging strategy towards paradigm ought to aim for interpretation of learning processes beyond confining study to our own past and current efforts as adult educators to "institutionalize". If we study individuals' experience with learning process in many instances of interactions, including those institutionalized efforts we shape, we may expand our paradigm to provide a broader base of reflection.

The study suggests that this broader base of reflection may guide our future efforts to offer "institutionalized" learning experiences. Broadened learning theory, resulting in broadened research base, should assist us in ongoing reevaluation of our objectives, roles, and ethical considerations. The study itself is one such experience, one of a few studies to serve as "data base".

2) Concern With Epistemological Ambiguities Within Current Learning Theory

In keeping with methodological transition, being a qualitative study, the initial focus in fieldwork was to interpret participants' meanings of their experiences. Beginning with this epistemological
emphasis, the study sought for extant learning theory framed in terms of meaning. At the outset of the study, however, this was not the dominant framework in adult education literature.

Struggling once more with competing claims in theories and areas wherein no explication was located, the study pursued a strategy used in like circumstances. As with methodology, when experiencing confusion in the dominant framework concerning learning theory, I sought out historical overview. Through processual description, the study offers a record of that struggle, and gleanings from this strategic search.

The study refers to works which provide overviews of learning theories (Dubin & Okun, 1973; Kidd, 1973; Merriam, 1987, 1988; Sexton, 1980). The study also provides a very brief overview of indications suggesting paradigmatic transition. This overview describes critique of over reliance on a behavioristic-psychology orientation (Collard & Law, 1989a; Ruddock, 1971). It includes emerging critique of a focus on social structure rather than social process (Jarvis, 1985; Ruddock, 1972).

Adult educators are proffered an overview of those works most recently located which contemplate meaning (Mezirow, 1988) and culture as important directions to explore in terms of learning process theory (Jarvis, 1987; Northmore, 1986). In addition to offering a brief overview of this new direction, the study proffers critique of "new" writings primarily as forewarning. It draws adult educators' attention to the potential trap of slipping back into previous paradigms.
Principally, the study points to the danger of falling away from process orientation back into structure orientation. An instance of "paradigmatic slide" occurs when focus on culture in terms of individuals' creation and maintenance of meaning shifts subtly towards viewing "a culture" as palpable structure.

In addition to describing transition in adult educators' view of learning theory towards focus on meaning and process, the study joins the ranks of those working on abetting this transition of viewpoint. Part of this record of struggle included a brief search for community education resource materials. The study offers to adult educators references to critique and transition in community education—social change oriented writings. This review includes others critiques identifying a void in community education in terms of learning theory (Nieborg & Koos Vos, 1983; Northmore, 1986).

The study's review suggests that learning theory rooted in psychology, and social change theories rooted in schools of political and sociological thought have found no meeting ground until recently. It suggests that several writings portray transition away from a focus on social structure towards social process and culture (Chambulikazi, 1989; Collard & Law, 1989a; Freire, 1985; Jennings, 1985; Willis, 1985). As a continuation of historical overview, the study suggests that there is growing convergence of theoretical work between adult learning theory and community education.

In support of this convergence, the study offers an analytic framework to link these areas of study. It suggests that study of
"meaning and change" provides a nexus, a common theme in bringing
together these two disparate frameworks: psychology oriented learning
theory concerned with change in terms of individuals, and community
development framework oriented towards change of social structure.

3) Concern With Theme Of "Change" Related To Learning

Links between learning and meaning and change were raised by a
third concern arising from focus on field experience in the study.
Change emerged as a central theme in participants' meanings and
interactions. The study offers, once more, processual description of
my efforts to interpret this theme. Relying on previous strategies,
the study contemplated theoretical works surveyed for explication of
field experience.

In contrast with other paradigmatic struggles, however, the study
provides scant overview of research from adult education literature
addressing experience of ongoing change as key to learning theory or
community education. The study found few mainstream adult education
writings which addressed pervasive change as key to transition in
community education and learning theory.

Since references offering full explication of fieldwork
experience were not located, it is impossible to argue that we are in
paradigmatic transition concerning change and learning process theory.
I do offer argument that we should be shifting towards focus on
change in learning theory. Supportive argument for such transition is
provided in previous chapters. Critique is also provided, pointing to
an anomaly in dominant adult education frameworks.
Despite many references to change in modern life, the study located no exploration of how individuals experience change, qualities associated with change. This suggests a missing element in adult education literature: consideration of how individuals' meaning of change and thereby their willingness to learn, which represents still more change, is affected by pervasive change.

Key elements at the core of transition including meaning, culture, social process, change, and learning emerged in data analysis process to provide foundation for making explicit an adult education paradigm.

Two responses to transitional struggle for reconstruction of learning process theory are provided in the study: a theoretical synthesis, a set of working assumptions focused on meaning and culture, social processes and change, linked with learning process theory and the mobile-framework, a "model-description", using this set of working assumptions of individuals' learning experiences.

What do these two responses — a working set of assumptions and a model-description offer in making explicit new aspects of paradigm? The set of working assumptions attempts to integrate these five elements into a cohesive framework, sensitive to epistemological consistency.

The model-description may provide assistance in all aspects of research design shaped by theory content. Its main offering is its set of strategies to implement theoretical intent in studying and representing individuals' learning process rather than studying structure or "behavioral patterns".
For paradigmatic work on learning process theory, the study has repeatedly linked meaning, change and learning. It has assumed a paradigmatic relationship among several "elements". A summary of assumed links is now offered as foundational to more detailed reflection in this segment.

- Learning Process Related To Meaning And Change

The study has suggested a series of links in its working assumptions concerning learning process and meaning and change. Responding to scant attention in the literature, links begin with several definitions. The first is a processual definition of meaning focused on experiencing: Individuals experience an immediate sense of relationship or connection.

A second processual definition emerged from considering relationship between meaning and culture. Despite relying on the concept of culture, few sources attempt to define their use of the word or clarify assumptions about relationship between meaning and culture.

To emphasize focus on processual relationship between meaning and culture, locating meaning in individuals, I proposed a neologism, "cultural-meaning" and defined it as: Meaning which members of a group come to have a sense of holding in common in some degree and which shapes their physical, emotional and intellectual focus in ongoing interactions. Important distinctions between a group of individuals' cultural-meaning and their sense of structure are also considered in light of Geertz's work (1973). These have been linked to "learning" through processual definition.
Through data analysis process, "learning" has been explicated as: A process of changing meaning within an individual. Such meaning is not confined to abstract thought, but includes individuals' experience of relationship through emotional and physical feelings. Meaning and change are at the centre of study with respect to learning processes.

Since meaning is socially created and maintained (in epistemology adopted), study of social processes must be pursued to interpret individuals' meanings. Change, as both process and experience, must be pursued as part of a larger social framework. As part of a study of individuals' learning process, sense of change must be studied in terms of individuals' internalizations (experiencing) and in terms of social responses. Current experience of pervasiveness of change must be considered as a social context with respect to individuals' meaning of learning.

- Meaning Change. Towards An Epistemology Of Change

The study suggests that reflection on profound meaning (O'Dea, 1966) is an important direction for research towards contemporary learning process theory. O'Dea's work may be of particular value in processual description of shifts away from meaning (breaking points) and shifts towards profound meaning (charisma).

The study also introduced to this synthesis a brief reference to theory of modernity in Berger's work (1977). While there is substantial work on theories of modernity, this particular reference focuses on processual changes including changes in the form of individuals' meaning (abstraction), change in meaning about the nature of social relationships, and social processes responding to and
creating pervasive change (individuation, futurity, liberation, and secularization).

The most intensively explored link which the study offers between theory of modernity and learning process theory relates "anomie" to individuals' experience of change. Details of these links did not emerge solely from extant theories but from an amalgam of work in data analysis process.

Although the core set of working assumptions consists of extant theories, among them the study also offers assumptions emerging from data analysis process which included analysis of fieldwork experience. Through exploration of meaning and change, the study has bridged between existing sections of theory to merge them into a single framework in which learning process theory may be imbedded.

Focus on social process led to the study's offerings concerning meaning change. In particular, focus on social dynamics related to individuals' meanings included consideration of: social creation and maintenance of meaning, loss of meaning, and social response to loss of meaning. The study offers assumptions related to a tension in individuals' experience of meaning change.

Based on O'Dea's work (1966), the study suggests that being expressive, humans may experience a sense of profundity when creating meaning. On the other hand, constant creation of meaning in social interactions may produce anomic conditions leading to a sense of meaninglessness. Being constantly reminded of social construction
through meaning creation may disturb some individuals' reliance on a sense of reality to provide certainty. This disturbance thereby heightens this tension.

As part of its bridgework, the study offers the phrase "a tension in certainty" emerging from explication of fieldwork experience. Put in terms of learning process theory, individuals exposed to possible learning situations as change may experience a "tension in certainty" in which change may be viewed by "the potential learner" in two ways: a) as exploration, movement towards meaning, or b) as disruption, movement away from meaning.

In terms of learning theory, often study of individuals' meaning and culture has been regarded as important for purposes of understanding how a particular set of individuals may interpret or integrate content which they are being taught. While related, this offering of the study aims toward questions about profound meaning, and whether they could or could not integrate content. Study of individuals' responses to content "taught" is also offered through this work.

The study not only offers "tension in certainty" as a key idea in terms of individuals' dual response to learning related to change. It also offers consideration of modern context. Those vulnerable to a modern context of change are more likely to experience change as moving away from meaning in a tension in certainty. In that instance learning as intended to change may suddenly become overwhelming to a "learner".
When studying individuals' meaning and culture, we must focus on more than whether "content" for learning may be integrated as intended. All possible impact should be considered, including the possibility of generating new meanings for individuals or uprooting meanings providing them with a sense of certainty.

This set of working assumptions considering change in terms of learning process theory has recast focus on aspects of change. Focus now offered has shifted to considering change in terms of meaning and social process related to meaning creation and meaning loss. Meaning of change and experiencing of change have emerged from data analysis process as a vital area for research in learning process theory.

One of the study's key offerings to adult educators is a challenge to work towards an epistemology of change. The study offers a processual definition of experiencing change: Change is the word we use at the moment of awareness and thereafter when we recognize something as having moved in relation to ourselves.

The study also offers a set of assumptions about process and qualities associated with experiencing change. Individuals' experience of change tends to be implicit. In the study, participants' articulations generally focused on content of change rather than immediacy of experience. They responded to content of change in action and speech.

Concerning qualities associated with process of experiencing change, individuals experience change abruptly. This quality of abruptness may be associated with both shifts towards or away from meaning.
As a basis for future research the study posits that individuals experiencing change as a shift away from meaningfulness, experience change as both abrupt and as happening external to themselves. In contrast, individuals may experience change as exploration, as opportunity for creativity, as shift towards meaningfulness.

Based particularly on data analysis from individuals' improvisational theatre process, the study posits that individuals experiencing change as shift towards meaningfulness, experience change as abrupt. However, they do not experience change as being an external imposition; in these instances they experience change as happening internally and externally. The study suggests that when faced with shifts towards meaninglessness, individuals' common response is to move swiftly towards meaning if possible.

The study offers to adult educators a bridge between epistemology of change and social process: — how individuals anchor meaning in their social interactions. Two anchors in "social entities" emerged through data analysis process: group entity and social structure. It suggests that, as part of dynamics of individuals' interactions, their meaning of anchors may shift subtly or abruptly (breaking point).

These anchors should be thought of culturally. "Learners'" meaning in anchors will shape their specific interpretations as members of a group. A second link related to the first: if meaning change rattles or threatens to sever social anchors, no matter how implicit, individuals will have a "breaking point" experience.
Attempts to avoid the latter will shape "learners'" response to teachings which apparently threaten their meaning anchors unless they experience the meaning in anchor as weakened.

In terms of social process and individuals' experience of change, the study includes a description of breaking point experiences and individuals' responses to such experience as emerged from data analysis of field experience. The study has linked discoveries from the field to other works in adult education (Freire, 1985; Mezirow, 1988) wherein adult educators are prompting purposeful breaking point experiences for individuals who are interpreted as experiencing conditions of powerlessness.

The study proffers detail of participants' experience with breaking point processes in the Mobile-framework. The study offers the benefits of interpreting more detailed working assumptions about breaking point processes from within a larger framework of meaning, change, and learning.

Through this set of working assumptions, the study now offers a framework which endeavors to respond to a critique of ethnography. It may also remove another barrier between community education and learning process theory. One critique of ethnography and one raised by many engaged in community education concerning research about learning theory is that issues of power are not taken into account in the research.

O'Dea's work (1966) has provided foundation for making sense of this concern in a framework which suggests that meaning is pivotal in
human existence. He distinguishes between two experiences of human condition, a state of experiencing "contingency" wherein there is no certainty of meaning, and a state of experiencing "powerlessness".

In experiencing powerlessness, one may have certainty of meaning. — One may not wish to act or be treated in a certain manner, yet one may still have the ability to make sense of a situation and thereby have sufficient meaning to maintain a sense of how to act. However, with experiencing conditions of "contingency" (anomie), one may be faced with chaos of meaning, unable to act or make sense of others' actions without a foothold in meaning. The latter suggests, for beings centred in meaning, the greater cause for terror.

For those concerned with specifics of day to day practice in community education, this working assumption may provide explication for instances wherein those who are apparently powerless may still resist suggestions for change. If these suggestions appear to disturb what does offer familiar meaning, anchor in social structure and — or group entity, individuals already feeling vulnerable may experience themselves as resisting utter meaninglessness. However, interpreted in terms of learning as process of changing meaning, for those engaged in community education, this might be characterized as resistance to change, resistance to learning. Contemplated from the set of working assumptions, the study offers recognition of both vantage points.

This working assumption is not intended to suggest that a sense of powerlessness cannot lead to a sense of meaninglessness for individuals. Rather, it suggests overlap in these working assumptions of human experience. The study suggests that when experience of
powerlessness leads to experience of meaninglessness for individuals, this is a "breaking point" and individuals experience a shift towards a state of experiencing "contingency". The Mobile-framework affords interpretations of such situations apparently experienced by participants.

Thus far, reflections in this segment have been largely about the study's offerings which arise from the working set of assumptions. As previously indicated, the Mobile-framework (Chapter Eight) and its outline (Chapter Seven) also afford offerings to paradigmatic work in adult education.

Three Offerings From The Mobile-framework Related To Learning Process Theory

Three key offerings from the Mobile-framework and outline are highlighted herein. Two of these respond to previously described critiques of ethnography, community education and learning theory: 1) description of learners as homogeneous, and 2) insufficient focus on meaning and process of change. The third is related to work on epistemology of change: 3) interpretation of individuals' meaning of the concept "learning" and individuals' experience of learning.

1) Concern With Description Of Learners As Homogeneous, And Response

The study counters critique of representing learners as homogeneous with a mild critique. — "Heterogeneity" of learners presumably sought after is not well-defined in epistemological terms within the critique.
The Mobile-framework offers adult educators a number of diverse means to represent heterogeneity among "learners". These include provision of demographics, and consideration of individuals' responses to tremendous diversity among themselves. Heterogeneity in participants' meanings is also portrayed in description of subgroupings based on participants' sense of relationship and role in the emerging theatre group. For instance, differences among participants' characterizations related to issues of power and anomic conditions are an integral part of the Mobile-framework's description.

Heterogeneity among "learners" is exemplified in their diverse responses to what the study has referred to as tension in certainty. To interpret tension in certainty among participants, the Mobile-framework offers an image of a double helix which portrays at least two of their apparently differing, and initially competing, "paradigmatic approaches" in search of certainty.

More fundamentally, participants' heterogeneity — their "pluralism" is linked with their apparent experience of anomic conditions at the outset of the theatre project. The study suggests that in conjunction with other changes, participants' initial interactions are shaped by their concerns with having no common sense of direction arising from having little common ground.

This is one of the linkage points between exploring heterogeneity among "learners" and learning process theory. Participants' learning (change of meaning) was greatly shaped by their initial needs to seek
out experience of common meaning. In this instance, that included being able to act in concert, meaningfully to create a play and present it.

However, as previously described, individuals differed even in terms of their paradigmatic approaches to seeking certainty. The Mobile-framework provides a description of their social process in seeking meaning and in that process changing meaning. It thereby, also records within that description participants' learning process and to some extent "content" of their learning.

2) Concern with Insufficient Focus On Meaning And Process Of Change, Response

Given current emphasis on studying meaning and process, the Mobile-framework's most significant offering as a possible model-description for researchers is its focus on process of individuals' changing, emerging meanings — learning. While the set of working assumptions provides a format in which conceptual relationships may be abstractly described, even processual definitions do not overcome a quality of discreteness in the working assumptions framework. That format does not allow for portrayal of subtle changes in individuals' meanings, often tacit, sometimes eventually causing dissonance which starts off breaking points.

In contrast, the Mobile-framework's format is able to more adequately present complex dynamics in individuals' change of meaning, learning through their social interactions. The Mobile-framework remains an abstraction but its representational form offers opportunity to convey something of a dynamic quality in experience of
meaning creation, maintenance and change by offering a chronological interpretation of participants' interactions.

While the set of working assumptions provides a "cleaner" definitionally oriented description of individuals' breaking point experiences, the Mobile-framework provides context and some sense of dynamics in their process. It is the Mobile-framework which offers adult educators a broader expression of participants' learning process.

Reflections on the study's offerings have focused principally on epistemology of change. These have included descriptions of individuals' learning when emerging from breaking point experiences and descriptions of individuals' resistance to learning which might prompt breaking point experiences. Each of these descriptions has focused on learning related to individuals' experience of changing meaning as abrupt.

Towards an epistemology of change, the study has posited that individuals generally experience change of meaning as abrupt, as is the crystallized moment of "awareness". However, process of learning imbedded in complex social dynamics may be interpreted as occurring over a long period of time.

In addition to experience of abrupt changes of meanings expressed in breaking point descriptions, the Mobile-framework's Five Act-plays also portray participants' learning in light of their meaning being changed, frequently, but subtly and tacitly, based on their ongoing social constructions. The outline of the Mobile-framework described this in terms of individuals' "emerging meaning". Comparison of the
Five Act-Plays of the Mobile-framework offers indication of subtle as well as abrupt shift in individuals' meaning concerning "the community", "theatre" and each other as individuals and group members.

As part of ongoing construction of learning process theory, this segment now reinforces the need to pursue consideration of individuals' process of meaning change in terms of "emerging-emergent" processes. Placed in the context of learning process theory, participants' meaning would emerge in one set of activities to become taken for granted or "emergent" forming a base for their "newly" emerging meaning. The Mobile-framework endeavors through many methods to express this sense of constantly shifting meaning as part of dynamics of participants' social construction.

The entire format of the Mobile-framework offers to adult educators a model-description of participants' emerging-emergent meanings through describing their emerging senses of holding meanings in common. The study represents their meanings in a chronology of emerging-emergent meanings particularly framed in terms of participants' emerging meaning in anchors of "group entity" and "structure". In each of the Five Act-Plays, there are a series of headings to convey participants' changing meanings in these terms.

This focus begins with "Emerging Shapes Of Interactions" (primordial soup of participants' emerging meaning through their interactions), then shifts to "Emerging Structure" (aspects of participants' interactions to which they appear to attribute a more "permanent" quality) and "Emerging Cultural-Meaning," (profound meaning emerging as commonly held and essentially shaping
participants' interactions during a specific period). The Mobile-framework thereby intends to offer a sense of processual relationship, an indication of how participants' sense of anchored meaning held in common emerged and changed.

The Mobile-framework offers an interpretation of emerging patterns with respect to participants' risking change of meaning related to social anchors. Participants' interactions indicated constant, subtle change in their meaning of anchors once a sense of anchoring began to crystallize for them. When apparently purposefully willing to expose themselves to uprooting an anchor through change, participants' generally sought to secure a sense of one anchor before risking another.

In its attempt to represent participants' meanings and their change in meanings or learning through their interactions, the Mobile-framework also attempts to represent adequately various aspects of participants' experiences and expression of their meanings. The Mobile-framework offers approaches to representing emotional and kinesthetic aspects of participants' meanings.

Since participants were particularly focused on emotional and kinesthetic aspects of meaning as related to theatrical expression, this was a thematic element of the study. It was important not to lose either side of participants' tension in certainty. In the shadows of concern with anomic conditions, some individuals' expressed a stronger need to be creative, to explore. To interpret participants' learning through expressivity, all aspects of their changing meanings were significant.
How to incorporate these significant aspects of epistemology into research about learning processes emerged as an important concern. This concern surfaced dramatically in the interviews in relationship to participants' meaning of learning.

3) Interpretations Of Individuals' Meaning Of The Concept "Learning", Their Experience Of Learning

Resulting from experience in the interviews the study advocates a need for research in individuals' meaning of learning, suggesting at least two directions. First, research is needed which considers whether as members of Western society we hold in common a cultural-meaning of the concept "learning" — the way we use the word "learning". The study also advocates research concerning individuals' experience of learning which may then be linked with efforts towards an epistemology of change.

The study offers these suggestions based on data analysis from initial research efforts in interviewing. Generally in the interviews, participants' conception of the word "learning" was similar to orientation previously ascribed to much of adult education literature on learning theory. Participants appeared to associate the word "learning" with learning in a formal organizational setting. Questions and statements formed with the word "learning" at first drew blank stares from participants in the context of their "informal" learning through this theatre experience.

When encouraged to speak more directly of their meaning of learning, some participants emphasized the idea that learning had not
been at the forefront of their concerns during most of their experience with the project. The description primarily offered focuses on what has emerged only through considerable data analysis as a common but subtle theme in the interviews: participants' struggle between considering learning from a formal, intentional framework, and learning as experience in the project — as their social creation and response to changing meaning.

The study has posited that, during the project, participants were constantly pressed to work at reconstructing meaning. Since participants were initially having to work on sense of group entity and group structure while under pressure of time constraints to create and present a play, experience of constant reconstruction, pervasive change was immediate for them. In initial meetings they were continually negotiating in terms of a profound sphere of meaning. Experience of emergent-emerging meaning was in the foreground. However, their experience of constant reconstruction was not directly addressed other than through brief bouts of breaking point actions.

Data analysis process suggests that, while experiencing most immediately and yet tacitly, constant change in meaning, they appear to have been seeking out absolutes in abstract form — "rules" which might be articulated.

Returning to the interview context, the study suggests that when asked to express what they had "learned", this recalled for participants breaking point experience. Associating "learning" with formal organizational experiences, participants assumed they were being asked for what they had been seeking, something absolute and
capable of being articulated abstractly as a precept, but which they
had failed to find since they were in a state of relatively constant
emergence.

I discovered that relying solely on the word "learning" was
generally a stumbling block when attempting to encourage participants' reflections on all aspects of their learning experience. As indicated previously, midway through an interview I began to shift into using the word "experience" in correspondence with participants' own words. Connecting the word learning with experience produced much richer and detailed response from individuals.

Participants tended to describe their experience of learning as having developed a feeling about when they or had done something which was appropriate — "It works". How participants came to have a feeling about what was appropriate was most important to their learning.

In segments listing "resources", the study suggests that participants spoke in terms of relationships with considerable frequency. Very few literally listed a set of resources. Many described a specific occasion wherein they were watching others interact and had suddenly realized something. Some did generalize, describing watching or observing as a main basis for their learning experience.

However, a theme dominated participants' descriptions of their learning experiences. Several used the phrase — "You'll find out" in
conjunction with descriptions of experiences when something did not
work. Participants, then, apparently relied on responses from others
and repercussions from having attempted some action.

Most importantly, their experiential learning occurred as part of
meaning emerging through group members' ongoing interactions. For
example, participants who joined the project at the beginning
expressed apprehension and discomfort with exploring improvisation.
In contrast, two individuals who joined towards the end of the project
expressed eagerness to try improvisational work which was now taken
for granted by the other participants.

Throughout their descriptions of situations and experiences in
the interviews, participants repeatedly returned to their feelings
related to meaning of social context. These appeared to shape:
a) their preparedness to take action which might lead to experience of
change and thereby to "learn" and take action; b) their sense of
"learning"; and c) their expression of "learning".

The study, then, offers an approach to researching aspects of
learning process theory through consideration of both individuals' possible cultural-meanings of the concept "learning" and their experiences of learning. As part of this offering, this segment proffers related reflections on research design primarily in terms of interview format.

These reflections might be located as well with reflections about
the area of discovery focused on research methods. The guiding
concern is the same — a search for epistemological consistency
between methods and theoretical framework emerging from the study.
Having been reviewed and linked to learning theory in this segment, the theoretical framework may be more easily recalled for focus on interview format.

The study has advocated additional research concerning epistemology of change, individuals' cultural-meaning of learning and, individuals' experiencing of learning. It advocates that research design ought to consider these as well as other working assumptions concerned with individuals' meaning constructions. Interview format was singled out for attention as specially designed social constructions for data collection (from the perspective of the researcher).

These working assumptions should be considered not only in terms of "the learners" being interviewed, but in terms of the researchers-interviewers who are also actively pursuing their own meaning change, or learning through research. With respect to epistemology of change, our experiencing of change affects us not only as individuals in modern Western society, but affects epistemological assumptions we make as researchers.

The Preface suggested that if experiencing change as abrupt and occurring at least partially externally, this sense of change leads us to think of "change and learning as identifiable and most probably measurable. — "Something happened, what was `it'?" This meaning of change brings a subtle shift away from considering change as process to thinking of change in object-like fashion. It becomes acceptable to represent change of meaning in such fashion. This experiencing of change, however, tends to lead back to converting "learning" into
phenomenon or structure, and away from focus on meaning and process orientation.

Adult educators have tended to bring a cultural-meaning of learning to research design which assumes a certain setting and qualities associated with the experience. That is, learning takes place in a formal organizational setting, is intentional, and may be articulated — an intellectual product in abstract form.

A research question framed by that perspective and commonly raised is "What did you learn?" That question was raised at the beginning of interviews in this study. Based on data analysis process I suggest that the question tends to generate a series of tacit assumptions which are not desirable. For example, by asking an individual to articulate what he or she learned, one may convey an expectation concerning the word learning. Asking for an intellectual, abstract listing may reinforce for the individual being interviewed, cultural-meaning of learning as associated with a formal, intentional organizational experience.

The format of the question, "What did you learn?" does not make explicit link with meaning of individuals' experience, nor learning as process. As suggested previously, this may cause dissonance for those engaged in experiential learning particularly if they are also experiencing anomic conditions.

Considering their constant need to reconstruct and their search for a commonly held sense of theatre process which continued to change for participants, discovering how to act was a substantial achievement. In this instance, participants indicated that the
meaningful test for them was whether they could act in a manner which was minimally accepted and optimally praised.

Being able to articulate what they had learned or how they did this was not necessarily valued. It would have been discouraged to the extent that this might evoke individuals' experience of dissonance between the concept of learning and their experience of learning.

Another focus for reflection on interview format is individuals' experiencing of learning. Beyond the problem with "What did you learn?" as a question, the study suggests that the question and answer interview format in adult education qualitative studies do not tend to reflect experiencing of learning in the moment. Responses to questions tend to be treated as data having an absolute quality rather than being an individual's social construction in the moment. Researchers aiming to minimize their impact on the interviewee support this assumption.

Working assumptions concerning emergent-emerging meanings may offer assistance in terms of considering interview interactions as experience of learning. In this vein, hermeneutical circle influencing both researcher and interviewee ought to be addressed.

Some participants described an inclination not to reflect back on experience in one project, but rather to throw themselves into the next project. It may be helpful to consider tension in certainty concerning an interview: Is the "interviewee" likely to be vulnerable to anomic conditions at the time of the interview? If so, will he or
she experience a sense of resistance to reflect since reflection may bring more change? Or will the interviewee experience a need to explore for meaning?

Returning for a moment to the notion of the interviewer's impact on the interviewee, the study suggests that the working assumptions may also offer assistance in interpreting relationship between interviewer and interviewee at the time. For example, based on data analysis process, the study suggests that former participants experienced anomic conditions once more when the project concluded. Their emerging anchors of meaning in group entity and structure were severed. "Purposeful non-reflection" for those leaping back into another project has been posited as a way to avoid anomic conditions.

The study suggests that the interview might serve to provoke anxiety and an initial sense of anomic conditions. Since the project was over, my role as a participant had also concluded. With the conclusion of the interview as well, there was no certainty that we would meet again.

Many participants also expressed frustration because they felt that the community had not sufficiently recognized and supported the play. Several appeared to seek affirmation from me, asking me "What I thought". When attempting to place the focus on their meanings, away from mine, this may have contributed to some former-participants' concern with anomic conditions.

A few participants also indicated their distaste for "over-analyzing". The study suggests an additional working assumption
that describing "what" and "how to" shifted meaning associated with theatrical creativity from the profound to the prosaic sphere of meaning for participants.

Besides offering descriptions of how various working assumptions may assist researchers in reflecting on interview format, the study has a few concrete suggestions for strategies. First, the study offers a suggestion to researchers concerned with interviewee's cultural-meaning of the concept "learning". Participants' responded to learning oriented questions by using the word "experience". — "It was quite an experience." Researchers might begin by asking individuals to elaborate on what they mean by that phrase, and thereby begin to use participants' words.

In the study, participants had difficulty recalling specific details concerning changes. One particular situation reminded many of experiencing change. They referred to a time when "new" people joined the group as a benchmark. Many could reconstruct contrast, that is, differences between group members and those joining. A few participants had taken on the role of helping to teach a newcomer. Those who had assumed these roles were also able to articulate "what they had learned" and "how they had learned it".

The study offers one last specific suggestion for interviews format and content. This suggestion is based on synthesis from several sources in data analysis process: a) experiencing of learning related to b) experiencing anomic conditions and c) tension in certainty.
Many participants had expressed a need to explore through theatre. However, the interview format, as previously described, seemed to prompt individuals' experience of anomic conditions. Being invited to explore through reflecting did not assist some.

However, as I began to establish my role as one of assisting them to reflect, some seemed to link reflecting with improvising — another search focused on meaning creation. A sense of improvising, now a familiar structure for most participants, and one they seemed to have come to value, seemed to emerge.

Certain questions appeared to promote links between improvisation and reflection. None had difficulty responding to a similar question framed in terms of a scenario: You are walking down the street and you see a friend whom you haven't seen in a long time. When you tell them you've been working on writing and presenting a play, they respond, "Wow, how do you do that?" What do you say? They were also asked what they would say to assist someone coming in towards the end of the project.

The study offers these suggestions with caution, particularly the latter concerning promoting a sense of reflection as improvisation. As part of research design, careful consideration should be given to ethical considerations. "Purposeful non-reflection" may offer some assistance as a working assumption in interpreting individuals' vulnerabilities and sensitivities.

The study also suggests researchers listen for anomalies, breaking point experiences of individuals. (I tended to reserve
questions about these until the end of the interviews to allow some
time to ponder the ethics of causing dissonance for individuals, and
for the more pragmatic reason that this would become the central and,
perhaps, permanent focus of the interview. Also significant are
questions evoking individuals' experience of coming to have a sense of
holding meaning in common, predominant themes in their
cultural-meaning.

This concludes reflections on the study's offerings to adult
educators focused on ongoing construction of a formal learning theory
process. Reflections turn now to adult educators oriented to
specifics of daily practice. Reflections on offerings to researchers
serve as a bridge between these two segments.

Offerings Concerning Specifics Of Day To Day Practice

The study has assumed that adult education framework is in a
state of paradigmatic transition influenced by a rapidly changing
world. Changing ideas about learning theory suggests additional
uncertainty for adult educators.

Adult educators concerned with daily practice may find two
sources of interest in the study's framework. First, it offers
reflection on adult educators' relationships based on diverse
orientations. A second reflective focus is on relationships and
activities with learners.

Reflections have focused on the study's offerings regarding
"paradigm" and working assumptions from learning process theory.
These reflections have been shaped by practitioners' frequently articulated concerns with adult education "theory". The study advocates a shift in conception of practitioners' relationship to partnership concerning efforts to construct an explicit adult education paradigm. To encourage practitioners' increased involvement in paradigmatic work, the segment underlines benefits of such paradigm for practitioners.

For those concerned with daily practice, work towards a more cohesive formal framework may reduce experience with confusion in change. Bringing pieces of framework together such as community education and learning theories may provide a framework which offers criteria for decision-making in response to diverse and changing conditions in practice. Disaffection with formally articulated "theory" among "practitioners" may be diminished if practitioners are not daily faced with dissonance arising from competing claims, none of which offer explication for all aspects of their diverse experience.

For those experiencing dissonance in competing claims, the study has emphasized the benefits in conceptualizing an adult education framework in terms of "paradigm". The study has relied on Kuhn's work to offer explication of our current experience with competing claims, referring to this as paradigmatic transition. Framing experience of changing dominance in theories (trends) in terms of paradigm emergence and paradigm transition may also reduce dissonance.

Although that aspect of paradigm has been the study's prime focus, paradigm includes more than creation of abstract precepts, as
Kuhn (1970) has envisioned paradigms. The concept includes a sense of dynamic quality in human exploration. According to Kuhn, paradigms provide temporary anchoring.

Referring once more to working assumptions in learning process theory advanced, the study proposes that the concept of paradigm as temporary anchoring responds to tension in certainty among adult educators. The study suggests that this may offer some assistance with relativizing experiences for us as adult educators "teaching and learning" in a pluralistic society. We must attend to our own responses as adult educators who both contribute (Finger, 1989) and respond to constructions of Western modernity.

On the other hand, paradigm as temporary anchor offers some response to those who have concerns with a "single unifying" theory about which "absolute claims to truth" are made. Imposition of such theory on practitioners if not providing adequate explication for experience in practice, or meshing with ideological values would not, then, allow for exploration.

Conceiving our experiences in terms of paradigm may also reinforce important relationships between practitioners and research. Applying the assumption of tension in certainty to adult educators' experiences, framing research in terms of paradigm provides some anchoring in group entity and structure, while encouraging exploring.

As those whose experiences education theories aspire to explicate and guide, practitioners suffer most from anomalous experience when attempting to rely on an explicit theory which does not provide explication for "their experiences". Rather than devaluing
practitioners' experiences of dissonance, these may be considered crucial signals for locating and exploring anomalies in paradigm. Those experiencing them may be valued as providing key "data" for direction in future paradigmatic research.

Admittedly, this has not been historically the case. However, as part of paradigmatic work, the study has advocated additional reflection on how adult educators respond to experience of change in paradigmatic transition. This segment now suggests that as adult educators we begin to interpret our own actions in terms of the working assumptions emerging with respect to learning and meaning change. In turn, this may provide "researchers" focused on making explicit an abstract paradigm, and "practitioners" focused on specifics of daily practice, with a sense of common ground. This may also encourage changing relationships among those working towards paradigm constructions.

The study does not intend to suggest that synergistic relationships of this sort are not occurring at present. — Nor is it intended to suggest that practitioners do not research even in day to day engagement. It aims, rather, at reorientation of those who experience and maintain a dichotomized view of theory and practice.

Prior to proceeding further, it is important to note that, while not expressly declaring it, the study has assumed "heterogeneity" among adult educators beyond orientations presented thus far. It is beyond the resources of the study to attempt to address all adult educators' orientations, from "employment" focus — policy-makers, program planners, community activists, to differing ideologies among
adult educators. Our diversity reflects pluralism described in
theories of modernity. However, it is suggested that insofar as
learning process is related to all aspects of adult educators' work,
this study may offer relevant insight.

In terms of what the study offers to current constructions of
learning process theory, some may argue that, because of its "informal
setting", the study is of limited interest to adult educators whose
work consists of creating and maintaining formal learning
opportunities through adult education organizations. The study
suggests, however, there are many instances wherein these working
assumptions and data analysis may offer explication for those engaged
in diverse practice of adult education.

First, although the study did occur in an "informal", community
setting, the study provides argument that work towards constructing a
a more general framework for learning process theory in terms of
individuals' meaning change through social interactions, may assist
adult educators in guiding organized adult education activity. Adult
educators may use these working assumptions about learning theory
process to reshape their efforts to provide formal, institutionalized
learning opportunities. This should include search for alternative
methods to engage with both "community groups" and individuals
involved with independent study (Brookfield, 1984). Efforts to
reshape formal, institutionalized learning opportunities may also
result in reshaping organizations.

Second, the study may be of significance to those engaged within
a formal adult education organization, given the study's focus on
change and learning. There are many references in adult education literature to modern experience of ongoing change. (See the Preface for citations.) It is unlikely that formal adult education organizations would remain untouched by a sea of change.

With changing organizations, changing staff, changing policy and changing programs, some adult educators concerned with specifics of day to day practice may experience anomie conditions, as might learners joining programs in transition. Despite attempts to be "institutionalized", some adult educators will experience similar conditions of anomie, as those participants experienced in their "informal" community setting.

This question may aid in framing reflections on what this means to adult educators: Through this epistemological shift towards meaning and social process, what in particular may have changed for those adult educators engaged in specifics of day to day practice?

Focus on meaning in terms of creation, social maintenance, and meaning of change suggest movement away from more "traditional" focuses on planning, prompting, and then measuring change solely in terms of individuals' intellectual and behavioural response. In terms of community education, for some adult educators focus is shifted from exclusive concentration on structural power issues.

For purposes of planning and prompting meaning change as learning in individuals, focus shifts to coming to interpret how a particular group of learners' meaning may change through social process and experience of change. Now these considerations must be contemplated in terms of how learning may best be effected. Evaluation or
reflection must also be reconstructed in terms of individuals' changing meaning and social process.

A formal, more cohesive framework could diminish dissonance and confusion arising out of gaps in theories or through experiences with current transition towards meaning and process as focus. The study proffers a set of working assumptions which may link social experience of practice with theory through bringing together meaning, change, and learning. References to possible reconceptualizations of roles and strategies are considered herein.

The set of working assumptions and Mobile-framework offer a framework for those practicing to consider individuals' learning in terms of their meaning changing through social interactions. In light of these, the following are highlights of what the study offers as concrete suggestions in process of day to day practice.

These reflections consider the context of adult educators affiliated with an adult education organization aiming to initiate or facilitate individuals learning in groups. The study has limited comments to a generic three stage process, based on transition in learning theory, suggesting shifts in: planning engagement with learners, implementing the plan (engagement in prompting learning), and evaluation processes.

1) Reflections On Shift Towards Meaning And Process In Planning Stages

Several suggestions are offered concerning shifts in planning learning events, implied by shift in epistemology. First, given a new
focus for learning in terms of meaning change, objectives must be reconsidered to include a broader spectrum of "learning". The working assumptions suggest that learning, viewed as individuals' changing meaning, shifts emphasis to experiencing. This should accord increased focus on individuals' feelings. More specifically, focus on individuals' experience of change and social response to change should be considered in planning stages.

If the object in prompting learning is reconceived in terms of meaning change, a key transition in planning requires taking into account individuals' responses to possibility of meaning change. This segment offers more detailed suggestion respecting this shift in emphasis in planning.

In planning a learning event, individuals' response to possibility of change should be considered in terms of: a) reaction to specific content of meaning change; b) response to experience of learning (meaning change); and c) even the manner of expressing that which is learned.

In efforts to plan, consideration of individuals' response to change, should include contemplation of: a) the impact of content that is offered for individuals to learn; b) social interactions between adult educator and learners; and c) social interactions among learners as an emerging group. The working assumptions and Mobile-framework may provide guidance in these contemplations as a framework concerning social process focused on epistemology of change.

For example, in planning process, adult educators generally take into account what individuals may bring with them to the event in
terms of "learning content". For purposes of considering how "learning content" will be interpreted by "learners", this may be reconstrued, in terms of "cultural-meanings" which individuals bring to a learning experience.

The set of working assumptions and the Mobile-framework offer some guidance in planning to avoid crisis or experience breaking point actions for learners in a group through shift to meaninglessness. When considering learners' cultural-meaning, learners' anchors for profound meaning, including their emerging sense of group entity and structure, should also be considered in planning. Individual identity may be contemplated as another anchor.

Planning should include several strategies with respect to individuals' anchoring. Strategies include the need to interpret individuals' sense of anchoring to determine, first, whether they are already feeling some sense of anomic condition, and then, whether learning events may sever an anchor.

The study advocates building into the planning stage efforts to create or strengthen anchors among those participating. Many adult educators already plan in these terms through expressly incorporating activity designed to develop a sense of group among individual learners. The Mobile-framework's second Act-Play, "Anchored Anomie" affords an example of this process.

Prior to continuing, this segment points to a distinction among adult educators in approaches for planning. This distinction arises
out of the ideology, ethics, and objectives of practitioners. What
the study offers to practitioners depends upon their objectives
arising out of their orientations.

Adult educators may rely on the study's working assumptions to
interpret individuals' meanings and social interactions for several
purposes. For instance, some adult educators may wish to become
sensitive to "anchor severance" to plan to avoid, if possible, setting
off such an experience for learners. These practitioners may also
rely on the study's framework for contingency planning, preparation
for such a possibility.

In contrast, some practitioners, who engage in community
education work, liberatory education have described an intention to
create dissonance — breaking point experience. This is suggested as
an objective so that learners, whose cultural-meanings have been
dominated by others for purposes of maintaining power over them
(hegemony), will come to analyze their deprivation in economic and
broader cultural terms (Freire, 1985).

For those considering either intention with respect to changing
individuals' meaning in anchors, the study has provided a framework
for interpreting when individuals' are experiencing anchor severance.
It details one set of experiences, offering a larger framework
concerning meaning, change, and learning from which to interpret
breaking point experiences — when and how individuals may experience
them. Towards creation of strategies, it suggests how participants in
the act of changing provide some security for themselves. For
instance, participants were willing to risk uprooting one anchor at a

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time under certain conditions, but not both. To assist learners in assuming their own "care-taking", adult educators may wish to use concept of "paradigm" as part of learning content, a discussion topic offered to individuals as shaping meaning of anchoring.

This segment also suggests that practitioners consider fostering theatre process and other possible paradigmatic frameworks which may offer sufficient safety to explore. It is suggested that if these social conditions may be encouraged, individuals' meaning may change without immediate shift towards meaninglessness, thereby prompting resistance to change.

Finally, in terms of planning, contemplation of ethical issues when considering such course of action is vital. The study emphasizes such consideration particularly in terms of preparedness to offer and arrange a support system for individuals' experiencing dissonance.

2) Reflections On Shift Towards Meaning And Process In Implementing Stages

First, a most important point is raised concerning discreteness among the three "steps" or stages of planning, implementing, and evaluating. At the root of the working assumptions is the notion that individuals' meaning creation and change are ongoing in their social interactions (emerging-emergent concepts) with occasional breaking points. As one shift of meaning becomes taken for granted, that meaning acts as basis for new shift. How does this relate to planning and implementing the plan in learning events?

Having planned a formal learning event, those adult educators engaging with learners must consider learners' meanings emerging-
emergent both throughout and after the particular event. Some consider steps in "praxis" to be entirely discrete. However, paradigmatic shift focusing on meaning and process shifts emphasis to suggest a highly interactive process.

This segment proffers specific suggestions to frame adult educators' reflections during "a learning event". First, the segment suggests that a learning event may be thought of as a series of emerging experiences of meaning for individuals — experience after experience which require ongoing reassessment of assumptions embedded in the initial planning stage.

Reassessment should include, if possible, individuals' emerging cultural-meaning. Meaning emerging as being held in common among individual learners should assist the practitioner in interpreting what meaning individuals are making of "lesson content". A sense of individuals' emerging cultural-meaning should also assist in interpreting their experience of change and whether breaking points are imminent. Individuals' cultural-meaning of learning as previously described should also be of assistance in reassessment. For example, do individuals obtain a sense of group entity through engaging jointly in exploration and learning, or do they experience a sense of group entity in resisting the adult educator's efforts to impose something upon them?

Reassessment with respect to individuals' emerging cultural-meaning should include learners' meanings of the concept of learning. Adult educators may wish to include in "lesson content" and learning activities, discussion of what learning means to these
individuals. A broader sense of learning may reshape individuals efforts to "learn". The study offers "data" suggesting participants' dissonance concerning their idea of the word learning and their experience of learning. In discovering this discrepancy some participants were able to articulate more fully aspects of their learning experience.

Ongoing reassessment should also include reconsideration of strategies constructed beforehand and consideration of strategies emerging based on reassessment processes. Meaning in action, a working assumption linked with participants in the study, might be used in relation to adult educators' focus while engaged in interactions with learners.

This segment has previously reflected on the study's offerings in terms of strategies related to individuals' response to experience of change. Reflections mainly focused on planning in relation to maintaining, severing, or promoting individuals to create new "social anchors". There is also a matter of timing concerning this process.

Planning processes may assume that learning occurs during the learning event. However, in the instance of the theatre project, especially in the first few weeks, at least two of participants' experience with breaking point crystallized after sessions. This meant that on more than one occasion the planned focus of the next session was entirely changed to respond to participants' breaking point experiences. In those instances, participants did not explicitly respond to an experience of meaning change affecting their anchors until after their "learning experience".
The study offers some framework for interpretation of these occasions. Viewing learning as a process of meaning change in terms of "emerging-emergent", this suggests sense of changing relationship over time. Linking this synthesis of working assumptions with tension in certainty, the study posits that in some instances, participants' experienced movement towards meaning with such impetus that this experience was pervasive temporarily.

However, when leaving the context wherein they experienced such change, some participants experienced shift in terms of meaning previously held in relation to a sense of anchoring. After the session, in addition to changing context, individuals had an opportunity to reflect on their experiences. Individuals also had an opportunity outside the sessions to discuss quietly their experience with a few others.

In terms of planning and in terms of engaging with learners, one strategy to respond to timing for learners' reflections is to provide an opportunity to reflect and discuss experiences and directions at a session's "conclusion" and at the beginning of the next. Some adult educators do this particularly with counselling groups, referring to them as "check-ins".

With respect to breaking points generally, the study suggests that adult educators may consider it a priority to attend to any sense they have of an abrupt shift. In addition to making it a priority to attend to experiences of abrupt shifts, for themselves and those apparently experienced and expressed by "learners", another strategy is to discuss with learners experience of change as part of learning
activities. If discussing with learners how they conceive of learning and how they experience learning, discussion of qualities they associated with experience of change may provide assistance.

Many of these reflections on the study's offerings with respect to interactive "planning" and "implementation" stages in light of shifting framework for learning, have counterparts in frameworks for evaluation stages. A few will be highlighted herein.

3) Reflections On Shift Towards Meaning And Process In Evaluating Stages

A shift towards learning in terms of meaning and social process implies reframing both purpose and process of evaluation. Evaluation may be considered in terms of reassessment, an ongoing reconstruction of individuals' meaning change which in turn brings change of meaning to the adult educator or "evaluator". As a process of reflection, then, both the evaluator and the learner are engaged in an exchange in which each will be influenced by the others' constructions.

Shift towards learning as process of meaning change also invokes working assumptions concerning individuals' change of meaning as emerging-emergent. The study suggests that evaluators must take into account if possible where learners are in that process at the time of evaluation. For example, as suggested previously in relation to breaking points, learners may not experience change of meaning until after a formal learning event. Other interactions including evaluation process may offer assistance in an individual's meaning becoming emergent, crystallizing.
As part of planning for evaluation processes, the study suggests that the working assumptions may offer similar insight into making evaluation an opportunity for reflection, for assisting learners' meanings to crystallize. The following reflections focus on interviewing as a method of evaluation. Most of what has been stated in the previous segment on interviewing in terms of general research towards making explicit formal learning process theory applies herein.

Interpretations are offered of some barriers which may affect individuals' responses to evaluation concerning their learning experience. One of these has been described at length in the previous segment. The study suggests, based on data analysis that evaluators must come to terms with possible confusion for learners between commonly held "meaning of learning" as associated with formal settings and standards of precise response, and "experience of learning".

Evaluators may desire the former, preferring not to adopt shift towards focus on learning in terms of meaning change and social process. However, for those who wish to shift paradigm in all aspects of their process, the study offers argument that evaluation must seek insight into a broader spectrum of learning experience in order to provide additional direction in planning. (Reflections concerning in planning process indicated demand for considerable detail of construction.)

The study underscores a key implication in a paradigmatic shift conceiving of learning as individuals' change of meaning. Evaluation has tended to focus on that which was of value from a formal organizational orientation. In shifting to learners' meanings and
experience of learning, focus must be reoriented towards interpreting what was significant to learners in order to make sense of their response. For instance, learners may be able to do what they were asked to learn, but they may not value, or have been required in the context to articulate what they learned.

In the previous segment, the study has offered additional insight into individuals' meaning of learning in terms of working assumptions about individuals' experience of change. Tension in certainty proffers explication for learners' resistance to explore. In particular, evaluators may find of interest interpretations of participants' "purposive non-reflection". Several interpretations are offered, then, of learners' unwillingness to respond given the reflective nature of interviews.

As indicated previously, the study offers insight into possible dissonance for learners concerning their meaning of the concept of learning in contrast with their experience of learning. It suggests as a strategy that evaluators explore with the learners whether they are experiencing such dissonance. However, in addition, this means the evaluator must also attempt to get at tacit aspects of individuals' learning experience.

The study offers several suggestions concerning "getting at the tacit". Although the purpose of the interviews in the study was not evaluation, gathering data concerning participants' learning was a key objective. Part of the processual description in the Mobile-framework affords an overview of data analysis process concerning participants' dissonance and pursuit of their cultural-meaning of learning. This
part of the Mobile-framework also refers to emerging strategies to
reorient both evaluators and learners to reflect on their experiential
learning.

Based on a theme in participants' statements concerning their
learning experience, this segment now offers at least a springboard
for exploration. Participants referred consistently to a change in
feelings. Several participants stated that their sense of confidence
in their own feelings about when something was appropriate or not ("it
worked"; "it didn't work") was the most important element in their
learning.

Individuals should be encouraged to recall when they had those
feelings as a way of bringing back their experience of learning.
Adult educators concerned with interview techniques to assist
participants in reflecting on and articulating what was tacit may also
find assistance in reconsideration of "learning resources".

Participants primarily spoke in terms of relationships among
themselves and learning in particular situations. Although this was
not an intended strategy at the time, emerging from the interview
experiences, the study suggests that asking questions reflecting on
relationships and situations is another way to assist individuals to
reflect and gain access to their own learning experience.

A paradigmatic strategy for assisting individuals in drawing out
their tacit learning experiences has been described in length in the
previous segment. Based on data analysis process, participants appear
to have been most comfortable when being invited back into a theatre
paradigm, a form of improvisation.
Noting that some individuals took up the task of familiarizing other participants with protocol, another "scenario" offering was to ask what participants would advise the newcomer. These strategies may have been relatively successful in this instance, because it reframed the interview context into a context more in tune with their learning experiences.

One point of clarification is in order. During the interviews, several participants indicated a shift from reluctance to reflect to pleasure in "new discoveries". Frequently, asking participants to reflect on "the tacit", is to ask for transformation of individuals' meanings. Through reflecting in the interviews, several participants were experiencing meaning change, learning through the interviews.

Articulating "tacit experience" produced a sense of fresh meaning creations. For participants this appeared to carry the same profound quality as improvising. I noted on a few occasions that participants' who had seemed nervous about having to generate a "list of steps or stages in the process" went on to do that in a comfortable manner when responding to scenario questions.

The study offers one remaining strategy to help trigger participants' sense of tacit learning experience. In the interviews, I came to consider individuals' meanings in terms of paradigm. When their words suggested an assumption or a rule I would draw their attention to this (usually towards the end of the interview so as not to disrupt the flow of conversation). In addition, with caution, if I
sensed an anomalie or even contrasting ideas and approaches I also raised these. This frequently prompted individuals to engage in a whole series of reflections developing other assumptions.

In terms of other methods of evaluation, this segment also reflects on offerings from the study concerning observations of participants' interactions as a way of "reassessing" their changing meaning. This included considering individuals' dressingroom and cast party stories which provided indication of emerging constructions of their experiences. This was a significant learning resource for participants as well, since they were articulating and improvising new insights to other participants.

Indications of participants' learning in terms of redefined anchors and theatre paradigm emerged in later interactions with the community. Participants found confidence to put on mime performance when they had been most concerned about working without many props. A few participants also reapplied what they had learned to other community settings, teaching children, for example.

The study, then, supports evaluation literature emphasizing the significance of obtaining data from observing individuals' interactions internal to the group, and external to the groups in terms of applying what they learned to new settings. However, prior to taking any of these actions the study stresses the vital importance of considering ethical questions of confidentiality and privacy.

Finally, in terms of evaluation, the study offers an emphasis on the hermeneutical circle. It supports extant literature which frames
evaluation process as learning process for the evaluator. Evaluation planning should, thereby, include attention to changing meanings of the evaluator throughout the process. Within the study, it was through these means that strategies emerged concerning interview process which offered individuals assistance in reflecting on their experience of learning.

This concludes reflections on offerings from the third area of discovery meaning and change related to social process. Reflections on offerings with respect to theatre process will follow.

d) Changing Constructions In Data Analysis: "Learners'" Theatre In Terms Of Paradigm

Although reviewed at the last, this area of discovery emerged early in the study as a focus on participants' theatre processes. Work from this area comprises a substantial portion of the study's entire document including a narrative description of participants' theatre processes in Chapters One and Three. In a more "abstract" fashion, Chapter Eight's Mobile-framework interprets details of their theatre processes. Sections of Chapter Five's "Social Theory Trail" and sections of Chapter Six's working assumptions also focus on data analysis process related to participants' theatre processes.

These reflections on the study's offerings are principally concerned with how theatre experiences may influence individuals' meanings of change. A major focus for data analysis was participants' emerging sense of "theatre paradigm" related to their experience of meaning and change and thereby their learning.
The first reflections in this segment may strike a chord for adult educators focused on working towards a formal framework as a paradigm. Reflections in the latter part of the segment highlight offerings to those expressly focused on specifics of daily adult education practices.

- Offerings Concerning Ongoing Work Towards Making Explicit An Adult Education Paradigm

The nature of our work frequently requires adult educators to cross disciplinary boundaries, consulting constructions from other fields and disciplines. As adult educators, we are then generally faced with attempting to work out relationships among these differing frameworks. The study offers to researchers a processual description, a record of one experience with related struggles and strategies in multidisciplinary work.

One of the study's most urgent concerns surfaced in struggles with multidisciplinary constructions of research related to aspects of data analysis process. A main source of multidisciplinary research arose from participants' focus on theatre process in their interactions. The study recounts struggles in data analysis process concerning interpreting relationships among theories concerning social process, theatre process, and adult education process.

In response to this work, the study of theatre process emerged as an "enclave" of the previously described area concerned generally with social process and learning. Explorations in both areas have been concerned with interpreting participants' meanings and cultural-meanings. Acting and performing were important, but within a
larger sphere of group members' meaning and process. Study of "theatre process" thus became a sub-study of social process and meaning.

Literature in adult education concerning theatre is a spectrum of approaches and vantage points illustrating multidisciplinary aspects to the work. The study has offered a framework in Chapter Four for sorting through various approaches to theatre process reflected in located literature.

A critique is also provided concerning the need for more clarity concerning vantage points of those writing about theatre and education. As response to this critique this segment suggests that social theory provides an important tool to interpret both vantage points of those using theatre and learners' meanings and interactions in creating various, emerging theatre paradigms.

Other critiques consider this literature as a basis offering new directions for research. These critiques included concern with moving beyond providing "data base descriptions" of these experiences written wholly from the perspective of the adult educator. Intent of the study was to develop a clearer sense of assumptions with respect to using theatre paradigm in adult education work.

For example, since claims are being made that theatre process assists in changing learners' meanings in positive ways, the study has enunciated a need to focus on what "learners" are experiencing. The study has provided overviews of those resource materials which have
begun to shift focus to learners' meanings. The Mobile-framework endeavors to contribute to this work by providing details of participants' experience in this ethnography study.

A concern with focusing on theatre process in terms of meaning has redirected initial research efforts to produce a particular way of reflecting on "theatre". As a starting point, the study began to search for special qualities of "theatre". My initial intent was to locate "absolute" qualities of "the theatre" and relate them to "participants' learning". However, concern with epistemological inconsistency resulted in reshaping that line of search.

Assuming social construction as a larger theoretical framework for social process, data process shifted to contemplate individuals experiencing different constructions of theatre. With this new direction, the study strove to focus on interpreting participants' search for a commonly held paradigm of theatre among themselves.

Exploration of special qualities emerging for participants from their interactions shifted into the foreground. Extant theories which might offer explication were considered from this vantage point. In this way, the study is a concrete reminder of the significance of vantage point in considering research design and data analysis process.

A related concern surfaced as well through participants' ongoing interactions. Not only did their "theatre" interactions suggest differences in assumptions about "theatre", their interactions also changed greatly within a brief period of time. In search of explication, the study came to rely on Kuhn's (1970) notion of
paradigm emergence as providing explication. Through this synthesis of theory linking theatre to paradigm, the working assumptions offer a connection between individuals' meaning change, and theatre with a processual focus. This avoids the epistemological trap described previously with respect to reification of theatre.

The working set of assumptions afford a synthesis of extant theories and assumptions emerging from research as a framework for reflection on theatre. This includes supporting literature which represents theatre as paradigm. The study specifically brings with it qualities which Kuhn attributed to paradigm as social anchoring in terms of scientific orientations.

The working assumptions offer a comparison between "science" paradigm and "theatre paradigm" suggesting a difference in epistemological starting point. Commonly promoted notions of theatre process suggest that meaning is rooted in expressivity, not rationality. The study's considerations and cautions in applying paradigm to individuals' experience of "theatre processes" may offer a framework sensitive to epistemological consistency.

The Mobile-framework offers to educators a model-description which represents data analysis of participants' emerging paradigm of theatre interpreted in five stages, the "Five Act-Plays". One or all of these five descriptions of participants' emerging stages may be of aid in data analysis concerning diverse paradigmatic views of theatre among other groups of individuals.

Another related concern arose in data analysis process when a link was sought between two themes. The first theme arose from
participants' focus on theatre process. The second theme emerged from participants' reflections on their relationships as individuals to "the community". Attempts to link these two foci of participants' meanings raised a series of questions concerning both social process and possible meanings associated with theatre.

Two chief questions arose for the study through work in this area. Was there anything which commonly shaped participants' interest in pursuing a paradigm of theatre? What special qualities became associated with theatre in participants' constantly emerging paradigm? The study's response to these concerns emerged through synthesis of extant theories and working assumptions developed through data analysis process.

Through working assumptions and interpretive description, the study suggests to other researchers that theories of social construction and modernity (Berger, 1977) afford explication to the first of these data analysis process questions. In a search for specific explication of field experience, the study posits that participants arriving from other communities commonly held expectations of pluralism, individuality, and futurity in terms of change as "progress". (For those researchers studying distinctions in processual subgroupings within communities, this part of the set of working assumptions may provide explication in their own research.)

Responding to the second question concerning participants' common meaning of special "theatre qualities", the study posits that most participants turned to "theatre activities" to provide opportunity for self-expression while simultaneously seeking anchoring in a sense of
group. When speaking of "the community", most expressed experiencing a homogeneous community where, as outsiders, they felt alien and repressed. Participants eventually articulated two ethnographic attributes of homogeneity in "the" community, a strong religious framework, and an unwillingness to try out or support innovation. (As it unfolded, participants' experience of constant change emerged from initial meetings in the project.)

The study's set of assumptions offers a series of links between individuals' theatre paradigms and learning experiences. The study offers links between working assumptions concerning individuals' needs for meaning arising out of experience with modern life, and qualities attributed to theatre through some individuals' paradigm of theatre.

The study's process suggests first considering individuals' "meaning needs" arising out of experience with constant change and motions of modernity. Cues from participants' emerging commonly held meaning needs may be used to guide interpretation of participants' emerging anchoring, whether theatre paradigm or not is researched.

Participants' meaning needs appeared to be dual. First, they expressed the need for opportunity to be creative and the need for self-expression, given their relationship with the community. Some appeared to be searching for meaning in creativity within the profound sphere. Upon joining the project, given experience of constant change, many also expressed a need for certainty of structure.

The study offers links between learning in terms of exploring or being exposed to new meanings, and interpretations of theatre process.
In particular, links were made between these participants' "meaning needs" and two qualities they appeared to commonly attribute to theatre. Turner's description of theatre as phases of a specific social process include a "liminal" (1982) phase, translated into modern context a "liminoid" phase, wherein those participating are acting outside of the prosaic sphere, outside of the "real" world. Attributions of significance are changed.

Participants' appeared to attribute this sense to theatre process, when acting. As suggested in "Anchored Anomie", the second Act-Play, experiencing being in a liminoid state, participants' also experienced exploration as being relieved of requiring a "real" shift in meaning for them. However, among others, Turner's (1982) work was consulted in response to some participants' expressions of remaining concern with some aspects of such exploration.

Through breaking point experiences, some participants' expressed concern with exploration in terms of presenting before the community as audience. Theatre was bound to the "real world" for some through trepidations concerning audience response — would they dislike the content, the general manner of performance, or specific actors' performance?

For this set of participants, qualities in theatre which allowed risk, only allowed opportunity for risk in their actions internal to the group. The process of writing and presenting a play also provided only limited opportunity for internal exploration since time factors and the shape and form of presentation of the play could be affected.
Emerging in participants' paradigm of theatre, then, attributions of "the liminal" were limited. Participants' were also sensitive to the possible impact of a theatre presentation on a community (liminoid phases) and were guided by dual desires to change the community and at the same time to win community respect and legitimacy. Individuals' anchoring in terms of theatre paradigm which emerged from anchors in group entity and shifting structure were shaped by participants' sense of relationship with the community.

The study has referred to participants' paradigm of theatre as emerging. It offers not only a processual description of changes in their emerging paradigm, it also proffers examples of different orientations interpreted through data analysis process. Among group members, two different orientations were interpreted as manifesting two approaches to tension in certainty.

Social theory of theatre provided additional explication with respect to two apparent orientations among participants. In addition to describing "liminal" and "liminoid" stages frequently associated with theatre, Turner (1982) suggests a ludic or playful quality may be connected to that experience of theatre. This quality appears to bring special elements to being in a state outside the "real" world.

For some, this sense of playfulness or "having fun" emerged as foundational meaning in their paradigm of theatre process. Theatre process for these participants offered an opportunity to explore, to be creative for purposes of having fun.
The study provides interpretive descriptions of individuals' paradigmatic interactions suggesting this orientation, "Go With It" and eventually, "Having Fun".

Participants were introduced to "improvisation" as a formal theatre structure receiving considerable prominence in modern times. Improvising process as emerging through participants' interactions appeared to embody "ludic" or a fun quality associated with theatre paradigm for several participants.

The working set of assumptions offers a final link in a larger framework associating theatre with exploration of meaning. Some of those writing from within theatre paradigm attribute a special purpose and process to theatre. Brook (1972) suggests that theatre process is engaged in a constant search for meaning, engaging in ongoing reconstruction. There is a profound quality associated with his discussion of this search.

This segment suggests that some participants came to link profundity with having fun through constant, purposeful play at renegotiating meaning. Towards development of paradigm, I have posited that within the context of their "improvising", several participants came to treat experience of anomic conditions within theatre setting as an adventure, a challenge to create meaning.

As part of this interpretive work the study offers description of participants' placement of value on "a turn", a construction wherein emergent meaning relationships might be viewed simultaneously with emerging meaning constructions. Significant in terms of epistemology of change, this was an apparently rare instance where experiencing
abruptness in relation to shift in meaning was not only pleasurable for participants, but individuals were regarded as talented when able to bring about such abrupt shift in meaning.

As part of work towards paradigm development the study reinforces connection between meaning creation and experience with the profound. The study suggests that participants experienced a sense of profundity in the moment of creating "new" meaning, a new sense of relationship.

The study also links a social nature in participants' experience of meaning change. Individuals' experience of meaning creation as profound was reinforced in social terms by "audience recognition" and response to their emerging meaning creations. Experiences of profound meaning through social interactions in theatre process brought to participants a corresponding sense of intensity in their experiences.

Description of the study's offerings began with reference to two paradigmatic approaches interpreted in participants' interactions. Another set of participants, although also linking meaning creation with theatre, did not appear to experience "ludic" qualities or having fun at the centre of their meaning of theatre process. I have proposed that these individuals sought meaning through exploring contained by constant structures and a recognized process including a script and props. (This later became linked with "traditional theatre" in participants' emerging lexicon of forms of theatre.)

The study has provided "tension in certainty" as a working assumption to offer explication of individuals' differing responses to meaning change. Participants' dual approaches reflected differing responses to experiencing meaning change as described through a
tension in certainty, from within emerging theatre paradigm. In linking theatre frameworks to adult education frameworks, the Mobile-framework offers several different bases for suggesting a tension in participants' approaches to meaning change through theatre process.

For instance, abrupt changes in participants' focus of theatre activities are described in terms of a double helix in which their two paradigmatic approaches become entwined. The Mobile-framework affords substantial detail in patterns during a meeting and throughout a series of meetings. Links are also made to participants' breaking point experiences when discovering no initial solution through either set of paradigmatic actions.

An interpretation of participants' emerging meanings and structural response to "a tension in certainty" in terms of theatre is represented in the Five Act-Plays. This series of descriptions provides conceptualization of participants' changing structure to meet their shifting needs for certainty derived through their emerging theatre paradigm, beginning with "anchored anomie", "play-acting" and "contingency control".

Theatre paradigm has already been linked with learning theory most directly through tension in certainty and meaning in change — a question of preparedness to explore, or learn. The study has also suggested as part of its proffered framework, that experience with pervasive change in modern Western life has tended to link experience of meaning change with shift towards meaninglessness.
In reaching towards paradigmatic links, the study offers the following question which shaped development of working assumptions: What then does a commonly held concept of theatre offer in terms of profound meaning for those both creating and seeking a response to change and meaning in modern society?

With respect to that question, as starting point, the study offers reference to other related literature located which included Wilshire's work (1982) focused on social anchoring in terms of identity as related to theatre paradigm.

As part of the Social Theory Trail of Chapter Five, the study also offers adult educators an overview of Berger's description of five social processes associated with modernity — our social interactions which both create and are our response to modern experience of change. Relying on descriptions of these five social processes, the study offers the beginnings of a response to the question of what a commonly held paradigm of theatre may offer individuals' needs arising out of modern experience with pervasive change.

This segment suggests that depending upon what emerges as a paradigm for those participating in a theatre process, several elements frequently associated with concepts of theatre provide specific appeal to individuals' experiences and responses to modern change. Berger (1977) states that our social processes leading towards abstraction of our meanings and individuation have prompted anomic conditions since individuals' meaning in social anchors have shifted in those processes. Particularly with respect to
individuation, meanings shift away from individuals experiencing themselves as social beings weakening anchors of meaning both in terms of group entity and structure.

Theatre paradigm is generally associated with social process, conscious acts of engaging people in social construction whether for primary purpose of "entertainment" or a prolonged effort to explore meanings. Depending upon which aspects of theatre paradigm emerge for a set of individuals, they may experience profundity at the moment of meaning creation associated with the social nature of their experience.

In this manner, theatre paradigm may offer a framework for individuals' social interactions which counteract people's experiences with weakened meaning in social anchors. To the extent that theatre process has been used in a social sense of "liberation" through popular theatre as a tool in community education, theatre paradigm has also reinforced social anchoring.

Linked with learning process, as a response to tension in certainty, theatre paradigm has offered a framework in which meaning shift may be regarded as exploring, a shift towards meaning. The study suggests that participants received sufficient sense of structure in theatre paradigm to provide them with a sense of being safe from shifting into meaninglessness or powerlessness so that they might explore.

Secularization is a process associated with modernity which suggests a shift both in source of profound meaning and shifting
structure or institutionalizations emerging from change in source of profound meaning. In support of other literature linking theatre paradigm as social construction associated with processes of secularization, the study offers reflections on both shifted source of meaning and shifts in the nature of individuals' anchoring through group entity and structure.

As previously described, individuals whose theatre paradigm focuses on improvisational processes appear to seek continuously to experience the moment of meaning creation as a source of profundity. In that instance, constant and abrupt shift of meaning as ensuring fresh, intense experience of meaning also suggests specific elements in anchoring. The study has offered additional consideration of the nature of social relationships and anchoring emerging from this particular aspect of theatre paradigm.

Returning to specifics emerging from data analysis process in this study, there were a number of interesting elements in the social relationships people came to express by the conclusion of the project. First, the theatre process was able to "accommodate" plurality, differentiation among participants. They were able to act differently in certain roles and thereby to retain some aspects of difference.

In addition, theatre process as interpreted from this experience provided a framework in which people who held differences in meaning nonetheless found common ground and began to develop common meaning through their interactions. In this sense, individuals' differentiation and commonality were accepted and valued for some purposes.
However, this segment now suggests that particularly in interviews, participants revealed an emerging sense of a temporary quality about their social structure and group entity. Based on data analysis the study posits that their theatre paradigm as emerging at this point provided participants with the opportunity to make short term, albeit intense, social commitments. When the project concluded, data analysis suggests that participants suffered from experiencing anomic conditions. Their relationships had emerged from this particular set of people working on this particular project. A new project meant redefinition and construction of social structures and group entity.

As previously indicated, their abrupt loss of anchoring through the project had implications for some in terms of reflecting and thereby learning from the last project. Several acknowledged resistance to reflection. The study has suggested that, for some participants this was purposeful non-reflection. Several participants appear to have relied on paradigmatic actions bearing an improvisational quality (referred to as a "Go With It" approach) in terms of leaping into another project rather than reflecting and learning that they were experiencing anomic conditions.

These interpretations of participants' experiences suggest that theatre paradigm may offer individuals much modified forms of social anchoring. Several qualities commonly associated with theatre suggest a tendency to promote short-term, highly intense social experience.

Theatre paradigms, as modern paradigmatic constructions may, then, offer responses to changes wrought by our modern social
processes. However, theatre paradigms also bring change as well — a singular shift being the "looseness" of framework. Comparison between one set of individuals engaged in "theatre" and another suggests some diversity in meanings about theatre as paradigm. The Mobile-framework records significant transitions among participants concerning theatre as paradigm.

This interpretation suggests a need to consider thoroughly possible concerns and benefits of theatre process in terms of policy and practice. Based on the study's paradigmatic work, the next segment reflects on offerings concerning specifics of adult education practice.

- Offerings Concerning Specifics Of Day To Day Practice

Given the focus of the study upon experiences of actors as learners, reflections do not stray to include theatre process in terms of audiences' experience. The study's offerings are limited to consideration as learners engaging in theatre process.

As previously indicated, the study provides an overview of the literature concerning practice of adult education and theatre process. In Chapter Four a broad gamut of theatre experience reveals choices in vantage point and methods. The Bibliography which is divided into sections to reflect differing vantage points offers a selection of resource materials. The study's critiques and proffered framework may offer guidance in consideration of vantage point.

In linking theatre with learning in terms of changing meaning and social process, once more the study endeavors to address and bring
together interests of those relying on learning theory and those relying on theories associated with community education. For instance, adult educators seeking links between theatre and a paradigm to serve liberatory work, may find assistance in the form of the study's framework which focuses on creation of meaning and process as focal point in linking theatre to social processes of change.

Both the Mobile-framework and the working assumptions offer explication for focus on anomic conditions related to theatre in modern life as primary in shaping individuals' meanings related to issues of power. All practitioners concerned with specifics of individuals learning are offered interpretations of how and why learners engaged in theatre process may experience fresh excitement about learning as a social activity.

In addition to theatre process, the study has also emphasized the importance of bringing modern experience of change as context to planning learn engagements. This segment now proffers a concrete means of introducing modern context of change into planning, linked with theatre process.

Criteria are offered for considering whether to explore use of theatre process in their practice, in light of theories about social processes of modernity. This segment has already suggested that there are several possible advantages to using theatre process.

As previously described, theatre paradigm is commonly associated with making meaning, exploring through social interactions. Depending upon the theatre paradigm emerging among individuals, expressivity in meaning creation may bring to individuals a profound sense in their
learning experiences, both in terms of the "content" of meaning created, and the sense of experiencing such creation collectively.

If learning process theory is in paradigmatic shift towards focusing on meaning and social process, relying on theatre paradigm as method may provide a sense of epistemological consistency between purpose of education and method.

Returning to concerns with respect to modern social change, the study has emphasized the significance of assisting learners to find anchors in group entity and structure as a significant part of learning process. These goals may be difficult to pursue in light of pluralism, differentiation among individuals. "Individuation" assumes a trend towards a loss of connectedness to vital social anchors.

The study suggests that theatre paradigm may offer some response to pluralism, to shifts towards individuation and abstraction. One of the most significant benefits in theatre paradigm is that when coming to act in theatre roles, individuals need not begin with the same set of meanings. In many instances, it would be a disadvantage to have all individuals who did hold the same meanings in common.

When bringing people together in a highly interactive, intense experience concerned with construction of meaning, individuals may begin to have a sense of holding meaning in common through their profound, social experience. Once more, depending on the planning structure and individuals' theatre paradigm emerging, theatre process may be structured so that individuals can discover and experience what
common ground they have. The literature reviewed in Chapter Four suggests that many practitioners from various vantage points have used theatre process for this purpose most successfully.

Finally, a most significant benefit in using theatre paradigm in adult education practice is the possibility of building in opportunity for individuals to reflect on both content and experience of their process. For instance, popular theatre has been used for many years to achieve that purpose (Kidd, 1984) in terms of liberatory, community education work.

This segment has described some possible advantages to using theatre process as part of adult education practice. It now offers consideration of possible disadvantages, once more, related to social process associated with modernity.

While promising some shift away from meaning being identified solely with intellectual abstraction, depending again upon theatre paradigm emerging for groups of individuals, theatre as representational art is still a form of abstraction. We do not entirely avoid contributing to this trend. This must be of concern to those adult educators who perceive this trend as problematic.

Given many diverse directions which may emerge in individuals' theatre paradigms, there is one concern in particular which may be troubling. The previous segment has provided reflections on the possibility of theatre paradigm offering a "modern" very temporary set of social anchors.

Without emphasis on long term sense of group entity and structures, in terms of learning, individuals may actually be
resistant to reflecting on their past experiences, wishing instead to focus on new projects, promoting trends towards futurity as focus for meaning. Theatre process may offer, then, reinforcement of collective meaning, but individuals may come to associate social experience with short term commitment and limited desire to reflect.

Theatre process focused on constant creation of meaning may also come to be the primary focus, rather than cohesive reflection on content of meaning. Social experience and social interaction within that paradigmatic emphasis are limited to process of meaning creation and immediate response. This framework may offer partial explication for why facilitators in a popular theatre project found themselves shifting away from the political purposes espoused to a focus on the quality of theatre production (Kidd & Byram, 1978).

The working assumptions provided a framework for consideration of several issues concerning possible use of theatre in adult education. The Mobile-framework provides details of one set of individuals' encounter with theatre process in a community setting. Since participants' theatre project included both creating and presenting the play formally, this is a record of many abrupt and subtle transitions in participants' theatre processes. The study details transitions in theatre process including transition from participants' focus on: a) methods of researching the history of the community; b) emergence of improvisation process as a basis for development of a script; c) combined improvisation and editing of a script; d) rehearsal process; and e) presentation of the play.
Details of participants' lengthy experience may offer some sense of such an experience. It may offer insight into various elements which may emerge as dominant in other individuals' theatre paradigm.

Although their experience was not organized by an adult educator, participants' experience reveals a set of individuals in collective search for theatre process. Their breaking point actions, for instance, suggest an expressed anxiety which learners may bring as an undercurrent to a more formally structured experience. Research concerning this particular set of experiences with theatre may serve as a springboard for reflection on what an adult educator might bring to other experiences through shifting awareness to learning process in balance with creation of theatre presentations.

In terms of contributions to planning process for practitioners, it is difficult to provide such reflections since, in addition to diversity in an audience of adult educators, there are so many possible paradigms of theatre. To attempt to address specifics would require attempt to match them, and this would require a long series of assumptions. Reflections are confined to a few general suggestions.

1) Reflections On Theatre Process In Planning Stages

In planning stages it is most important to think about "theatre paradigm" as emerging interactively between process proposed and individuals' creative interactions and responses. Adult educators must be prepared to experience transition or shift in paradigm during engagement with learners. Contingency plans and excitement about "improvising" are encouraged.
Working assumptions and interpretation of fieldwork experience suggest that each experience will depend on the set of individuals involved. The adult educator must expect a variety of constructions which will be rooted in what individuals bring with them to this context. In terms of planning, what individuals bring with them of significance will include emerging-emergent senses of relationship to community, internal "group entity", and past experience with theatre process. Pressing themes held in common by individuals may also surface or be encouraged to surface.

With respect to planning specifics of process the study offers a substantial bibliography on adult education and theatre. Most importantly, focus should be on process when planning. This question may be of assistance: What processual aspects of commonly held theatre paradigm are likely to hamper or assist process intended? Response to that question should provide guidance in planning direction.

The study has consistently suggested that practitioners consider a larger framework for interpreting theatre activities. For example, if planning to write a play about the history of a community, practitioners need not be confined to theatre resource materials to provide ideas for researching history of a community.

In terms of setting down objectives for "the learning event", by way of examples the last section of each of the Five Act-Plays provides some indication of what learners appeared to absorb out of their experience. This ranged from "technical aspects of theatre", (lighting and sound, makeup, movement on stage), to some sense of "traditional theatre structure" (the director, producer, technical
crew as theatre roles). Participants also learned a substantial amount about the history of the community as part of their research and theatre process, and also began to discuss methods of research.

In addition to this, participants learned more about themselves and grew in confidence with respect to the gamut of theatre presentations they were willing to do. As indicated previously, what many valued most was developing a feeling about what was appropriate in theatre and what was not ("it works").

This segment emphasizes that theatre paradigm may offer special opportunity for individuals' experiential learning, given commonly held focus in theatre on expression of meaning in emotional and physical terms. Practitioners may wish to take this special quality into account when planning.

Since theatre paradigm may offer opportunity for individuals to experience collective meaning, as part of the planning stages, adult educators may wish to consider how they may build into their process opportunity for individuals to articulate and express their experiences. Depending upon the objective, reflection on process among individuals during a project may also change perspective on benefits of "purposeful non-reflection".

Based on concerns related to social processes of modernity, this segment suggests that what adult educators may specially bring to theatre process if planned appropriately is an emphasis on reflection among individuals both with respect to analysis of theatre content, and also in terms of sense of group and emerging structure. This may change those instances when individuals' emerging theatre paradigm
would otherwise lead to short term, intense bursts of collective experience.

Without process of analysis, theatre process may become entirely focused on attention from "audience", or in the improvisational impetus of constantly shifting meaning. Learning in terms of an emerging sense of relationships may be extremely short term in that instance.

2) Reflections On Theatre Process In Implementing Stages

When engaged in "implementing", the study has already offered a framework which might be used by practitioners in contemplating their role. Constant "reassessment" is most important. I also stress the need for considerable sensitivity to individuals' emotional experiences.

Theatre processes move away from learning as an enterprise involving intellectual abstraction or psycho-motor skills, shifting towards emotional and kinesthetic aspects of experience. Individuals may express shift towards emotional and kinesthetic experience in their "general" social interactions. Those wishing to facilitate theatre processes should prepare themselves and learners for the possibility of such shifts. Work towards a support system should be both part of planning and implementation in terms of reassessment. This should include sensitivity to individuals' comfort with shift to theatre paradigm as emerging through participants' interactions.
3) Reflection On Theatre Process In Evaluation Stages

With respect to evaluation, the study has reinforced previously the need for sensitivity to method of evaluation. In formulating evaluation methods, experiential focus in individuals' learning through theatre process must be considered. The study has offered the suggestion that, when choosing methods of evaluation, evaluators consider bringing an improvisational quality to their questions.

This may be particularly advantageous when learners have been engaged in theatre process. Being invited into "improvisational mode" may also stir other memories of their experience. However, given other concerns with the impetus of improvisation this may be cautiously considered as a strategy. In choosing such a strategy, however, sensitivity towards learners' comfort with process and rights to privacy should be a priority.

Finally, concerning offerings emerging from this area of discovery generally, the study emphasizes the need to develop a framework in which to interpret theatre process in terms of processes of modernity. As a response to individuation, theatre process as paradigm may provide opportunity to reinforce meaning in social anchoring.

However, as previously indicated this reinforcement may be shaped in the context of highly intense and brief commitment. These experiences may also focus on impetus in constant meaning creation without reflection. The study suggests that adult educators have a very special role in shaping the focus of meaning change and the nature of collective experience.
INTRODUCTION

Thus far, this chapter of reflections has faithfully focused on what Parts One, Two, and Three offer to adult educators' current constructions. This final segment straddles reflection of past and present work to consider future work. Once more contemplations attend to three orientations in studying change related to adult education, focusing on: a) constructions of adult education as framework, including changing theories of discovery in research methodology and methods; b) work towards making explicit theoretical contents of an adult education paradigm upon which adult educators may come to rely in their work; and c) concerns about specifics of daily practice. Reflections addressed to these differing orientations are spread throughout this section.

The section now separates into three segments based upon the four areas of discovery which have provided structure for exploration in the study. Areas concerning methodology and methods have been merged into the first of the three segments, those being: Future Research and Experience With Paradigm Transition; Future Research and Learning Process Theory; and, Future Research and Theatre Paradigm. These are followed by a final contemplative segment: Reflections On Gestalt, Epistemology, And Study Of An Adult Educator.
FUTURE RESEARCH AND EXPERIENCE WITH PARADIGM TRANSITION

Change as theme has pervaded all aspects of the study. The Preface referred to "yesteryears" and "yesterdays" to evince experiences of constant change. It is the "yester-tomorrows" which loom over our changing present and which testify to our shift in meaning towards "futurity".

Since our experience today is of ever increasing change, adult educators must contemplate their work within this frame of reference. I have advanced the position that we must not only focus on content of change for "learners", we must focus on experience of change for "learners" and for ourselves. I invite adult educators to consider our own context of change as individuals, as learners, and as adult educators in various roles from policy development to engaging with learners.

In advocating reliance on "paradigms" and paradigmatic transition as a heuristic device to make sense of our current, shifting state, I have raised a whole series of questions for future study. What issues arise out of being in paradigmatic transition? How are we as adult educators addressing issues arising out of our experiences with paradigmatic change in the face of a world of constant change? How may we more consciously direct our paradigmatic process?

The study promotes the notion of "paradigm-watching", or more epistemologically consistent, "paradigm-interpreting". Some of our efforts as adult educators should be explicitly directed towards, for example, interpreting shifts in our epistemological starting points and interpreting how these shifts emerge in methodology and methods.
One suggested focus for ongoing research is a search for epistemological consistency and a search for ways of making sense of such fundamental shifts in constructions of adult education. A second future focus related to "paradigm-interpreting" is advocated. Study of these shifts should flow into interpreting emerging problems of "the prosaic" sphere — consideration of parallel shifts in our "institutionalized" constructs of adult education as Podeschi's work (1989) demands.

For instance, what does being in paradigmatic transition mean in terms of research requirements? The purpose of paradigm (Kuhn, 1970) is to provide sufficient framework so that everything is not open to question. Paradigms offer opportunity to work on small bits within the larger.

However, when in paradigmatic transition, are researchers able to operate in the same manner despite drastic contextual change? If not, what does this mean, practically speaking, when research funders ask for certainty of costs and a product rather than process? Given potentially widespread implications, if researchers are either unable or unwilling to pursue broad paradigmatic research for these reasons, this merits immediate consideration.

As adult educators we need to reflect on our strategies in response to experience of paradigmatic transition, and we need to consider how our strategies act back on us. The study has linked the rise of theory generation as a strategic response to experience of paradigm transition. However, work on theory generation places us in paradoxical positions of responding to change with more change. We
are not only faced with some conflict between "institutionalized" expectations concerning research and resources required and requirements based on a shift towards methodology.

Through inductive, open-ended research focused on individuals' meanings, we are challenged by the need to do "multidisciplinary work". In a pluralistic society, reaching towards representation of heterogeneity among learners leads to consideration of various vantage points. While offering a record of initial struggle with how to engage in multidisciplinary works, the study emphasizes the need for substantial future research in this area. This should include how to represent discoveries in an abstract framework, as well as consideration of our current institutionalized interactions which may bear on this work.

The study supports immediate need to supplement emerging literature in this area which begins from an epistemological starting point of meanings and social process. Research from these starting points may provide framework for additional research in pursuit of methods to encourage researchers from various "disciplines" to combine efforts and to sort out a comfortable process for their joint efforts.

Theory generation may leave the researcher in the awkward position of being "over there" paradigmatically speaking. This suggests special attention to the problem of conveying insight from experiencing one paradigm, "here" to experiencing another, "over there". At a time of the "thirty second sound byte", conveyance of profound shifts and potential implications thereof, becomes a particularly interesting challenge.
Once more, not surprisingly, direction arising from our institutionalized interactions suggests conflict with strategies for paradigmatic transition. The study suggests that this may become a priority for future research.

The study suggests that we must also consider from an organizational perspective possible repercussions for researchers as individuals. Extant resource materials offer some advance notice of experience with theory generating work. The study's processual description may add to resource materials which attempt to prepare novice researchers for not only fieldwork, but the intricacies of data analysis process.

In particular, given shift in epistemological starting point, the study recommends organizational support systems for possible experience with upheaval in focusing on data analysis of change and social process. A shift away from trying to document a "static" picture to making sense of constant transformation in individuals' constructions has many implications including the possibility of generating a sense of relativism for the researcher.

When combining the concept of describing ongoing transformation with the idea that such description must have three facets or three influences, one may be overwhelmed. I recall most clearly being taken aback the first time I contemplated grappling with data analysis and representation in the face of constant changes with respect to three influences: 1) shifting in participants' interactions, 2) changing
constructions in literature reviewed including those focused on adult education and those written about theatre and methodology, and 3) my own shifting perspective through exposure to the first two.

No data analysis method may provide utter reassurance when one is confronted on one hand with the experience that "everything is moving, shifting" and on the other hand with the task of finding a starting point in data analysis and representational form. The study suggests joint research projects as one organizational strategy for offering a support system. General sensitivity to this as a possible concern for researchers is vital.

Researchers are challenged to take up the task of developing a set of working assumptions about our experience and process in paradigm transition. In search of strategies consistent with theory generation and epistemological shift, the study has launched a series of suggestions related to a focus on interpreting processes in our paradigmatic transition. The study also offers processual description of development of one such synthesis. As part of this documentation, the study emphasizes the need in future to consider data analysis from a broader perspective. Suggestions offered in Chapter Five may provide a springboard for additional work in this area.

If relying as a starting point on the synthesis proposed herein, the study proposes several strategies for researching our experiences of dissonance, of anomalies as data to guide interpretation of troubling, tacit assumptions. It emphasizes the need to express our
experiences of dissonance, of anomalies as data to discover troubling, tacit assumptions. The study suggests research into breaking point processes as experienced by groups of individuals.

Other working assumptions in the study may offer interpretations for future research including cultural-meaning and our ways of anchoring meaning in modern times. As a further strategy in researching our experiences of paradigm transition, the study particularly stresses that consideration of social processes associated with modernity ought to be brought to bear on this work. In a related endeavor, the study has focused on "epistemology of change", raising the question of whether we have in Western, modern culture, a common experience of change.

The study has suggested that many do hold in common an experience of change. It has proffered some suggestions about qualities associated with that experience and implications in terms of response to learning as change of meaning. The study proposes this as a most important area for future research, with several different foci: a) Practitioners working with groups of "learners"; b) Researchers attempting to interpret and theorize about learning; and c) "Paradigmatic-interpreters" considering implications of paradigmatic transitions for adult educators.

Based on fieldwork experience and data analysis process, the study suggests that considerable reflection on research design is needed for developing methods to get at our deeply rooted experiences of change. In terms of research process, there are as yet limited materials concerning data analysis. The study has advanced an
argument for reconceptualization of data analysis process and emphasis on process in choosing representational form. These areas are recommended for future research.

Finally, in terms of paradigmatic transition, not only do we require strategies for researching our experience of paradigmatic transition, the study encourages current efforts to consider what we are aiming towards. One question offered by the study for future consideration is whether, given a pluralistic, changing society, we are in a relatively "permanent state" of paradigmatic transition.

If we choose to aim for transition towards paradigm, the study offers criteria based on the working set of assumptions. It suggests that we must consider paradigm which accommodates plurality, and which achieves some sense of social anchoring, fostering meaning change as opportunity to explore, to learn, thereby responding to tensions of certainty.

The study recommends development of an overview of adult educators' past visions of paradigm, and their criteria. The study suggests that out of these reconstructions, and research gathered concerning our experience of paradigmatic transition, we may work towards criteria as foundational to our work towards paradigm. Should adult educators decide on such a course of action, it would also be important to consider once more, modernity, for we would also be in hot pursuit of futurity and liberation.
FUTURE RESEARCH AND LEARNING PROCESS THEORY

My strongest recommendation with respect to future research and learning process theory is that researchers continue to focus on implications of paradigmatic shift towards meaning and social process as inherently related to meaning. The study has previously outlined epistemological inconsistency arising from being in transition, from limited research sites to specific methods of research. Continued attention to such inconsistencies is stressed as most important in shifting from transition to paradigm.

In addition, the study recommends continued research for possible bridges between various areas of adult education including community education and learning theory. It has added, however, a focus on experience of meaning change to study of meaning, culture and social process with respect to learning.

As suggested within the prior segment, much of what the study offered concerning paradigm transition was discovered out of attempts to make sense of experiences in the field related to participants' interactions. The study's recommendations concerning future research of an "epistemology of change" contained in the prior segment all have application herein. This includes framing future research on learning theory process in terms of social anchoring and breaking point processes.

Two areas of research which the study has also advocated as important for future research are: individuals' cultural-meaning of
learning and their experience of learning. Foundational to our ability to gather research is a sense of how "learners" interpret our questions about learning within their framework of meaning.

Finally, as with research in paradigm transition, the study advocates consideration of social processes related to modernity as an important direction on which to build. Study ought to include cultural-meaning of learning in terms of secularization processes — the void in adult education literature concerning meaning in the profound sphere.

FUTURE RESEARCH AND THEATRE PARADIGMS

The study has begun work in exploring the variety of vantage points associated with theatre process and adult education. It advocates continuation of that work and additional work on developing a framework through which to interpret various writings.

Additional research on theatre processes in terms of paradigm is recommended. Future research should also bring to such deliberations social processes related to modernity. Research taking this direction may result in two distinct foci. This research may offer practitioners criteria for using theatre. It may also assist in policy consideration of ethical questions concerning possible uses of theatre.

A second focus should emerge from framing study of theatre in terms of paradigm. Through comparison and contrast, this framework may aid in the search for creating new paradigms to respond to modern condition of change.
This concludes very brief reflections on future directions. Based on considerations of our modern experience of change as pervasive, I would suggest that future research may be of greatest assistance in an either or pursuit. — Either pursuing a vantage point wherein the ground does not shift quite so frequently or dramatically. — Or pursuing some means of developing a sense of comfort with shifting. Towards this "end", respect for both our emergent and emerging interpretations as offerings on a long road will be of great assistance.

REFLECTIONS ON GESTALT, EPistemology, AND STUDY OF AN ADULT EDUCATOR

Description of the study has brought together many threads. This format does not necessarily foster an ultimate sense of gestalt. For epistemological consistency's sake, this segment now offers gestalt "content" from the study in terms of meaning and process.

The study has "really" been about one gigantic hermeneutical circle. It has entailed interpreting extant theories and generating working assumptions to make sense of participants' theatre interactions in light of meaning, change, and learning.

However, the research was dedicated to that focus, only to discover that the work has also really been about adult educators' constructions as well. The research was rededicated to this new focus, only to discover that the work has really been about my efforts as researcher to make sense out of an emergent dual focus. That is, to make sense of living as an individual in a rapidly changing society and to make sense of what is to be an adult educator, to be part of a
group of individuals who, in a flood of change, aspire to effect a precise effort to change. Perhaps this hermeneutical dynamic provides richer context for contemplation of "yesteryears, yesterdays and yester-tomorrows".
REFERENCES


PART FIVE

RESEARCHING CHANGE: CHANGING RESEARCH

BIBLIOGRAPHY
PART FIVE: BIBLIOGRAPHY

STAGE WINGS:

Five Areas Of Literature Surveyed In The Study

INTRODUCTION

Five sections comprise this Bibliography. The second and fifth sections are further broken into a series of subsections. These sections represent diverse areas of literature surveyed for the study.

A. Methodology And Methods Resource Materials
B. Adult Education And Theatre Resource Materials
   - Mass Education, Literacy Campaigns Context References
   - Adult Basic Education Context References
   - Popular Theatre Context References
   - Pyschodrama Context References
   - Professional Actors And Community Education Context References
   - Education And Theatre Context References
C. Theatre Concepts Resource Materials
D. Adult And Community Education Resource Materials
E. Social Theory Frameworks Resource Materials
   - General
   - Theatre

The five sections are organized to correspond roughly with a chronology of library research. For example, Section One is a collection of "methodological resource materials". These resource materials were among the first of the forays into library research. Chapter Two described incipient activities in this area of research.

The subsections in Section Two were created from "the frame of reference" work associated with early data analysis in the field. Chapter Four disclosed this work and also provided overviews of other areas of literature scanned in earlier research stages. The remaining sections from Two to Five reflect endeavors to research those various areas emerging out of interactive library research and data analysis.
CONTENTS OF THE BIBLIOGRAPHY

A) METHODOLOGY AND METHODS RESOURCE MATERIALS


B) ADULT EDUCATION AND THEATRE RESOURCE MATERIALS

1) Mass Education, Literacy Campaigns Context References


2) Adult Basic Education Context References


3) Popular Theatre Context References


4) *Psychodrama Context References*


5) Professional Actors And Community Education Context References


6) Education And Theatre Context References


C) THEATRE CONCEPTS RESOURCE MATERIALS


Davies, R. (1967). There will be no "soft degrees". University Graduate, 13, 90-96.


D) ADULT AND COMMUNITY EDUCATION RESOURCE MATERIALS


1331


E) SOCIAL THEORY FRAMEWORKS RESOURCE MATERIALS

1) General


2) Theatre


PART SIX

MIRRORING CHANGE: CHANGING MIRRORS

APPENDICES
PART SIX: APPENDICES

STAGE APRON:

Artifacts, And Instruments

INTRODUCTION

The contents of the Appendices have been grouped into three sections. They are:

Section One: Collection Of Artifacts
Section Two: Instruments Created For Research
Section Three: Draft Documents For Data Analysis

The order of the sections roughly correlates with a chronology of the research process.

The first section consists of artifacts collected from materials generated by participants as part of their activities associated with the theatre project. These have been selected with ethical considerations in mind.

The second section includes instruments developed for purposes of the research including data collection and data analysis. The final section contains documents created both from and for data analysis. These are artifacts of data analysis process. They are working overviews created in early stages of data analysis process and which were then used for more detailed analysis.
SECTION ONE:
COLLECTION OF ARTIFACTS

INTRODUCTION

The first five documents presented within this section are copies of documents received from Eileen, the producer, by July 24, 1985. They were documents which provided initial context for those first involved in the theatre project. The remaining documents emerged from group members' activities during this project. They comprise:

- Department Heads for Production and Responsibilities
- Untitled Document: A proposal for provincial funding
- Schedule Of Workshops and Rehearsals [sic] For Heritage Performance
- General Subject s [sic] That Should Be Covered In The Performance
- Rehearsal Schedule
- Rehearsal Schedule - September 28

Once more, the arrangement of documents follows a loose chronology of creation. For example, I was advised by Jessie that the first document in this section was developed specifically because of concerns and confusion arising out of the theatre club's first theatre production. "A book" had been consulted to provide "job descriptions" of those involved in the production, hence the title: "Department Heads for Production and Responsibilities". This document predates the project.

The second document, untitled, is a copy of the grant application. This document frames the originators' vision of the theatre project. The third, fourth and fifth documents, developed after funding was granted, list concrete activities. These documents reflect elements of the "first breaking point", in that they indicate...
a shift from the religious focus of the grant application to a more
general historical focus. The third document, "Schedule Of Workshops
and Rehersals [sic] For Heritage Performance" indicates a substantial
change when contrasted with earlier documents and later ones. It
lists, for instance "a children's matinee", consistent with the grant
application but in contrast to final arrangements wherein a matinee
performance was not given.

There is a most important consideration associated with the first
"contextual" documents. Through interviews and general discussion
among participants, it was clear that many group members never saw the
original grant application, nor this first document, the role
descriptions developed after the last production. Only those who
participated from the outset of the theatre project would have had
access to the documents listing activities for research in the
project.

These documents, themselves were not the "currency" of all
participants. The "leaders", such as the producer, Eileen, and the
president of the club, Jessie, would have relied on all of them as
context throughout the theatre project. Documents, once created were
not necessarily consulted again.

Their value lies in offering inklings of how "leaders" construed
process and tasks associated with the project. Related to this, the
following documents provide a series of contrasts in terms of changing
impressions of theatre and more specifically, of the process related
to this project.
An absence may be observed among these artifacts. These documents include neither the "programs" given to the audience at the performances, nor copies of various versions of the script developed. This is not an oversight. These documents were not included because of confidentiality issues. A few participants were reluctant to have the name of the town, and their names provided in the thesis. Thus "Goetheim" is substituted for the name of the town in these documents. The program and the script would clearly identify location and group members, therefore they have not been included in the thesis documentation. [See Section Two of these Appendices for a memo on this matter, "Participants Permission Re: Use Of Quotations" dated July 31, 1988.]

One final note on form should be provided. These documents are not photocopies of the originals. They are faithful reproductions of content. However, the form of each has been adjusted to meet the printing format of the thesis.
DEPARTMENT HEADS for PRODUCTION
and RESPONSIBILITIES

PRODUCER
Responsible for budget given by Executive. Must keep records and present them to executive after production. Co-ordinate artistic and technical crews. Obtain and issue scripts to all cast and crew. Inform technical and stage crew as soon as possible what the director wants. Arrange working schedule with crews. Arrange for cast party. Arrange your crew and allocate and supervise jobs.

DIRECTOR
Arrange schedule for auditions. Keep list, with phone numbers of all who auditioned. Inform those who did get parts and those who did not. Arrange schedule for rehearsals. Communicate with producer. Responsible for arrangements for unlocking and locking doors and cleanliness of building during rehearsals.

ASSISTANT DIRECTOR
Responsible to take notes and any other jobs assigned by the director. Must attend all rehearsals.

STAGE MANAGER
Responsible for set, furniture, props, and back stage co-ordination; including curtains, prompter, and cast call. Meet with director and producer as soon as possible to find out what is needed and obtain what is necessary as soon as possible. Keep records of what is borrowed and arrange to have it returned. Maintain neat, orderly, legible and easily understandable cue script. After the performance; responsible for arranging for set to be taken down. Arrange your crew and allocate and supervise jobs.

TECHNICAL DIRECTOR
Responsible for lighting and sound. Meet with the director and producer as soon as possible to find out what is needed. Attend several rehearsals to be acquainted with the play. Co-ordinate cues with stage manager.

WARDROBE and MAKE UP COORDINATOR
Responsible for obtaining and maintaining costumes. Meet with producer and director as soon as possible to find out what is needed. Have costumes available as soon as possible. Arrange for costumes to be stored. If borrowed; responsible for returning costumes. Responsible for obtaining make-up and storing makeup. Responsible for arranging make-up practise; several times before the production.
DEPARTMENT HEADS for PRODUCTION
and RESPONSIBILITIES

TICKET SALES and PUBLICITY CO-ORDINATOR
Meet with the producer as soon as possible. Obtain posters, arrange for pictures and co-ordinate with news reporter. Obtain tickets and supervise ticket sales. Collect money, keep records of who has tickets and sales. Keep in communication with producer re. sic] how sales are going.

PARTICIPANT OBSERVER'S REFLECTIONS

This artifact provided a wealth of contrasts between group members' emerging process and the structure assumed by this document derived from "more traditional" concepts of "theatre". For example, it begins with the notion that many activities flow from scripts already generated. A large part of group members' process was determining how to develop a play. This document offered no advice on that score. When a script did emerge, it still went through tremendous changes, even during the last few weeks of the production.

There was no "assistant director" or "ticket sales and publicity co-ordinator". The producer did tasks within these descriptions as a need became apparent. No one volunteered for the job of "wardrobe and make up coordinator". Lenore volunteered to do some of these tasks. Confusion related to this role was part of a larger vagueness.

Concerning more specific tasks, the director did not create the rehearsal schedules. As someone coming from out of town, Cam was not expected to unlock the school doors. The stage manager, Jo did much of what is described under the title of "Stage Manager", but indicated to me that she was never advised of her role. It evolved from being assigned various tasks by the director and producer.
The Goetheim Theatre Community Players propose to research, write and present a dramatic production depicting the cultural history of the Goetheim area. The emphasis would be on the German Catholic origins of this community and area. The production would take the form of a series of Vignettes (scenes) predominantly humorous in nature and based on anecdotes culled from the Seniors and long term residents of this area. Such Vignettes could include "the inside story" on the escapades of former students, not to mention priests and nuns of St. Mary's Academy and St. Luke's College.

We hope to reflect the highlights of this area's history to the younger generation, to show the strengths, struggles and resourcefulness as well as the humor of those who developed this part of Saskatchewan.

It will be the opportunity of the Grandparents to tell their story and the Grandchildren to listen.

We anticipate producing three (1 1/2 - 2 hrs.) performances for the General Public, at least one matinee for the Children and one production for the Senior Citizens. We plan to have the Children's and Senior's performances free and will be charging a nominal fee for the three performances for the General Public.

Copies of taped interviews, transcripts, photos and any other research material gathered for this production will be offered to the Provincial Archives and the Goetheim Museum. We also propose video-taping the performance and donating copies of this tape to the Provincial Archives, Goetheim Museum and the area School Units.

We anticipate that the live performance will reach an audience of approximately two thousand. Through the video tapes and programs given to the schools, the effort will have lasting historical value.

PARTICIPANT OBSERVER'S REFLECTIONS

The original document had no title. This document reflected many elements considered in data analysis. Most importantly, it indicates intent of the originators' of the grant application. It supports analysis of a "breaking point" situation described "after the fact" by participants in the first two meetings I attended. Shifts from this document's direction included change from the religious focus, change in process of developing the play, and in it's presentation.
SCHEDULE OF WORKSHOPS & REHERSALS [SIC] FOR HERITAGE PERFORMANCE

MAY 21  ORGANIZATIONAL WORKSHOP (RESEARCH MATERIALS WILL BE INTRODUCED & DISTRIBUTED)

JUNE 19  WORKSHOP  (TO DETERMINE WHERE FURTHER RESEARCH IS REQUIRED)
JULY 10  WORKSHOP  (TO DISCUSS INFORMATION GATHERED AND COMPARE NOTES)

JULY 31  WORKSHOP  (CAM)
AUG. 14  WORKSHOP  (IMPROVISATION)
AUG. 21  WORKSHOP  (IMPROVISATION)

SEPT. 4   REHERSAL [SIC]

"  8    "
" 10   "
" 12   "

" 15   "
" 17   "
" 19   "
" 22   "
" 24   "
" 26   "
" 29  FULL REHERSAL

OCT. 1   FULL REHERSAL

"  3   FIRST DRESS REHERSAL
"  6   FULL REHERSAL
"  8   SECOND DRESS REHERSAL (SMALL AUDIENCE)
" 10 OPENING NIGHT (SENIOR CITIZEN) * 8:00 P.M.
" 11 GENERAL PUBLIC 8 P.M.
" 12 CHILDREN'S MATINEE 2:00 P.M.
" 12 GENERAL PUBLIC 8. P.m. [SIC]

** IT WILL PROBABLY NOT BE NECESSARY FOR ALL CAST MEMBERS TO ATTEND EACH REHEARSAL.

** IN ADDITION TO THE ABOVE TIMES ALL MEMBERS WILL BE REQUIRED TO DEVOTE TEN HOURS OF TIME TO MANUAL LABOUR SUCH AS SET BUILDING AND TEAR DOWN, MAKING POSTERS AND PROGRAMS, ETC. YOU WILL BE INFORMED AS MUCH AS POSSIBLE IN ADVANCE OF WHEN YOU ARE REQUIRED.

PARTICIPANT OBSERVER'S REFLECTIONS

This document and the next two were drafted by the Producer, Eileen. They form part of the "lists" she made when initially becoming Producer, and prior to Cam becoming actively involved in the theatre project. It was my impression from participants' statements that these documents were distributed to participants who were initially engaged in doing research. However, when more people joined the project, such as Jay and Bill, they were not given copies. Nor did I observe that these documents were brought to the meetings.

If participants made reference to these documents they did so indirectly. Nonetheless, arguably the documents influenced participants in the beginning in terms of topics for research, ideas about length of production, and general format. These documents certainly offer some indication of Eileen's conception of the theatre project at the outset.
GENERAL SUBJECT S [SIC] THAT SHOULD BE COVERED IN THE PERFORMANCE

VERY EARLY HISTORY

HOMESTEADERS

CONSTRUCTION OF THE TOWN BUILDINGS 9 WATER TOWER, POST OFFICE, ETC.)

SCHOOLS

CHURCHES

SPORTS

ST. LUKE'S COLLEGE

ENTERTAINMENT

FARMING METHODS & ADVANCEMENTS

WHEAT POOL

POLITICS NOTEWORTHY CITIZENS [SIC]

LEGALITIES

FASHION

WEATHER

IMPRESSION (ECONOMY IN GENERAL)

WAR

TRANSPORTATION

HEALTH & MEDICINE

WATER (SURELY SOMEONE CAN MAKE A JOKE ABOUT WATER!)

ELECTRICITY & FUEL SUPPLIES

LOCAL BUSINESSES IN THE EARLY YEARS

FLOUR MILL

ALCOHOLIC BEVERAGE

SURROUNDING TOWNS AND VILLAGES

1347
GENERAL (very general) OUTLINE OF PERFORMANCE

DOORS OPEN AT 7:30. We will have music from the roaring twenties and earlier. A piano man dressed in the style of the era, red & white [sic] striped vests, straw hat, garters on shirt sleeves......, songs like Roll out the Barrel, Don't Sit Under the Apple Tree and other sing-along favorites plus a few familiar German tunes. Light and Lively to get the mood we want.

OPENING ACT

MOST IMPORTANT SCENE. IT WILL SET THE PACE FOR THE ENTIRE Performance. It should be quite humorous to catch the audience attention. Should give an insight into the early development of the town.

INTERMISSION

Intermission will be from 8:50 - 9:05. There will be 50 minutes of show on either side of intermission. I think one or two ten minute skits and 5-8 five minute skits are possible for each half. This will give us between fifteen and eighteen skits; and should be well paced to keep the audience GLUED to their seats.
I would suggest that the skit just before intermission we [sic] longer and more dramatic, not too humorous. This should have good impact on the audience as they go into intermission.

FINALE

WE NEED A SMASHING FINALE.

COSTUMES AND PROPS

We should make good use of authentic costuming and props wherever possible. This will require some manual labour but the results will be worth it.

MUSIC [sic] AND LIGHTS

We should create special effects through music and light as much as we can. IT IS IMPORTANT TO UTILIZE THE TALENTS OF THE GROUP IN AREAS THAT ARE OF INTEREST TO THEM. CHOOSE AND AREA [sic] THAT ESPECIALLY APPEALS TO YOU SUCH AS SPORTS, POLITICS ETC. AND TRY TO DEVELOP YOUR SKIT IN THAT AREA.

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1348
VARIOUS STYLES THAT ACTORS COULD USE

STRAIGHT DIALOGUE - 2 or more people talking
MIME
DANCE
SONGS OR POETRY
MONOLOGUE - Dramatic reading
LIGHT SHOW - Special effects created through use of lights and sound
COMEDY ROUTINES
COMBINATIONS OF ANY OF THE ABOVE.
PARTICIPANT OBSERVER'S REFLECTIONS

The next two documents are a sample of rehearsal schedules jointly created by Eileen and Jo. I experienced a sense of surprise in observing the precise time slots allocated to various scenes. In observing the re-working of scenes at this stage, there was still a quality of open-endedness about the process. It was impossible to tell beforehand how many times a scene or parts thereof would be redone for purposes of editorial change in movement or sound.

The first document leaves a false impression of how many scenes were worked on in a night. I believe that they developed this schedule with a set of assumptions which were eventually modified. However, the document does evince a sudden change. It indicates a shift from everyone collectively working on the play to compartmentalization of their efforts. Among other ensuing repercussions, this compartmentalization was to have a major impact on issues related to editing as described in the Mobile-framework.
REHEARSAL SCHEDULE

September 18 - Scenes 1 & 8 - Anna, Allie, Bill & Jessie.
September 20 - Scenes 2 & 4 - Anna, Jay, Bill, Jim & Debbie.
September 23 - Scenes 6 & 9 - Lenore, Joyce, Loretta, Allie & Jessie.
September 27 - Scene 11 - Anna, Allie, Jim & Jay.
September 30 - Scenes 3 & 5 - Joyce, Allie, Jay, Jessie, Lenore,
    GROUP SCENES - EVERYBODY ATTEND - 7:00.
October 2 - Scenes 1 & 7 - Jessie, Jim, Debbie, Anna & Allie.
    GROUP SCENES - EVERYBODY ATTEND - 7:00.
October 4 - Scene 11 - Jessie, Allie, Jim & Jay.
October 7 - Dress Rehearsal for Act 1.
October 8 - Dress Rehearsal for Act II. [Sic]
October 9 - Full Dress Rehearsal.
REHEARSAL SCHEDULE - SEPTEMBER 28

9:00 - 10:00  - Lighting, Sound and Production Crew.
10:00 - 12:00  - Group Scenes.  12:00 - 12:30  - LUNCH BREAK
12:30 - 1:15  - Scene 3 - Joyce, Jessie, Lenore, Allie & Loretta.
1:15 - 2:00  - Scene 6 - Lenore, Joyce, Loretta, Allie & Jessie.
2:00 - 2:45  - Scene 9 - Joyce & Loretta.
2:45 - 3:30  - Scene 5 - Joyce, Lenore, Debbie, Jay, Allie & Jessie
3:30 - 4:15  - Scene 2 - Jay, Jim & Bill.
4:15 - 5:00  - Scene 1 - Anna & Allie.
5:00 - 5:45  - Scene 4 - Anna, Eileen & Jay.
5:45 - 6:15  - SUPPER BREAK
6:15 - 7:00  - Scene 7 - Jessie, Jim & Debbie.
7:00 -  - Scenes 8 & 8A - Bill, Jessie & Jim.

PLEASE BE AT REHEARSAL A HALF HOUR BEFORE SCHEDULED.

PARTICIPANT OBSERVER'S REFLECTIONS

There was one singularly curious aspect to the emerging process
of drafting up rehearsal schedules. Cam requested one evening that
Eileen and Jo sit down to do that. In speaking with them, it was my
impression that they had to develop criteria quickly for how to create
such a schedule. Neither had had prior experience with this. Cam
might have had a stronger sense of criteria for drafting up such a
schedule including which dates he would be available and which scenes
required extra work.

The major criterion which evolved appears to have been an attempt
to take into account everyone's schedule. For instance, some
participants worked shift work, some drove in from out of town. My
impression of the criterion, however, is merely based on vague
comments spread over a number of meetings.
SECTION TWO:

INSTRUMENTS CREATED FOR RESEARCH

INTRODUCTION

These "instruments" were both created through and for research purposes. They include:

- Checklist Of Questions For The First Set Of Interviews
- Purposes Of Second Interviews
- Objectives For Listening To "Meeting Tapes"
- Participants Permission re: Use Of Quotations
- Interview Data
- Participant Observation Resources Catalogue

For the most part these instruments are artifacts from the research process (adjusted to physically match the thesis format). However, the first instrument, "Checklist Of Questions For The First Set Of Interviews" has been modified over time to reflect more accurately the process of the first set of interviews. A questionnaire format was originally drafted but subsequently used only as a checklist.

A directive format was changed prior to entering the field based on consultation with resource people and methodological resource materials. It was determined that the interviews should be as conversation-like as possible so that the interests and concerns of participants would emerge. A detailed questionnaire would impose a structure on the interview. That structure would reflect the researcher's perspective rather than discovering the participant's construction of meaning.

As a checklist, whatever questions were not addressed through discussion, I reserved until the end of the interview. This approach
varied to some extent from one interview to another. Some appeared to wish to have structure and waited for me to ask questions. In those instances, I began with demographic questions and that led to other interests and topics for participants.
1. Demographic Data:
   - Age
   - Sex
   - Ethnicity: Birthplace, Nationality, Religion
   - Schooling
   - Marriage
   - Children/ Family
   - Length of time in town
   - Connection with town/reason for coming
   - Hobbies or interests
   - Occupation
   - Career changes

2. Involvement with Theatre:
   - Past involvement with theatre — prior to Goetheim Community Theatre Players (including purposes or reasons)

   - How the individual became involved with Goetheim Community Theatre Players
     (How the individual found out about the theatre club, purpose or reason for joining, preferred type of participation, when first becoming involved, productions participated in and type of participation.)
     Listen for individual's feelings, what she or he liked and disliked about past experience.

   - How individual became involved in this theatre project, the Heritage Play
     (How he or she found out about the project; initial purpose or reason; both his or her own and perspective on "group's purpose" for doing the project; preferred type of participation when first becoming involved.)
     Listen for individual's feelings, what she or he has liked and disliked about the experience thus far.

   - Present activities and type of participation in the Heritage Play.

   - Present purposes for involvement (own and "group's") Listen for individual's expression of feelings, what she or he likes and dislikes related to purposes.
3. Reflections on Interview Questions:
(Make certain to ask questions of clarification with interviewee)
- Anything that individual didn't seem to understand or about which he or she seemed confused.
- Anything the individual seemed to have to stop and consider.
- Anything he or she seemed uncomfortable with during the interview.
- Additional reflections

4. Make certain to request permission to contact the individual in future with any further questions arising out of reflecting on the interview.

5. Additional comments and analysis.

*This is not a copy of the original artifact but rather a summary of contents.
1. Clarification of information requested and received in the first interview.

2. "Neglected" questions to be asked.

3. Testing of hypothesis from all of material thus far gathered and synthesized.

4. Gathering any new insights from "interviewees" as a result of new events, time for reflection:
   - noting new insights
   - asking for reflections on any altered views.

*This document was drafted as an informal memo to myself to be used as a guide for what I intended to be an unstructured set of interviews. Chapter Five describes the process which emerged based on this "checklist".*
*OBJECTIVES FOR LISTENING TO "MEETING TAPES" - July 26, 1988

1. General refresher of experience.

2. Of particular assistance in constructing descriptions of experience (Chapters 3 and 5). [Current Chapters One and Three]

3. Data analysis: affirmation or modification of data analysis already in progress. Consider themes and outline of group structure.

4. Data analysis: collection of quotations or evidence for chapters of analysis (Chapter 6.) [Current Chapters One, Three and Eight]

5. Check: — For quotations already encased in introduction and description (Chapters 1 and 2).

*This document was drafted as an informal memo to myself to be used for filtering through data from meetings in data analysis process.
PARTICIPANTS PERMISSION RE: USE OF QUOTATIONS
(July 31, 1988)

I have asked group members for their permission to quote them in my thesis without obtaining permission with respect to specific quotations. All have given permission for this. Many have indicated that they are not concerned about confidentiality and wish to have their names, and the town's name used.

Several felt strongly that "the script" (there were various drafts) ought to be included in the thesis. However two people indicated that they would prefer to have a different name for the town and other names for participants used. They were reluctant to have a script included in the thesis materials as it might be used for purposes of identification. The thesis will be drafted with these considerations as guidelines.
*INTERVIEW DATA - November 6, 1988

With the above outline in mind, I am focusing on the following:

- Demographic
- Relationships (including modes of communication)
- Starting Point and end point level of awareness re:
  - Group
  - Community
  - Concept of Theatre (what associations have)
  - Purpose
  - Skills
- Sense of their idea of process and response to it (process and roles).
- Any outstanding patterns...

*This document was drafted as an informal memo to myself to be used for filtering through interview data in data analysis process.
PARTICIPANT OBSERVATION RESOURCES CATALOGUE

1. Artifacts:
   - Script (various editions)
   - Program from Presentation
   - Grant Application
   - Newspaper Articles
   - "Text" that was basis for group's research
   - St Luke material
   - Role description [Section One "Department Heads"]
   - Program from Variety Night
   - Cast schedules [Rehearsal schedules]

2. Recordings:
   - Tape recordings of meetings
   - Tape recordings of some social events
   - Field notes from social events
   - Tape recordings of interviews
   - Transcripts from interviews

3. Reflections:
   - Based on fieldnotes
   - Based on texts re: observations in field
   - Categorizations (themes) derived from interview transcripts
   - Sub-Group Descriptions
   - Sub-group [sic] Chart
   - Theme Sheets
   - Stages in Group
   - Stages in Product
   - Based on methodology/methods discussions
   - Based on floating

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SECTION THREE
DRAFT DOCUMENTS FOR DATA ANALYSIS

INTRODUCTION

The documents gathered in this section of the Appendices were generated from data collection and data analysis. The writing style and format are informal. They served as a basis for final stages of data analysis in the process. In this way, they were an intermediate step of data analysis. Many documents were created to summarize progress in data analysis. The first two included in this thesis documentation were chosen based on two criteria.

The first two documents were chosen with a double purpose in mind. They may act as a summary or overview of data to assist in reading the more detailed accountings in the main body of the thesis. Second, all four were tremendously influential in data analysis. I referred to the first three frequently as overviews. They are as follows:

- Casting Of Characters/Casts Of Characters
- Brief Chronology
- Database Contents From Meetings (Excerpt Of Two Samples)
- Transcripts From Two Sets Of Interviews (Excerpt)

There is, however, one important distinction between the first two documents and the third and fourth. Within this Section the first two documents are provided in their entirety. They have been modified, to fit the thesis format. A few abbreviations have been replaced with the complete words. However, many of the abbreviations have remained unedited to convey the original appearance of the
working document as "artifact" of data analysis process. In addition, within the first document, "Casting of Characters/Casts Of Characters", the descriptions were reorganized into alphabetical order to facilitate locating the summaries.

Concerning the third and fourth documents, however, "Database Contents From Meetings" and "Transcriptions From Interviews", the materials included are only excerpts, a sampling of entries. These documents represent two distinctly different efforts to organize data contained in the audiotapes from meetings and interviews. (There were approximately one hundred tapes, most having ninety minutes of recording.) For example, the third document was a complex database created with an extensive number of "fields" to aid in data analysis process. These fields were to be used for comparative purposes, for considering relationships among themes. One thousand, four hundred and seven database entries were created while listening to the meeting tapes.

Despite the large number of entries or records created in this format, owing to epistemological unease with a set number of fields or "windows", and difficulties with translating themes into those fields given the limited space, the database was not used as originally designed. Instead the format was used as an indexing system. It acted as a key for locating data in segments on the tapes thus maintaining links with the oral nature of group members' interactions, and thereby also maintaining a sense of context.

Finally, with respect to the fourth document, "Transcripts From Two Sets Of Interviews", a single excerpt has been provided.
Transcripts were made for both sets of interviews. The transcripts from the first interviews were handwritten, amounting to approximately three hundred and ten pages. The second set of interviews were typed, being approximately five hundred and sixty-two pages in length. (Access to a computer was obtained between the first set of transcripts and the second.)

Data from interviews provided context for participants' interactions in the meetings. Discussion with participants during the interviews afforded an opportunity for checking my understanding of their meanings. In this manner, the interviews acted primarily as a form of triangulation.
Al
Al, of the baseball cap, the slow smile and swift humor. Patient blonde-haired technician with gold rimmed glasses.


Allie
Fine boned and lovely, smiling and serious, coiled changes.


Anna

Long swaying hair, large hooped earrings, responsive and driven by diverse sensitivities.

Why Goetheim Community Players?: Interest in theatre.
Why this project?: As member of Goetheim Community Players
Emerging Role: Actress

Arthur
Tall, curly haired, eager and outside. Hopes rest on humor.

AGE: 18  Sex: M  Birthplace: Archwell, Saskatchewan
Education: High School: 12  University: N.A.  Religion: Catholic
Ethnicity: Father: German  Mother: Ukrainian
Married?: N.  Children: 0  Siblings: 6  Position in Family: 3rd eldest
Years in Goetheim: 8  Why Goetheim?: Father's employment
Occupation: part-time student/car sales  Career Changes: Considering
Hobbies: Hunting/trapping/fishing/politics/drama
Past Drama Experience: High School plays /"Louis Riel", Regina
Why Goetheim Community Players?: Mother prompting him to be involved.
Why this project?: As above.
Emerging Role: Came to act — rejoined as soundman in last week.

Bill
Moustached basket-ball player. Quietly astute with a keen sense of how to create camaraderie; ritual creator.

AGE: 26  Sex: M  Birthplace: Saskatoon, Saskatchewan
Ethnicity: Father: English  Mother: English & Irish
Married?: N  Children: 0  Siblings: 1  Position in Family: Youngest
Years in Goetheim: 1  Why Goetheim?: Employment
Occupation: Teacher - public school  Career Changes: N.A.
Hobbies: Basket-ball/travel/drama/match collection
Past Drama Experience: Public school/Another club/First production
Why Goetheim Community Players?: Part in first production, invited then Why this project?: Invited upon return (producer)
Emerging Role: Actor

Debbie
Blue-eyed, curly haired, large and soft featured. Youthful sonar sounding for acceptance. Smiles in response to perplexity.
Impatiently waiting for her clay to dry for shape.

AGE: 15  Sex: F  Birthplace: Edmonton, Alberta
Education: High School: 10  University: N.A.  Religion: None
Ethnicity: Father: English  Mother: German
Married?: N  Children: 0  Siblings: 0  Position in Family: Only child
Years in Goetheim: 1  Why Goetheim?: Father's employment
Occupation: Student  
Career Changes: Considering
Hobbies: Writing, reading, collecting miniatures
Past Drama Experience: School - classes
Why Gotheim Community Players?: Mother (producer)
Why this project?: Mother
Emerging Role: Started out odd jobs - actress

Eileen


AGE: 42  
Sex: F  
Birthplace: Gotheim, Saskatchewan (Farm)
Education: High School: 12 University: 2nd yr. U. Religion: United
Ethnicity: Father: German  
Mother: German
Married?: Y  
Children: 1  
Siblings: 7  
Position in Family: 3rd oldest
Years in Gotheim: 1  
Why Gotheim?: Husband's employment -Return
Hobbies: Drama
Past Drama Experience: First production of Club, producer.
Why Gotheim Community Players?:Interest in drama, saw newspaper notice
Why this project?: As member of Gotheim Community Theatre Players
Emerging Role: Producer

Helen

Slight, bright brown-haired and artfully dressed with quiet intensity. Multifaceted.

AGE: 21  
Sex: F  
Birthplace: Gotheim, Saskatchewan (Farm)
Ethnicity: Father: English  
Mother: English
Married?: N  
Children: 0  
Siblings: 5  
Position in Family: Youngest
Years in Gotheim: 21  
Why Gotheim?: Born and raised...
Occupation: Sales person  
Career Changes: Considering
Hobbies: Music(includes writing),painting, drama
Past Drama Experience: High School. & class
Why Gotheim Community Players?: Newspaper
Why this project?: Invited (producer - replacing)
Emerging Role: Actress

Jay

Flying, and flipping, forward shyness. Multi-talented. Undaunted eagerness.

AGE: 18  
Sex: M  
Birthplace: Gotheim, Saskatchewan
Education: High School:12  
University: 1 yr. Univ. Religion: Catholic
Ethnicity: Father: French & Welsh  Mother: German
Married?: N Children: 0 Siblings: 1 Position in Family: Eldest
Years in Goetheim: 2  Why Goetheim?: Father's employment
Occupation: University student  Career Changes: Considering
Hobbies: Music (drums)/comic writing/drama/sports
Past Drama Experience: High school
Why Goetheim Community Players?: Invited (producer)
Why this project?: Invited (producer)
Emerging Role: Actor

Jessie

Wavy-haired and winsome, forthright and bantering boisterously.

AGE: 26  Sex: F  Birthplace: Broadview, Saskatchewan
Education: High School: 12 University: 1st yr. U.  Religion: None
Ethnicity: Father: Polish  Mother: Swedish & Irish
Married?: Y Children: 0  Siblings: 3 Position in Family: Youngest
Years in Goetheim: 1  Why Goetheim?: Husband and own employment
Occupation: Teach. Assist.  Career Changes: Soc. work-teacher
Hobbies: Drama
Past Drama Experience: High school skit, directed club's small prod.
Why Goetheim Community Players?: Neighbour is producer
Why this project?: As member of Goetheim Community Theatre Players
Emerging Role: Actress

Jim

Brown-haired, glasses and smiling from a round face. Hands in pocket, laid back sincerity; flip-side stand-up comic.

AGE: 24  Sex: M  Birthplace: Lancer, Saskatchewan (Farm)
Ethnicity: Father: Norwegian  Mother: English
Married?: Y Children: 0  Siblings: 4 Position in Family: Middle
Years in Goetheim: 3  Why Goetheim?: Employment
Occupation: Agric. Engineer  Career Changes: N.A.
Hobbies: Riding, Xcountry skiing, woodwork, photo.
Past Drama Experience: High school. Part in second short production
Why Goetheim Community Players?: Works with Organizer
Why this project?: As member of Goetheim Community Theatre Players
Emerging Role: Technician/Contribution to writing/Support
Jo

Short brown hair with a large laugh and fascinating abstract accessories. Receptive, industrious and modest.

AGE: 31  Sex: F  Birthplace: Leroy, Saskatchewan
Education: High School:12 University:Library Tech. Religion:Catholic
Ethnicity: Father: Scandinavian  Mother: German & Russian
Married?: N  Children: 0  Siblings: 4  Position in Family: 2nd oldest
Years in Goetheim: 2  Why Goetheim?: Employment
Hobbies: Aerobics/reading/travel/sew/ski/art/etc.
Past Drama Experience: Theatre Club's first production, props.
Why this project?: Co-creator of application
Emerging Role: Stage Manager

Joyce

Storyteller, wrapped in prankster smiles. Bright, brown-haired, organized and looking towards laughter.

AGE: 27  Sex: F  Birthplace: Wadena, Saskatchewan
Education: High School:12 University:Agr./Vet. Religion:None
Ethnicity: Father:German  Mother: German & English
Married?: Y  Children: 0  Siblings: 9  Position in Family: 2nd young.
Years in Goetheim: 3  Why Goetheim?: Employment
Occupation: Veterinarian  Career Changes: N.A.
Hobbies:4H/volley/softball/track/b-ball
Past Drama Experience:Agric. skits/Theatre Club's first production
Why Goetheim Community Players?: Husband works with organization
Why this project?: As member of Goetheim Community Theatre Players
Emerging Role:Actress

Lenore

Clipped hair and creatively clothed with many hobbies. Shiny, bright and leaning the other way.

AGE:38  Sex: F  Birthplace: Goetheim, Saskatchewan (Farm)
Education: High School: 11 University: N.A.  Religion: Catholic
Ethnicity: Father: German  Mother: German
Married?: Y  Children: 1  Siblings: 11  Position in Family: 4th young.
Years in Goetheim:37  Why Goetheim?: Family, husband's employment
Occupation: Homemaker, boarders  Career Changes: Tel. Oper.- Hmemker
Hobbies:Ceramics/paper toll/macrame/sewing/etc.
Past Drama Experience: High School play, Club's first production.
Why Goetheim Community Players?:Interested in drama, found in newspaper
Why this project?: As member of Goetheim Community Theatre Players  
Emerging Role: Actress (Costumes)

Loretta

Oval faced, smooth and older. Light brown hair and staunch. Hankers  
after hobby hopping.

AGE: 42 Sex: F Birthplace: Berse, Saskatchewan (Farm)  
Education: High School:12 University: C.N.A. Religion: United Ch.  
Ethnicity: Father: German Mother: Norwegian  
Married?: Y Children: 4 Siblings: 2 Position in Family: Oldest  
Years in Goetheim: 10 (farm) Why Goetheim?: Husband's employment (farm)  
Occupation: Part-ti. nursing/MaryK CareerChange:Recent completed Gr.12.  
Hobbies: Sewing/curl/bowl/cooking/painting/etc.  
Past Drama Experience: High school  
Why Goetheim Community Players?: Interest in drama, newspaper announced.  
Why this project?: First meeting attended Club deciding to do this  
Emerging Role: Actress

Lyle

Sandy-haired, regular featured, impulsive and talkative.

I have no demographics for Lyle because he was no longer part of the  
group when I commenced interviewing people. He was one of the few  
people in the group who had been born and raised in Goetheim. As part  
of his family he owned a jewelry store in town and worked there. The  
store has since closed. I would guesstimate his age as being mid to  
late twenties. He was single. I have the distinct impression that he  
was Catholic, but non-practicing.

* When asked about their religion most named a religion. I had the  
distinct impression, however, from interviewees comments and more  
general statements in meeting sessions that most participants were  
"nonpracticing".
Brief Chronology - November 7, 1988

July 11} - Meeting at "farm". Props, costumes, research. Skit directly from story. "Boring, but I'm taking notes".

July 22} - Lenore's cabin. Cam missing - doesn't know location.

SC} Funding discussed. Eil. now searching for framework -

TE} idea suggests of family prayer. *Observation: group good

AR} at exploring in sense of quickly accepting (intuitively?)

IT} a framework...

NA}  

Aug. 1} - Meeting at Anna's (deck) then livingroom.

EILD} Physicalizations. Breaking point: Ready for it to be something?

Aug. 14} - Breaking point meeting. Cam could not be there. "I don't want to be a saw. What do you want in play? - Around circle. Role crystallization: producer gets to do or find people to do everything else but create play and act in it. (She continues to do both those things for some time until quits acting.) More confident members get up and extemporize by way of example: Pink pills.

Aug. 18} - Breaking point continued. Meeting with Cam to discuss concerns re:format and content of play.

Aug. 24} - Workshop: - Circle story; find an object; think of functions for object; present functions; bring antique-personal objects; break into groups making up collective story containing references to objects but also connected to present; present stories; actually begin "working" stories. Narration assignment re: newspaper stories for meeting following...

Aug. 30} - Circle, but no "warm up". Round table re: assignment - Journal article: describing and suggesting rough scenario: car [substantially different], "gory details", telephone... Cam: main object, cover main aspects of cultural; hopes to have each of them direct own scene and now talking about nailing down a script. Breaking point: content, religious, beginning to close door on new material?
Sept. 5) - Circle and story game. This time supposed to be in past -
   contrast to car wouldn't start, horse lame. Some of group
   done more concrete research. Cam produces first scripts.
TA - Still creating new and "working" old. Stories and info.
YN - about Goetheim come out together. Costumes offer. Scenes
      begun: Car, rules about who can be in scene Wheat Pool, dog
      scene. Long session of joking around to come up with title

Sept. 6) - Photo session. Role crystallization of sorts. Breaking
   point. Group hears how Lyle asked to leave.
   - Bar Discussion: Anna, Cam and Lenore. re: process -
     "agreeable manipulation", editing.

Sept. 7) - Script. Working scenes more and more.
   - Subtext... Some group members more "editorial".
     Cam: change lines, make them more comfortable. Def'n improv
     (Jes): You just have to let your imagination go
     further... really fast.

Sept. 9) - Without Cam. Arthur comes for first time. Do circle,
   warm-up but have to start twice. Jim asks why can't do
   this stuff when Cam not there. Supposed to work on scenes.
   A few run through. Eileen has to tell people to be quiet.
   Mainly "fooling around" - to be acknowledged.
   - Guys try to do improv of hobos article, women make
     suggestions (indicating their sense of process). But
     project "dies". Speculate about "Christmas concert" scene
     but also goes nowhere.

Sept. 13) - No warm-ups. New person - Rob comes. Br. point - placed in
   train scene. New script. Intro. to play - Allie and Anna
   framework. Decides to wait to do Christmas scene for
   everyone to be there.
   Cam decides to "fix" train scene.
   - Bar - Significance - Rob asks whether community might be
     offended by anything in play. People leap to defend.
     Some say watered down. [Diverse opinions]

Sept. 16) - Extremely repetitious work. Adds group train and telephone
   pole. ?? Rehearsal schedule?? Stop coming in groups??

Sept. 18) - New script. Objection: tent/Jes - How to prepare...

Sept. 23) - Breaking point, group meeting to run through and "fix"
   parts unhappy with. Interesting for indications learning:
   criteria for decision-making, concepts: "establishing
   something" - language...

Sept. 25) - Tension. Working through scenes already have. "Nothing
   happening" - sub-text work or get to point "leave because
   it's so close.
Sept. 27 - Scenes will connect, feel energy/Fixing dog punch line/drive-in recognition/moving towards no script.

Sept. 28 - Selling tickets, advertising. Thinks sold out at this point. Lighting, physical, little revolt.

Sept. 30 - No scripts, emphasis. Discussing Deb and hat. Actress exchange. Jay apologizes, more little revolts "No kidding". Working on some bits, e.g. Anna, intensity.


- Confusion about start time, time delay. Breaking point:
- New lines Anna and Helen, Loretta and Joyce (new script).
- Troop train? /Technical, lighting, train sounds.

Oct. 8 - Tea discussion. Pre-play arrangements, choir... Guys improvising for fun. "Smother".

Oct. 9 - Intermission/music box, bow.

Oct. 10 - Performances - Seniors. Largest audience. Not reacting always as would like.
- Party - prime entertainer

Oct. 11 - Performance - smaller audience but still respectable.
- Probably best performance.
- Party - singing "Ukrainian" songs.

Oct. 12 - Performance - small audience, demoralized, cold, excuses.
- "Coffee break" over.

DATA BASE CONTENTS FROM MEETINGS (Excerpt of Two Samples)

*THEME  :gr/struct
  SUB    :role
  SUB2   :
  SUB3   :chang/4
  EVID   :It's not my ball game. (J) Does anyone have an
  EVI2   :agenda? (A)
  EVI3   :
  EV_KEY1 :group
  EV_KEY2 :direction
  EV_KEY3 :legit

WHEN: aug.1/meetings/.02    WHO:group (to) WHOM:group
WHAT: certain/4

THEME :gr/struct
  SUB    :sub/div
  SUB2   :other(sex)
  SUB3   :chang/3/gr/struct/1A
  EVID   :Jim can play very many parts. [Discussion of
  EVI2   :ratio of men and women. Everyone laughs.]
  EVI3   :
  EV_KEY1 :group
  EV_KEY2 :size
  EV_KEY3 :men

WHEN: aug.1/meetings/.04    WHO:len/pra (to) WHOM:group
WHAT: certain/1a

*EXPLANATION FOR STRUCTURE AND CODES:

The words "THEME", "SUB", "SUB2", and "SUB3", were names for fields in the database. The abbreviations beside those words are codes for various lists of themes. When this instrument was created, I had considered attempting to search for correlations among all of the themes. (At this point the list of themes was still substantial.

The "Keys" 1, 2, and 3 were intended to be used as "key words" to correlate the fields. "FORM" (beneath "EV_KEY 2") was an additional field to indicate whether the "evidence" was in words stated by group members, or my observations related to their gestures, or based on a series of my reflections concerning possible patterns in group members' actions.

The middle fields, "EVID", "EVI2", and "EVI3" indicated space for "the evidence". This space was primarily filled with statements of group members, combined with bracketed observations providing context. The second excerpt, #167 reflects this combination.

Where I have quoted from these materials I have provided a code so that I may relocate it. If I were quoting from the second excerpt, the following code would be used: "Len) A-1-167". This translates into "Len) [Lenore], "A-1" [the meeting date], and "167" the number of the entry in the "indexing" scheme.
Jim/Interview/Nov. 29, 1985

M: ... What have your thoughts been since, on the play?
J: Well it was — I was a little disappointed on the size of the crowd. I think that's my first reaction. And uh, [pause] I think I can mostly blame that — Well, there's a couple of things that I'll blame it on. And — one of them was uh, lack of advertising. Not enough you know, people getting out there and, and promoting the show. It just wasn't hyped-up good enough...
M: Uh-huh.
J: Not in the media, not in posters or in personal contacts to any extent, or... And I don't know if we had anyone in charge of that, uh... If there was, there wasn't enough push on that person to, to do it. And uh, I never had any part in it because I was acting. So I just sort of stuck with my job.
M: Um hum.
J: And the other part was that this town, notoriously doesn't attend functions. [Pause] Now, I mean, a hundred and sixty or two hundred people do. Consistently. But that's about it. It doesn't really matter what sport you're talking about. They just don't attend. And uh, it's really hard to get over that, that sort of limit.

*EXPLANATION FOR SELECTION:*

This excerpt was chosen from one of the participants who indicated that he had no concerns about confidentiality. Nonetheless, I have used an "alias" to respect the wishes of those who were concerned about anonymity for the group.

This small slice was selected to provide a sense of format, for interviews, both in terms of the original experience and translation into a transcript. More specifically, I have chosen this small section of transcript because it encases material from which I have selected a brief quotation as evidence in the fifth Act-Play, "Played Out". (See Chapter Eight, the Mobile-framework.) This is intended to offer context or an indication of conversational setting for at least one quotation.

When quotes have been derived from interview transcriptions I have provided a code for relocation purposes. If quoting from this excerpt, the following code would be used: "Jim) 0-1-p.4. This translates into "Jim" [this name is not abbreviated as some are], "0-1" [the date of the interview], and "p.4" [the page number]. (In this instance there were a series of interruptions at the outset of the interview since we were meeting in a restaurant.)