

THE USES OF CLASSICAL GREEK
MYTH AND DRAMA IN THE
EDUCATION AND DEVELOPMENT
OF THE CHILD WITH SPECIAL
REFERENCE TO CHILDREN AGED
ELEVEN TO THIRTEEN

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SUMMARY

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In the Introduction the individual's consciousness is placed at the centre of the educational experience. The child's desire to create meaning is argued to be fundamental to the learning process.

In Chapter One types of traditional tale are categorised. The similarities are seen as more important than differences and the storyteller as crucial to transmission.

In Chapter Two, starting from the Greek civilisation from which they arose, the potential of Greek myths as structures for the development of ethical considerations is argued. A structuralist method of analysis is proposed.

In Chapter Three the development of the structure of storylines through a process of storytelling-to-drama is traced within the development of the city-state. The idea of an aesthetic is introduced.

In Chapter Four the art of oral storytelling is defined and its value as an educational medium highlighted. The theory of "junctures" is introduced to supplement the structuralist method of analysis of two examples of storyline that follows.

In Chapter Five the value of storytelling as a method in educational drama is justified through its presentation of structure for the individual to manipulate in the construction of meaning.

In Chapter Six children's work is analysed to show transmission of storyline and the development of aesthetic and ethical awareness through the manipulation of structure.

In the Conclusion the implications for Classics, the curriculum and teaching methods are argued. These lie in the value to the individual child of the experiential approach.

There are four appendices. The first is a journal describing the creative output of young children. The second is a journal describing the classroom improvisations of children aged eleven to thirteen. The third consists of transcripts and photocopies of dramatic reenactments by children aged eleven to thirteen. The fourth comprises aims of a Classical Studies department and outlines of Greek Storylines.

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INTRODUCTION: THE EDUCATIONAL AND DEVELOPMENTAL FRAMEWORK

This thesis is the outcome of an adult's reflections upon the improvised dramatic activities of children. As such it has two discernible sources. Firstly, there have been the creative storytelling and dramatic improvisations of my own children at home, some of which are described in the journal that constitutes Appendix One. The second source consists of the creative reenactments of children aged eleven to fourteen in the classroom in response to the stimulus of storytelling as part of their Classical Studies course. Appendix Two includes reference to several such reenactments in a journal that traces my first attempts to build up a rationale for the process I was observing. The cassette-tapes that accompany this thesis along with the transcripts and photocopies that comprise Appendix Three provide examples of the children's attempts at creative reenactment in response to the storylines, based on Greek myth, that are included in Appendix Four and analysed in Chapter Six.

These two sources at first sight appear to have little in common except that both involve the creative output of children and they share an adult as observer and as facilitator. My two roles in this respect have on the surface been different, as parent on the one hand and as teacher on the other. Yet, as some of the comments in the two journals demonstrate, a creative tension was set up by the interaction of the two through my mediacy of facilitation, participation, observation and reflection.

I started as a teacher of Classical Studies in September 1971 and, therefore, my initial attempts at storytelling and at eliciting improvised dramatic responses from children in the classroom

predated my observations as a parent. Yet it was these observations of young children that served as the catalyst to the chain of reactions that led to the writing of this thesis. Increasingly the one fed off the other, ideas and reflection from the home flowing to the classroom and a reverse dynamic flowing back.

An awareness gradually arose, as the ideas were realised into practice, that an overriding unifying feature exists, which is somehow connected with the propensity of human beings to create imaginative meanings for themselves. As observations were made and analysed it became apparent that this propensity could be described through some of the processes that it stimulates. This study will attempt to make such descriptions.

It will concentrate on the processes of dramatic recreative activity emanating from the second of the two sources referred to above, children aged eleven to thirteen within a formal educational situation, although in the case of Gail her output at the ages of fourteen and seventeen will also be examined. It will be centred, therefore, not on the spontaneous storytelling of the young child from any stimulus that presents itself, as recorded in Appendix One, but on the structured presentation of a story in the form of oral storytelling by the teacher in a formal learning situation and on the ensuing recreative dynamic of the children's responses. For, as Rubin has observed,

"The child's freedom to follow his own imagination and to play out his own creativity are classroom imperatives, but these can flourish within a flexible structure. Indeed, without reasonable rules and restraints, the exercise of creative imagination is unreal"

(L.J. Rubin, 1974, p. 243)

Rubin is not referring explicitly to storytelling but he does highlight the need for ways of harnessing children's natural creative propensity within the learning process. As this thesis will attempt to demonstrate, the structure that storytelling provides and the potential for participation in further recreative structuring that is presented by the encouragement of dramatic responses are ideally suited to fulfilling Rubin's requirements.

Although the imaginative storytelling ventures of young children will not themselves be analysed, they do constitute a statement about creative thinking by children whose general importance must be considered alongside the work of the older children who are the main subject of this thesis.

This Introduction will now set children in general within a philosophical and psychological framework that makes generalised hypotheses about human existence. The most interesting of these for the purposes of this study is the phenomenological position, summarised by Curtis, (B. Curtis and W. Mays, 1978, p. xiii) in which consciousness is seen as "subjective", "meaning-bestowing" and "having certain essential structures". The main implication for education lies, as Curtis states, in the guidance given to the child towards knowing "his own consciousness of the world" and to "make sense of himself" (B. Curtis and W. Mays, 1978, pp. xix-xx). The child is a member of society and must, therefore, operate within society, but contains within himself the propensity towards, for example, building up "ethical knowledge" as Pojman states in his essay on Kirkegaard's theory of subjectivity and education (J.P. Pojman in B. Curtis and W. Mays, 1978, p. 5). The ethical and aesthetic as understood in this thesis and as developed in Chapters Two and Three in particular involve this

active subjectivity on the part of the child.

On the other hand, Piaget in his concern for what constitutes thought in children comes to the conclusion that there is some similarity between "primitive" thought in a "civilisation prior to mechanisation" and the egocentric thought-processes of children (J. Piaget, 1951, p. 197). This line is followed by Tucker who sees children as responding to the same sort of stimulation as adults (N. Tucker, 1977, p. 79). He also singles out Piaget's recognition of the active participation of children in the learning process (N. Tucker, 1977, p. 56), a feature also stressed by Boden (M. Boden, 1979, p. 55). The child is seen by Piaget as building up empirical experience of the world and assimilating and accommodating what is learned into a framework of living. Imaginative modes of thought, however, and emotions are not accorded the primacy that they deserve in terms of the motivation they provide towards the creation of meaning.

The phenomenological perspective, therefore, is, as Bolton argues, a "necessary corrective to the Piagetian theory" (N. Bolton in B. Curtis and W. Mays, 1978, p. 38). He takes Merleau-Ponty's idea of the "pre-reflective" in which the mind's deductive power is seen as less important than "intentionality" (N. Bolton in B. Curtis and W. Mays, 1978, p. 31) and shows the limitations of Piaget's perspective in terms of explanation of play, language, thought and morality, which

"is indistinguishable from social conventions, since there is no recognition of the original experience upon which it rests."

(N. Bolton in B. Curtis and W. Mays,
1987, p. 38)

The implications for this thesis are wide-ranging in so far as the active participation of children is seen as the dynamic

that operates towards the development of aesthetic and ethical refinement through the manipulation of structure. This recognises the primacy of the child's perception of experience. Stimulus through storytelling is given but the story is not the substantive content, nor is it the means whereby the child develops certain skills simply in a mechanistic sense. The development of these may be facilitated, but what matters more is the refinement for the child of his/her place within the world as a being with ethical and aesthetic characteristics. The analyses that follow in Chapter Six will illustrate the rationale that is argued in the chapters that precede it.

Eisner goes a stage further and, following Merleau-Ponty (M. Merleau-Ponty, 1962) and Langer (S. Langer, 1951) argues for an abandonment of the dichotomy between feelings and intellectual functions, the expressive arts such as drama and dance being in his view as "intellectual" as fields of activity that are carried through by the use of discursive language (E.W. Eisner in L.J. Rubin, 1974, p. 199). The implications, as he recognises, are enormous for the curriculum. The importance for this thesis lies in the recognition that there is no hierarchy of theoretical knowledge of a particular type. What matters, on the other hand, is the expression of ideas and feelings in action, for which Witkin's theory of "holding form" (R. Witkin, 1974) is useful.

How this is to be done is discussed by Jones (R.M. Jones, 1968) and summarised in his reference to Bruner's theory of "enactive and iconic referents" (R.M. Jones in L.J. Rubin, 1974, p. 1983) which can be non-verbal as well as verbal, although for the purposes of this thesis the verbal, particularly as expressed

orally, predominates in the process of storytelling. The need for metaphor has been indicated by, for example, Langer (S. Langer, 1953) and taken further by Romanyshyn (R.D. Romanyshyn, 1982) and Harrison (B.T. Harrison, 1983) to be regarded as an essential means through which the human mind can confer meaning on the world. It can be seen as having its analogue in literary criticism in, for example, the theory of myths of Frye who gives myths a metaphorical function (N. Frye, 1957, p. 188).

The implications of concern for individual consciousness extend further than the classroom in so far as the psychodynamic theory as propounded by Guntrip shows concern for the person in psychotherapy as an "individual" (H. Guntrip, 1961, p. 192) and that the patient should be "able to find support from the therapist" (H. Guntrip, 1961, p. 441). This relationship is mirrored in the classroom if the teacher sees his role as a facilitator who can encourage the individual to express his/her thoughts and feelings. This can be done, perhaps, as well through non-verbal means as verbal ones.

Nonetheless, the content of Greek classical myth, if transmitted orally is likely to encourage verbal response at least in part as will be shown by the analyses of Chapter Six.

That response is conditioned by the storytelling mode of transmission which can help children to express their individualism by presenting them with a structure for development. This is brought out well by Buford in an interview with the writer Ryszard Kapuscinski, who uses the Latin phrase "silva rerum" (forest of things) to denote his subject. The interview continues:

"Buford:- But using story to make sense of this forest of things, to give it shape and coherence? For your writing certainly relies on narrative.

Kapuscinski:- Yes, story is the beginning. It is half of the achievement. But it is not complete until you, as the writer, become part of it."

(B. Buford, 1987, p. 96)

If oral storytelling is transmitted in the classroom and expressive drama is encouraged as a consequence, the written word is not inevitable, as will be shown in the analyses of Chapter Six. The process, however, does not exclude the written word, as will also be shown. Thus understanding and identification of self come from use of the structure, whether through oral or written language. What matters above all is the experiential nature of the response, as the analyses in Chapter Six will also show.

The particular story-structures that are presented in this thesis as the means of encouraging autonomous creative thought are based on Greek myth, as the story outlines in Appendix Four show. The universality of Greek myth has often been pointed out, the most recent attempt being by Kay (B. Kay, 1987, p. 10). His attempt like others falls short of the precision that structuralist interpretations try to impose. The model of Barthes (R. Barthes, 1966) will, therefore, be applied in this thesis in the search for a way of explaining what this universality might be and how it might be used in an experiential sense in the classroom. The structuralist model has its own limitations, neglecting the importance of human motivation and emotion, for example, but if used as a tool rather than as an end in itself can help towards remedying the deficiencies of other interpretations and towards a better understanding of what universality might entail.

Kay, for example, cites the universality of Greek myth as a reason for using it to explore the emotions, particularly with adolescents. This is laudable, but this thesis will go a stage further by developing a theory of the manipulation of structure through the process of dramatic reenactment by the pupil.

This theory will propose that at particular "junctures" in the storyline, as it has been transmitted and developed through experiential means, issues will arise that may involve the emotions but which will be more properly ethical in content as ultimately it is the issue that overrides all else at the particular "juncture" of the storyline at which it arises. Fear, for example, of Polyphemus is expressed through a dilemma of what Odysseus and his men are able to do about it trapped as they are in the cave. This dilemma may not seem on the surface to be ethical but it does contain, when one analyses it more closely, the elements of debate about how someone should act in a particular situation. This and more advanced examples will be analysed in Chapter Six.

Kay does also recognise the "moral issues raised in the myths" (B. Kay, 1987, p. 10) and goes on to justify such material as having the capacity to clarify the thinking of adolescents. He also recognises the value of storytelling. As a starting-point, therefore, his remarks are valuable as one of the blocks on which to build a fully-developed theory.

This Introduction has shown that the development of the individual lies at the centre of the educational process. It has indicated that Greek myth, transmitted through storytelling and dramatic reenactments, is a possible means of helping that development to take place effectively.

In Chapter One an attempt will be made to analyse categorisations of traditional types of story, including what is generally termed myth, with a view to asserting that their similarities as types of story outweigh any particular differences and that the storyteller as the transmitter is the crucial facilitator from whom the impetus for the experiential process emanates. This is the first stage towards trying to explain how Greek myth and drama serve as the basis for the development of the individual whose interests it has been the purpose of this Introduction to define in terms of emotional, moral and intellectual growth.

CHAPTER ONE

THE CATEGORISATION OF MYTH, FOLK TALE (STORY), FAIRY TALE (STORY)

AND LEGEND

(a) Introduction

In this general survey and critical analysis of the validity and usefulness of the categories of myth, folk tale (story), fairy tale (story) and legend I shall use the discoveries of a variety of relevant scholastic fields, and discuss, with reference to their original purpose, how these discoveries are applicable to my present purpose which is to attempt to find the answer to two questions:

- (i) What essential differences must be categorised?
- (ii) What link is there between the categories?

(b) Categorisations and their Validity: A General Survey

The Problem

The Ancient Greeks, as G.S. Kirk points out, were short of words to denote "tale" or "story" (G.S. Kirk, 1970, p. 32). We, on the other hand, in English are faced with a bewildering variety of terminology, which seems to be a result, firstly of the complex cross-cultural influences on our society and secondly of the subsequent analysis of these influences in a variety of scholastic areas.

The most useful discussion of this problem starts with the Ancient Greeks. Kirk states clearly the simplicity of their nomenclature in the use of "muthos" to denote firstly "utterance" and then "story" (G.S. Kirk, 1974, pp. 22-23). He recognises the apparent banality of this fact as well as the useful simplification it provides of complex areas, and helpfully

suggests that the use of "traditional tale" as a definition is advisable (G.S. Kirk, 1974, p. 27). The Greeks themselves did not have to wrestle with quite the same problem as we do. Plato used "muthos" in the way Kirk describes and in analysing the term was able to use "truth" and "falsehood" in relation to it (Plato, 1902, 376E). He did not need to invent another word to indicate a different type of story. In Aristotle "muthos" in addition means "plot" or "storyline" of a play as Jackson Knight recognises (W.F. Jackson Knight, 1968, pp. 92-93) and is accorded primary significance as such (Aristotle, 1965, 1450 a 37). There is, however, no question of classification into different categories. "Muthos" was seen by the Greeks as a "story", whose benefits or corrupting influence were a matter for debate, but which remained as the "utterance" of any story, in contrast to "logos", with its connotations of theory and analysis. The word "mythology" is derived from "muthos" and "logos", but in Plato, where the word is first used, it means no more than "talking about, or telling, stories". The analytical connotations of "logos" have, as Kirk recognises, had something to do with the "exaggerated sense of 'myth' as untruth" (G.S. Kirk, 1974, p. 22).

Views of Creative Writers

A useful way to approach the subject of myth and its status within categorisations is through the opinions of practitioners of the art of writing stories, since their concern is to communicate directly the things about which scholars theorise. In some instances, that of Tolkien in particular, the scholar and creative writer are different facets of the same personality, but we can, perhaps, put into perspective the singleminded, analytical concerns of scholarship

through a recognition of a creative writer's priorities. So long as simplistic generalisations are avoided, it may be possible to determine whether their eclecticism helps to illuminate the categories under discussion.

Modern creative writers tend to use the terms to denote "story" either too uncritically or, more often, in a way specific to their purpose to the possible exclusion of relevant points. The practitioners of creative writing, it is interesting and perhaps significant to recognise, tend to fall into the former group. For example, Edward Blishen refers to "...some of the Greek myths and legends" (E. Blishen, L. Garfield, C. Keeping, 1970) without any attempt to distinguish between them or indeed any recognition that distinctions can be made. He goes on to use the word "myth" several times, but significantly uses the word "story" to a greater extent, thus implying that storytelling does cut across distinctions.

Ted Hughes, on the other hand, in propounding the Platonic view of basing primary education on a thorough knowledge of myths, makes no loose statements. He refers to myths as "... imaginative exercises about life in a world full of supernatural figures and miracles that never happened" (T. Hughes, 1976). He also, however, makes significant use of the word "story". In fact, "myth" and "story" in his usage are more or less interchangeable. His purpose, however, is limited. In opposing the "scientific" method of education, he puts forward stories such as his own "Iron Man", which is as purely imaginative as it is possible to become in being set outside the transactions of everyday life in the "real" world. There appears to be a deliberate attempt to avoid the historical associations of, for example, "legend".

Kathleen Raine also raises the question of myth as being "purely fictitious" in opposition to the real or "material" world within a tradition going back to Bacon and Locke (K. Raine, 1967, p. 123), but adjusts her definition to link with the primacy of everyday experience.

"...even a real event may be the enactment of a myth, and from that take on a supernatural meaning and power, In such cases myth is the truth of fact, not fact the truth of myth."

(K. Raine, 1967, pp. 123-124)

Her definition is one in which an individual can personalise experience as a storyteller or even as an actor becoming, in the words of Edwin Muir, whom she quotes, "part of a fable ... and recapitulating some legendary drama". (K. Raine, 1967, p. 126) Both Raine and Muir show an awareness of traditional story-types but mingle them in moving into the area of the subconscious that is the province of psychology. Nonetheless, as their statements show, they are concerned for the active participation of people in imaginative storytelling, which has implications for the practical work of this study that will be analysed in Chapter 6.

Catherine Storr makes a distinction between folk-tales and fairy-stories, the former dealing broadly with the problems of life (such as obtaining food and shelter), the latter with individual identity (C. Storr, 1971, p. 72). She does, however, recognise that stories in these two categories overlap and in her later remarks, where she makes the Aristotelean point that one thing they all have in common is a plot and a story with a beginning, a middle and end and a sense of inevitability, she implies a common link. This is strengthened by her mention of Tolkien's common factor of "joy" in all these stories (J.R.R. Tolkein, 1964, p. 60), even though she disagrees with his assertion that folk-tales and

fairy-stories can be appreciated as well by adults as by children (J.R.R. Tolkien, 1964, p. 34; p. 43).

Both Ted Hughes and Catherine Storr avoid the area of legend, for in sharing a concern with the inner life of children they imply that stories abstracted from a specific social context can enrich and even heal their listener's minds in a mysterious and marvellous way. This is too limited a view of the value of storytelling and one at variance with the central argument of this thesis which, whilst accepting the idea of "pure" fantasy as a necessary strand in the practice, also holds that connexion with specific reality and with social context is an equally important one, certainly for older children, who might be at a stage of development, at the age of thirteen where what Creber, for example, as an educationalist calls "morality" can be approached through "imagination", the imaginative exploration helping to deepen ethical insights (J.W.P. Creber, 1965, p. 73).

If this is not necessarily always apparent in particular social or historical details of content in the storyline, it is always present in the implications of what in structuralist terminology will be referred to as the story's nucleic essentials, which will be examined and explained in the detailed analyses that constitute Chapter 6 of this thesis. For example, the story of the exposure of the infant Oedipus is set within a mythological world of social relationships not obtaining in a specific sense in the modern world of twentieth-century Britain. The "world" of the Thebes of the Oedipus story is presented, as the description of method in Chapter 6 shows, in similar terms to that of the fairy-stories discussed by Tolkien and Storr with a "king" and "queen" and "kingdom" (city) called Thebes set, albeit in Greece, within the faraway context of a "Secondary World" of the type

referred to by Tolkien (J.R.R. Tolkien, 1964, p. 36) and acknowledged by Auden (W.H. Auden, 1968, p. 49). Yet the issue of whether to get rid of the baby or not has, for example, an ethical content that can be linked to present-day concerns. The particular Greek context can be used to educational advantage in highlighting issues relevant to modern life through comparison of one particularity with another, the focus being on the modern, but the Greek context of the story providing the stimulus, as analysis of classroom research will show. It is not, therefore, the Greek context per se that is important or even prominent, but the educational experience that is to be gained through a story stimulus of a particular type.

What this type is needs further discussion, starting from the limitations of the views of Hughes and Storr referred to above. In order to explain their limitations it is necessary to look more closely at Tolkien's seminal discussion. He distinguishes between what he calls a "eucatastrophic tale" in which the "Consolation of a Happy Ending" occurs and "dyscatastrophe", which he defines as "sorrow and failure" (J.R.R. Tolkien, 1964, p. 60) and which may be present in a particular story, so long as the ending is "eucatastrophic" or endowed with "joy". Furthermore, he defines "Tragedy" as the opposite of "Fairy-Story".

"... Tragedy is the true form of Drama, its highest function, but the opposite is true of Fairy-Story.

(J.R.R. Tolkien, 1964, p. 60)

In this he prefigures the ideas of Bettelheim, a debt which Bettelheim recognises (B. Bettelheim, 1976, p. 143), in promoting the value of joyful endings at the expense of tragic ones. This can be questioned on an educational level in so far as, whilst with young children it may be important to provide absolute

security of outcome, with older children who are the subjects of this study tragic outcome can, perhaps, be presented without any diminution of imaginative input, the "Secondary World" having some element of separateness that leads the imagination into acceptance of it and its consequences without fear of psychic damage, yet having too, as in the example from the Oedipus story cited above, a link with the "real" world that allows for discussion on ethical issues, the resolution of which is as important to growth as the cultivation of imaginative development.

The recognition of this by Creber has already been noted. That of another educationalist, Kieran Egan, who is concerned with the development of thought in children through the use of story-form, is also relevant at this stage and can be used to illuminate the views of creative writers that have already been expressed. Egan is not, in the sense that Tolkien, Hughes and Storr are, a creative writer of fiction, but, his approach to education being what it is, he will be included in this section in order to serve also as a link with the next section. Egan regards the age of thirteen as the last year of the "romantic" stage of thought, in which the focus is upon identification of self with a transcending hero or heroine and upon dramatic events, and fourteen as the first year of the "philosophic" stage at which a realisation of the self as part of a complex whole occurs. He marks the transition by stating that

"One aspect of the move from the romantic to the philosophic stage may be seen in the strengthening realization that all the ... pieces are interconnected parts of some general unit."

(K. Egan, 1986, p. 50)

Therefore, as one of the four critical points in teaching from this stage onwards, Egan argues, the teacher needs to

"be sensitive to just what kind of ... stimulus ... will engage students in acquiring that knowledge which will best support their general scheme.

(K. Egan, 1986, p. 75)

Although he is looking at the study of history and social studies in particular, and therefore, to some extent at the acquisition of particular historical knowledge as well as interpretation of it, this concern for drawing students in a sensitive way towards a more critical realisation of the world and their place in it has a broad attraction applicable to the process of education as a whole, even if the sweeping claims and generalisations that he makes are to be treated with some caution. His method of using story form in education can be seen to have links with the practical methods described in Chapter 6 of this thesis and in particular with the use of mythical story lines to prompt general awareness of ethical issues, even if certain differences between the methods will be seen to exist.

The importance of Egan's method to this section lies in this story form that he advocates. The particular story-type he has in mind as the structure for his teaching method seems to bear some resemblance to that of the fairy-story used in the broad sense advocated in this section as not excluding folk-tale and what he terms "myth stories" (K. Egan, 1986, p. 16).

In this he can be seen to be in agreement with Tolkien, whose interpretation, in which folk tale along with myth becomes an ingredient in the "Cauldron of Story" (J.R.R. Tolkien, 1964, p. 34), can still be allowed to stand as a sensible recognition of the subordination of distinct categories to the needs of the story in practical story telling situations. The question of happy or sad endings can be taken as determining the particular mixture of categories used in a particular presentation of a story

or sequence of stories, but does not alter the fact that it is a mixture of categories that has been made.

Thus the demands of story line can be seen to override the limitations of rigid categorisations.

Educational Theory

Some modern writers (in English) in this field are, by nature of the fact that they are classicists needing to justify their subject, concerned with Greek myths, at least as a starting point, and their value as part of the curriculum. M.A. Mardel, for example, in drawing a distinction between science and myth, sees myth as a subjective type of thinking and science as objective and, as such, a "corrective" to myth. His conclusions are vague but he does imply the value of a continued study of myth, which he sees as stories of the traditional type, for he opens his essay with a criticism of the modern English usage of "myth" to mean either a downright lie or at best an uncritical view of something or somebody (M.A. Mardel, 1968, pp. 8-16).

He quotes another educationalist, James Britton, who, sharing his belief in the subjective nature of myth, goes on to state that myth is the "soil from which literature grows", and as such is incomplete and, therefore, a convenient body of material for children to explore (J. Britton, 1968, pp. 106-113).

Neither writer is concerned with categories, which implies a lack of concern with critical analysis of the effect of its recipients. This criticism can certainly not be directed at Herbert Kohl, whose concern with myth is a practical one, albeit eclectic in his usage of terminology. A consistent opinion cannot easily be derived from what is on the whole a descriptive work.

Here the writer's practical application cannot be criticised, but a more consistently-developed theory would be welcomed. He describes a conversation with one of his pupils.

"Mr. Kohl, they told the story and said things about the mind at the same time. What do you call that?"
"Myth is what the Greeks called it."

(H. Kohl, 1967, p. 34)

The wildly imaginative writings of some of his pupils are the practical outcome of his apparent philosophy and in their psychological emphasis (he discusses the word "psyche" at the same time as the meaning of "myth") agree with Ted Hughes' theory. However, Kohl's pairing of myth with the study of language (H. Kohl, 1967, p. 35) implies a specific area of concern different from that of Hughes. There is also a bewildering variety of historical and quasi-historical material and reference in his pupils' writings, which suggests that Kohl is concerned like Egan (K. Egan, 1986, p. 7) with a concrete understanding of history or social studies as well as with extending their imaginations. In fact, he does discuss this point, that although history has not been presented meaningfully or fairly in the pupils' past, it is still important for an understanding of life (H. Kohl, pp. 57-58). Elizabeth Cook criticises his interpretation of myth as "misleading" (E. Cook, 1976, p. 173), but perhaps the term "limited" would be more appropriate. His pupils' writings too are a little more than "interesting" for the processes by which they were written can tell us perhaps more about storytelling than hair-splitting amongst theorists, the logic of storyline overriding the limitations of rigid categorisations.

Jones and Buttrey criticise the lumping together of myths and legends into the same category and draw a distinction between

them. Myths are concerned with amongst other things the origin of life and death, whereas legends are often quasi-historical and tell of

"the shaping of a nation through the exploits of its heroes."

(A. Jones and J. Buttrey, 1970, p. 35)

Kirk, whilst putting forward similar views (G.S. Kirk, 1974, p. 34), prefers to leave

"quasi-historical tales on one side"

in his disentanglement of the more closely related strands of myth and folk-tale (G.S. Kirk, 1974, p. 23). Jones and Buttrey propound the view that legends, being one step removed from the "little people" of folk-tales, lend themselves to bold, episodic treatment by children between the ages of nine and twelve. They make no connexion between myth and folk-tale, except in so far as myths permeate all literature and language, which is one of the reasons they see for the distinctions between legend and myth being blurred. Their other reason for such blurring is that legend and myth are both concerned with "the human condition", a rather unilluminating comment, and one which suggests that the links between categories are more important than any distinctions.

A wish for such links is expressed in the work of Elizabeth Cook, whose concern with the educational value of "fabulous storytelling" is expressed in statements like

"... stories commonly known as fairy-tales, legends and myths... It is a pity that there is no one name that can be used for all of them."

(E. Cook, 1976, p. 1)

In fact, her use of the word "story" reflects this wish, for, although she is careful to use "myth" in reference to Prometheus,

for example, and "legend" in referring to heroes such as Odysseus, the word story is on the whole interchangeable with either, and indeed with "folk-tale" as well. As an educationalist she shares with Jones and Buttrey the desire to find stories (whether they be myths, legends, folk-tales or fairy-stories) appropriate to the level of development of the child. Where her purpose differs is in her stress on the teacher's presentation of stories (E. Cook, 1976, pp. 50-52). Jones and Buttrey, however, share Alan Davies's concern with children reading without the help of an intermediary (Jones, Anthony and Buttrey, 1970, p. 7).

In a book intended primarily for schoolchildren between the ages of fourteen and sixteen, but one which is possibly more useful for their teachers because of its fairly sophisticated analysis of the main areas of myth, J. Sharwood-Smith recognises the distinctions scholars have made between categories but echoes the views of Cook on the links formed by the "logic of storytelling" (J. Sharwood-Smith, 1973, p. 21). He sees myths as "a form of communication" (J. Sharwood-Smith, 1973, p. 70), but remains vague about what they communicate (or to whom).

It is apparent from the influential comments of Elizabeth Cook in particular that the common link between categories is the storyteller and the art of storytelling allied to an understanding of the listener. This aspect will be explored in Chapter 4, but the important point here is that in the practical processes of education the common links are by necessity expressed more forcibly than categorisations since on the eyes (or ears) of the listeners pedantic differences are only confusing. Where categorisations are important is in the minds of the teachers, who must be clear about aims and intentions before they confront their pupils, but must also accept that over-pedantic adherence to rigid categories of story might deprive them of an invaluable communicative medium;

a point made more forcibly by Sharp (S. Sharp, 1973, pp. 276-289).

Sociology

The concern of modern sociologists with myth is mainly from the point of view of social anthropology. This is understandable for it is in the "primitive" societies from which observable data are analysed that myth in the form of conventional storytelling assumes greater importance than in our own materially advanced western society of the mass-media, mass advertising and mass consumption of mass produced goods. However, attempts have been made to pinpoint a substitute for myth in our culture.

Outstanding in this respect is Roland Barthes who takes myth to be "a type of speech" and "a system of communication" (R. Barthes, 1957, p. 109). This theory bears a superficial resemblance to, for example, Sharwood-Smith's observation that myths are "a kind of communication". However, Barthes is far more precise in his interpretation, taking the line that there are no eternal myths and that it is

"human history which converts reality into speech,
and it alone rules the life and the death of mythical
language."

(R. Barthes, 1957, p. 110)

The purpose of Barthes is more positive and original than Sharwood-Smith's general survey, being directed critically at the modern world, particularly of French capitalism, and phenomena or objects within it, which, in his view, attain mythical significance. His arguments in favour of semiology, which is seen to complement linguistics in so far as "signs", although neither using words nor transmitting meanings orally, nonetheless are a valid form of language in communicating discourse, have in their scientific mode of investigation a connection with structuralist theories

of myth. However, their crucial difference lies in the idea that, as stated above, there can be no such thing, in Barthes opinion, as a myth for all time. His approach also differs from both that of educational theorists and that of social anthropologists in that he does not investigate received conventional mythical stories as such, whether classical Greek myths, for example, or those of modern unsophisticated societies. This is not to say, however, that his thesis is irrelevant, for the process by which something within the world becomes mythologised is analogous to the educational and developmental process within children, for whom stories and other stimuli become through speech and the exercise of imagination objects of significance, which they as sensible beings feel the need to communicate to others. Even a traditional myth on their inventive tongues is adapted and added to, thereby validating at least part of Barthes' argument.

The same sort of concern is shown by Pierre Maranda under the intriguing heading

"the princess' depilatory and the hero's hair tonic",

where he recognises that modern myths are manifested in

"idioms different from those in which they were expressed in the past and in which they are still expressed in traditional societies."

He talks about change from one idiom to another through a recording process in terms of Communication Theory and cites the similarity between the triumph of a small person over a clumsy giant in a folk-tale, the same story in the mass media of today, and the properties of a Volkswagen Car in comparison with the big limousines seen in North American advertising.

"Technology convinces us that it can achieve what our forefathers through magic would do. The form of communication is not necessarily the story as such, but this does not matter, since the essential point is the same."

(P. Maranda, 1972, pp. 16-17)

The sociological examples above show how hungry thinking people are to explain the bewildering mechanics of the modern world. The impact of the mass media is still so new that, in a sense, the only easy perspective is obtained from stepping outside to unsophisticated societies that still exist in an attempt to observe sentient human beings who still operate in traditional ways. We are confronted with advertisements that imply we will become heroic if we take a certain form of bath or drink a certain brand of vodka. What the advertisers are doing is, it appears, using the human propensity to fantasise and the basic form of a folk motif (the little man) to tell a story which lifts the ordinary person (the observer through identification with the little man in the advertisement itself) out of himself. It is indoctrinative, but also entertaining. Traditional stories have always had some of the same functions, but their transmission by an improvising, fallible human being allows a variety which modern mass media can only allow in preparation of the transmission (it is people who work the machines) and in the oral transmissional processes of the recipient when he describes in words his reaction to what the mass media present.

Categorisations in this sense are on the whole irrelevant, for it is the common theme of storytelling that provides the logical links important to modern usage and understanding of myth in its widest sense. In a specific sense "corpora" of traditional tales which we have available are categorised but the links between their

categories can be made by the same sort of processes which prompt an explanation of myth in the sense used in the sociological argument above.

Sociologists, then, are concerned with myth as a form of language or communication, Superman being as valid a manifestation as the myths of classical Greece (as the composite picture on the cover of the Penguin Sociology Reader on Mythology indicates (P. Maranda, 1972)). This is also reflected in the statement of Philip E. Slater that

"the legend of Perseus is the prototype of the 'Superman' Genre".

However, Slater is rather preoccupied with the sexual nature of this and other myths (in the tradition of Freud). His major concern, which is to relate Athenian family-life to modern American middle-class life through a study of Greek myth, although interesting, is outside the immediate concern of this study except in so far as his narrative evidence he calls "myth", deliberately ignoring categorisations as obfuscating the point at issue. He says, (referring to myth and folk-tale)

"... for the purposes of this analysis I have ignored these distinctions".

(P.E. Slater, 1971, p. 324 and pp. xii-xiv)

Theology

The communicative properties of myth are also evident in theology, a field in which the word "myth" has a long history of investigation from the nineteenth century to the present day and, in particular, in relation to christology, as Wiles points out in his useful survey (M. Wiles, 1977, p. 148).

Interpretations are various and complex, but unsurprisingly

tied up with the question of belief. In making an attempt at categorisation Caird states

"But myth is not to be confused with legend or fairy-tale. Myth is a pictorial way of expressing truths which cannot be expressed so readily or forcefully in any other way."

(Caird, G.B., 1963, p. 79)

Myth is here seen as being connected with "truths", a view echoed by Young, but in terms of "truth" being "at a level beyond the merely literal". (Young, F., 1977, p. 36)

Strauss, on the other hand, states the possibility that early Christians "gifted with the spirit" may have invented "symbolic scenes such as the temptation and other New Testament myths" which eventually received fixed form in the Gospels. (Strauss, D.F., 1973, p. 58) Michael Green, however, whilst recognising that scholars can take "myth" in a "variety of ways", nonetheless takes exception to the implications of views of "responsible theologians" that "the word 'mythical' is synonymous with 'untrue'". (M. Green, 1977, pp. 13-14)

The interesting thing about theological interpretations, leaving the question of faith aside, lies for the purpose of this study, firstly, in the primacy of stories of all sorts within the Christian tradition, secondly, in the role of storytellers, including Jesus himself, and, thirdly, in the reenactment of storylines in, for example, the mediaeval mystery cycles. As long ago as 1927 Pollard noticed the ongoing dynamic of such reinterpretations,

"Thus each cycle as it has come down to us must be regarded rather as an organic growth than as the work of a single author."

(A.W. Pollard, 1927, p. xxx)

although Cawley has argued for the single authorship of the Towneley cycle (A.C. Cawley, 1958, p. xviii), Wickham has drawn attention to the part played by the clergy in supplying scripts for Corpus Christi drama in general (G. Wickham, 1973, p. 67), but he also shows the importance of oral transmission of the "ludi". (G. Wickham, 1973, p. 7)

These are areas of investigation outside the scope of this thesis but, nonetheless, contain a sequence of narrative from the storytelling to the dramatic that could, perhaps, be seen as parallel to the Greek experience, strengthened by possible links between the tragedy of the Greeks (Pollard, 1927, p. xi) and the coalescence of received ecclesiastical narratives with folk motifs and characters as in The Second Shepherd's Play of the Towneley Cycle, as Cawley, following Tiddy (R.J.E. Tiddy, 1923, pp. 90ff) and Chambers (E.K. Chambers, 1933, pp. 160ff), notes

"... while a folk-tale of a sheep-stealer and the trick to conceal his theft is the main comic episode of the 'Secunda Pastorum'".

(A.C. Cawley, 1958, pp. xxiii-xxiv)

The process of transmission of storyline through storytelling to dramatic reenactment can, therefore, also be observed in the English miracle cycles within certain structural limitations and possibilities, the question of precise categorisation of story assuming secondary importance within the process.

Theology has been used in a narrow and specific sense here, but religion and religious belief are areas that can be analysed also in sociological terms and in those of social anthropology.

Social Anthropology

In a useful introduction to the question of anthropology and myth Margaret E. Kenna voices the view that most contemporary

anthropologists see the two areas where anthropology analyses myths as complementary, not mutually exclusive. These are, firstly, the study of myth in the context of other social institutions and, secondly, the study of myth on its own as a symbolic force (M.E. Kenna, 1971, p. 520), both areas in which religion can equally be seen to operate. Her purpose is not to make a definitive judgement on the subject, but she does highlight the general purpose of anthropology in this area, which is to find out "what myths do and what they say", despite a variety of opinion on method and interpretation. However, her definition of "myth" is open to question. She makes a firm distinction between myth on the one hand, and fairy-stories, folk-tales and legends on the other. Myths, she says, are "believed to be true", referring to events "outside time and place" and to

"beings ... which are non-human; hence they differ from historical or pseudo-historical accounts".

They also deal with the universal human concerns of "... love, death, evil, incest". This categorisation is too sweeping and ignores interrelation and cross-fertilisation of themes between myth and other modes of storytelling (which, as she admits, do exist). It also exalts myth to a pedestal that may do less than justice to the intellects of members of even the most apparently primitive tribes. Surely a folk-tale (or fairy-story) is to some extent believed to be true by the children who hear it. Therefore, what makes this kind of narrative unmythical? In fact, Kenna appears to be teetering on the edge of accepting myth in the modern sense of uncritical acceptance of something as true which is demonstrably not. She ignores the link of storytelling between myth and other modes of narrative.

Social anthropologists are concerned with scientific laws, as Maranda, quoting Tyler and Levi-Strauss, shows (P. Maranda, 1972, p. 8). The saying "Myth may be more uniform than history", whilst encapsulating his arguments, offers at the same time links with creative writers, such as Ted Hughes, and with the educationalists mentioned above. On the other hand, neither sociologists nor social anthropologists are, it seems, so concerned with delineations between types of story, as some of the work of W.A. Lessa shows. In talking about his investigations among the Ulithians of the Western Pacific he refers in one paragraph to the same thing as "folk-tale", "narrative" and "story" (W.A. Lessa, 1970, p. 71). A little later, in mentioning the "corpus" of the Ulithians as a whole, he says

"The people do not appear to classify the narratives"

and mentions further the different words they use for "story". This is very interesting both as an insight into the storytelling process and into Lessa's concerns, which are to see whether folk-tales (the word he uses most consistently) can be relied upon as an adequate source

"for a reconstruction of the native culture".

(W.A. Lessa, 1970, p. 108)

He comes to the conclusion that they cannot be relied upon for this information and in the introduction to his essay "myth" is used as synonymous with folk-tale, which makes it plain that categorisation of types of story is not his main concern.

Jean Guiart, acknowledging the debt to Levi-Strauss in so far as Levi-Strauss was the first to make myth "neutral" and not a "rehashing of classical antiquities", (J. Guiart, 1970, p. 111) accepts that the structuralist's method of abstracting vocabulary, syntax and themes from variants of the same myth is something

valuable. He goes on further, however, to examine the impact of immediate, environmental factors on the transmission of a particular myth. In other words, the structuralist sees myth as containing a message for the culture as a whole, whereas it is also possible for myth to be used as a vehicle for what the narrator wishes to impress on it about his position in a ^{particular} set of environmental circumstances (J. Guiart, 1970, pp. 113-114). This emphasis is helpful, for it widens the view of myth as a whole. Structuralism, for example, can become an obsession, as Kirk recognises in his critique of Lévi-Strauss's methods, where, describing Paul Ricoeur's contention that Lévi-Strauss's structuralism "is only valid in 'primitive', or 'totemistic' societies", he maintains that, whilst it must now be necessary always to consider the possibility that any myth, even in the western tradition, may turn out to provide a model for mediating a contradiction, in terms of structure as well as content, myths should not be looked at as simply the vehicles for a generalising theory such as structuralism, but as stories which might contain any number of properties, such as fertility, the seasons, fears and beliefs about the world of the dead and the evaluation of different processes of life (G.S. Kirk, 1970, pp. 81-84). In stating this Kirk is extolling the value of wider social issues as opposed to the importance, which he minimises, of underlying structural form. The attempt to resolve the two in a practical/educational sense through the exploration of issues at nucleic points in storyline will be made at a later stage in this thesis, albeit understanding structure in a particularised sense.

E.R. Leach also examines Lévi-Strauss's ideas on structuralism but, as Kirk again recognises, does not offer much by way of help in the theory of myth (E.R. Leach, 1970). This again highlights

the danger of losing sight of one's goal. To what purpose is myth studied? What is myth, in fact? The answer to this problem lies in a balanced regard for all the factors and disciplines involved. Anthropology does not provide a complete answer, nor does one theory within anthropology. However, the academic rigour with which theories are evolved does have meaning and significance. Lévi-Strauss's ideas on mediation in a binary system do deserve serious consideration for the light they throw on myth and what it purports to express, even if they tend to lose sight of human factors in transmission. This to some extent must account for the categories into which different types of story have been formulated.

Lévi-Strauss in his expression of transformation in the "raw-cooked" (C. Lévi-Strauss, 1970, p. 270) axis does provide a starting point for an interesting discussion by Jan Kott, who, in analysing the Prometheus myth, states that

"myth functions on the vertical axis of topocosm.
Myth is the mediation between heaven and earth".

The ensuing earthquake in "Prometheus" is a consequence of mediation failing to occur (Jan Kott, p. 26). In fact, Kott is concealing a fairly simple point in complex language, that social structures (including the relationships between gods and men) depend on class distinctions which depend for survival on mediations. Progress is the result of failure of communication by a mediator and is inevitable, although, presumably, a new form of mediation is then evolved. This is the importance of Levi-Strauss's work amongst the Bororo Indians, its application to a wider context (here the area of Greek myths) and to the idea that storytelling is a mediation which holds society together. However, Lévi-Strauss's work is only one factor in a complex area. What is indisputable is that stories, be they called "myths" or "folk-tales" are at

the centre of the issue as a dynamic, creative force.

Psychology

Psychology is an academic discipline which has made a large input into the study of myth, ever since Freud first published his theories. However, what is remarkable in most writers on this subject is their devotion to one or other theory to the exclusion of others. They have been by and large either Freudian or Jungian. What seems more important for the present purpose is that psychology as a whole can throw a great deal of light on the composition and transmission of stories, even if it is of little help in isolating categories as such.

The philosophical approach of E. Cassirer, who conducted an exploration of language and myth and the link between them through metaphor and came to the conclusion that language and myth emanate from the same "mental principle" of which they are simply "different expressions" (E. Cassirer, 1955) is criticised by Kirk for acknowledging the interactions between the two, yet failing to give a specific idea of what is "expressed" in the "emotional contact" of myths with the outside world of fact (G.S. Kirk, 1974, p. 80). Cassirer appears to anticipate some of the ideas of Lévi-Strauss when he speaks of the "underlying structural form" of symbols. However, again we have a very limited view of myth which tries to universalise without having the merit of Lévi-Strauss's specific empirical research in the field.

However, Cassirer does provide a bridge between the concerns of anthropology and psychology, for in his idea of "symbols" he shares Jung's view that

"there are certain basic human concerns whose expression in myths enhances the integration of the individual with his social and physical situation"

(G.S. Kirk, 1974, p. 81)

even though, like Jung, he was uncertain exactly what these symbols were and how they worked.

Susanne Langer, in presenting her theory of the origins of myth, understands it in symbolic terms as a function of mind at a deeper level of consciousness than ritual or story both of which it permeates:

"The deep, unconscious, evolutionary motivation of myth, the early but driving effort to conceive the world and man in terms of symbolic imagery and dream-like action, is even more apparent in ritual than in story."

(S. Langer, 1982, p. 32)

Myth, in her view of "primitive" societies, may be composed of "ghost stories", "animal fables" or other forms of narrative each of which is believed at the time of telling, the symbolic function of trying to control uncontrollable events having overriding importance. Mythic thought and beliefs are a product of a "pristine, hyperactive phase of untrammelled fantasy". (S. Langer, 1982, p. 10)

Her linking of myth and dream connects the anthropological with the psychological and has something in common with Jung, myth being elevated to a status beyond mere storytelling.

Jung's theory of the "collective unconscious", which counteracted Freud's ideas on the "infancy of the race", is concerned with the "archetypes" or symbols which inherited by mankind are continually developed. (C.J. Jung, 1968) Like Freud, he saw the connection between dreams and myths, which express the "normal psychic tendencies of society", as Kirk states (G.S. Kirk, 1974, p. 78). Abandonment of these tendencies has, Jung argues, helped towards modern man's neuroticism. This theory is fascinating and has been taken up by many exponents of myth, C. Kerényi, for example, Jung's disciple, who although he agreed with Jung's controversial ideas of symbols,

nonetheless recognised the importance of the storyteller and the word "story" as preferable to "mythologem", a term he had used in an earlier work (C. Kerényi, 1941, p. 8). On a less theoretical level, K.V. Moore in an article about the practical application of Greek myth to drama in education acknowledges his debt to Jung, although he accepts the theory wholesale and regurgitates it in rather an uncritical manner (K.V. Moore, 1972, pp. 119-126). He re-echoes the view of M.D. Marshak, who is also dependent on Jung for her view that

"the fundamental structure of the psyche is uniform"

and that characteristics in mankind such as patterns of behaviour and modes of apprehending are innate (M.D. Marshak, 1966, p. 107). Marshak in a later article relates her ideas to the development of children, stressing the importance of "play" and referring to myth-makers as poets. In fact, she concludes with a passage from Shelley's "Defence of Poetry", to underline her point (M.D. Marshak, 1971, p. 548). Thus what starts as an apparently abstract theory can be seen to have direct application not only to psychoanalysis but also to education, particularly in the general area of storytelling, even if she does not agree wholeheartedly with the Jungian line.

This concern for the educational value of myth is also apparent in the work of Bruno Bettelheim, who relies heavily on Freud for his theoretical base. He is concerned to propound Freud's psychoanalytical prescription that man can obtain meaning from life only by recognising that "the dark side of man does ... exist" and by struggling against odds instead of aiming for easy solutions (B. Bettelheim, 1976, pp. 7-8). The way to do this, Bettelheim maintains, is through the telling of fairy-tales or folk-tales at an early age, probably at

five years old, for they

"deal with the inner problems of human beings."

(B. Bettelheim, 1976, p. 5)

In fact, he sees people who have not been told these stories as deprived and the likely victims of "drug-induced dreams" in adolescence (B. Bettelheim, 1976, p. 51). Even if his adherence to the theory of ego, id and superego is repetitive and over-confident, his ideas are in many ways persuasive and his analysis of what makes a good story, if limited, is logical. However, his strictures on myths as being wholly pessimistic as opposed to the "optimism" embodied in fairy-tales is over-rigid. Even though he accepts the widely-held view that

"there is no clear line separating myth from folk-or fairy-tale"

(B. Bettelheim, 1976, pp. 25-26)

and recognises both that these all "form the literature of preliterate societies", he does make one crucial distinction. Myths contain heroes presented to a child as figures he ought to emulate in his own life, whereas the main concern of a fairy-tale is to "express an inner conflict in symbolic form". The question remains whether this use of categorisation is valid. Bettelheim's view of myth is certainly limited, for he reserves most of his remarks about Greek myth for the Oedipus story (an example of his reliance on Freud), which he sees as positively harmful. What he does not admit is that, even though a telling of the Oedipus myth to five-year olds would perhaps serve no useful purpose, as a story for adolescents about self-discovery ("Who am I?") it is very valuable, a point examined earlier in this chapter. Bettelheim's general conclusions, though persuasive, are debatable.

For example, Catherine Storr's view that the mark of an authentic fairy-story or folk-tale is its "realism" or "ruthlessness" whose logical outcome of, for instance, death, must not be avoided, is equally attractive (C. Storr, 1971, p. 72). She takes it as an "artistic flaw" to put in a happy ending for the sake of it. Perhaps Bettelheim would not question this as an aesthetic point, but he would certainly disagree with the practical application of it, if stories other than the ones he categorises as fairy-tales were told to five-year olds. This really is an example of the danger of categorisations, for Storr and Bettelheim tread much common ground. It is where dogmatic categorisations are emphasised that problems arise. Thus, to admit that categorisations are blurred, then to restate them, seems illogical, especially when he states that, for instance, in Nordic languages "saga" is used to denote both folk-tale and myth and that myths and folk-tales have so many elements in common.

It would be shortsighted to conduct a piece of research about stories of any kind without reference to Jean Piaget when his theories, whilst open to debate on specific points, in broad terms are difficult to refute and are relied upon by so many writers on myths, and storytellers, as authority for various types of approach and subject matter. Bettelheim, for instance, accepts Piaget's theory that until the age of eight or ten a child can only develop highly personalised concepts of experiences (B. Bettelheim, 1976, p. 49), for it suits his own purposes admirably that a young child needs fairy tales on which to focus his subjective inner conflicts. Kirk is also favourable towards Piaget's opinion, summarised by Kirk, that Jung's general symbols

"could in theory be the result of common processes of symbolic assimilation in childhood, in other words, that a developing child's thought proceeds from the symbolic to the logical in much the same way that Presocratic thought appears to have proceeded from the intuitive to the logical."

(G.S. Kirk, 1970, p. 276)

This, again, throws some light on what myths are, for although Piaget implies a predisposition in mankind to certain modes of intellectual self-discovery and progress, he does not universalise the content of such processes. In fact he is careful to centre any idea of myth and "collective unconscious" on the child as "prior to any form of social life" and as an observable being rather than an unverifiable abstract theory. (J. Piaget, 1951, pp. 196-197)

In this sense he does recognise the primacy of human communication in particular situations. In one culture the content may be called "muthos", in another "saga", whereas in a third it might be divided into several categories (as in English), but the fact remains that a story of some kind communicates between a teller and his audience. Thus, in this area of study, too, we can see links with other disciplines in an analysis of myth.

(c) Conclusion

The analyses of this chapter have been an attempt to answer the two questions that were posed at the beginning;

- (i) What essential differences must be categorised?
- (ii) What link is there between the categories?

The answers to the two questions are related to the extent that, if there is a link between the categories, then any essential differences that do exist between them can only do so in respect of the factors in them that are not linked. Conversely, if there is no link between the categories, then the separate categories must be distinct, unconnected and, therefore, essentially different from each other.

Various theories have been summarised, ranging from that of Lévi-Strauss, who maintains the existence of underlying deep structures that are cross-cultural to Bettelheim's emphasis on the value of certain types of story to psychic health. It is difficult in such a survey to gather together theories that set off from such different standpoints, but, despite differences of emphasis, there does seem to be one common thread, which lies in the transmission of stories, whatever particular title is accorded to them, as coherent systems.

It is useful to cite one other scholar here in order to clarify and focus the point. Propp in his analysis of fairy-tales within the Russian tradition reveals an underlying structure in such tales, certain constants occurring, such as the "sending on a search" (V. Propp, 1972, p. 139). This action is essential, the actual person sending or being sent being variable from tale to tale. As Peradotto notices, the structure revealed is

"... linear, sequential, 'diachronic', or 'syntagmic', and should, therefore, be clearly distinguished from the structural analysis of Levi-Strauss..., which departs altogether from the chronology of events to uncover a 'synchronic' or 'paradigmatic' ... structure".

(J. Peradotto, 1973, p. 40)

Propp's scheme is logical and influential on, for example, the structuralist model of Barthes. It is, however, limited in scope. Firstly, fairy-tales in his scheme can be classified as such only if they meet certain requirements of structure (V. Propp, 1972, p. 140) and, secondly, the tale, existing within a particular social context (V. Propp, 1972, p. 141) is not considered in terms of the "general structural conditions which a story must fulfil" (J. Culler, 1975, p. 213).

These limitations, however, do not affect the vital focal point provided by the transmitter of the tale. This is as true within the Russian tradition as it is within the tradition of the Bororo Indians or within Greek mythological cycles. Propp by implication shows the importance of such a transmitter, without whom the process would not work. The transmitter in a particular storytelling situation must fashion the tale to please, or at least to make meaningful contact with, those listening, probably in accordance with the traditional conventions of structure that they are familiar with. Thus the stories in a particular tradition are likely to be homogeneous.

What is interesting and important for the purposes of this study and in particular for the chapter that examines in detail the transmission of Greek myths within a classroom situation in a modern British secondary school is the extent to which the tales from one coherent tradition are readily accessible to children who live in a quite different tradition. The role of the teacher in this instance is vital. What is affected by his/her activities is the structuring of the story that is told. The story itself is adapted, but the extent to which it needs to be adapted, or not adapted, in order to interest the children may be a method of testing the universality of certain themes or sequences or nucleic essentials. Propp, therefore, may be right in terms of the one tradition that he analyses, but others such as Lévi-Strauss and Barthes may also be right in postulating universalities, even if the universalities they propose may not be the only universalities that can be extrapolated from the evidence. The analyses of Chapter 6 will be an attempt to resolve this problem.

It is necessary to conclude this chapter with the assertion that, on the evidence of the analysis above, the answer to the

first question posed is that the differences of categorisation between so-called myths, fairy-tales, folk-tales and legends are more differences of emphasis than essential distinctions. The answer to the second question is provided by the factor of transmission, the link between the storytelling, the storyteller and the audience. This link, in which the storyteller plays the essential role, has been shown to be more important than the differences and will be the subject of amplification in the chapters that follow.

CHAPTER TWO

STORYTELLING: A HISTORICAL MODEL: STRUCTURAL AND ETHICAL
CONSIDERATIONS

(a) Introduction

In the preceding chapter the categorisation of stories of a traditional type were examined. The conclusions reached were twofold, firstly that the differences between myth, fairy-tale, folk-tale and legend are less significant than the similarities, and, secondly, that the transmitter of the tale, who stands at the centre of the creative process, is of prime importance in the creative development and transmission of stories.

Those conclusions were not specific to any particular culture, even though the impetus for the study came from a specific concern for the uses of Greek mythology in education. This specificity will now be more consistently focussed in the following two chapters in an attempt to describe the structural and ethical dimensions of Greek myth within a particular cultural and developmental context and to assign a value to it as educative material both for its specific content, for its general properties and for its method of transmission, firstly through storytelling and secondly through dramatic reenactments.

In this chapter the question of structure will be set within the framework of the epic oral tradition through which the traditional stories commonly termed Greek mythology were moulded into artistic entities. Even though this presupposes the central importance of the storyteller, the role of the storyteller as creative transmitter will be dealt with in the following chapter within the context of the continuum of development of storytelling

through epic to drama. In this chapter the importance to education of the stories themselves will be examined. After, firstly, a survey of modern theories of the formation and transmission of the "Iliad" and "Odyssey" of Homer, the epic poems that join together the end of oral tradition and the beginnings of literature, and, secondly, a recognition of the importance of the cultural context, the question of the structure and ethical content of the stories themselves will be considered as of particular importance. This will be approached through the descriptions and observations of the fourth-century B.C. Greek thinkers Plato and Aristotle on mythic storylines and with particular attention to the implications of structural form and ethical content for educational practice.

(b) The Formation and Transmission of Greek Epic

In the nineteen-thirties Milman Parry, following the techniques of close examination of the language of Homeric poems by scholars such as Düntzer, (M. Parry, 1971, TE, p. 5) revolutionised Homeric scholarship by demonstrating through his laws of "economy" and "scope" (H. Clarke, 1981, p. 265) that Homer's epic language followed rules of oral composition in which formulaic expressions, circumscribed by the traditional hexameter metre, limited the poet in terms of how he could compose his story (H. Clarke, 1981, p. 280). On the other hand, this also enabled the poet, illiterate as he was, to compose his works through improvisation, as Milman Parry's son and editor Adam Parry maintains in his essay entitled "Have we Homer's Iliad?" (A. Parry, 1966, p. 178). Firstly, by carefully examining the 27,803 lines of the "Iliad" and "Odyssey" Milman Parry established his theory through the internal evidence, and secondly, by researching the south Slavic oral tradition, he showed,

through analogy, that this theory was workable. Formulaic structures, he claimed, existed in South Slavic song in a similar way to the structures of Homer, (M. Parry, 1971, WF p. 378), thus showing that such structures could exist in oral practice.

Previous Homeric scholarship had been concentrated in two main directions. Firstly, the analytic line of scholarship, whose antecedents lay in Wolf's emphasis on logic and consistency in reading Homer as a text precariously assembled in time and transmitted through history (H. Clarke, 1981, p. 161) rather than as "timeless scripture", assumed that "Homer" was led to create inconsistencies in the poems by the pre-existence of diverse sources. Secondly, the so-called "unitarians", provoked to defend the single authorship of the poems, made the assumption that Homer chose for good reasons to compose the poems in the way he did. Clarke (H. Clarke, 1981, pp. 162-163) has summarised the almost limitless questioning that has been provoked by the confrontation between these two positions.

Even though the work on oral composition of Milman Parry, continued in "The Singer of Tales" by his follower Albert B. Lord, has diminished the force of the polarity of these arguments, the question of the extent to which Homer belongs completely to the tradition from which he emerged or sets himself apart from it cannot, as A. Heubeck recognises in his essay entitled "Homeric Studies Today", be resolved without the knowledge of older Greek heroic poetry (B.C. Fenick, 1978, p. 6), for which analogous modern oral epic cannot ultimately be substituted.

This is a question in which Taplin also shows interest as being an "open" one. He poses it in terms of "how far was Homer the servant of his tradition, how much its master?" (O. Taplin,

1986, p. 70) Other related questions can also be posed.

Nor is it easy to resolve the problem of transmission from the point when Homer composed his epics. Adam Parry, in examining Kirk's doubts about the equivalence of Slavic song with the Homeric tradition, recognises the difficulty, accepts Kirk's first two stages of the "life cycle" of an oral tradition, the "originative" and the "creative", (G. Kirk, 1962, pp. 95ff), but dismisses the third "reproductive" phase. (Yale, 1966, p. 207) He does this partly on the grounds that the least creative artist is hardly likely to follow the most creative.

These two examples illustrate the problems facing scholars, particularly in view of the limited evidence available. The "Iliad" and "Odyssey" exist, two epic poems of genius, but precisely who composed them, precisely when they were composed and precisely how they were composed remains, at least partly, an enigma.

Nonetheless, the work of Milman Parry and others has proved the importance of the oral tradition and by implication of the poets who through it moulded the stories into particular forms.

This is neatly summed up by Jasper Griffin

"... the poems are the end product of an oral tradition, in which singers used these fixed formulaic devices to help them create, without the use of writing, long poems ..."

(J. Griffin, 1980, p. 13)

This question will be pursued in the next chapter within the continuum of artistic development.

(c) Structural and Ethical Considerations

It is now necessary to limit the argument to structure, given that structured stories were demonstrably developed, in order to assess the educational value of the Greek corpus both to the Greeks themselves and to modern educationalists.

Homeric research has quite understandably been centred on precise examination of the original Greek of Homer's composition, a danger recognised by Milman Parry himself in 1934 (M. Parry, 1971, HC p. 413) for the "isolation" it can produce. It is salutary, therefore, to follow his advice and "again join in the movement of current human thought" (M. Parry, 1971, HC p. 413).

The perspective from which this will be done is partly structuralist, in that the examination of storylines in Homer conducted in Chapter 4 will use the structuralist techniques of Barthes starting from his definition of the epic from his "Structural Analysis of Narratives" as a "narrative broken at the functional level but unitary at the actantial level" (R. Barthes, 1977, p. 104).

This approach will nonetheless accommodate other non-structuralist research such as that of U. Hoelscher into "certain stories underlying the Homeric poems" (U. Hoelscher "The Transformation of Folktale to Epic" in B. Fenik, 1978, p. 52), but concentrating on the storylines as they exist and can, therefore, be analysed and transmitted rather than as subjects of speculation as to origin. The justification for this lies in the purpose to which the storylines are to be put in a practical sense, in other words as a medium of education, and as a medium through the English language. This is not to deny that something is lost when a work is not studied in the original language, but more can be gained through appraisal of structure and ethical content than is lost through translation.

As the Schools Council Curriculum Bulletin on Classical Studies, making the ethical value explicit and the structural implicit, states within the context of the value and role of non-linguistic Classical Studies in schools, "they (Greek and Roman literature) present human

and ethical problems of perennial interest to the maturer mind" (Schools Council Curriculum Bulletin 6, 1975, p. 13). After all, if one is to maintain as tenable the position that something of value is being communicated through studying Greek civilisation in translation, and not simply studying Greek texts in translation for the literary merit of their English versions, one is forced to claim either that the culture from which they sprang is worth studying for itself, in which case one must counter any charge of elitism, explicit or implicit, or that there is something in the process/end-product of composition, which, whilst necessarily being tied to a particular time and place in terms of particular language structure and cultural assumptions, nonetheless beyond this contains within it paradigmatic possibilities of a universal nature.

Whilst not wishing to deny the value of the former, this study intends to lay some stress on the importance of the latter to the educational process, the former necessarily being present as the context within which the process can be observed.

The Greeks of the Classical period did not see the mythic storylines in this light. In fact the literary evidence points to myth as having been used for moral instruction (Plato, *Laws*, 811), particularly through rote-learning (Xenophon, *Symposium*, III, 5). Within this context Homer was accorded pre-eminence even to the extent that in the fourth century B.C. Isocrates seems to have misused Homer's glorification of the men who fought against the Trojans as a justification for action against contemporary "barbarians", thus distorting the "moral" implications of Homer's poems. (Isocrates, *Panegyricus*, 159).

Also in the fourth century Plato was well aware of the

universality of myth within the Greek educational system, many of his points being emphasised by reference to Homeric parallels, as, for example, in his citation of Homer as an expert on diet (Plato, Republic, 404 BC). Nor was he unaware of the musicality of traditional poetry (Plato, Republic, 401 c), "rhythm" and "harmony" being recognised as characteristics of poetry. He did, however, equate these characteristics with moral considerations, the end of poetry being the "love of beauty", τὸ τοῦ καλοῦ ἐρωτικόν (Plato, Republic, 403 b), beauty being a moral force and connected with rhythm and harmony of metre (Plato, Republic, 400 c).

The power of the poet implicit throughout Plato's analysis was accepted by him as valuable if channelled towards a moral end. In particular he was concerned that future "guardians" of his ideal state should not be subjected to demeaning influence of unworthy behaviour by characters in existing texts. This led him to advocate expurgating Homer, whom he saw, in common with other poets, not as consciously providing moral guidance but as aiming to please, being filled with unreasoned inspiration inimical to the good guidance which, in Plato's view, should be provided by philosophers. His view is summarised by F.A.G. Beck:

"Plato's attack on myth is not on myth as such,
but on the unworthy uses to which it had been put."

(F.A.G. Beck, 1964, p. 206)

Yet although in general the Greeks saw myth as moral in its didactic possibilities or as simply gratifying the senses, the method of absorption described above, namely learning by rote, does, along with its classification by Plato as connected with another gratificatory medium, rhetoric, show that its effect, if not its intention, was at least to some extent structured. Exposure to indoctrinative rote-learning may be stereotypical but can be

considered to create an effect beyond the purely cultural. Modes of thought may also be facilitated. The extent to which this is possible or, indeed, desirable can be argued, but nonetheless must have occurred, when we consider Plato's definitions of modes of storytelling. Firstly, he himself as a product of the Greek educational system has used his mythic training to produce his classifications. Secondly, he has a positive position to argue, and even uses mythic structures to reinforce some arguments, as for example in "Gorgias" (Plato, Gorgias, 523-5) and "Protagoras" (Plato, Protagoras, 322A-324C). He also, in his analysis of the effect of poetry, classifies modes of storytelling, defining three broad categories (Plato, Republic, III 394bc), the wholly dramatic, that in which the poet narrates events in his own person,

ἢ δὲ δι' ἀπαγγελίας αὐτοῦ τοῦ ποιητοῦ
(that through narration of the poet himself)

and a third method which combines the first two, as in epic. This categorisation does indicate an interest on his part in structural considerations. If he does ultimately come down on the side of structure as reflecting moral purposes, he does at least admit that the structural element is important, in tragedy as well as in epic. Unfortunately, perhaps, he is so concerned with the deleterious moral effect of imperfect characters from literature on potential "guardians" of his ideal state that he does not pursue the structural differences he has broadly defined. He recognises the characteristics of mimesis (Plato, Ion, 535C), in the reciter of Homer and is also very concerned about the effect of imaginative identification with characters on the part of children to the extent that he would compel poets, on pain of expulsion from the ideal state, to make their poetry the "image of noble character" (Plato, Republic, III

401b). He reserves genuine thought for philosophers, poetry having no claim to be regarded as an apprehension of truth (Plato, Republic, X 608b). What he does not do is to examine the process of thought from the concrete to the abstract, from the stimulus of a storyline in epic through its dramatic elements of conflict, embodied, for example, in the quarrel between Achilles and Agamemnon in Book I of the "Iliad", to an appraisal of the intellectual content, which even in children can be termed philosophic. This process, alluded to in Chapter 1 in connection with Egan's proposed method of education through four stages that include the "mythic" and the "philosophic" and figure stories prominently "in the empirical base on which the scheme has been built", (K. Egan, 1986, p. ix), will be at the heart of the analyses of classroom sessions with children that constitute Chapter 6 of this thesis.

Plato himself was a master of dramatic form, writing within a dramatic structure, as scholars have generally recognised (C. Emlyn-Jones, 1982, p. 10), yet, ironically, he did not, it seems, acknowledge the value of the process that he was himself expert in as an educational tool. The fact that the dramatic dialogue of tragedy and the Platonic dialogue form are similar, at least to some extent, makes a structural relationship between the two, which renders the apparent polarity between the modes of thought of the tragic and the philosophic less meaningful. Rather they can be seen as different expressions of the same intellectual structuring process rather than as different organisms with modes of thought that have no interconnections.

We might accept Finley's broad generalisation that drama differs from philosophy and history in its expression of reality in "feeling and action" rather than "through ideas" (J.H. Finley, 1966, p. 31). We might also agree with him that each reflects a

different "age" in the historical sense. Yet it is possible to go further on both points. In the first instance, a continuum can be postulated that accommodates a progression in intellectual and aesthetic accomplishment from the concretely theatrical to the philosophic. Indeed, it can be taken back further still to an origin in "feeling" implanted by storytelling. Secondly, despite the fact that the "age" referred to by Finley is clearly historical, it can be applied in pedagogic terms to human development of the intellectual and aesthetic skills outlined above over a period of time. In fact, the historical development from storytelling (epic) through dramatic enactment (tragedy) to intellectual and aesthetic rationalisation (philosophy) can be seen as a useful paradigm for the stages of human development, different modes of thought being more applicable at one stage than another but all leading in the same order as the historical "model" towards the high point of awareness that is the aim of idealistic pedagogy. In this respect Egan's scheme is relevant, even if, as has been argued in Chapter 1 of this thesis, his categorisation of stages is over-rigid.

Within the Greek context the process is best observed in Plato's work, for many of his dialogues have a storyline framework. The "Gorgias", for example, can be analysed in structuralist terms no less than the "Iliad". If in the former case the structure is relatively simple and simply a framework for the formation of arguments and the drawing of conclusions, without an organic connection between storyline and ideas, whereas in the latter the arguments and conclusions are organically connected to the nuclei of the storyline through the active participation of characters, then this may demonstrate that the philosophic is a refined, abstract phase not attainable by the uninitiated or by children. The dramatic, on the

other hand, has the concrete qualities necessary as a first stage in the development of abstract reasoning processes on ethical issues, as the analyses in Chapter 6 will attempt to prove.

Plato's student, Aristotle, did not use the dialogue form in his philosophic writings and, therefore, the process is not observable in his work. He did however in his "Poetics" go much further than Plato in analysing the structure both of epic and of tragedy. The debt to him has been recognised by Barthes in the structuralist model (R. Barthes, 1977,p98). Nonetheless, although Aristotle did itemise the structural components of tragedy (Aristotle, Poetics, 1452 b) and did analyse the unity of plot in terms of the "necessary" and "probable" (Aristotle, Poetics, 1451 a) as well as defining the difference between simple and complex plots (Aristotle, Poetics, 1452 a), he was prescriptive in his requirements. He was not concerned in the same way as Plato with moral effect, but nonetheless did discuss the effect of the arousal of "fear" and "pity" in an audience (Aristotle, Poetics, 1453 b). He also had precise requirements for the character types in tragedy (Aristotle, Poetics, 1454 b) and about what he termed *περιπέτεια* (reversal) and *ἀναγνώρισις* (discovery), the coincidence of which he regarded as the best practice and occurring in "Oedipus Tyrannus" (Aristotle, Poetics, 1452 a). His analysis is certainly neat in this respect, the Messenger in "Oedipus Tyrannus" revealing the truth about Oedipus and heralding a reversal in his fortunes, but Aristotle's conclusions about the relative worth of different plays are over-rigid. His most useful observations are in the form of rules for the tragic poet, where an outline model based on "Iphigenia in Tauris" is given, (Aristotle, Poetics, 1455 b). This will be implicit at a later stage in this study in conjunction with analysis of other storylines.

Aristotle, then, was not concerned with Plato's precise moral position with regard to mythic material, yet he was no less concerned with the effect on an audience of mythic storylines as structured in tragedy form. His analysis of structure has profound implications. Yet he did not concern himself with the educational value of participation in a structural process through exposure to mythic storylines. This may be implicit in his analyses, which, in fact, seem narrow because his purpose, like Plato's, was narrowed down to something particular. His contribution was to emphasize the importance of the structure and to draw links between the epic and the tragic as they existed. From his model it is possible to widen out through structuralist techniques to produce a wider model, a process that will be started in Chapter 4 of this study and continued in relation to ^{the} examination of children's creative output in Chapter 6.

Both Plato and Aristotle were concerned with the moral content of myth and with the effect of it on the human mind. Both developed systems of ethics through the philosophical methods that each developed. Neither, however, saw the practical application of myth within an educational context in the precise sense that this study describes and analyses. Ethical for the purposes of this study arises from the practical, experiential use of mythic storylines in relation to the content of the myth, but only in the limited sense that the content at nucleically essential points in the storyline might contain an issue or ethical problem such as the dilemma posed to Oedipus' parents of whether to expose the infant or not.

(d) Conclusion

This chapter has served as a transition between the general examination of the categorisations of traditional tales conducted in Chapter 1 and the particular exploration of the background to and development of storytelling in its widest sense in the ancient Greek cultural framework that will be conducted in Chapter 3. It has, in particular, shown the structural and ethical considerations that can be appropriated to serve as the basis of meaningful educational experience in a modern classroom and which will be examined in later chapters. The structuralism of Barthes, in particular, has been highlighted as a possible tool for the examination of structure, out of which ethical issues will be seen to arise.

CHAPTER THREE

STORYTELLING TO DRAMA: A HISTORICAL MODEL: THE PROCESS OF
TRANSMISSION

(a) Introduction

In the previous chapter the observations of the Greek thinkers Plato and Aristotle on the structure and ethical content of Greek myths were examined. Emphasis was placed on the structure of the Greek myth as a possible basis for educational experience.

In this chapter the ancient Greek historical and cultural context will be explored more fully in terms of the process of transmission through storytelling and dramatic interpretations of the myths as developing structures and as vehicles for the exploration of ethical issues. The role of the transmitter will be explored as central to the experience.

In addition the question of the aesthetic will be raised in relation to the active participation implied in the use of the storytelling-to-dramatic-reenactment model, whereby the individual, or individual as member of a group, develops aesthetic judgements as well as ethical insights through the manipulation of structural form.

The "Odyssey" and "Iliad" will be set within the social and historical context within which, in their final forms, they were communicated to their audience. Firstly, the status and mode of operation of the aoidos (bard) within heroic society will be defined as reflecting a relationship that may have existed in the centuries of oral transmission of stories that culminated in the composition of the Homeric epic poems probably in the third quarter of the eighth

century B.C.. Secondly, the status and mode of operation of the rhapsodes, who performed the poems in public, and in particular of the Homeridae, will be examined within the changing social and historical conditions of the centuries after Homer. The focal point of this examination will be the polis (city state) of Athens, where tragic drama, based on a range of mythic storylines, was developed in the sixth and fifth centuries B.C.. This being so, it is possible to put forward the hypothesis that the mythic storylines of Homer and the mode of their communication to an audience had some influence on the development of tragic drama both in structuring and in mode of presentation. The changing social conditions as the context of performance will also be examined. Finally, the question of the extent to which the development of the structure of storylines can be abstracted as a mode of participatory artistic development without reference to the context will be examined along with the implications for the educational use of mythic material.

(b) Bards

The way in which the aoidos (bard) operated is shown in the "Odyssey" by Homer's portrayal of Demodocus in Book 8 and of Phemius in Books 1 and 22. The claim generally made, for example by M. Thorpe, (M. Thorpe, 1973, p. 23) that these methods of working provide some insight into the methods of Homer himself can, if taken in a generalised sense, be accepted as reasonable in the light of Milman Parry's researches examined earlier in this thesis. Both Demodocus (Homer, "Odyssey", Book 8, line 257) and Phemius (Homer, "Odyssey", Book 1, line 153) are described as "singing" to their own accompaniment on a four-stringed instrument, referred to respectively as a φόρμιγξ (phorminx) and a κίθαρις (Kitharis); both use myth as their source

and both, as Thorpe points out in the case of Demodocus, (M. Thorpe, 1973, p. 23) are requested by a social superior to entertain a guest. The social vulnerability of the bard is further shown by Phemius' plea to his master Odysseus not to kill him as he has killed the suitors (Homer, "Odyssey", Book 22, line 34), whereas the words of Odysseus to Demodocus (Homer, "Odyssey", Book 8, lines 479-81) give evidence of the respect such artists were held in for their creative powers. M.I. Finley argues that the bards, termed demioergoi (workers for the community) by Eumaeus, (Homer, "Odyssey", Book 17, lines 382-5) are shown to be itinerant professionals and as such were

"among the first to break the primeval rule that a man lives, works, and dies within his tribe or community".

(M.I. Finley, 1956, p. 42)

Kirk is right, therefore, to widen the area, geographical and social, within which the bard may have operated to include not only the aristocratic court of the hero but also the religious festival and the popular audience in "houses, taverns or marketplace". (G.S. Kirk, 1965, p. 196)

Great care must be exercised in reconstructing the world in which the bard operated. The imaginatively created world portrayed in Homer contains elements of the real world that can be verified by archaeological and other evidence, but, whilst being imaginatively true in totality, it is not an accurate total picture of everyday life in Homer's time. As Peter Levi, for example, points out in drawing a tentative link between the "Odyssey" and Greek exploration of the Mediterranean in the eighth century B.C.

"The home of Aiolos ... was off the Sicilian coast and the Cyclops ... seems to have been a Sicilian monster. But myth is very difficult to date, and folk-tale impossible".

(P. Levi, 1985, p. 37)

In terms of values, it is interesting to observe, it is probably much more accurate, the concept of "arete" (virtue) involving "social effectiveness" as J. Ferguson and K. Chisholm argue (J. Ferguson and K. Chisholm, 1978, p. 121) and as such retaining its potency as an aristocratic ideal through different pre-Classical eras and even, ultimately, into the fifth and fourth centuries.

Values apart, the "Odyssey" composed as the culminating expression of a long period of oral tradition, contains an artificial social structure, reflecting elements taken from a succession of historical periods, aptly termed by V. Ehrenberg "a composite world". (V. Ehrenberg, 1975, p. 10) At one extreme it contains elements that may have had their origins in memories of the Mycenaean era. This has been tested by comparison between descriptions in the "Iliad" and the "Odyssey" and archaeological artefacts and sites. The focus of a King's power described in the poems, for example, is the central room or megaron, where the likes of Alcinous in Books 7 and 8 of the "Odyssey" held court. Archaeological evidence from Mycenaean sites such as Pylos reveals a palace structure in which the megaron is central as Meiggs/Bury points out (J.B. Bury and R. Meiggs, 1978, pp. 51-2). Not all scholars take this view, however, Oswyn Murray arguing that

"The architecture of the Homeric house finds its closest parallels in the same period". (between 900 and 700 B.C.)

(O. Murray, 1980, p. 39)

In other words, he sees the "historical basis to the society described in Homer" (O. Murray, 1980, p. 38) as being much closer in time to the date for the composition of the poems than the remote and significantly different Mycenaean age.

There is a link between this theory and the question of the prototype for the social and political organisation of a polis (city-state) that seems to be contained in the description of one section of the shield made for Achilles by Hephaestus (Homer, "Iliad", Book 18, lines 497 ff). Murray cites this passage as part of the evidence to support his view that

"basic forms of Greek political organisation remained the same throughout the history of the city-state".

(O. Murray, 1980, p. 58)

This point will be developed further later in this study, but the salient point at this stage is that the bard seems to have been able to operate in a social sphere both as narrow as the aristocratic "court", however far back into history his memory went, and as wide as the full social fabric of a developing city-state structure.

Values, however, cannot be completely separated from the social and political structure in which they operated, nor would such a structure be operable without them. The fabric of Homeric society was held together by concepts such as "arete" and by the unwritten but understood system of guest-friendship which may have been aristocratic in definition within the poems of Homer, exemplified in the exchange of gifts between Glaucus and Diomedes (Homer, "Iliad", Book 6, lines 119-236) and Alcinous' treatment of Odysseus (Homer, "Odyssey", Books 7-8), but which nonetheless as a system of social reciprocity is likely to have permeated in various forms all levels of society. Thus the influence both of the bards and of the mythic structures, which constituted a dynamic relationship between formal structure and value-laden motivations, would have permeated society before and during the sixth century and paved the way for the future development of myth-inspired drama within the context of the emerging city-state.

(c) Rhapsodes

The poet's role remained central during this age, in which lyric poetry superceded epic in terms of originality and relevance, as Murray recognises (O. Murray, 1980, p. 25), the influence of literacy becoming a factor in composition but the oral mode still maintaining its prominence. There was the advent of rhapsodes, who performed the epic poems of Homer, creative significance existing in their method of presentation rather than in composition which was now in its highest form with the lyric poets.

P. Walcot (P. Walcot, 1976, p. 28) has drawn attention to the "significant conjunction of dates, circa 550 B.C.", pointing out that the first tragic production, by Thespis, is known to have taken place at the City Dionysia in Athens in 534 B.C. (Marmor Parium, 43) only a few years after the mid-century date ascribed to the first contests in Homeric recitation for rhapsodes at another Athenian festival, the Panathenaea. He supports the view of Else (G.F. Else, 1965, p. 69) that the influence of the rhapsodic performance was crucial to the development of drama, full dramatic characterization developing naturally from the "quasi-impersonation of Homeric characters". It is not necessary to become involved in a controversial interpretation of Aristotle (Aristotle Poetics, 1449a) and of Themistius' account of Aristotle (Themistius, Orationes, 26, 316c referred to in Oxford Classical Dictionary, 1973, p. 1053) about the precise stages through which dramatic performance by actors evolved, as Pickard-Cambridge does (Sir A. Pickard-Cambridge, 1968, pp. 130-1), for evolve it did and through the medium of actors. What is more important for the purpose of this study is the influence of rhapsodic performances of Homer's poems at a crucial juncture in the particular evolution

of the Athenian city-state at a time when the tyrant Peisistratus was fostering an interest in the arts as part of a cohesive intention.

The hypothetical historical link drawn by Else and Walcot also has profound implications in the classroom situation in modern education, as is described and explained more fully elsewhere in this thesis, the storytelling/rhapsodic recitation by the teacher, or actor-in-role in an educational drama situation, acting as a stimulus to children in their improvisatory explorations of storyline. In other words, what happens in the pedagogic situation mirrors the process that may have happened historically, the creative dynamic between storyteller, audience and audience-as-"actor" being abstracted by the educationalist and reapplied as a teaching process. It can also be argued that the fact that this process operated in clearly definable stages through storytelling to children and through their subsequent practical follow-up work strengthens the case for the historical process being true in essence, even if details are controversial or unascertainable. This is strengthened by Else's stress on the particular historical context of tragic development being centred uniquely on Athens (G.F. Else, 1965, p. 32) and developed through the particular steps of individuals such as Thespis, Aeschylus and Sophocles alluded to above.

(d) Dramatic Reenactments

It is all too easy to become swamped by generalised theories of the origins of tragedy, with ubiquitous ritual somehow and inexplicitly becoming refined into the particular form and shape of the extant tragedies of Aeschylus, Sophocles and Euripides.

Clifford Leech, for example, lays emphasis on the choral song (C. Leech, 1969, p. 12), although he does acknowledge the interaction of chorus and a single actor as a significant factor, and on tragedy as a "rite in honour of the presiding god Dionysus" (C. Leech, 1969, p. 13). These statements are not in themselves inaccurate and do fit into his purpose, which is to trace the significance of tragedy from Ancient Greece through to the present day. Yet this generalized purpose does lead to lack of the detailed stage-by-stage analysis present in Else, Walcott and Lesky (A. Lesky, 1978, p. 48), who favours the view that the actor's role was introduced from outside by Thespis and did not "develop organically out of the choric song".

The vagueness evident in some expositions of the origins of tragedy in some sort of choral song is also present in some explanations of the feeling that ritual could give expression to in civic festivals. It is, perhaps, salutary to distinguish between such generalized expression of feeling given a means of communication at the festival of Dionysus and from which the festival itself sprang and the particular artistic organization of form that tragedy constituted. Else (G.F. Else, 1965, pp. 9-10) finds Nietzsche's vagueness in "The Birth of Tragedy" in terms of process unacceptable. He finds detailed analysis of the particular, definite progression, however apparently limited in scope, to be far more valuable than unsubstantiated theories. The feeling personified by Dionysus can be allowed to remain vague if left as simple, unstructured "pureness", for it is feeling unspecified, powerful but inexplicit. The specific and explicit comes in the artistic structuring which is effected through limited but detailed progression from one existing form of expression to another.

Within this process and form emerges a much clearer crystallisation of feeling than vague Dionysiac force, yet without any loss of that Dionysiac force. Thus, Thespis' innovation marks a refinement in human means of expression of overriding forces that exist both, it can be argued, within individual psychological make-up and at large in a difficult universe.

Tragedy may reflect Dionysiac feeling, but did not arise from it in a direct, unstructured way. It arose from the presentation of traditional mythic storylines which first existed as epic, the artistic expression of a particular age, and then were developed through performance by rhapsodes, whose influence in turn led to playwrights' creation of tragic dramatic form as we know it. Underlying thematic continuation has been detected by, for example, Simone Weil, the issue of "force", in her view continuing from the "Iliad" to Aeschylus' and Sophocles' tragedies and even culminating in the Christian Gospels (S. Weil, 1952, in S. Miles, 1986, pp. 211-2). Hers, however, is an intellectual and not a practical interpretation. The explanation in terms of development through performance at least has the virtue of being credible in a practical sense. Admittedly, all sorts of other influences did exist, including choral song and musical accompaniment, but if the main framework had a logical, practical developmental process, then one can argue on a meaningful aesthetic level, the artist's means of expression being at the same time separate from human feelings and emotions as the framework through which they are expressed and dependant on them as motivating catalysts of further development.

The development of the dramatic structure and mode of presentation may have had more explicit political links within the development of Athens, for as Else points out, (G.F. Else,

1965, pp. 40-1) Solon, the Athenian law giver, carried out the act of "impersonating another man in a public situation" when, wearing a traveller's cap, he impersonated a herald in reciting a poem of his own composition on the forbidden subject of a proposed resumption of a war against the neighbouring city of Megara. (Plutarch, Life of Solon, 8). Else is rightly cautious when noting a "histrionic" tendency in Athenian public life, but as circumstantial evidence it reinforces the dramatic cohesiveness of the emerging Athenian polis.

It is useful, therefore, at this stage to sketch an outline of this development as the historical and social background necessary to a full understanding of how Athenian drama developed.

(e) Social Background to the Development of Drama: The Polis

Solon in 594 B.C., albeit unwittingly, established the basis of the Athenian democratic system with his emphasis on defined functions being allocated to all levels of male citizen society, as Aristotle's fourth century account shows despite a tendency to attribute the practice of his own time to Solon (Aristotle, *Athenaion Politeia*, ch IV in J.M. Moore, 1975, p. 149, and notes p. 213). This extended to the judicial system, where the unwritten rules of the hitherto all-powerful to operate unchecked were restricted. As Vickers points out (B. Vickers, 1979, p. 243) Greek tragedy often contains ideas of punishment not polis-governed, but certainly in the case of Aeschylus "Oresteia" this was to highlight the essential difference between the old form of justice embodied in the Furies and the new democratic form that was fully operational when the trilogy was produced in 458 B.C. only a few years after the curtailment of Ephialtes of the powers of the aristocratic Areopagus council.

Although Solon did not consciously create the democratic system (literally the word "democracy" means "rule by the demos (citizen body)") he did consciously attempt to ensure that no one class interest predominated to the extent of creating political instability. This is vividly shown in the fragments of his poems that survive.

"I stood casting my strong shield around both parties, and allowed neither to triumph unjustly,"

he states in fragment eighteen. (Aristotle, *Athenaion Politeia*, ch. XII)

Under his new rules all citizens (that is, free adult males over the age of eighteen) had a place in the order of things. This had also undoubtedly been true of earlier ages, including the Mycenaean, but the difference in Athens after Solon's reforms was that it became possible for a citizen to wield power, however limited initially, over his own life and over the decision-making that affected it. The summary punishment meted out to Thersites for speaking out of turn by the higher-status Odysseus (Homer, *Iliad*, Book 2, lines 265-9) was no longer possible or appropriate.

Solon's class-structure, in which wealth determined the extent of an individual's political involvement, was allowed to operate in Athens by the tyrant Peisistratus after his seizure of power in the middle of the sixth century, along with all the other constitutional and judicial changes that seem to have been made by Solon. What Peisistratus did, as Aristotle implies (*Aristotle, Athenaion Politeia*, ch. XVI) and as Forrest explicitly argues (W.G. Forrest, 1966, pp. 181-9) was to shift the focus of citizen consciousness away from the local clan chieftains towards the central figure of Peisistratus as tyrant of Athens.

After the death of Peisistratus and the removal of his sons from Athens in 510 B.C., therefore, the focus remained on the city

of Athens as the central geographical and emotional entity of Attica, thus predisposing the populace to receive favourably Cleisthenes' radical restructuring of the tribal system in 508/7 B.C.. This left power even more widely based and even less dependent on aristocratic influence. (Aristotle, *Athenaion Politeia*, ch. XXII) The principle of election to office by lot for a period of one year only ensured this. Less than twenty years later the Athenians' almost single-handed triumph over the Persians at Marathon must have enhanced the standing of the new system which was boosted further by the overwhelming contribution of the Athenians to the Greek naval victory at Salamis in 480 B.C. that finally drove the Persians from Greek soil. The lowest property-class, the thetes, who made up the rowers of the Athenian triremes, would have gained confidence from that involvement in the security of the polis which was celebrated in Aeschylus' "Persians", produced in 472 B.C., Aeschylus himself probably having fought in the battle (scholiast to Aeschylus, *Persians*, line 429 referred to in *Oxford Classical Dictionary*, 1973, p. 17).

Tragedy as an art form emerged from the crucible of political change. Thespis would have known the apparently benevolent tyranny of Peisistratus with all its sponsorship of festivals and the arts. The fact that such sponsorship may have been, at least partly, for selfish ends is less significant than the resultant cohesion that such festivals and artistic activity must have induced in the population as a whole. Drama was becoming the central art-form of the polis, with its performances taking place in a large theatre, sacred to the god Dionysus and cut out of the Acropolis hillside within a short distance not only of the sacred site itself but also of the main areas of political decision-making and business activity,

the Pnyx hill and Agora. Also of significance was its emphasis on the communal through the medium of the chorus, which situated as it was in the central area (orchestra) of the theatre during performances served as a focal point and as a link between the intimate human debate of the actors and the community at large which was seated in the surrounding semi-circular theatron (auditorium).

The three great Athenian tragedians emerged from the same background of political change and vigorous expansion noted, for example, by Thucydides in such places as the Corinthian speech that compared Athenian innovation with Spartan conservatism (Thucydides, History of Peloponnesian War, Book 1, ch. 70) or Pericles' Funeral Oration (Thucydides, History of the Peloponnesian War, Book 2, ch. 35-45). They were citizens first and foremost. Aeschylus' military service has already been noted above, Sophocles served, for example, as general twice, and Pericles in 440 B.C. (Plutarch, Life of Pericles, 8) and with Nicias some years later (Plutarch, Life of Nicias, 15) as well as undertaking other civic responsibilities, whilst Euripides is known to have been on an embassy to Syracuse (Aristotle, Rhetorica, 2.6). All three are known to have produced many plays, not as solitary expressions of feeling, but as communal experiences for competitive performance at public festivals, thus demonstrating their citizenship of Athens.

Although rhapsodes continued to perform at festivals throughout the fifth and fourth centuries (Plato, Ion, 535 de) and, if powerful and skilful practitioners, could communicate on a meaningful level with their audience, they were not held in high regard by the educated (Xenophon, Memorabilia, 4.2.10) and did not hold the central emotional and intellectual position of the tragic

poets. After all, it is not for a rhapsode that the god Dionysus in Aristophanes' "Frogs" (Aristophanes, Frogs, lines 1ff) travels down to Hades in order to find a guide for the polis of Athens during the crisis of the last years of the Peloponnesian War at the end of the fifth century but for a tragic poet. The fact that Aeschylus is preferred to Euripides after the competition in the second part of the play is immaterial. What matters is the fact that Aristophanes regarded a tragic poet as so significant a figure in moral and didactic terms.

Thus, whilst the epic poems of Homer retained their position as the supreme expression of epic, the performance of epic was no longer the archetypal artistic expression of the polis. Just as the concept of "arete" had developed from the aristocratic warrior ideal embodied in Hector or Achilles to the ideal of the active, participating citizen within the democratic polis, so the active, dynamic mode of artistic performance was no longer the bard with his solo dramatic effects but the communal form of drama with its breadth of relationship that encompassed not only the actors, but also a pivotal chorus and the audience itself as the embodiment of the polis as a whole.

Within this context the Attic tragedians produced their restructurings of mythic storylines in the dramatic mode. As Oliver Taplin points out (O. Taplin, 1978, pp. 162 ff), the evidence of the extant tragedies does not point to them having been dictated to by existing storylines beyond the fact that the traditional tales existed within an oral tradition as the starting-off point for a reshaping of the story. As Taplin writes,

"What matters, for the dramatist and his audience, is the way he has shaped the story, the way he has turned it into drama".

(O. Taplin, 1978, p.163)

The fact that literary texts of Homer and of tragedians existed as influences must not be misconstrued, for the fifth century Greeks did not divorce the literary from the oral as a modern scholar might, the Homeric poems, as has been shown, for example, having been presented to the vast majority of people as an auditory experience. Taplin cites as one of his examples of dramatic innovation the blinding of Oedipus. This, he observes, whilst being present in Sophocles' "Oedipus Tyrannus" (Sophocles, Oedipus Tyrannus, lines 1266-1285) was not a part of the Homeric version, which preceded it. In the "Odyssey" Epicaste, as Jocasta is called, hangs herself, but Oedipus does not blind himself, nor does he relinquish the kingship of Thebes (Homer, Odyssey, Book II, lines 271-280). Thus, it is likely that Sophocles adapted the Homeric version for his own dramatic purposes, whilst, incidentally, leaving unchanged the central core, that Oedipus killed his father and married his mother in fulfilment of prophecy.

This provocative view, which tallies with Vellacott's identification of parts of the Oedipus story that are unchangeable, the prophecy and the piercing of the infant Oedipus' feet, for example, and parts that are Sophoclean inventions (P. Vellacott, 1971, p. 107) is convincing in so far as the emphasis is shifted to the dramatic and theatrical skills of the fifth century tragedians. It does not deny the influence of preceding myth, but frees the dramatist from the straight-jacket of misinterpreted practice. These variations and their occurrence within a sequential framework of nucleic essentials will be examined more fully in conjunction with analyses of children's work in Chapter 6.

Taplin goes on to list the means by which the dramatist could reshape myth. He includes the use of the chorus, choral odes and theatrical technique, but his most interesting inclusions

are the ones that have to do with restructuring of traditional tales, namely "the sequence of events" and "the shape of the acts and of the ending". (O. Taplin, 1978, p. 164)

A much fuller treatment to this question has been given by Richard Lattimore, apart from his lack of concern for the theatrical elements given prominence by Taplin. His analysis of the variants on the Oedipus theme, put largely as a series of questions, is open and non-judgemental, all variants being given equal values, yet with Sophocles as the focal point. This leads to an important point about Sophocles as a dramatist.

"Sophocles ... could only make his play through a series of choices, in which far more was rejected than taken."

(R. Lattimore, 1964, p. 5)

The use of the word "choices" is important for, although he has approached the question from a somewhat different angle from Taplin, Lattimore has reached a similar conclusion, that the tragic dramatist was not unduly constricted by traditional mythic patterns. He goes on to define the "logic" of the storytelling, "real life" being subordinate to the "rights of the story". (R. Lattimore, 1964, p. 7), "moral order" going with the "order of events".

Another attempt to provide a rationale for the dynamic force of myth, which is seen as a mode of thought expressed at its finest in the drama of Aeschylus and Sophocles, with feeling and intellect interwoven as an intermediary stage between the pure imagination of epic and the intellectual rationality of philosophical reasoning, has been made by J.H. Finley (J.H. Finley, 1966, p. 35 and pp. 56-7). He takes into account the ethical considerations but does not provide any specific mechanistic hinges through which the process can be seen to have operated.

Brian Vickers, on the other hand, whilst also being concerned with the "ethics" and "feelings" of Greek mythology (B. Vickers, 1973, p. 269) is much more specific and in making the following statement:

"They were free to reshape storyline, characterization, motivation, moral".

moves into the same area as Lattimore and Taplin. The key to this is "storyline", for it is only through restructuring of framework that the other factors can become positive. The apparent, analysable structure is what can be disentangled to reveal relationships of character, motivation, moral or indeed any other factor within the network of meaning is dramatic enactment. Vickers proceeds to make interesting observations about "storyline" changes within certain tragedies, subordinating the structural to the ethical, tragic poets being

"free to reshape a myth and to give it varying moral interpretations".

(B. Vickers, 1973, p. 269)

(f) Structural, Ethical and Aesthetic Considerations

It is at this point that a systematic structural analysis of the processes of change within mythic "structures" presented as drama can be seen as a valuable way into the complex relationship between ethical content and structural imperatives. An analysis that does not ostensibly present as motivating force the ethical content of an issue-based scheme, can be applied, for example the structural techniques of Barthes (R. Barthes, 1977, pp. 79-124). The extent to which the ethical and the structural can be separated is debatable, but it can at least be seen as possible that a value-free analysis, if such a thing is in turn possible, can have ethical

as well as artistic and aesthetic implications. In other words, it is a valid approach to examine the structural changes made by the Greek tragedians for themselves as mechanistic hinges, without prejudging their ethical intentions, rather than postulating a tragedian's ethical position and then examining the structure of his plays in the light of this constraint.

A second possible approach lies in taking the ethical implications referred to above as actual correlates to the structural processes, in so far as the actual processes of transformation of storyline can be regarded as ethical in the active dynamic they embody. There is nothing static in the use of storyline, it can be argued, each change strengthening the intellectual and intuitive grasp of the process that the active participant is involved in. This is an extension of the idea of "choice" and "rights of the story" explored earlier in this section, but with the addition of the element that gives it such exciting pedagogical possibilities, and that is the moral quality inherent in and developed by active participation. The practical implications of this will be explored in Chapter 6. This differs from the structural approach made by B. Vickers and examined above, whereby the structural is subordinated to the ethical. Vickers presents a detailed structural analysis of what he calls "simple" plots, which he divides into three categories, crime and punishment, society and thirdly the family (B. Vickers, 1973, ch. 5 pp. 210-267). He draws up a list of plot themes including "wife's adultery", "jealous stepmother", "incest" and "homicide" (B. Vickers, 1973, pp. 234 and 241), this syntagmatic (linear) analysis, following Propp, shows three phases:

A. INTERDICTION; B. VIOLATION; C. CONSEQUENCE, stressing the inter-relationship between theme and structure and hence between the ethical and the structural. He concludes that the structural

is valuable in itself as a process, but not as an end result, myth providing a "sociology of morals" (B. Vickers, 1973, p. 261). His approach is interesting and consistent but does, perhaps, take a stereotypical view of the ethical in pinning it to the Greek ethical/religious process, for in doing so he excludes the ethical/aesthetic, which, as argued in the second possible approach to structural analysis above, involves the active agency of the creative artist and his audience, thus widening the potential of the ethical, even to the extent of criticism of the scale of values described in the context.

In this respect again the pedagogical implications are wide-ranging, for if one takes the process of structuring involved in a teacher's storytelling of myth through to reception by an audience and the audience's active enactment of the received oral "text", one has a model of active and critical experience similar to the historical process described and evaluated in this section. Add to that the fact that an issue is raised in the story, which need not be limited in value-range to the Ancient Greek culture, but is specifically rooted to that culture, for example, the quarrel between Achilles and Agamemnon in Book 1 of the "Odyssey", and then one has a complex relationship between the structural and the ethical, but with the ethical not simply being limited to the issue, but involved in the participatory structuring too, which includes the act of criticism referred to above.

What matters more than anything else in the teaching situation is the process of structuring. Vickers' structural analysis follows a sequential pattern, but based on theme-motivation. In a teaching situation with younger children one uses the sequential, firstly because they can follow its simple linear progression and secondly because the linear is allied to the causal. The issue is of

relevance as a catalyst to their experience or feelings of inexperience but not as the framework of the whole structure. With older children and with adults who can see beyond the linear in structural recognition, a disjointed format can be presented. For example, "Oedipus Tyrannus" is disjointed in so far as the action is not linear, "flash backs" occurring into Oedipus' past life. Inexperienced children should be given the story in strict time-sequence, starting before Oedipus' birth and progressing through his life. This is sequential and causal. It also relates to awareness of the linear in time and in a person's life, especially in terms of aspiration.

Nonetheless, the structure, as has been argued by Piaget, can be viewed as a logical system in which every operation has its inverse in the system, even though some structures' transformations unfold in time in a linear manner (J. Piaget, 1971, p.15). The implications of this can be examined in relation to a recent T.V. production of a play by Harold Pinter in which the action went backwards, the storyline starting at the end historically and going back to the beginning. If, as it did, the play gains the attention of the viewer and seems meaningful, is this to be explained, at one extreme, by the structure's logical cohesion in terms of the inversion referred to above, with causal, aspirational and contextual being irrelevant or of secondary importance? Or, at the other extreme, is it to be explained by the perception and piecing together of causal, aspirational and contextual clues by the viewer as the play develops, these being of more importance than any notion of abstract structure? There are no easy answers to these questions, involving as they do the capacity of the human brain to make sense of the "text" it perceives as well as the nature of the "text" itself. The

sequential and linear method, however, certainly "works" in the classroom situation with children, as the analyses in Chapter 6 demonstrate.

It is the intention of this study, therefore, to use a sequential model in the structural analysis of selected myths-in-action, both from epic and from tragic works. This will serve to show their particular suitability for teaching purposes with children, but also their structural qualities for themselves in respect both of themselves and of their ethical and aesthetic correlates.

In order to explain more fully the particular use of the term aesthetic above and to integrate it with the structural and the ethical into a comprehensible and coherent rationale, it is necessary to conclude this chapter with a brief consideration of some theories of aesthetics. This will help to clarify the meaning of the three terms for the purposes of this study and will allow progress to be made towards a methodology for classroom practice in general as well as for the analysis of examples of classroom practice in Chapter 6.

The focal point of this study is children aged eleven to fourteen who, within a classroom situation, are expected both to appreciate art of a particular type and to express their own creative response to it. This art can be defined for the purpose of this study as that which encompasses the appreciation and creative reinterpretation of storylines through various narratological and dramatic means. It is important to note that the children act in two different capacities, firstly as appreciators and, secondly, as creators, expressing particular responses to what they have perceived. The two are clearly related, for they are part of the ongoing sequential process of transmission illustrated in the transmission model constructed as an aid to the analysis of children's

work in Chapter 6. In this process the storyline is received by the individual who transforms it and recreates it for transmission.

Aesthetic, therefore, will be understood in terms of this active participation in a process. It is interesting that the Greek verb *αἰσθάνομαι* from which the term aesthetic is derived occurs in the middle voice, which implies not simply perception but also appropriation for oneself of the thing perceived. This may not include the collaborative nature of some parts of the process, except in so far as each individual's appropriations are then developed in collaboration with others towards the sort of communal experience advocated by Collingwood (Collingwood, R.G., 1938, p. 329).

Collingwood also draws a distinction between the two constituents of aesthetic experience. Firstly, there is the knowing of oneself and one's world and, secondly, there is the "making of oneself and one's world" (Collingwood, R.G., 1938, p. 292). These are more concerned with individual response, but show clearly that it is possible to formulate a dynamic nature for the aesthetic.

Osborne, on the other hand, in summarising the thoughts of the Phenomenological School, highlights the appreciational element of aesthetic experience.

"A work of art, or anything else, is aesthetically valuable to the extent to which it is capable of stimulating and sustaining intense and prolonged aesthetic attention."

(Osborne, H., 1972, p. 15)

The avoidance of hierarchical classification of those things which are worthy of aesthetic attention is taken further by Findlay, who states that "aesthetic interest is in a sense latent in all interest" and is not directed towards a "special class of pleasing objects" (Findlay, J.H., 1967, in Osborne, H., 1972, p. 95). He opens up

the question of those things which can be perceived and appreciated aesthetically, introducing the idea of "perspicuity" on the part of the appreciator which

"dwells on character and structure, and is indifferent to context and existence".

(Findlay, J.H., 1967 in Osborne, H., 1972, p. 98)

This can be applied to the classroom situation of children receiving the mythical storyline of, for example, Oedipus. The storyteller might demand their attention, but once this has been gained, they are at liberty to dwell on any part of the story or on any elaboratory embellishment of the storyteller. The story is an art-form, with structure and character, originally created within a context, but delivered, in a sense, out of context. It is structurally complete in itself at the time of delivery. If a child's attention is genuinely aroused by the whole story or any part of it, the child as appreciator is caught up with the character and structure of that which has aroused his or her attention.

In this sense Findlay's theory is relevant. Yet, like Osborne, he does lay emphasis on the appreciational element of the aesthetic, which in neither case is seen as a process in quite the same way as, for example Vodicka's theory in which interpretation and evaluation are given prominence.

"We must, therefore, always keep in mind not only a work's existence but also its reception; we must take into account that a literary work is aesthetically perceived, interpreted and evaluated by the community of readers."

(Vodicka, F., 1942, in Matejka, L. and Titunik, I.R., 1976, p. 197)

Vodicka is writing about literary work but, by extension, his idea can be applied to the participatory experience of oral storyline transmission, for active interpretation and evaluation, following

on from perception, leads by the nature of the medium and the transmission to active reinterpretation. He, like Collingwood, gives prominence to the "community", which in classroom terms means simply the whole grouping that has participated in the creative experience.

The coincidence of the appreciator and the creator has already been noted. The emphasis Langer places on symbol can now be used to put the spotlight on the individual as creator. She writes

"The artist's work is the making of the emotive symbol: this making involves varying degrees of craftsmanship, or technique".

(S. Langer, 1953, p. 387)

In doing so she explicitly rejects Collingwood's view that art is the pure expression of the artist's consciousness and criticises him further for regarding craft as something "mechanical". She stresses instead the inventive capacity of the artist.

"every artist invents his technique, and develops his imagination as he does so."

(S. Langer, 1953, p. 387)

This emphasis on the medium of expression puts her in danger of misinterpreting the importance of Collingwood's recognition that "emotional and imaginative experience", as Harrison notices (B. Harrison, 1978, p. 6), are at the heart of the aesthetic. Their positions can be partially resolved, if, whilst accepting Collingwood's view that art-form when not corrupt remains in contact with consciousness, we limit Langer's assertions to the medium of expression. This can be applied to children's efforts in the classroom in so far as they might not have achieved full mastery of certain communicative techniques, which they are developing while they express their consciousness of themselves in relation to the material by which they have been stimulated.

The aesthetic, therefore, for the purposes of this study has been limited to its occurrence as part of the process of storytelling. The child is drawn into appreciation of the form through his or her manipulation of it in dramatic-expressive terms.

The ethical can also be seen as arising from the same process. That is not to say that the ethical or moral is the same as the aesthetic, a confusion that Sartre has pointed out.

"Beauty is a value applicable only to the imaginary and which means the negation of the world in its essential structure. That is why it is stupid to confuse the moral with the aesthetic.

(J.P. Sartre, 1950, in H. Osborne, 1972, p. 37)

What does arise, however, is an ethical appreciation of moral problems at nucleic points in the structure of the storyline that is manipulated through transmission. For example, there is the problem of what to do with the baby Oedipus at the point in the Theban cycle when the oracle's message is communicated to Laius. Children, as the detailed analyses in Chapter 6 demonstrate, come to appreciate the moral problem as arising out of the structure that they also come to appreciate aesthetically in the manner described above. Without the received structure they would not be able to do this. In this way, therefore, the aesthetic, the ethical and the structural are linked.

It can also be observed that the "emotional and imaginative experience" may not be directly personalised, but through the use of the Greek mythical structure it can be expressed in an indirect way through a medium which allows impersonal exploration of very personal issues. This impersonalisation of personal experience will be examined in Chapter 6 along with the aesthetic, ethical and structural implications argued above.

(g) Conclusion

In this chapter the ancient Greek historical model for the development of mythic storylines through storytelling to dramatic reenactments has been described and explained. The process has been shown as dynamic and participatory within a particular social context. Structural, ethical and aesthetic implications for pedagogy have been raised.

In Chapters 4 and 5 the storytelling-to-dramatic-reenactment process within the modern educational context will be described, explained and linked to the historical model that has been the subject of this Chapter.

CHAPTER FOUR

ORAL STORYTELLING: ITS NATURE AND VALUE IN THE PROCESS OF EDUCATION

Introduction

In the previous chapter the process of storytelling and on a sequential axis its narratological corollary of dramatic recreation of storyline was set within the Ancient Greek historical context of development. This led to a discussion of the structural, ethical and aesthetic considerations that can be seen to emanate from this as a model for work in the classroom.

In this chapter the focus will be upon the role of the storyteller in a modern context in order to provide a pedagogical parallel for the historical model described and examined in Chapter 3. Firstly, an attempt will be made to formulate three possible broad categories of storytelling. Each will be described and analysed with reference to the justifications for each made by educationalists and storytellers of various kinds. The emphasis will be on the practice and value of storytelling to children but reference will be made to the wider context of storytelling and, in particular, to the oral tradition which is not exclusive to children and which constitutes the means of transmission used in the third of the three categories formulated. The question of language will also be raised, as the use of language is implicit in the transmission of stories and the shared use of language particularly important in the third category of storytelling where the adapting of story material is an ongoing, active process that necessarily occurs within a particular social and cultural context.

The chapter will conclude with an analysis of two examples of stories from Greek myth, both originating from the "Odyssey" of

Homer and both used in classroom contexts. The analysis will be started from a structuralist perspective but will be broadened towards the pedagogical purposes of this study in terms of developing means of furthering aesthetic and ethical development through the manipulation of structure.

Three Categories of Storyteller

When dealing with the role of the storyteller as a distinct contribution to the process of storytelling, it is important to decide in which of several possible contexts this is to be done. There seem to be broadly three possible contexts.

The first of these is the storyteller who writes narrative stories and sees his/her function entirely in terms of communication through the written word, interpretation occurring purely through the mental processes of the reader. Several attempts have been made by such writers to define their function. Joan Aiken, for example, writes of her "moral purpose" (J. Aiken, 1970, in G. Fox et al, ed 1976, p. 26), the tapping of the "collective unconscious" and "fostering of security" through the employment of such writers' devices as simple characterisation and complex vocabulary within straightforward sentence structure, whereas Penelope Farmer concentrates on the distinction between fantasy on the one hand and traditional stories on the other (P. Farmer, 1972, in G. Fox et al, ed. 1976, p. 55), the former subdivided into introvert and extrovert types, emanating from the individual experience, and the latter from general experience of the "mass subconscious". In writing about techniques of communication used by herself as a writer of children's stories she emphasises the importance of a "strong narrative line" (P. Farmer, 1972, in G. Fox et al, ed. 1976, p. 57), echoing her earlier comments on Greek myth (P. Farmer, 1972, in G. Fox et al, ed. 1976, p. 56). She goes on to describe the use

of "symbols" and "images" in certain types of fantasy-writing, a mode of communication she admits to being shared with other forms of art, poetry in particular (P. Farmer, 1972, in G. Fox et al, ed. 1976, p. 64).

Both Aiken and Farmer are concerned with the writer's purpose, be it moral/ethical, psychological or artistic, with his/her effect and techniques of expression as well as with the nature of the type of story they are in the business of communicating through written narrative. In passing they raise enormously important issues, in particular the tension between technique and purpose, between underlying structure and expressed meaning. The extent to which these are inter-related and inter-dependant and the implications of their use in storytelling will be examined in relation to the third category, oral story-telling, a mode in which the distinction between what is said and how it is said is more readily distinguishable. Aiken and Farmer are concerned with writing and they presuppose that the composer of narrative is a writer. They have, therefore, preconceptions about literary technique which is only partly applicable to the oral storytelling mode and its consequential correlate, dramatic activity.

Leila Berg, on the other hand, whilst compiling a book of stories to be read to, and ultimately by, young children, is more concerned with the process of storytelling in a second sense: the storyteller as interpreter of a story written already either by himself/herself or by another author.

"I think we do not tell stories nearly enough to children nowadays. As soon as they can read, we punish them",

she states (L. Berg, 1976, p. 107.) She goes on to deal with the effect on young children in particular and the experience of closeness

that they feel during storytelling sessions that give the child "something wonderful and precious". It is not her purpose to analyse this gift closely, but she does in a simple and straightforward way pinpoint the essentially immediate communicative nature of the storytelling process when it is not an isolated reading activity by a solitary individual. More than one person is involved and, therefore, the possibilities of an ongoing dynamic are increased. What is "wonderful and precious" has a starting-point and possible consequences, some of which are perhaps measurable. As a text is being interpreted through reading aloud there is also the possibility of improvised extensions of narrative. These can be effected through some of the techniques that she lists as constituting the tools of the storywriter's trade: repetition, enjoyment of the enunciation of words, pacing and movement. In other words, there is some common ground between the oral storyteller and the writer.

She does, however, allow a little confusion to emerge at the end of this brief but illuminating discussion (L. Berg, 1966, pp. 111-2), when she writes of the changes that have always occurred in the telling of folk tales, without making it clear whether the changes lie in written versions or in tellings by individuals through the oral tradition. Furthermore, she precedes this by recognising that one desirable effect of good storytelling is the learning "by heart" of a story so that it can be told "with your mouth" and not "with the book". This seems to confuse oral storytelling with a storyteller's interpretation of a written version. Some of the techniques used may be the same, but if we are to isolate the particularity of the oral storyteller's art, care must be taken to isolate its particular, as well as its shared, features.

Aidan Chambers develops in some detail the main ideas sketched by Berg. He too lays emphasis on the learning by heart of a story by the storyteller and shows understanding of the difference between the telling of a story without a text and the reading aloud of a written story, but relegates the former to an introductory role. The latter, especially in the form of myth, he sees as an important "appetizer" to the children reading the text of a story for themselves, thus according the written word predominance (A. Chambers, 1973, pp. 43-52). His most important contribution, however, lies in his placing of the storyteller at the centre of the process. He lists techniques of storytelling, such as voice modulation, breathing and use of pauses. He then draws a distinction between storyteller and actor, asserting that the latter often works through movement, but the "storyteller relies on his own personality" (A. Chambers, 1973, pp. 49-50). This distinction can be accepted in a limited sense only, for it presupposes that all drama is scripted and does not admit of the storyteller acting roles. In Chapter 6 reference will be made to storytelling situations in which the storyteller can assume, and has assumed, an acting role. The technique of the storyteller-in-role used by Tricia Evans, and referred to later in this chapter, also shows that the storyteller as actor can serve as a stimulus to the children improvising their own recreations of the story that they have received. This is a fundamental part of the process of transmission that is being developed in this thesis, relying on direct contact between the storyteller and the audience without the intervening obstacle of a written text.

This serves as a convenient introduction to the third type of story-telling; the purely oral rendering of a story without an intervening written text.

Less has been written on this area in relation to children than in relation to pre-literate cultures, where Homeric scholarship since Milman Parry has found a fruitful source of debate as the discussion of Chapter 2 has shown. There tends to be an assumption in our hitherto literary-dominated culture that a story must exist in print if it is to be of any artistic significance. Much worthy work has been done, for example, by Elizabeth Cook, whose meticulous examination of alternative versions of stories such as that of Jason and Medea even goes so far as to analyse the effect of rhythm and diction of particular examples (E. Cook, 1976, pp. 62-5, 66). In common with others who have followed her lead, she seems obsessed with the ability to read from a text. The use of the word "read" is indicative of this sort of assumption (N.P. O'Brien, 1984, p. 17), which stems perhaps from the educator's desire over the last century to find means of encouraging children to read. Whilst not wishing to underplay the crucial importance of this skill in the widest possible area of operation, the purpose of this study is to examine oral storytelling techniques and processes for their value to the recipient in creating for himself/herself particularised modes of thought.

In a lecture at a storytelling Festival at Battersea Arts Centre, Alan Garner, best known as a writer of children's stories, is reported to have questioned the emphasis on the storyteller, preferring to see concentration on the audience, whose access to a world of their own imagining can, he claims, be facilitated through storytelling (N. Philip, 1985). He has jumped a stage ahead by postulating an ethical/artistic consequence of storytelling. This is an important consequence of storytelling, but it is also important to examine the process first in order to extract the widest possible range of value to an audience. For it is through

active participation in the process that children can best develop their ethical and aesthetic judgements, as this thesis is attempting to demonstrate.

Garner is also wary of storytellers who are cut off from the sort of tradition within which a practitioner such as Duncan Williamson operates. The gap between oral tradition and the written word has been bridged by his wife in transcriptions of his stories (D. Williamson, 1983). These create in Neil Philip's view (N. Philip, 1985) "tension between the natural voice and the formal page". This is clearly true but what is surely of greater importance is the tension between Williamson as an oral storyteller and the people who listen to his stories for that cannot be a bare record of achievement but a dynamic interactionary force. The extent to which it is possible to bridge the gap between the oral and the written is, in many cases, debatable.

That the art of oral storytelling still survives as part of the life of some whole communities has been shown by Milman Parry in the 1930's, as Chapter 2 of this study has highlighted, and more recently by such diverse sources as Michael Wood in the third part of his BBC Television series entitled *In Search of the Trojan War* (10/3/85), in which he has interviewed native storytellers in Ireland who operate within a Gaelic oral tradition, and the Channel 4 series about the Arabs (1983), in which the place of the hatawaki (storytellers) within Arab culture has been described. In the latter the way in which Roger Asaf, the Lebanese theatre director, has used the techniques of hatawaki in constructing improvised drama in southern Lebanon is particularly interesting and relevant for this study in so far as it clearly demonstrates the ongoing dynamic of storytelling used as a basis in diachronic sequence towards

creation of dramatic improvisations. This is paralleled by the use of storytelling as a basis for dramatic reenactments with children as described and explained in this study.

It is of more than passing interest that both the examples cited above are from television, a medium of communication that is both immediate, not transmitted on the whole through the written word and, as Michael Wood points out, whilst

not so good at articulating detailed arguments ...
... is best at telling simple stories.

(M. Wood, 1985)

It is not within the scope of the arguments of this thesis to deal with the question of television as a mode of communication generally or as a medium of storytelling in particular, but the immediate impact of it as a central part of our culture is well-attested. Fiske and Hartley, for example, have coined the phrase "bardic television" to describe one of this medium's prime functions. They state as one of the cornerstones of their definition that

...the bardic voice is oral, not literate,
providing a kind of cementing or compensatory
discourse for a culture.

(J. Fiske and J. Hartley, 1978, p. 86)

From these insights, therefore, the place of television as a storytelling medium is made apparent, both as communicating story-content and as acting in a mediating role. By doing this it could be argued that it has, at least to some extent and probably to a large extent, displaced other modes of mediation formerly central to a society's cohesion. These, it could be argued further, include cohesion through the mediation of storytellers such as those referred to in the first two examples above.

Nonetheless, as the researches of the Opies in the 1950's have shown, children communicate in the oral mode in the playground

and absorb into their word-play names of, for example, famous media personalities such as Shirley Temple and cartoon characters like Popeye (I. and P. Opie, 1959, p. 132). These particular examples might be outdated and from the film-world rather than from television, whose influence had, in any case, hardly been felt when the Opies carried out their field-work, but the principle remains, that of absorption of a name or personality from the mass media into the children's oral traditions that are vigorous and ongoing.

The media, therefore, might be central to our lives and television might have a "bardic" function, but despite this apparent mediacy it cannot in the immediate sense respond to its audience. It presents very forceful images, but does not and cannot adapt them to suit particular circumstances of transmission as they arise. It lacks, therefore, the creative flexibility of the oral transmitter who is alive and present in a live gathering of potentially responsive people. Television does have strengths as an importer of information, entertainment and stimulus to debate but is not, on the basis of the criteria set out above, a genuine mediator.

Children, on the other hand, acting as mediators in the oral tradition of the culture in which they live, do respond both to what they perceive with their senses, which includes the output of television, and to their audiences, creating in collaboration with other games and riddles that are at the heart of storytelling and dramatic performance in all cultures. An example of this was given in Chapter 3 within the context of medieval culture, the "ludi" arising from vigorous folk roots.

Within modern western society, on the whole, traditional oral storytellings centred upon traditional themes may have been displaced by mass-mediated forms. As Zipes states in his interesting attempt to show the development and influence within a socio-historical context of the traditional tales that he groups under the title "fairy-

stories".

"Today the folk art as an oral art form has lost its aura and given way to the literary fairy tale and other mass-mediated forms."

(J. Zipes, 1979, p. 5)

The oral transmission is regarded in all centrally important cultured terms as defunct. Ellis has advanced the view that the Grimm brothers deliberately imposed a literary style upon the traditional tales that they gathered in order to create an "illusion of the simple, unsophisticated folktale teller" (J. Ellis, 1983, p. 109), thus reinforcing Zipes' point to the extent that many traditional stories that have been handed down within the last hundred years or so have been within "mass-mediated forms". These would have been literary at first, if the modern definition of mass-media is understood to include the term "literary" in the sense that Zipes uses it, and then filmic and televisular.

Children, however, have their own oral culture, each manifestation of it circumscribed by the social, political and economic circumstances that pertain within their locality, and retain, quite spontaneously it seems, the capacity of oral transmitters to participate in the transference of oral tradition diachronically and creatively. Evidence of their creative oral activity is, therefore, a key factor in the understanding of oral tradition generally. It is also a sign of the possibility of new oral traditions arising even in societies that are dominated by the mass-media.

If this capacity manifest in children, is taken in conjunction with current research on the oral transmission of storyline all sorts of possibilities are opened up. The storytellings of the Scottish tinkers noted by Briggs (K. Briggs, 1977, p9) and of the ceilidh in the Hebrides described in detail by Carmichael (A. Carmichael, 1928 in K. Briggs, 1977, p.10) may increasingly become things of the

past in the precise forms taken, but the current example of Duncan Williamson shows that even amongst adults in a modern media-dominated society oral transmission of stories in the traditional sense exists. Williamson, however, operates within an area of special interest to those who share his interests. The dangers inherent in this categorisation lie within the possible exclusiveness created. There is purity in tradition but exclusivity is potentially stultifying to creativity.

The Lebanese example cited above shows a more pervasive cultural example of oral storytelling in action, but more pervasive still is mass popular culture in which the media play a central role and which cannot be ignored. The area of storytelling could, in fact, be considerably widened to include certain aspects of mass popular culture, notably music. The extent to which this is dominated by the pre-recorded output of international stars and takes place within the context of the commercial interests of, for example, large recording companies, involves a whole set of questions that lie beyond the scope of this thesis, but the influence of, for example, Bob Marley in Jamaica through his songs can be seen as that of a storyteller speaking to a people from whom he arose, to whom he could and did communicate and to whom he did and could respond. The live element of performance is clearly of more importance to this thesis than the recordings of songs, but it can be argued that at all levels of performance Marley and other performers like him have through vital attachment to their roots transcended, at least to some extent, the mass media's tendency to one-way transmission and all the perjorative connotations thus implied. A link between storytelling drama is even made, albeit with reference to the storyteller's manipulation of his "cast", by Mark Cooper in a newspaper article

on the American songwriter Warren Zevon. He writes

"... Zevon remains a storyteller with
a cast of victims surrounded by parasites
and down on their luck.

(M. Cooper, 1987, p. 16)

This may be an example of a writer/performer creating storylines for mass-consumption by an audience not sharing his experience, even though the songs have been written out of personal experience, but it is more the intermediacy of the mass-media than the volition of the writer/performer that creates a disjunction of communicational lines between transmitter and receiver. This is also true of a writer like Bruce Chatwin, who may be writing about what Angela Carter calls "that mythic and incorporeal map of Australia" (A. Carter, 1987, p. 13) in his novel "Songlines", and the creating in song by wanderers of a network of mythopoeic communications, but the barrier of his written communication still remains. Nonetheless, to the reader as to the listener what he/she reads and hears as transmission through the mass media can be adapted to his/her own context.

Children, in any case, as has been shown above, receive items of influence from the mass media and adapt them, however alien, creatively in their own world of the playground through the use of language and vocabulary inherited from their predecessors. Their world is limited in the global sense but to them, as creators within it, is limitless in terms of creative possibility. This characteristic of respect for tradition and of creative interpretation that children show is an essential prerequisite for the transmitters of any oral tradition. It makes sense, therefore, within the classroom to harness that capacity through the mediacy of oral storytelling, a process that has been shown in particular historical circumstances

in Chapter 3 to have had a particular dynamic.

The assertion that children as creators respond actively to media "texts" and their contents can be set within an epistemological context, as Barker points out in his review of the Glasgow University Media Group's research (M. Barker, 1987, pp. 27-32). In fact, such a context underpins the whole process of oral transmission in the classroom practice described and analysed in Chapter 6, learning occurring through the active participation of children in the process. Structuralist methods, as introduced later in this chapter, will be employed to show the process in operation. Through this active participation aesthetic and ethical learning situations will be seen to arise. In all these language and the manipulation of language will be of central importance.

The nature of that language and the parameters within which it can be seen to operate, therefore, need to be established. In particular, the question arises of the extent to which language is more than simply a series of non-contextual signs that work in relation to one another in the creation of a discourse. Barker, for example, cites Volosinov as having developed an account of the ideological nature of language. If this is accepted as providing one possible framework within which the person receiving a piece of communication can be seen as doing so in an "answering role" that is being defined and in a situation of "already-existing social relationships" (M. Barker, 1987, p. 32), then a way of analysing the discourse can be developed that takes account both of the structural form it is given through transmission and of the wider context of the social relationships pertaining at the time of transmission. In the case of storytelling, as understood in the third category of this Chapter, it will be the structuring

through oral transmission and the social relationships existing between the children involved in the transmission that is to be analysed. This need not be done, even though it could be, in terms of social specificity to one culture, except in so far as the pieces of discourse analysed will necessarily be specific in this way, particularly if the method described in Chapter 6 is followed, whereby children are encouraged to speak with their own language within the framework of dramatic recreation of a received story that is the product of transmission through and from another culture. It may be more appropriate, or equally appropriate, for the analysis to be directed towards relevance to psychic health in something like Bettelheim's sense or, more particularly, within the pedagogical frame of reference of this study, towards an understanding of the development of skills and attitudes in children, which are not necessarily totally specific to one culture, even if some of them at least are rooted in certain cultural assumptions, including the liberalism that allows, for example, a moral dilemma, such as that of Oedipus' parents whether to expose the baby, to be discussed. It is, in any case, beyond the scope of this study to give sociological explanations of particular ideologies that are appropriated by children from media discourse.

What this study is aiming to achieve is an explanation of a process in a particular set of circumstances which may, given some reservations about certain cultural assumptions just referred to, be applicable more widely in an epistemological sense. The nature of language, whose use is implicit in the whole discussion above concerning oral transmission, is an important factor in the explanation. Saussure's definition of language as a set of arbitrary signs within a set of relationships is appropriate, particularly as a basis for a

structuralist model of interpretation such as that of Barthes, but the wider ideological context must also be considered, in which case Volosinov's interpretation of the sign as being shared in communication by people who have different perspectives, culturally determined, becomes relevant.

"...various different classes will use one and the same language. As a result, differently oriented accents intersect in every ideological sign."

(Volosinov, 1973, p. 23)

The particular social context, therefore, is important, but more important still is the perspective different classes bring to bear on a sign, which might be a concept such as "freedom". It is not the intention of this study to argue from a class basis in the widest sense but to suggest that Volosinov's idea can be applied within the classroom sense to the process of transmission, particularly to the ethical dilemmas such as those posed to Oedipus' parents and transmitted through storytelling to children, who can bring individual perspectives to bear on the dilemma as posed to them. The individual, therefore, has a perspective as an individual as well as from the point of view of a member of a particular social background, or class in Volosinov's sense. The social and cultural backgrounds of children are complex in so far as all share certain influences such as that of the media, but the particular items of media are determined by individual parental control as well as by class interest in the traditional marxist sense. Be that as it may, the possibility of different perspectives being applied to the same shared sign is where Volosinov's work is important for the purposes of attempting to understand the processes of oral transmission, particularly in children.

In order to sum up this argument it is necessary to reassert

the capacity of children displayed spontaneously in the playground through language as a basis for classroom practice. The general capacity they shown for the appropriation of media "texts" for their own uses and perspectives and their formal appropriation of story-lines in a classroom context can only be done through the structured use of language and in socially and culturally defined circumstances. The use of storyline from one culture within another is a complication but also an invigorating advantage, as argued above in relation to Volosinov's ideas. What underpins all this, however, is the apparently trite but nonetheless crucial fact that the process of oral transmission is effected through language. It is the special way in which this is effected that sets it apart from the transmission of written texts except in so far as those "texts", as in the case of Duncan Williamson cited above and, more particularly, in the case of some of the creative output of children analysed in Chapter 6, interrelate with the oral transmission as part of the same adaptive process.

Storytelling has been divided above into three broad types. These are not necessarily mutually exclusive nor exhaustive. The actor as storyteller, for example, although touched on by Berg and by Chambers, could be put into a separate category. Alec McCowan describes how, as an actor he set about learning St. Mark's Gospel for public recitation. It is interesting, however, that despite the role he had as an actor he became increasingly aware of the role of the storyteller.

"... I was becoming more and more aware that I must enjoy myself or the recital was lifeless. The old rules did not apply. I was no longer an actor, but a storyteller. A storyteller should enjoy himself. A good storyteller's enjoyment is infectious."

(A. McCowan, 1980, p. 34)

He still presumably uttered the words he had learned but was aware

of a different dynamic emerging. Whether or not, however, one accepts the three broad types as covering all possibilities it remains true that oral storytelling has a special dynamic.

Structural Analysis of Two Stories From Greek Myth

It will be the purpose of the rest of this chapter to show the special nature of the oral method in practice with reference to educational situations in which Greek myth has been used and from that to construct a provisional structuralist analysis of two examples from Greek myth in order to clarify structure that has been and can be developed orally. This will reassert the importance of structure not as an end in itself but as a basis for ethical and aesthetic considerations. It will also provide a bridge between this chapter and Chapter 5, which will go on to examine the link between storytelling and dramatic reenactment in educational drama in general and, in particular, the use of Greek myth as a medium in that process.

In the area of Greek myth storytelling by practitioners cut off from the tradition from which their stories originate is inevitable unless a Greek, speaking in Greek, is to tell them. Even then the passage of many centuries means that the values implicit in the stories are not still necessarily operational or understood.

There are possible exceptions to this, including, perhaps, the Sarakatsani shepherds in Epirus whose austere code of honour has been described by J.K. Campbell and can be equated with the Homeric code in, for example, the question of shame.

"The women must have shame if the manliness of their men is not to be dishonoured."

(J.K. Campbell in J.G. Peristiany,
1965, p. 146)

This, nonetheless, is exceptional and of no particular use to the children in the classroom context of modern Britain. More important are the contextual links of their own conscious experience and in terms of the general issue raised by a particular story. Good practitioners, moreover, use the difference in culture between the story, the teller and the listener as a means of highlighting and questioning values. They also tailor the material to the audience by keeping the basic structure but improvising less fundamental features to keep in tune with contemporary thought-patterns.

Two separate sessions, each with a different teacher as storyteller are described by Tricia Evans and will serve as examples for observing the process. Each involves the use of a Greek myth, presented in a particular way. The techniques used throw light on current predilection for written text, even in apparently innovatory sessions. Not that innovation precludes the use of written text at some stage in storytelling. It is simply a question of innovation covering all areas worthy of innovation, including the purely oral.

In the first session the storyteller "in role", in the trend inspired by Theatre in Education work, complete with mask and lighting effects, draws the children into the story as characters. This interesting approach, however, is not seen as an end in itself but as a prelude to study of a written text (R. Lancelyn Green "Tales of the Greek Heroes") from which, once consulted, improvisations and discussion will flow, (T. Evans, 1983, pp. 95-8) the teacher moving from group to group as they improvise.

The second session involved discussion and role play in which children as "parents" decided which version of the creation myth to tell to children. They seemed to have a free hand in this, but since the Prometheus myth is described as the theme of their work,

despite no reference being made to the source, since the chapter is entitled "To and From the Set Text" one can assume that a written version was used at some stage (T. Evans, 1983, pp. 97-8).

The second approach is in many ways the more creative despite its avoidance of theatricality, the first session disappointing in its reliance on the self-indulgence Neil Philip seems to criticise (N. Philip, 1985, p. 28). The teacher is given a mediating role but not enough creative responsibility. She is seen firstly as the interpreter of written text and secondly as the guide from it. The written word is paramount in an instance where an oral storytelling could have given the children more creative autonomy through the storyteller having received creative autonomy herself. It would also have added to the sense of involvement of the children earlier in the process with their responses to the story being told affecting the subsequent development of the telling.

Meg Jepson is concerned with this area in her concern for language of a "tighter order" being given as stimulus to children as reported by Berlie Doherty (B. Doherty, 1985). She, in common with Tricia Evans and other writers on storytelling to children, speaks from the point of view of the "subject" English as the basis for storytelling. One might, therefore, expect them to be concerned with presenting the subtlest and richest English writing to children, if not as absolute models, at least as examples of what can be achieved, or with eliciting through oral communication the richness of the children's own language-use in relation to a structure communicated to them through storytelling and manipulated by them through dramatic reinterpretations.

It is possible to write from a slightly different perspective through the use of exclusively classical material. For Greek mythology

must necessarily have been translated at some stage. It is not possible, therefore, to talk about an authentic text, even with "Oedipus Tyrannus" or "Prometheus", unless one reads the original Greek. Since this is the case, the oral transmission of the story is not only an alternative possibility but, perhaps, the most desirable mode of communication, allowing the storyteller within a clearly-defined structure the scope to improvise at the level of the audience. The audience can then improvise their responses, which may indeed lead them to read a translation of "Oedipus Tyrannus" but their crucial first response will have been in the autonomous, oral mode. Writers from the classical perspective are concerned with purpose and effect (N.P. O'Brien, 1984) but not usually with method, the "reading" of a text vaguely being seen as some sort of stage in the transmission if not as an actual end in itself (N.P. O'Brien, 1984, p. 16).

The alternative approach, in which the method is seen as the key to the whole process, uses Greek myths as structures to be transmitted orally with improvised embellishments constantly linking with the audience on its contemporaneous level. The oral method of transmission in the classroom has been described (S.R. Woodward, 1980, pp. 37-51) using the example of the Lotus Eaters from Homer's "Odyssey". At the heart of this method lies the purpose of the storyteller as an educationalist, with more to contribute than simply the

"intense urge to share with others what has moved him deeply."

noted by Ruth Sawyer (R. Sawyer, 1942, p. 18). Communication is an important human attribute, but defined in this simple way, quickly becomes cliché. On an ideological level, for example,

what is to be communicated needs to be defined and on a pedagogical one the process of communication needs closer analysis. One needs, therefore, to set idealistic educational aims within a pragmatic context, within a method. In order to do this one must analyse the method. There are, perhaps, many ways to do this, but the advances of structuralist research have provided a particularly apt instrument for analysis of oral story-structures.

Structuralism, it is important to stress, is not an end of communication, but rather a method, as Umberto Eco recognises (U. Eco, 1984), the structure without which further ends cannot be fully understood. If one of the educational aims in storytelling is the creation of an aesthetic sense in children, this aesthetic sense cannot be created without a structure. In other words, if through storytelling the teacher is trying to guide children towards the discrimination that is implicit in an aesthetic, it is only effective if contained within a mode of communication that is capable of analysis in precise structural terms. Otherwise the aesthetic has no base. It may ostensibly be centred on ethical considerations alone, as writers since Ruth Sawyer have either implied or stated directly, or on the psychological ones cited by Bettelheim (B. Bettelheim, 1975) or on the literary ones which may run counter to the psychological as in the case of R. Sale's strictures on Bettelheim (R. Sale, 1978) or on a synthesis of the ethical and the literary advocated by Bernard Harrison in his idea of "feeling-thought" (B.T. Harrison, 1978 p. 3), but in reality it must be centred on communicable stages through which the ethical, psychological or literary dimension can eventually be reached.

An illuminating basis for this structural analysis is provided by the application of structuralist techniques. Roland Barthes, following Levi-Strauss and Propp, in his essay "Introduction to the Structural Analysis of Narratives" draws attention to the ubiquity of what he calls narrative and to the dilemma of seeing this narrative either as "merely a rambling collection of events" about which nothing can be said apart from acknowledgement of the "storyteller's genius" (R. Barthes, 1977, p. 80) or as the sharing of a "common structure" with other narratives.

Application of this structuralist model to the story of the Lotus Eaters, as it exists in Homer and as an expandable basis for a classroom storytelling session, will provide the first stage towards an understanding of how both ethical questioning and aesthetic discrimination that are at the heart of this study can be developed through oral storytelling. Barthes composes a "provisional profile" (R. Barthes, 1977, p. 88) in which he isolates three levels of description: functions, actions and narration. Functions he subdivides into classes, the first of which contains cardinal functions (nuclei) and catalysers (R. Barthes, 1977, p. 92). The distinction between these two classes has been questioned by Griffith on the grounds that the difference may be one more of degree than of kind (P. Griffith, 1987, p. 11). This study will, however, attempt to follow Barthes' classification, but, since there is a particular end in view, the attempt to unravel at what points in the storyline aesthetic and ethical insights can best be facilitated, then it may be necessary to adapt Barthes' classification or even to create a new one, at least in relation to the particular mythic storylines under discussion.

Barthes' classification in any case, when applied to mythic storylines such as the Lotus Eaters, defines more closely some of the interesting but vague statements of practitioners like Ben Haggerty, who sees traditional tales as having acquired a depth of meaning that new tales cannot offer and a "structurally acquired economy and effectiveness" (N. Khan, 1985). The cardinal functions that Barthes sees as lynch-pins to the story and the catalysers that he sees as peripheral, without being redundant, when applied to the story of the Lotus Eaters, would produce the following scheme:-

Structuralist Breakdown of the Story of the Lotus Eaters, Following

Homer

- (a) Odysseus and his men reached the land of the Lotus Eaters.
- (b) They disembarked to draw water.
- (c) The men had their midday meal.
- (d) Odysseus sent two men to find out what sort of humans lived there, with a third as messenger.
- (e) These three men set out.
- (f) These three men reached the Lotus Eaters.
- (g) The Lotus Eaters did not consider killing them.
- (h) The Lotus Eaters offered the men lotus-fruit.
- (i) The three men ate lotus.
- (j) They forgot about reporting back to Odysseus.
- (k) They wished only to stay, forgetting home.
- (l) Odysseus used force to bring the men back to the ships.
- (m) The men wept on the way back to the ships.
- (n) Odysseus dragged them to the benches.
- (o) On board Odysseus chained them.
- (p) Odysseus told the rest of the men to embark.
- (q) The men climbed on board.

(r) The men went to the benches and sat in order.

(s) They rowed.

(lines 85-104, Homer, "Odyssey")

Very few of these can be classified as catalysers, the overall structure remaining very tight as a network of irreducible elements of the story given to us by Homer. In fact of the seventeen functions listed above only three (c) (g) and (m) and perhaps another two (j) and (r) seem to fulfil the requirements of catalysers. This is not surprising if one proposes the hypothesis that the stories in "The Odyssey" that follow the undeveloped pattern of the story of the Lotus Eaters all consist mainly of cardinal functions, whereas the developed storylines like the story of Odysseus and Polyphemus, whilst retaining a firm network of cardinal functions, also contain a higher proportion of catalysers. This will be tested later in this chapter.

One can extend this analysis further by introducing Barthes' "vertical" units or "indices" which he subdivides into two classes: "indices proper" and "informants", the former referring to character traits, atmosphere and psychological elements, the latter serving "to identify, to locate in time and place" (R. Barthes, 1977, p. 96). In the scheme above, (g), (j) and (m) seem to fulfil the requirements of indices as well as acting as catalysers, a factor recognised in principle by Barthes (R. Barthes, 1977, p. 96) while in this particular storyline no "informants" as such seem to be present.

Even if some of the precise attributions within this scheme can be challenged, as a scheme it shows broadly that the structure is very tight with little that can be extrapolated without a radical effect on the direction of the story. As Barthes recognises, the "cardinal functions" (or "nuclei") constitute the framework for the other elements, which are all what he calls "expansions".

The implications of this scheme are enormous in terms of storytelling, not only in respect of the techniques of the epic poet Homer but also in terms of using the Homeric material in storytellings to children as part of an educational process that recognises the value of structural recognition and the creation of structures through activities that follow on as a consequence of storytelling. Firstly, for the oral storyteller the "nuclei" serve as focal points of memory and the guide to the overall telling. "Expansions" can then be developed at will and according to the taste of the particular audience. This seems to have been part of the Homeric method in that one can draw up an expansion-free nucleus-sequenced version of one of the expanded narrations such as the encounter with Polyphemus that is as spare as what Homer presents us with in the form of the story of the Lotus Eaters. All Homer's stories of Odysseus are capable of expansion, but for the sake of variation Homer chose to expand only certain of them through the employment of the bardic techniques analysed by Milman Parry.

Secondly, for the storyteller as stimulator of the children's dramatic reactions, the "nuclei", it will be argued, can be used as the keys to structured thought. Two methods will be described that are the first teacher-directed steps on the road to the children's creative autonomy. Without these structural guide-lines amorphous, unstructured creation is in danger of occurring. With them there is a danger of excessive teacher control. They must not, therefore, be used as props, but as facilitators towards lack of the need for such devices in the way arm-bands are used in teaching children to swim as aids towards swimming free, not as permanent supports.

The hypothesis that will be tested here will be that the structuralist description of functions works both as a description of the source-story of Homer and as a description of the story-retelling mode of recipients. This can be used as a method of education in structured thinking-in-action that progresses from (a) the teacher-directed drawing and writing exercise to (b) the teacher-stimulated dramatic exercise, and can be tested through comparison of results. This chapter's analyses will be concerned with consideration of Homer's stories as a basis for storytelling. In Chapter 6 detailed examination of the responses of some recipients will be conducted.

The nuclei remain the same in retellings and recreations, it will be argued, the catalysers, indices and informants variable. This will inevitably be the case unless the creative action of the actants, who provide the motivating force of action on Barthes' third narrative level, creates new nuclei by changing the story as, for example, Euripides did in his alteration to the Iphigenia story where he substituted an ending in which Iphigenia was saved from traditional tragic death sequence. In the case of the Lotus Eaters, an ending could be postulated in which Odysseus failed to fetch his drugged men back, although one could argue that unless he himself failed to return after his search to his ships the major nuclei remain unaffected, namely that Odysseus arrived at land, looked for sustenance and departed. The Greeks' storytelling method with all its structural rigidity, yet flexibility towards new structures serves as a prototype for modern usage. Given enough experience a child can create his/her own mythic structures, but without the basic "tools of the trade" is ill-equipped to do more than cast ideas into the air like soap-bubbles.

Several interrelated hypotheses have been proposed and outlined above in relation to the creation of mythic storylines. The first of these proposed that the story of the Lotus Eaters in the "Odyssey" has a high proportion of nuclei in so far as it is an undeveloped structure, whereas the story of Polyphemus is likely to have a much higher proportion of catalysers in so far as this is a developed structure and not an outline. Since these two stories are both Homeric they provide the subject matter for the second hypothesis, which proposed that the structuralist method is an apt tool both for the analysis of Homer's story-structure and for the exploration of retellings that emanate from it in the oral mode.

The story of the Lotus Eaters has already been broken down into functions. In order to clarify the hypothesis outlined above, firstly, the story of Polyphemus, which follows on from that of the Lotus Eaters in the "Odyssey", will be broken down into its component functions. Secondly, a transcript of a recorded live classroom retelling of the same story will be set alongside the functional description. Thirdly, functions that are common to both will be annotated and analysed. From this process it will be possible to eliminate certain functions as catalytic, that is if they do not appear in both versions. Other functions can be abstracted as catalytic, even if they do appear in both versions, on the grounds of Barthes' definition. The number of nuclei can then be decided. Then from comparison with the functional description of the story of the Lotus Eaters the first hypothesis can be tested. During the process described above both parts of the second hypothesis will have been tested. There will not necessarily, however, be neat conclusion, for, as has already been stated, Barthes' structuralist model may need to be revised in order for further progress to be made.

Structuralist Breakdown of The Story of Polyphemus, following Homer

Notes

The numbers in brackets (1), (2), etc. refer to the functions in sequential order.

The asterisks* refer to the functions that also occur in the transcript, where at the appropriate places in the text the function numbers have been added and the function itself underlined.

- (1) The Greeks came to the land of the Cyclopes.*
- (2) They lowered sail on the beach.
- (3) They jumped onto the shore.
- (4) They fell asleep.
- (5) At dawn they saw the island.
- (6) They set out to explore it.
- (7) Nymphs set goats moving.
- (8) The men saw the goats.
- (9) They fetched bows and spears.
- (10) They divided into three parties.
- (11) They shot at the game.
- (12) They caught goats.
- (13) They gave nine goats to each ship.
- (14) They gave ten goats to Odysseus.
- (15) They feasted and drank wine all day.
- (16) They saw the island of the Cyclopes.*
- (17) At sunset the men fell asleep.
- (18) Odysseus assembled the company.
- (19) Odysseus told all his men apart from his own ship's crew to wait.*
- (20) Odysseus climbed on board his ship.
- (21) He told his men to climb on board and to loose the hawsers.
- (22) The men climbed on board.
- (23) They went to the benches and sat in order.
- (24) They rowed.

} *

- (25) They saw a cave on the island as they approached it.*
- (26) Odysseus told most of his crew to wait.*
- (27) He selected twelve men.*
- (28) They advanced in the island with wine.*
- (29) They reached the cave.*
- (30) His men pleaded to go with the spoil.*
- (31) Odysseus was not persuaded by them.*
- (32) They lit a fire.
- (33) They killed an animal.
- (34) They made offerings.
- (35) They ate cheese from the cave.*
- (36) They waited.*
- (37) Polyphemus arrived with sheep and goats.*
- (38) He dropped a bundle of wood.
- (39) He drove the sheep into the cave.*
- (40) He picked up a boulder.*
- (41) He blocked the cave entrance with it.*
- (42) He sat down.
- (43) He milked his ewes and goats.
- (44) He put the young to their mothers.
- (45) He curdled milk.
- (46) He gathered it.
- (47) He stored it in baskets.
- (48) He saw Odysseus and his men.*
- (49) He asked questions.*
- (50) Odysseus replied with lies about their identity.*
- (51) Polyphemus challenged Odysseus.*
- (52) Odysseus replied that they had been shipwrecked.
- (53) Polyphemus jumped up.*

- (54) He reached out.
- (55) He seized two men.*
- (56) He killed them.
- (57) He tore them to pieces.*
- (58) He devoured them.*
- (59) He drank milk.*
- (60) He lay down.*
- (61) He went to sleep.*
- (62) Odysseus wondered whether to kill him or not.*
- (63) At dawn Polyphemus lit a fire.
- (64) He milked ewes.
- (65) He put the young to their mothers.
- (66) He snatched two men.*
- (67) He ate them.*
- (68) He moved the boulder.*
- (69) He turned the sheep out of the cave.*
- (70) He went out of the cave.*
- (71) He put the boulder back.*
- (72) He drove the flocks away with him.
- (73) Odysseus cut a piece of timber.
- (74) He sharpened it into a stake.
- (75) He handed it to his men.
- (76) He told them to smooth it.
- (77) The men smoothed it.*
- (78) Odysseus sharpened the point.
- (79) He hardened the point in the fire.
- (80) He hid it under some dung.*
- (81) He told his men to draw lots.
- (82) They drew lots to choose four who would help Odysseus.

- (83) Polyphemus arrived with his sheep.*
- (84) He came with them into the cave.
- (85) He put the boulder back in front of the entrance.
- (86) He sat down.
- (87) He milked his flock.
- (88) He put the young to their mothers.
- (89) He seized two men.*
- (90) He ate them.
- (91) Odysseus picked up a wooden bowl of wine.
- (92) He offered the wine to Polyphemus.*
- (93) Polyphemus accepted the wine.*
- (94) He drank it.*
- (95) He asked for more.*
- (96) He asked Odysseus for his name.*
- (97) Odysseus handed him another bowlful.*
- (98) Odysseus filled the bowl three times.*
- (99) Polyphemus drained the bowl each time.*
- (100) Odysseus told Polyphemus that he was called Nobody.*
- (101) Polyphemus promised to eat him last.*
- (102) Polyphemus collapsed.*
- (103) He lay there.
- (104) He vomited.
- (105) Odysseus moved to the fire with the stake.*
- (106) He pushed the stake into the fire.*
- (107) He encouraged his men to be brave.
- (108) He pulled the stake from the fire.
- (109) He took it to his men.
- (110) They took the stake.
- (111) They drove it into Polyphemus' eye as Odysseus pushed.
- (112) The eye sizzled.*

- (113) Polyphemus shrieked.*
- (114) Odysseus and his men moved away.
- (115) Polyphemus seized the stake.
- (116) He hurled it from his eye.
- (117) He shouted for his fellow Cyclopes.*
- (118) They came running.
- (119) They gathered at the cave.
- (120) They complained about the noise.*
- (121) Polyphemus shouted that Nobody was harming him.*
- (122) They said they would not help.
- (123) They went back to their homes.
- (124) Polyphemus groped his way to the entrance.
- (125) He moved the boulder.*
- (126) He sat in the entrance.
- (127) He stretched out his arms.
- (128) Odysseus thought what to do.
- (129) He tied the sheep in groups of three with a man under each.*
- (130) He seized the ram's fleece.*
- (131) He hung there waiting.*
- (132) Polyphemus let the sheep out to the pastures, feeling their backs.*
- (133) His pet ram came to the entrance last, with Odysseus hanging underneath.*
- (134) Polyphemus spoke to the ram.*
- (135) He let the ram go.*
- (136) Odysseus freed himself.*
- (137) He freed his men.*
- (138) He took the sheep to his ship.*
- (139) He was greeted by his waiting crew.*
- (140) His men went to their oars.*
- (141) They rowed.

- (142) Odysseus shouted to Polyphemus.*
- (143) Polyphemus hurled a rock.*
- (144) It fell into the sea.*
- (145) Its backwash drove the ship to shore.*
- (146) Odysseus seized a pole.
- (147) He punted off.
- (148) He roused his crew.
- (149) The men rowed.
- (150) They asked Odysseus not to shout.
- (151) Odysseus shouted out his real name.*
- (152) Polyphemus shouted out what had been foretold.
- (153) Odysseus shouted back.
- (154) Polyphemus cursed Odysseus and his crew.*
- (155) He threw another rock.*
- (156) The rock missed the ship.
- (157) The wave created carried the ship to the island where the
other ships and crew were waiting.*
- (158) They beached the ship.
- (159) They jumped out.
- (160) They unloaded the sheep.
- (161) They divided the spoils.
- (162) They gave an extra ram to Odysseus.
- (163) They sacrificed a ram on the beach.
- (164) They feasted.
- (165) They fell asleep at sunset.
- (166) At dawn Odysseus roused his men.
- (167) He told his men to climb on board and to loose the hawsers.
- (168) The men climbed on board.
- (169) They went to the beaches and sat in order.
- (170) They rowed.

}

*

Transcript of a Live Storytelling of the Story of Odysseus and Polyphemus (Cassette 2, Side 1)

Notes

The dots ... are pauses made by the storyteller in his delivery. For an explanation of the numbers in brackets see the note that precedes the structuralist breakdown of Homer's version of the story.

... in a few minutes. If you ... do know anything don't ... say anything until I ask you, until the end, please ... O.K. ... Right, well ... Odysseus and his men were desperate for ... water particularly and food as well ... The twelve ships ... sailed across the ... the deep blue sea, until eventually they reached (1) another island ... Now this island was covered in woods ... It had a nice ... beach, plenty of sand on it, it was safe to anchor the ship by ... and Odysseus and his men ... wondered ... if anybody lived anywhere near ... They didn't notice to begin with ... but they realised ... actually... that there was another island which (16) was close by ... and they looked across this bay and saw this other island. They saw that the other island had ... quite a ... range of mountains on it ... They thought, but well they weren't sure ... They thought they could detect ... because it was a mile or two away ... smoke rising ... and smoke always indicated that there would be ... somebody living there... and so Odysseus thought "Now what ... how can I plan this? I couldn't trust my men with the Cy... with the ... Lotus eaters. Now what can I do?... I know, I'll take one ship ... I'll leave the other eleven ships here ... (20)-(24) So he took one ship with him ... went across ... the ... told these (19) other .. eleven ships to wait .. a reasonable amount of time ... and if they didn't ... come back ... even come back .. in perhaps three ... days or so ... they had to go ... abandon him ... so he went with

his one ship across the bay ... to the ... island with the mountains
on ... and hills ... and ... as they went across ... he ... didn't
(25)
look up but one of the men shouted ... and said ... "I can see something
moving, the whole mountains ... the whole range seemed to move slightly"
... and then he said "don't be silly, don't be too superstitious,
foolish, imagining things ... It's nothing to be frightened of ..."
Eventually they got across ... and they came to another little harbour
by some rocks ... and he got out with his men and said "Now, look ...
I think ... we're going to have to split up again... We need a link ...
between ... me ... and the ones who go with me ... on the adventure ...
and ... the others over there so I'll leave the ship ... in charge of
all of you apart from ... a dozen ... and I'll take those dozen with
me ... and we will go and explore and see what we can find ... If we
don't come back in a reasonable time in two or three days ... again ...
you must go and tell the others you must abandon us ... and forget
(26)
about us ... O.K." ... and ... so ... he left ... most of the men ...
(27)
and ... he himself and twelve of his companions .. went along this
(28)
long ... rocky path... It wound right round the hills ... and it was
very rugged it wasn't much vegetation, there were a few ... sparse
meadows and ... evidence of sheep .. and things like this ... and
then ... they got higher and higher until they came ... surprisingly
they thought .. to a kind of a .. an empty clearing ... and one thing
that struck them immediately .. was that the empty clearing had ...
evidence of ... cultivation ... evidence of ... somebody who ...
was growing things vegetables ... and ... there was a ... vine ...
and the vine was trained up a kind of rock ... and they could see
... that this rock ... had a hole in it there was a cave ... Next
(29)
to the cave was a large ... almost round ... boulder ... and ...
Odysseus said to his men "Come on let's go and investigate over

there and they went over and looked ... and he said ... "I think ... we'll have to go inside that cave ... It's safe enough ... There's nobody around ... Anybody at home!" ... he shouted ... and some of his men had misgivings said ... "Do we have to go in there? I ... don't like it ... it looks a bit dark and damp and horrible"...

He said "Come on, let's go in!" ... And so ... he took them inside ... They went inside the cave and at first it was completely black and their eyes weren't accustomed to it ... they could see ... that ... there was evidence that somebody lived there ... it was ... very tidy ... and in the centre ... was a kind of ... em ... remains of a fire ... quite a big fire in actual fact ... They couldn't see the back of the cave. It was quite a big one ... They could also see ... what looked like ... pens, I don't mean ... fountain pens .. I mean pens that you keep animals in ... sheep ... for instance ... or any kind of animal but ... sheep in particular ... and ... they could also see also big ... round ... objects and they looked and saw ... that they were quite large .. cheeses ... they also saw ... huge buckets ... some of them had milk in ... so it looked as if he was trying to make cheese as well whoever it was who lived here ... and they looked around ... and they could see these things and they were quite interested ... They were very hungry of course and they went running over to the milk ... and started drinking some ... and they ...

(35)

grabbed pieces of cheese ... out ... of the ... lumps of cheese out of the round ... cheeses... so that ... em ... really they made a bit of a mess of it and then they looked around and saw also various other things ... they saw what looked like a huge ... communal bed ... a huge lot of blankets ... it looked as if a lot of people ... lived there .. and they couldn't quite work it out ... and they stir ... stayed for some time ... and Odysseus said "Well, let's ... er ...

I know ... perhaps we could light a fire and keep warm I think ... really we ought to hang around until the owner comes back because it's rather rude to take something without giving something in exchange you see ... I dragged up did you see what I was dragging up the hill", he said, "look I dragged up ... this ... big skin ... full of wine ... I wonder if we perhaps might ... invite the person well anyway let's ... take the wine over and ... put it in this corner" ... and they dragged it over to the corner ... and his men waited around some of them were ... very anxious to leave they didn't (30) want to stay ... "We don't like it here" ... but he said ... "We must (31) stay and meet the owners" ... anyway they did for some time and then they could hear the sound ... of a sort of ... rambling they thought it must be ... something else thunder ... or even some kind of earthquake ... but they realised it was regular ... the sound was very regular ... they could hear a sort of ... horrible kind of ... deep ... mouthing sound ... a sort of groaning "Er-er-da-da-da" ... and they realised it was somebody ... who ... thought they could sing but couldn't ... it was a sort of a horrible row ... and it got louder and louder ... and coarser and coarser ... and and they could hear the ... what perhaps were footsteps they suddenly realised ... reverberating round the whole ... valley ... round the whole mountains ... Bang! Bang! came the footsteps and the voice got louder" Er-er-da-da-da" ... (audience reaction) This is it ... hide in the corners here ... it'll be alright ... and the men were terrified ... and they went ... into the inner recesses of the cave and they waited some hiding behind the cheeses some behind other things ... and Odysseus ... (37) also hid ... and then ... a great shadow was cast ... across the opening of the cave ... and they looked and were horrified it seemed so big ... perhaps it was the distortion of the light ...

of the ... sunlight near sunset or something ... they couldn't understand it ... then ... they heard the sound of something ... bending ... and ... a sort of groan "A-h-h" ... as the person ... or whatever it was came through the door ... and then ... they heard the sound of the boulder ... being pulled .. the big round boulder
(40)
they had seen was being pulled somehow towards ... the entrance ...
(41)
and they realised that they were shut in ... and then the new person ... stopped ... silently ... he'd got with him ... obviously some ...
(39)
animals sheep of some kind, you could, they could hear the bleating
(48)
sound ... and he ... sniffed ... "I can ... smell ... strangers"
... in a very low voice ... "I can ... smell ... strangers ... where are you?" ... "shut up" said Odysseus ... "don't say anything yet"
"Where are you? I left my cave this morning" ... said the voice ...
"I left the cave this morning ... and I didn't expect to have visitors WHO ... look ... somebody has been taking my food ... Come out ...
Tell me who you are".
49

Odysseus's men now were brave enough to look ... and they were horrified to see the size of the man who had come in ... he looked huge ... in comparison with them ... vast ... they couldn't believe it ... they thought it was some kind of ... monstrous creature ... that they had never heard of or seen before and ... they hadn't seen his face he was ... crouching down looking at the cheeses, inspecting his property ... speaking quite quietly ... and Odysseus ... "I think I'd better go and speak to him ... I'll sort it out man to man" ... and he went out to the middle of the cave and said ... "It was me!" ... "Who's that?" said the voice ... turned round ... and to their horror the men could see that this creature ... had a most ugly, repulsive face with bristly ... chin and ... dark nostrils and this ... ONE SINGLE EYE in the middle of his forehead ... they couldn't believe

it but it seemed that he was blind apart from one eye which was more ... to the centre than to the side ... and they were absolutely terrified frozen with fear and Odysseus stood and said ... "It was me ... I took your cheese" ... "Ah ... cheese ... little man ... little man (interruption from child "Action man") You are a nice little man ... you have come ... but why have you stolen my cheeses? You nice little man ... why? ... (giggles from audience) What have you done?" ... "Well we just took we were hungry, we are sailors, (50) where we come from ... we, I'm a famous Greek you know ... I'm one of the best fighters amongst the Greeks ... and I came here with the intention of giving you a present ... you see .. and you'll give us a present and then we go away and we are happy ..." (51)

"Present! Present! Well I can think of one present, you ... little, little man who have stolen my things ... your men ... however many there are will be ... mine ... you cannot get out ... the cave is blocked up ... you can never get out unless I let you go and I will not ... because ... I have a plan ... I intend ... to give you a present. Who are you and what's your name? I've forgotten .. (96) You didn't say ... What's your name first?" (100)

"My name ..." said Odysseus, "My name is ... er ... Nobody ... Mister ... Nobody" (Reaction)

This was a little plan that Odysseus had he just ... er ... thought of it ... just a flash of inspiration ... and the creature said ... "Mr. Nobody ... dear Mr. Nobody. I'll give you a present (101) I shall ... devour you last" ... and when he said the word devour (53) ... he ... leaned round and saw ... Odysseus and his men and ... (55) (57) grabbed two of them ... and sort of mangled them with his hands ... (58) bashed their heads against the wall ... pressed them to his mouth

(sounds of reaction from the children) raw flesh he said "I haven't

tasted meat for some time (sounds of reaction from the children)
and I will do that again to the next people ... who come to my cave
and all your men will be eaten the same as that and you!...

Nobody whoever you are Nobody you will be ate last of all that is
a present ... I will eat you last of all ha!iha!"... so saying
(59)
he picked up one of the huge pails of milk and drank it down in one
(60)
gulp ... and then he lay down on his bed ... they realised now why
the bed was so big ... because it was one huge creature not several
(61)
small ones and he just lay down to snore ... and Odysseus's men
ran out of the shadows and said "Odysseus, what are we going to do?
There are only ten of us left and you. What can we do? How can
we escape?... Surely we can kill him. If we murder him ... look...
let's go for the ... to the ... entrance." They all ran to the
entrance, trying to push the boulder. They were so puny and small
they couldn't move it even all eleven of them pushing together ...
They said to him "Odysseus, look ... you thought of the plan of
the Wooden Horse, you brought us here can't you think of some way
of ... of pushing the boulder out or digging our way out or something
... There must be a way ... Let's kill him!" ... "It's no good" said
(62)
Odysseus, "We can't kill him ... If we kill him how can we ever get
out if we're not strong enough to open it now... Even if we kill
him what can we do? we won't be ... interned alive in here we
might live for years but we'll never get out ... and nobody else
lives here so far as we know we must think of a ... more cunning
plan than that I will think of something".

... and he paced up and down all night ... thinking ... trying
to think of a plan ... but he couldn't think of one and his men ...
were waiting shivering wondering who would be next for the treatment ...
and in the morning sure enough the creature woke with a yawn and

stretched ... "A-h-h... I had a lovely dream ..." he said ...

"I dreamed that little men came into my life" ... and he leaned
(66)
round and saw Odysseus's men and picked two more ... and killed
(67)
them in the same way and crunched them ... (Reaction of audience)
... bones and all (Reaction of audience)... "How delightful to eat
... meat I love ... raw meat ... Now I will go, Mr. Nobody, and
take my flock ... and he pushed ... the rock away so easily it
(68)
looked as if ... it was no weight at all ... he pushed it aside
(69)
and went out, taking his bleating ... sheep with him ... leaving
Odysseus ... and his men ... making sure of course that he put
(71)
the boulder back in place again before he went ... and they could
hear his repulsive voice ... singing down the mountainside and
Odysseus and his men wondered again "What can we do?"... and
Odysseus was getting desperate and thought "Now that's only eight
men left and me ... What can we do?"... and he looked around and
he tried to think and he saw ... things in the cave, wondering what
they could do he said ... "what have we got? ... We've only got
ourselves ... our small swords that are no more than pin pricks to
him anyway we couldn't kill him. What else have we got? We've
got ... wine ... wine! There's a rope lying over there ... there
are some poles ... there's a fi... just a minute, there's a fire ...
poles... rope ... wine ... boulder ... Yes! I've got it! I've got
it! I've thought! Yes! ... I've got it! Listen ... It's going to
be a long shot there are several phases, but I think we've got a
plan... look!" ... he said "When he comes in ... Right! ... we - er
... offer him the wine ... he hasn't got wine ... there's no wine
around ... he .. no wine ... things outside ... but he doesn't
look as if he knows what wine is ... now, if he's not used to it...
perhaps if he has a bit ... it might knock him flat ... then if

he's asleep, come listen, this stake we can sharpen and put
(77)
sharpened in ..." and so he sent two of his men to sharpen one of
the long stakes and said ... "and we'll get sticks and light the
fire, twirl it round in the fire red hot ... and ... in his eye...
blind him ... he won't be dead ... but he'll have to get out
sometime and then we can get out of the cave ... easy!" They said
"Well look, how? He's not going to let us out of the cave if we're
blinding him ... He'll feel us".

"Ah! This is my big plan ... the rope ... we'll use the rope
to tie ourselves to the sheep ... We've got to try it! ... Are you
willing?"

"Alright! We'll try anything, as if, we don't want to be
eaten ... There's only a few of us left ... Anything! Anything,
Odysseus?"

"Right! ... O.K. ... Let's act as if nothing had happened.
(80)
Right! ... Hide that stake ... Right! ... O.K. I think he's coming!"
(83)

And they could hear the sound ... of ... the voice coming ...
up the mountainside "Er..u-er-er...uh" (Sounds of laughter from
the audience) ... Worse than ever it sounded ... a dreadful noise
but ... then the boulder pulled aside, the shadow, the form "Where
are you, little men? ... Mr. Nobody? ... Come and prepare my supper
for me"... Of course, Odysseus had not told his men that two more
men must die ... he hadn't dared because they might not have accepted
the plan ... and so Odysseus said:

"Yes ... er ... Yes .. er ... sir .. whoever you are you haven't
told me your name yet."

"My name ... Polyphemus ... Polyphemus, the big-voiced ...
Polyphemus, the Cyclops. Have you not heard of me, little man? ...
I want my supper ... Where are they?" and he went round and got two
(89)
more men ... killed them ... banging them their heads against the

wall ... crushed them in brain bones and all ... (sounds of reaction from audience) ... crushed them ... just a little bit ... Odysseus was horrified ... but nobody knew he had got six men left he could still just work his plan just operate it if he was careful ... and ... just as the ... creature was going to ... reach down to get the milk to drink it ... just as he was going to do that ... Odysseus stopped him and said "Hey! ... Wait a minute, you!"

"G-r-r! ... Wait a minute? ... Why should I wait a minute for you? ... I'm thirsty after my meal." The creature was getting more angry now.

Odysseus said "I ... er ... I've got something I've got a present for you ... I've got some ... er ... wine".

"Er?... Er?... Wine? What wine?"

"Well, wine it's a drink it makes you feel happy (laughter from audience) Wine! (Laughter) ... Party-time."

"Wine! ... Well give me a little wine, WINE, I'll try wine I've no tablets to drown the taste ... where is this wine? ... Give it me!"

(92)

"Here you are ... Look at this great skinful of ... unmixed red wine make you strong and healthy ... here you are."

"Gr! ... nf ... nf ... nf ... (sound of giggle) ... "he sniffs ... "Ha..ha..ha..ha..ha..ha..ha..ha..ha..ha! (sounds of giggles) ha ha ha ha ha ha (louder giggles) ... He hadn't drunk any yet! (loud laughter) He put it to his lips ... "Slurp! slurp slurp! ... A..h..h..h..h!" a great sigh escaped his lips ... "Very NICE" he said. (Sounds of reaction) ... "More wine! ... More!"....

(93)

(94)

(95)

(97)

So Odysseus passed him up the ... wineskin again. He drank ...

"A-h-h-h-..er..er..ah..ah I love you, little man... ha ... ha!
(sounds of laughter) Oh, yes! That nice wine! ... More ... More"

(98)

(99)

wine! (Giggles) He drank the skin again and he drained it to a little point ... "Ah..h! Ecstasy! ... Ah! ... You make me so happy. Ah ... wine ! Why have I never had wine before? ... Why have I never had ... wine before ... er ... wine before (sounds of reaction) ... er ... er ..."(102)

"Right!" said Odysseus "Come out! It's worked ... It's worked! ... Get the stake ... you! ... Get the fire going ... You! ... Right!"
(105)

And so they got this stake and ... they sharpened it a bit more ... got the fire going ... and got some big bellows and jumped up and down and got the ... beautiful red white-hot heat ... and ... er ..
(106)
pushed the stake in the fire ... shuggled it around a bit ... and they all lined up ... Odysseus said ... "Right! He's leaning in just the right position for us ... Let's hope it's a bulls-eye ... One! (giggles, laughter) Two! ... Charge!" ... and there was the most excruciating
(112)
sound ... hissing and sizzling sound and howling (sounds of reaction)

... the big white-hot point met their eye ..s-s-s-s-s... At first there was no ... cry from the Cyclops.. he was so .. anaesthetised and numbed by the drink and so tired anyway and so shocked that nothing happened ... for a second. It seemed like ... an age ...
(113)
just a second ... then suddenly an appalling shriek "A-ah-ah-ah-ah ah-ah!... somebody ... oh ... oh... I can't see ... ah!" and he was pacing round the room ... (sounds of reaction).

"It worked ... It worked, look, it worked .. he's blind ... it's working."

"Ah ... NOBODY IS BLINDING ME" he shouted (laughter) ...
(117)
"Nobody is blinding me! ... Help!" (Reaction) ... He was shouting to his fellow creatures who lived outside, the other ... Cyclopes, there were others... but he lived on his own because ... he didn't he wasn't liked by the others ... and he didn't like to live with

them and ... of course when they heard him shouting "Nobody has
(120)
blinded me" they thought he was dreaming or being silly or just ...
stupid ... You know what I mean? They shouted "How could nobody
blind you, Cyclops?" from outside the cave ...

"Nobody has blinded me! A..ha..ow..ow..!.." He collapsed in
a heap sobbing and went to sleep again. Odysseus and his men thought,
"Now... this is the time ..."

Odysseus ... "Right ... this is it ... the next part of the
plan. We've got him drunk phase one ... we have ... er ... pushed
the stake in his eye blinded him phase two and now ... phase three!
... We will all get underneath his sheep!"

"Underneath his sheep? ... What do you mean, Odysseus? ...
We don't understand..."

"Right!" he said ... "Come on ... Come on ... demonstration ..."
He got a sheep, a nice fleecy one ... He got one of his men ... Put
him underneath the sheep ... and ... em ... (sounds of reaction)
(129)
tied him ... underneath its belly so that there was a rope going...
round the man and the sheep so that ... he was underneath and so
that anybody looking or feeling on top ... wouldn't notice that
there was a man underneath apart from the ropes ... but ... perhaps
the thick fleece would hide that ... anyway he tied all six of his
men like that ... and they said ... "Well, what about you! ... Ooh!
we don't like it here it tickles ... (sounds of giggling) ... but
... er ... we will do it for you, well what about you, you haven't
got anybody to tie you," he said ... "Never mind me ... I'll jump
(130)
onto this ram, the biggest one of all that's got the longest fleece ...
(131)
I'll just cling onto it and hope for the best ... O.K. ... in the
morning as soon as he wakes up ... he's bound to let his sheep out,
you see, so when we get out with the sheep, you see, we'll have

escaped ... we've done it!" ...

and so ... in the morning ... the Cyclops woke ... remembered ... the terrible pain, realising being blinded and fooled by ... nobody ... and he ... opened ... just as ... Odysseus had predicted, opened ...

(125)
(sounds of reaction) the cave entrance by rolling the boulder away

... and said ... "A..h..h.. Mr. Nobody! ... I can catch you if you go out, don't think you will escape just because I'm blind ... I

(132)
know your little plan ... Come out, sheep!" ... and he pushed out

the sheep one by one and of course it didn't occur to him ... to

go, to more than feel just the tops of them ... "Nobody's riding

out on my sheep. I'm too clever!"... (muffled giggles) and he

didn't notice them ... all six of Odysseus's men got out and ...

they were all carried ... underneath the sheep careering down the

mountain ... and were dragged everywhere where the sheep went ...

(sounds of reaction) so they all went through slightly wet areas,

you know ... these men covered in all sorts of things (laughter

from audience, prolonged). I won't mention ... em ... anyway ...

er ... Odysseus was left now he was left on the biggest ram of

(133)
all ... and the biggest ram of all was left to last ... and (sound

of bell ringing) this was very nearly ... this was very nearly the

undoing ... because ...

(134)

He asked ... "Why ... are you last of all ... my very good ram?... You are normally the first out ... You tell me, little pet, tell daddy where that horrid man's gone (laughter) ... Please, tell me, you're my favourite, he's blinded daddy ... he blinded me ...

tell me where he is"... this great huge creature was clutching this little lamb ... or what ... he thought ... to him a little lamb ...

this great ram ... and underneath all the time was Odysseus ...

"Oh, come on!" ... his arms were aching and he was hanging on and

all the while this sentimental old ... creature was ... said "Oh ...
(135)
tell me where that horrid ... oh ... off you go then" ... and away
(136)
he went and Odysseus could just ... just hang along and dropped down
and ran ... to find his men who were being pulled all around the
place by these great sheep (sounds of laughter) ... banging the trees ...
(137)
anyway ... er ... he went and undid them all ... he drove all the sheep
(138)
down in fact he stole ... quite a lot of sheep ... and thought well
we might as well make some profit out of this ... we've had our
revenge ... we've lost six men so let us take their sheep ... and
he took the sheep and he took them to the ship ...
(139)

There were all the men waiting at the ship; "Now where've you
been, Odysseus? Why're there only ... Hey, there's only six, seven of
you ... where's the ...?"

"Oh, we can't tell you ... something happened ... little
(140)
adventure ..." and they got on the ship they jumped on the ship ...
and then ... and Odysseus ... just couldn't resist ... in five
minutes ... he was so foolish ... and it had consequences and effects ...
for his travels later on, if only he had not done this! ... It was only
human, he could only ... follow the normal human way of ... being so,
feeling so ... clever at having got out of the danger, he wanted to
boast about it and so he stood ... on the ship as his men rowed away...
cupped his hands and shouted up ...
(142)

"Wh...oo...ooh! ... Cy...clops ... who...oo...ooh! I foo...ooled
you (laughter) ... I fooled you!"... (laughter)

and the Cyclops glazed eye at the sound of somebody shouting
... it was like a ... sound ... scratched into his mind ... he went
... crawling over the rocks ... to the peak of the mountain he could
hear that he had come to the sea he could smell the sea breezes, of
course he couldn't see anything now ... being blind but ... he could

hear "What is it? ... Who is it?" ...

"I fooled you! I escaped ... Mr. Nobody escaped I am not Mr. Nobody ..."

"Huh! Huh! ... Not Mr. Nobody who are you?..."
(151)

"Odysseus ... Son of Laertes ... One of the Greeks at Troy, the one who thought of the ...plan of the Wooden Horse ... I've fooled you, I've fooled you like I fooled everybody else ... I ... I've escaped now with my men, I've fooled you ..."

(143)
but it wasn't quite finished yet because .. the Cyclops picked up a huge boulder ... and just ... using his sense of direction ... he couldn't see, of course, hurled the boulder... it went so far ...
(144)

it went too far and landed beyond the ship ... the waves it set off ...
(145)
pushed the ship back towards the shore ... and Odysseus' men were taken back and said ... "You fool, Odysseus, why have you done this? He's going to get us now!"

"Sh-h! ... You must be quiet. He won't know then we've come to the shore." and he hurled another rock ... and it came closer ...
(155)
and he hurled another rock ... and eventually ... a third rock ... it just didn't go ... beyond it came in front ... and the ship was
(157)
pushed away ... and realising that Odysseus had escaped he shouted ...
(154)

"I curse you ... I curse you, Odysseus ... I call upon my father ... Poseidon ... the god of the sea ... to curse you so that you will arrive home ... but as a beggar ...alone ... having lost all your men ... all your ships ... and all the things you took from Troy ... you will lose everything and you will not be welcomed home, you will be welcomed home ... no not welcomed, just brought home a beggar ... I call upon Poseidon to curse you ... to follow you ... to hound you and to make your journey difficult and uncomfortable"... Having given that curse ... Odysseus's men were

terrified and said ... "He cursed us, we're all going to die ..."

but Odysseus ... said, "Never mind ... I'm sorry I boasted ... I couldn't help it ... I felt that ... I felt so pleased we'd escaped ..." and so Odysseus and his men feeling a little bit more ... kind of ... downhearted than they were ... went back to the other men ... they found the ship ... ⁽¹⁶⁷⁾⁻⁽¹⁷⁰⁾ they sailed away ... they had, by the way, got some water now ... they'd got ... the ... er... they'd got the sheep as well ... and they'd ... escaped from the Cyclops' cave ... but ... the most important thing to remember is ... that now there was a curse upon Odysseus ... his journey ... he thought ... was going to take a little while, but in fact it's going to take him ... quite some time ... a long time ... because of his foolishness ... O.K. ... right ... can you have your exercise books open ...

(Time taken: 28 minutes 47 seconds)

Analysis of the Structuralist Breakdown of the Homeric Version and
of the Transcript of the Classroom Storytelling

Close observation both of the structuralist breakdown and of the transcript above shows that whilst, on the one hand, it is not difficult to produce a common summary of important functions for the particular story in question, it is much more difficult to decide what particular event is described in a particular function. From the functions underlined in the transcript, for example, a coherent sequential storyline can be constructed which corresponds in outline, given a few variations that will be analysed more closely below, to the notion of what most people who know the story would regard as its outline. This appears to substantiate Griffith's common-sense notion that

"When people are asked to summarise a narrative they tend to pick out what Barthes calls the nuclei of what they have read and to omit the catalyzers."

(P. Griffith, 1987, p. 11)

even if the boundaries between the nuclei and the catalyzers are uncertain.

Yet the fact that in Homer's version Polyphemus "saw" Odysseus and his men in the cave (function (48)) rather than, as the transcript states, "smelled" them, constituting as it does a different mode of sense perception, brings up the question of how precisely the verbal actions of the function need to correspond in different versions for neat functional analysis to be possible and for transmission through oral storytelling to be effective on a wider pedagogical level.

In order for these problems to be confronted and for a solution to be found it is necessary to look at other functional details from the structuralist analysis and from the transcript. This will be approached firstly from the perspective of transmission itself.

At the outset a simple question can be asked. Has transmission occurred? The answer to this question must be in the affirmative, if one lists the functions of the Homeric version that occur in the transcript and have been underlined in it. One can list the functions at the beginning of the transcript as follows:-

- (1) they reached another island
- (16) they looked across this bay and saw this other island
- (20)-(24) so he took one ship with him
- (19) told these eleven ships to wait
- (20) I can see something moving
- (26) he left most of the men
- (27)-(28) he himself and twelve of his companions went along
this long rocky path.

From this listing it is possible to reconstruct a logically sequential storyline that includes the essential features in the Story of Odysseus: that he and his men reached one island, saw a second island; that Odysseus left eleven ships on the first island and took one ship and its crew with him to the second island; that on the way a distinctive feature, important to the later unravelling of the storyline, of the second island was noticed; that on the second island Odysseus left the ship with most of the crew and took twelve men to explore the island.

As the numbers show, the transcript follows some of the functions of the Homeric version. Therefore, some sort of transmission has occurred.

The question remains as to what quality of transmission has occurred. In the answer to this question lie the answers to the problems posed above and the verification of the hypotheses outlined earlier in this section.

Again it is instructive to look at details. Taking the same section from the beginning of the story, one can abstract certain general points.

Firstly, in the transcript one simple statement was made in order to describe the actions whereby Odysseus and his men set out from the first island to the second:

(20)-(24) "so he took one ship with him"

As the numbers indicate, this sentence summarises a sequence of events in the Homeric version. The storyteller, therefore, has to take a practical decision as part of his reception, assimilation and transmission of this part of the story. In the Homeric version the sequence of events is one of the "stock" formulae for setting out by ship that occurs frequently in the "Odyssey". Homer himself varied the formulae and did not always include the longer version recorded here. For example, later in the story he reproduces word-for-word functions (21)-(24) as functions (167)-(170). Yet he produces variation from function (20) Odysseus climbed on board his ship by the statement in function (166) At dawn Odysseus roused his men, his own embarkation being merely implied. In the story of the Lotus Eaters the functions listed earlier in this section as (q), (r) and (s) are also identical to functions (22)-(24) and (168)-(170). In that case Homer chose to omit Odysseus' order to his men. Yet the meaning remained clear. To the Greek audience the variation of "stock" formulae was familiar and expected. They, like the poet, could make the mental adjustment necessary to understand the storyline. This seems also to be the case in a modern context, and will be examined further in relation to children's dramatic reenactments in Chapter 6. It is sufficient to record here that a cluster of actions that relate to one essential action

(in this case "setting out by sea") can be summarised, varied or expanded, depending on the artistic choice of the storyteller and the effect the live nature of the audience has on his making of that choice. Other examples of summaries of clusters of actions can be found elsewhere.

Secondly, there is the question of implied action, referred to briefly in the discussion above. There are a number of examples in the transcript as well as in the Homeric version. There are two interesting ones concerning Polyphemus at the points when he gets drunk and, soon after that, when he is blinded. In Homer two quite explicit statements are made:-

(103) "He lay there"

(111) "They drove it into Polyphemus' eye as Odysseus pushed."

In the transcript the second function above is implied by such statements as "Let's hope it's a bull's-eye" and "charge!" The actions of the storyteller too with hands held forward in mime would reinforce the implied action. There is no possibility that the audience can escape making the mental calculation that the action actually took place.

In the first example Homer even includes the word $\acute{\upsilon}\pi\epsilon\tau\iota\omicron\varsigma$, which in English means "supine". This, as Stanford points out in his note on Book IX, line 371, (W.B. Stanford, 1961, p. 360) shows Homer's attention to detail in that, had he shown Polyphemus as falling face down, Odysseus plan would have been unworkable. This is, perhaps, a somewhat literal-minded approach, a tendency Stanford shows elsewhere (W.B. Stanford, 1961, p. 359, note to lines 335 ff.), for Homer himself appears to have been capable of implication at points where a literal interpretation would identify a mistake as having been made. For example, when Polyphemus is described by

Homer as returning to the cave on the second evening he is said to put the boulder back in front of the entrance (function (85)). Yet he has already driven the sheep into the cave with no mention of him having first removed the boulder from the entrance. This can be explained in terms of the technique of the epic poet, who would drive the story onwards with action and "stock" formulae to an audience who would not have been listening for mistakes, which in a live performance of a story composed as it is told are likely to be made.

The transcript, as the record of a storytelling which has been transmitted live in the manner of an epic poem, shows several such mistakes. The most noticeable of these is the inclusion of Odysseus' lying statement that his name is Nobody (function (100)) during Odysseus' first meeting with Polyphemus instead of at the point later when he offers the wine. This was technically a mistake by the storyteller, who on different occasions included this function in the conventional place, but it still maintained a certain consistency and in transmission did not materially affect the point either of that particular trick or of the story as a whole. Again, as stated above, an explanation can be found in the nature of recreative oral storytelling in which a mistake can be rectified, ignored or even turned into a structural virtue.

Other functions that occur out of temporal sequence can best be shown by a listing of Homer's functions in the order in which they occur in the transcript.

The Order of Homer's Functions Used in the Transcription of the Retelling

Note

† indicates a function out of the temporal sequence as laid down by the Homeric version.

(1)	(39) †	(66)	(99)	(135)
(16)	(48)	(67)	(102)	(136)
(20)-(24) †	(49)	(68)	(105)	(137)
(19)	(50)	(70) †	(106)	(138)
(25)	(51)	(69)	(112)	(139)
(26)	(96) †	(71)	(113)	(140)
(27)	(100) †	(77)	(117)	(142)
(28)	(101) †	(80)	(120)	(151) †
(29)	(53)	(83)	(121)	(143)
(35) †	(55)	(89)	(129)	(144)
(30)	(57)	(92)	(130)	(145)
(31)	(58)	(93)	(131)	(155)
(36)	(59)	(94)	(125) †	(157)
(37)	(60)	(95)	(132)	(154) †
(40)	(61)	(97)	(133)	(167)-(170)
(41)	(62)	(98)	(134)	

From the listing above it can be seen that there are remarkably few such "mistakes", some of them in any case being questionable as mistakes at all. For example, function (39), included in the transcript after functions (40) and (41), is a description of the sheep being with Polyphemus after he has entered the cave. It is another case of implied function, the sheep necessarily having had to enter the cave before being in it! Again the nature of oral storytelling explains the apparent anomaly, for meaning is picked up by the

audience from the overall effect of the language transmission. Even in something as apparently simple as a sequential storytelling there is artistry in the way in which clusters of sequential actions are transmitted. It would be a dull storytelling that spelt out every act as one in a list of functions!

This similarity between Homeric composition and a modern storytelling technique is startlingly evident in another example of an apparent "mistake". On Polyphemus' second arrival at the cave the Homeric version makes Polyphemus put the boulder back (function (85)) without him having first removed it! On the other hand, the transcript does describe how Polyphemus pulled the boulder aside. Here the "mistake" lies in no description subsequently being made of how Polyphemus put the boulder back!

Homer's audience presumably did not question such details. The audience of the particular classroom storytelling that the transcript records certainly did not. Even had they done so, which in more obvious mistakes children sometimes do, they would almost certainly have been prepared to accept the effect of the story over and above the flaw detected. This seems to show the sort of aesthetic awareness in children of effect allied to structure that this study is attempting to formulate.

The final type of anomaly or, to put it more creatively, change that has occurred between the Homeric version and the transcript lies in the function that retains its place as a function in the received version, in this case the transcript, but in a different form. This is usually manifest in one of two ways.

Firstly, it can be evident in terms of detail either added or taken away. For example, in the Homeric version function (30) stands as "His men pleaded to go with the spoil". In the transcript it serves a similar purpose in the storyline but appears as "very anxious to leave they didn't want to stay" with no mention being made of

"spoil". This is, in fact, implied by their previous actions in taking cheese and in their subsequent ones of stealing sheep. What, however, is most important here is the way in which the transmitter has reprocessed the gist of the story in a way meaningful to his audience. A difference is being shown between Odysseus and his men and suspense is being created towards the inevitable arrival of the owner of the cave.

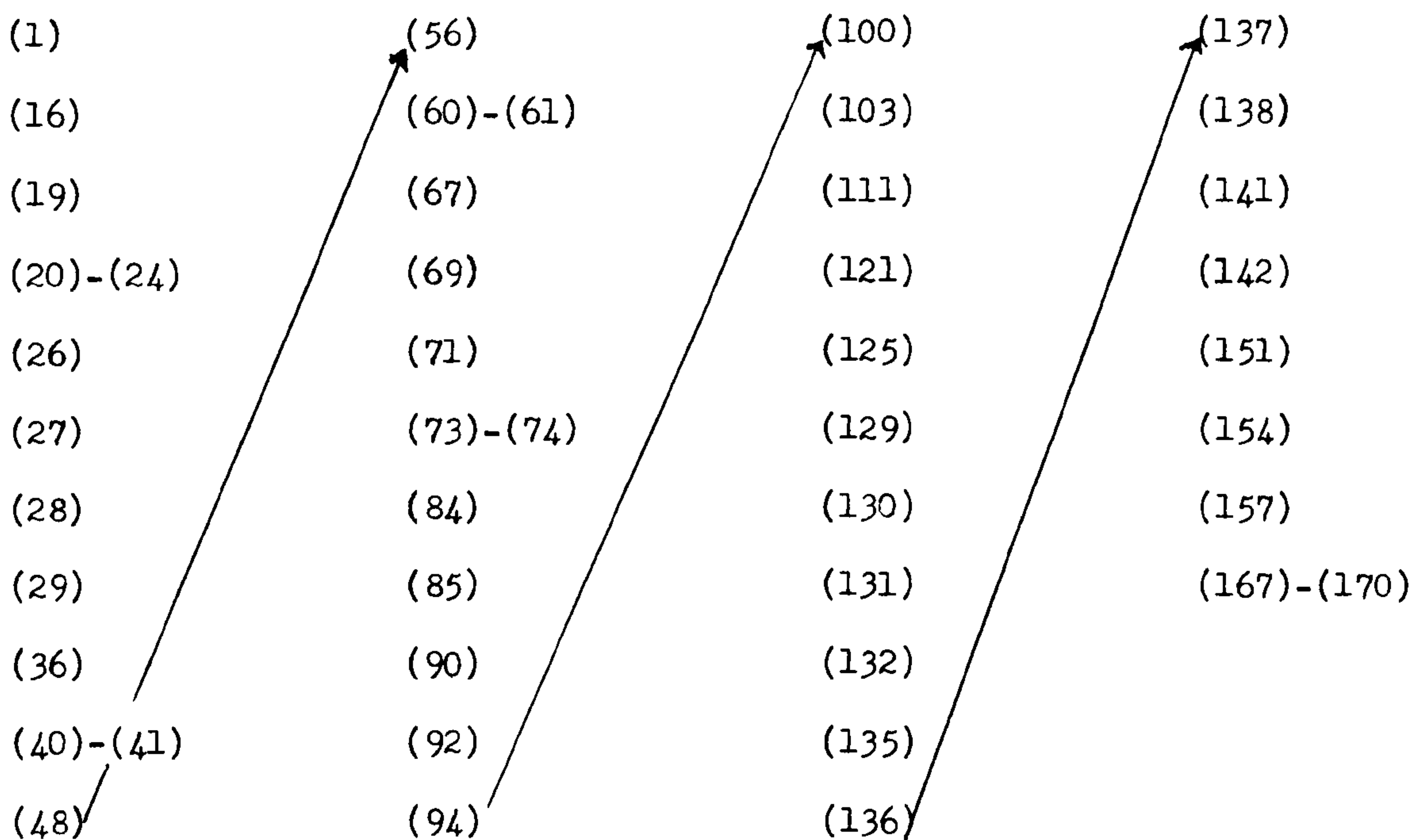
The second way in which such variation occurs is when a different verb is used in the recreative version. Again, there are several examples, the most striking of which describes Polyphemus' action before he eats the first two Greeks. In Homer's version Polyphemus "jumped up" (function (53)), whereas in the transcript he "leaned round". In both cases the salient point is the threatening movement of Polyphemus towards his violent deed. In the second the storyteller has adapted the vocabulary of the function to the physical situation of the storytelling where he as storyteller was seated and used his physical presence, which the audience could see, to reinforce the verbal description. Implicit in many such uses of language in the transcript is such a physical storytelling presence, which will be examined further, especially in Chapter 6 of this study.

As a postscript to this final point it can be pointed out that the reason for changes in vocabulary might be superficially given as response to an audience in general but on a deeper level it is the particularity of the audience that must effect such changes. The fact that it is very difficult to find any changes that are effected for this reason in the transcript is a tribute to the elemental, but practical level of Homer's version. It is a story with simple items used and simple actions taken. This does not mean that the story is in itself simple or the vocabulary simple, more

that it is clear exactly what is meant. Therefore, any contextual clues such as modern social objects or processes are only likely to be used in passing, as, for example, in the case of "fountain-pens" being mentioned to clarify the meaning of "pens" in the story.

The hypothesis about the suitability of the structuralist method in analysing transmission of storyline has been to some extent tested and proved by the analysis of the examples above. For they have shown that the overall structure of the story consists of a set of functions and that these are transmitted effectively, even if variations, all dependant upon the active storytelling situation, do occur.

What remains to be done is to test the first hypothesis, the one which concerns the number of nuclei in the story of Polyphemus, in order to see if the structuralist method is sufficient. A possible reduction is listed below:



This listing could be reduced further by, in particular, eliminating the first island base and the functions which describe

the eating of the pairs of men. The first reduction would not, on the whole, detract from the frightening aspect of the story. The second would do so, but would still allow Odysseus to devise and effect escape from a very different situation.

Thus we can see certain problems arising when essential nuclei are being sought within a listing of all the functions of a storyline. Further reductions to the listing above could easily be made. It is puzzling, therefore, as to where one can stop such reductions.

A drastic and radical reduction would at this stage be, perhaps, the most informative, whereby an identical structure to that underlying the story of the Lotus Eaters could be produced. Towards this end the most drastic reduction possible will be made below. From its minimal form an attempt will be made to build up a systematic basic framework that will be at an appropriate point wedded to the listing of functions above and, perhaps, solve the problem of where a reduction of nuclei can stop.

(i) The Simplest Level of Essential Nuclei

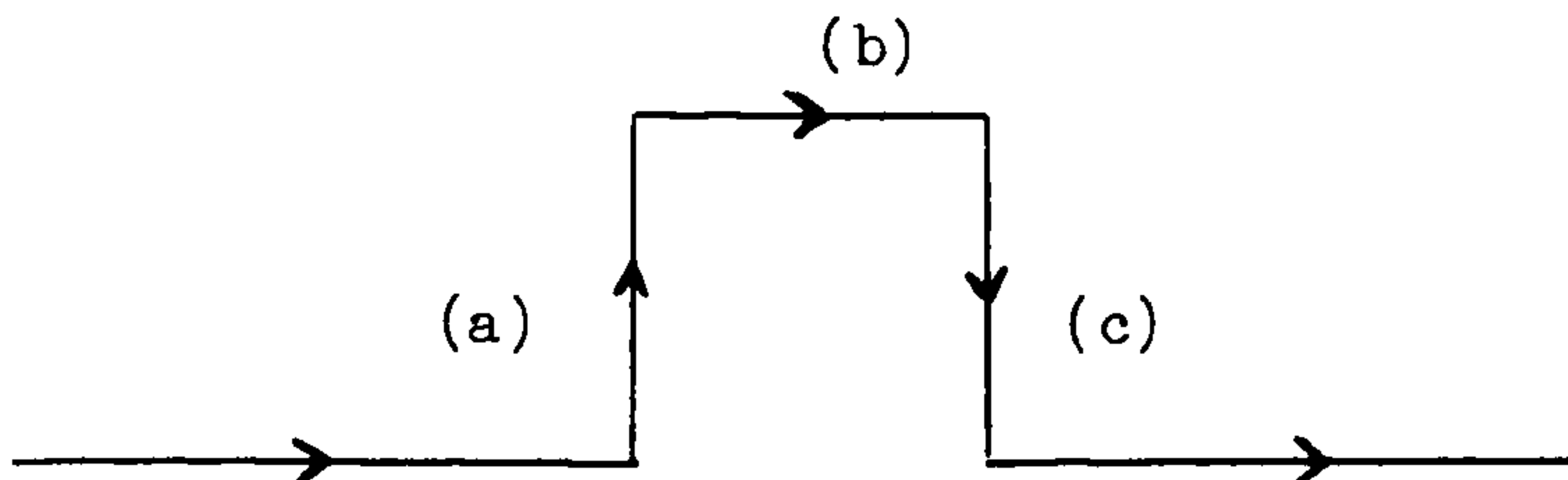
This in common with the more complex structures built up logically from this minimal base will be shown diagrammatically as well as in words to show the symmetrical nature of the structure.

—————→
Odysseus and his men sail past

This is shown in stories where no land fall is made and, therefore, no adventure on land occurs, even if an adventure actually on board ship is described. Examples of this are the stories of Odysseus and his men nearly reaching Ithaca with the help of Aeolus

and of the passing of the Sirens. In respect of a possible adventure at a place where the ship is left, no adventure structure can be constructed for these two stories.

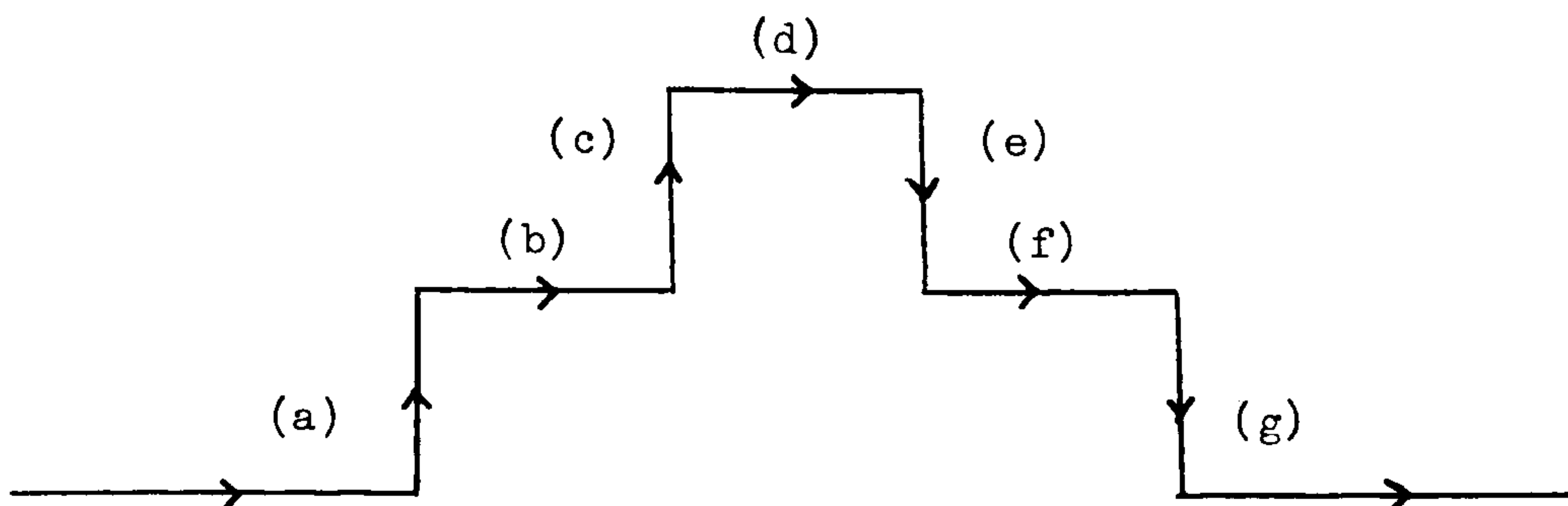
(ii) The Second Level of Essential Nuclei



- (a) Odysseus and his men arrive at an island
- (b) They stay on the island
- (c) They leave the island.

This second level represents an ideal situation in which Odysseus and his men can replenish water and food supplies without any adventure occurring. This is never in practice achieved. The nearest story to this is Odysseus' seven-year stay with Calypso, for Odysseus did not put himself in a situation of arriving towards an adventure. He was simply appropriated by Calypso from the sea. It does show the beginnings of a more complex set of possible story events.

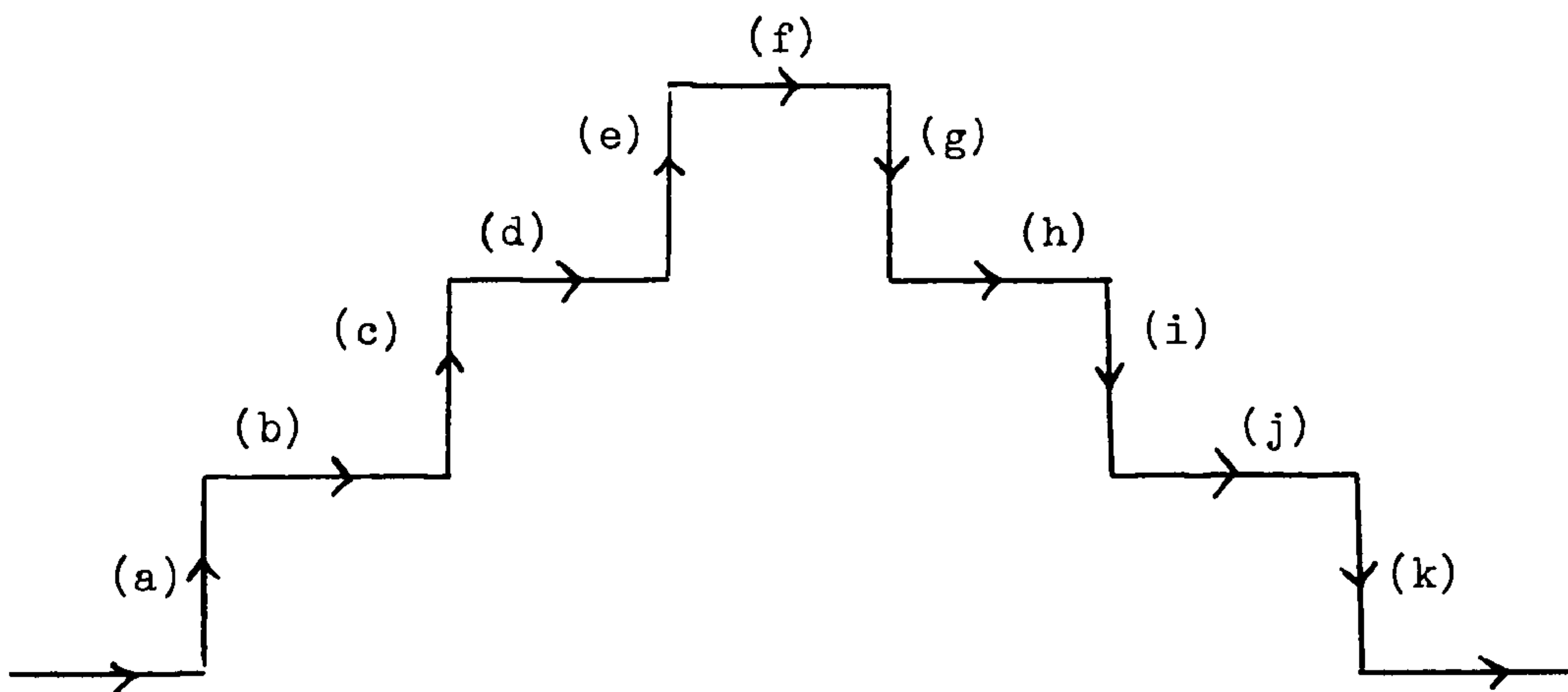
(iii) The Third Level of Essential Nuclei



- (a) Odysseus and his men arrive at an island.
- (b) They stay.
- (c) They move towards an adventure.
- (d) They are in the adventure.
- (e) They escape from the adventure.
- (f) They stay on the island (even briefly).
- (g) They leave the island.

This third level represents a situation in which Odysseus and his men have a straightforward adventure as in the encounter with the Lotus Eaters. Another example is the encounter with the Laestrygonians. The sequence of functions is necessarily slightly extended, but again in a symmetrical way.

(iv) The Fourth Level of Essential Nuclei



- (a) Odysseus and his men arrive at an island.
- (b) They stay.
- (c) They move towards an adventure or new place.
- (d) They stay in the adventure or new place.
- (e) They move towards an adventure.
- (f) They are in the adventure.
- (g) They escape from the adventure.
- (h) They stay in the new place, or original adventure.
- (i) They leave the new place, or original adventure.
- (j) They stay on the island (even briefly)
- (k) They leave the island.

This fourth level represents the Chinese-box or Sheherezade syndrome where a theoretically limitless set of possible adventures can arise. From (f) for example a new adventure could have arisen. The overall structure of the "Odyssey", however, militates against this, for Odysseus is fated to arrive home in Ithaca eventually. What Homer has done is to construct a series of adventures that are more or less complex, but always symmetrical. The fourth level is the most complex developed and is apparent not only in the story of Polyphemus, but also in the story of Circe, if the Visit to the

Underworld is included as the second-tier adventure.

A series of sets of basic nuclei have, therefore, been developed in relation to the stories of the "Odyssey" but these are only generalised patterns that provide a very general framework of activity. It is useful for the storyteller to have this variable but reassuring structure at his disposal but not as the real basis of his educational aims, for it is not the purpose of this study to achieve a structural analysis like that of Propp or Lévi-Strauss. The purpose is to look for structures from which ethical and aesthetic considerations can be developed.

Therefore, the generalised patterns developed above do not provide in themselves a useful contextual basis for further educational development. The generalised nuclei have proved a useful tool but are not enough to elicit the subtleties necessary for the transmitter and receiver to recreate effectively.

Therefore, a new line of approach must be taken. This can be done through the creation of a new set of cardinal functions/nuclei that are not to be allied to structure as such, except in so far as there must inevitably in artistic representation be some sort of structure, but to the ethical and aesthetic considerations to which they give rise. In other words, the approach is the other way round. It is proposed to name these functions "junctions" in order to get rid of the purely structuralist associations.

The ethical/aesthetic elaborations in the transcript will first be listed below. Then the functions that give rise to them will be added. This process will create the new "junctions".

- (a) The debate between Odysseus and his men whether to wait
for the owner of the cave.

Function (29)

- | | |
|---|--------------------------|
| (b) The first debate between Odysseus and Polyphemus | Function (48) |
| (c) The debate between Odysseus and his men as
Polyphemus sleeps | Function (61) |
| (d) Odysseus formation of a plan with his men | Function (70)(71) |
| (e) The second debate between Odysseus and Polyphemus | Function (92) |
| (f) The argument between Polyphemus and the Cyclopes | Function (121) |
| (g) Polyphemus' monologue with the ram | Functions (125)
(130) |
| (h) Odysseus shouting match with Polyphemus and with
his men. | Function (42) |

These are not necessarily an absolute and final list of definitive "junctions" but in terms of the telling of the story recorded in the transcript they are the ones which appear to have set off the elaborations which are germane to this study.

The characteristics the elaborations hold in common are evident in internal monologue or, more particularly, in dialogue between "characters" adopted by the storyteller.

Earlier in this chapter Chambers, Berg and McCowan have all been shown to have concern for the storyteller as actor or vice versa. The transcript constitutes an example of the storyteller becoming an actor and, in fact, taking several parts, not all introduced every time by a verb of speaking as in a literary work and with the storyteller usually adopting a distinctively different voice for each character. The "junctions" are the points of the story at which such "acting" occurs.

An analysis of two of these will be conducted in order to test the theory of "junctions" as starting-off points for ethical and aesthetic considerations. If the theory is proved to be valid, then it holds enormous implications for this study as a whole, whose

aim has been to show the use of Greek mythic storylines as structures within a process of transmission through which the ethical and aesthetic defined in Chapters 2 and 3 can be encouraged in children.

The two passages are related and are concerned with the incarceration of Odysseus and his men in Polyphemus' cave and with their discussions about how to escape. They are set off by juncture (c) and juncture (d).

In the first debate (juncture (c)) Odysseus' men ask how they can escape and then, having tried in vain to move the boulder, ask how Odysseus can help them to escape. They think that the solution is to kill Polyphemus, but Odysseus shows their stupidity and openly expresses his wish to find a plan.

This discussion is conducted in a mixture of monologue and dialogue, which holds enormous implications for the dramatic responses that will be analysed in Chapter 6 as the next stage in the process. The narrational is becoming the dramatic through the transmission of the storyteller. The model that breaks this process down into stages is shown in Chapter 6 and will be used to demonstrate more fully the process as a whole. It is sufficient in this chapter to show the prototype of drama emerging through storytelling, a process already postulated in Chapter 3 as having occurred historically in Ancient Greece. The process is a natural one in a human situation of storytelling on any level, as previous analysis in this chapter has shown. Therefore, to ally the historical to the natural human propensity as a pedagogical method seems wholly appropriate and justifiable, as the Introduction to this thesis has argued explicitly and as is implicit in the thesis as a whole.

What is more difficult to elicit from these two passages chosen for detailed comment is any well-defined idea of the ethical

and the aesthetic. For a purely practical situation seems to be described and not, for instance, a discussion of what constitutes right and wrong or how to live, the conventional areas of ethical debate. One must remember, however, the level of understanding of the children to whom this story, recorded as a transcript, was told. They were aged eleven and twelve and had still not left what Egan has termed the "romantic stage" (K. Egan, 1986). His precise classification of stages has been questioned but he is certainly right in the sense that the level at which, for example, ethics is pitched is crucial to its success as an educational experience. The ethical in the situation described in the two passages chosen lies in the existentialist dilemma of what to do when apparently abandoned and left to one's own devices. In the second passage chosen from the transcript Odysseus asks aloud "What have we got?" He then goes on to state, "We've only got ourselves". The situation is a practical one, the solution eventually worked out will be an eminently practical one, but the element of existential dilemma is also there. On a more sophisticated level, as analyses in Chapter 6 will show, that sort of dilemma is evident in certain questions raised in the Theban stories. For example, there is the dilemma that emanates from the question posed in the mind of the shepherd from Thebes as to what to do with the baby Oedipus. This echoes the similar dilemma of Laius and Jocasta as well as prefiguring certain dilemmas confronting Oedipus himself. This is one of the reasons why in the scheme described in this thesis the Oedipus story is tackled after the story of Odysseus, precisely because the prototypic ethical dilemma of Oedipus and his men has been presented in the form of a more immediately real problem of practical ethics that a child, being led towards adult decision-

making, can begin to cope with.

The aesthetic is less easy to decide from the transcript of the storytelling, for in this study the aesthetic is most evident in the structuring that the children participate in when they work out their own dramatic responses. Again, nonetheless, the discrimination, necessary in any aesthetic judgement, can be observed in prototype. The most obvious point for this in the passages chosen from the transcript follows juncture (h) function (142), where the storyteller speaks quite lyrically of the blindness of the Cyclops and how the sound of Odysseus' mocking voice is "scratched into his mind". Even the sentimental brutality of the Cyclops, Polyphemus, elicits potential sympathy in this circumstance through the storyteller's invitation to the audience to share in his wounded perceptions. This is a technique and situation carried further in the blindness of Tiresias and the self-blinding of Oedipus in the Theban stories. Again, as in the ethical dilemma, the experience of aesthetic observation is given to children in a cruder, more immediately accessible form as the substantive content of the curriculum of Year One in the secondary school, so that the greater complexity of presentation in the story-content of Year Two's curriculum can be better understood. The example above does touch also on the ethical in the treatment meted out to Polyphemus and whether he deserved it. It is also a limited example of the aesthetic in the sense defined in this thesis, but it does serve to show the potential of one apparently simple story, told through oral transmission, as an educational medium.

CONCLUSION

Through the structuralist analysis of the two Greek mythic storylines, those of the Lotus Eaters and of Polyphemus, conducted

above, their effectiveness as a means of realising general educational aims, particularly in the areas of ethical and aesthetic discrimination, has been shown. The structuralist method has been shown as effective but not sufficient as an end in itself.

The first part of the chapter defined and described the art of oral storytelling and has shown both its prevalence as a type of human discourse and its importance as a method in the educational process. The language through which the transmission occurs has also been examined in terms both of total effect and of detailed items. The emphasis so far has been upon the transmission of storyline from original source to storyteller, including his telling, but not going on to examine the effects on the recipients.

In the next Chapter, therefore, the storytelling method as a means of operation within the active area of pupils' participation in educational drama will be surveyed and justified with a view towards the analysis in Chapter 6 of children's practical dramatic reenactments that have been created as a result of the children having gone through the process of education through the oral transmission of storyline.

CHAPTER FIVE

EDUCATIONAL DRAMA: STORYTELLING AS A STIMULUS AND AS A METHOD
OF RESPONSE

(a) Introduction

In the previous chapter the nature and process of transmission of oral storytelling were examined and set within an educational context. In particular the storytelling mode of facilitating general educational aims was described.

In this chapter the process will be taken a stage further with the introduction of the specifically dramatic context of methods of working in the classroom. Storytelling on its own presupposes the transmission of story from source through storyteller to recipient, as the previous chapter has shown, but the concentration now will be upon the use to which the storyline is put by the recipient or, more particularly, by the recipients, since dramatic activity is usually conducted through group collaboration, as the analyses in Chapter Six will demonstrate.

It is necessary, therefore, to conduct a survey of theories of educational drama and, in particular, to abstract from them a series of statements about storytelling that can be formed into a theory that storytelling as a pervasive factor in the structuring of dramatic activity is a particularly appropriate method both of stimulating drama in the classroom by the teacher and of carrying it through to completed, meaningful structures improvised by the pupils.

The survey will be conducted with regard to the area of the school curriculum that is generally called educational drama, but the methods and conclusions will be shown to apply equally to at

least one other area of the curriculum, namely Classical Studies, from which, as the Introduction shows, the motivation for this study has sprung. Nonetheless, the importance of the interpersonal dynamic that educational drama presupposes overrides stereotypical subject divisions. Those working in the area of educational drama may wish to justify a discrete subject area and modus operandi but the wider use to which it can be put in other parts of the curriculum, notably English and the Humanities, of which Classical Studies can be argued to be a part, outweighs any notions of justification through exclusivity. For the purposes of this study, however, since dramatic methodology is being called upon in the subject area of Classical Studies, it is necessary to argue from the standpoint of educational drama and from the justifications that educationalists engaged in that area have developed. That these justifications are rooted in a general concern for the development of the individual is reassuring, for it makes the shift from the particular of educational drama to the general of educational development within the curriculum as a whole much easier.

The examples examined will be from the mythical content area of Classical Studies, thus making the direct link between two subject areas, Classical Studies and Drama, that presupposes the sort of compatibility through general educational aims and objectives between discrete areas of the curriculum that is at the heart of this thesis. Greek tragic models, in particular, will be discussed since those writing in the area of educational drama are more likely, given the necessary dramatic nature of tragedy, to use them than models arising from the general body of Greek myth. It is, nonetheless, interesting that by no means all examples presented by them are strictly of tragic origin, thus reinforcing the idea presented in Chapters Three and Four of this thesis that mythic storylines were first developed through storytelling (epic) and then as a logical development were

appropriated by tragic dramatists. There is not necessarily any inherently superior dramatic quality in the myths that were appropriated for tragic drama. The fact that certain ones happened to be appropriated has, perhaps, coloured our judgement on their "natural" dramatic qualities. In this thesis an attempt will be made in Chapter Six to show that all Greek myths have structures that can elicit dramatic responses.

(b) Survey of Storytelling in Educational Drama

In this section, therefore, the intention is to investigate the possibility of isolating one factor common to the various theories of educational drama that have been developed in recent years. This factor has not been explicitly recognised as common by the main protagonists of a debate that has flourished in varying degrees of intensity over the last thirty years. In fact, it has been regarded simply as one alternative method amongst many of both stimulating and improvising drama. The tendency has been increasingly to produce as wide a definition of what constitutes "drama" as possible and to avoid limiting, narrow terms of reference.

Perhaps the most interesting attempt has been made by Gavin Bolton, starting from "contemporary practice" (G. Bolton, 1979, p. 1), proceeding to classify types of dramatic activity (G. Bolton, 1979, p. 11) and drawing the conclusion that drama in education is a means of "changing understanding" (G. Bolton, 1979, p. 90).

The intention of this study is not to produce a definition at all, since what is to be demonstrated arises from the actual process of dramatic activity, but to express in explicit terms something which existing definitions include as an implicit

part of their broader framework. This common factor lies in the nature of storytelling as a dramatic activity, both on the part of the teacher as a method of stimulus and by pupils as a method of exploration. The essential linking feature is the interaction between teacher and pupil, something recognised by some as being "the heart of drama" (L. McGregor, M. Tate, K. Robinson, 1977, p. 17). Even the approach of Dorothy Heathcote, who takes such interaction to perhaps its most extreme limit, stressing the idea of a "partnership" between teacher and individuals in a class (D. Heathcote, 1980, p. 42), demonstrates unintentionally in an extensive improvisation session that story form even if not imposed by the teacher can still arise. In writing about her chosen stimulus she says:

"I never intended that we should stimulate a crusade only that we should make a metaphor and find ourselves able to participate in it."

(D. Heathcote, 1980, p. 41)

Thus the stimulus is seen by her as a means rather than an end, yet, as her description of the improvisation as a whole shows, the storyline is developed extensively. In an earlier statement moreover she admits that her problem-solving approach has its scope determined by "story-line and theme" (D. Heathcote, 1971, p. 43).

The influence of Caldwell Cook's belief that "doing" and "experience" are far more potent aids to learning than "reading" and "listening" is apparent from the frequent references to his work by others (R. Courtney, 1968, p. 44; C. Parry, 1972, p. 6 and J. Hodgson, 1972, pp. 145-6) and from the impetus he gave to more enlightened methods of learning than had hitherto existed. The tendency has been for his influence to be directed towards the use of "doing" as a method of operation towards a subject-centred end.

For example, Christopher Parry describes the use of "story-telling" by the teacher and "acting" by the boys (in a single-sex situation) with a view to presentations of a translation of Sophocles' "Philoctetes" (C. Parry, 1972, pp. 42-5). This is quite legitimate as an aim, but does not give to the pupils the scope to create their own improvised drama, perhaps through lack of time available. Thus the creative interaction is only semi-operational. Nonetheless, there is a recognition of the value of storytelling, even if the Sophoclean version is given too soon to the pupils after having heard the story for them to develop through improvisation a formal structure of their own. Once this has been developed, then as a second stage of the process, which is in any case more appropriate for children of an older age-group than Parry has in mind, it can be set alongside Sophocles' version and analysed for similarities and differences. This process, even if the final, more sophisticated stage is omitted can result in further enrichment for the children as a result of their own participation in a process of creation which presents in stages a model as a basis for their innate capacities to develop and not a model as an unattainable ideal.

The analysis of storytelling transmission in Chapter Four of this study has shown that the "model" of a story-structure can be transmitted in essential details from an original, in that case part of Homer's "Odyssey", through a storyteller to recipients and, since it takes place in the oral mode, with the active participation of recipients in the structuring of storytelling. The analyses that will be conducted in Chapter Six will attempt to show how children use what they have received through such transmission in their active dramatic reinterpretations. The "enrichment" consists in the active participation itself whereby general educational aims

are realised. In particular, manipulation of language is facilitated, cooperation with others is fostered and exploration of ethical and aesthetic considerations central to this study is encouraged. Ultimately Classical "models" can be and, if possible, should be presented for the children to read but it is not the purpose of this study to trace such a process even if one of the logical corollaries of what will have been shown is the value of further exploration of the literary models from which the original story stimulus was appropriated by the storyteller. It is also important to recognise that the transmission of an epic model, as in the example of the story of Odysseus and Polyphemus analysed in Chapter Four, is no different from the transmission of a tragic model such as that of "Oedipus Tyranus". What is different lies in the greater complexity of the original structure of the latter which, as the analyses in Chapter Six will show, is reprocessed by the storyteller into an episodic, sequential narrative similar to that of the series of stories in Books 9-12 of the "Odyssey". The greater complexity, however, only applies to this limited section of the "Odyssey", for the epic as a whole has a sophisticated narrational structure that is not sequential. The teacher-as-storyteller, as the outline of a Classical Studies syllabus shows, has adapted the original work of Homer into a strictly sequential structure that is designed to continue episodically from week to week. The dramatic recreations that emanate from the storytelling stimulus are conducted in exactly the same way, whether the original story-structure was epic or tragedy, Polyphemus or Oedipus. The results may be determined by the nature of the original and, indeed, it is no accident that the Classical Studies syllabus presented in this thesis places the story content of the "Iliad" and the "Odyssey" at the beginning (First Year), whilst reserving

tragic content for later in the course (Second and Third Years). For not only did epic precede tragic drama in historical development but also in mode of presentation it retains a narrator throughout, a function only partially fulfilled by the chorus in a tragedy. Hence, even given sequential storytelling, the overall appearance to the children of the storyline is more complex, as the story outline of Thebes in Chapter Six shows, principally in the later stages, where the Messenger from Corinth and the Shepherd are involved. It is not, however, the "model" as unattainable "high art" that is presented to children but the "model" as a structure which is meaningful to them both because it is presented in a form and manner that they can relate to and understand and because it is communicated through the storytelling which involves their own active participation. The literary "model", this study maintains, should remain in reserve and not be introduced, as Parry appears to have introduced it, at too early a stage in the educational experience.

John Hodgson whilst laying stress on improvisation as an art in itself, also sees a link between the use of improvisation and the introduction of "plot" in literature (J. Hodgson, 1971, p. 25). Similarly, Alan England regards telling the story to the class simply as a preliminary gone through by the teacher towards work on a received script and validated by the Greeks' awareness that the general story-cycle does not detract from the immediacy of the dramatic performance of a particular part of it (A. England, 1981, p. 31). Like Parry, England takes Sophocles as his model, choosing "Oedipus Rex" ("Oedipus Tyrannus") for no stated reason, but simply within his laudable overall terms of reference that scripted drama is a valid and relatively ignored area of educational drama (A. England, 1981, p. 1).

Roma Burgess and Pamela Gaudry also take "Oedipus Tyrannus" as a text in their footnote that all the details on the "situation sheets" which they present to senior students aged sixteen as stimulus are

"direct textual quotes from the opening scene"

(R. Burgess and P. Gaudry, 1986, p.239)

even though no actual version of Sophocles' play is cited. Their earlier reference to the "imagination" and "artistry" of this play (R. Burgess and P. Gaudry, 1986, p. 29) within the context of what they term the "fundamentals of drama", consisting of dramatic content, situation, action and conventions (R. Burgess and P. Gaudry, 1986, p. 46), can be understood as a recognition of the value of that work as a structured artistic expression from which the learning objectives listed in their subsequent chapter (R. Burgess and P. Gaudry, 1986, pp. 48-49) can be appropriated.

Whilst not referring to this particular play, John Allen does present a justification for Greek myth and tragedy as a "basis for action" in educational drama (John Allen, 1979, p. 183). He does this mainly through examination of Aristotle's formal analysis of tragedy (J. Allen, 1979, pp. 118-120). The main question lies in the extent to which the benefits of exposure to Greek myth and tragic drama accrue from, at the one extreme, "pure" improvisation based on story-stimulus or, at the other, detailed analysis of a script, albeit in translation, admitted by England to be the closest that the majority will come to the actual original text (A. England, 1981, p. 29), or whether, indeed, a middle way is more beneficial. In fact, the story-stimulus itself can give rise to several different possible methods of dramatic activity, ranging from the teacher-dominated whole-class improvisation described by

Lynn McGregor (L. McGregor, 1976, p. 11) on the subject of Theseus and the Minotaur, to the group-acting approach advocated by Philip Payne (P. Payne, 1968, pp. 84-9) in response to the story-stimulus of Odysseus and Circe. It is interesting that neither of these last two approaches, unlike those of England and Parry, involves a myth transmitted to us through the medium of Greek tragic drama. Herein lies another dimension in respect of form germane to this thesis, that is the extent to which a received dramatisation aids a child's development of structured modes of improvised thought, the complexities of which will be described and evaluated in Chapter Six in the description and analysis of practical classroom work with children aged eleven to thirteen, an age group which can be shown to be best suited to this kind of approach. It is sufficient in this section to recognise firstly that story in the form of Greek myth is a pervasive method of stimulus in classroom drama teaching and secondly that the dramatic action stimulated involves formal structuring on the part of children in their work, or, at the very least, a recognition of the value and logic of structuring as received from the notable tragic exemplars such as Sophocles, albeit indirectly through the oral transmission of storyline and bearing in mind the appropriateness of all Greek myths for this process, whether structured by tragic dramatists or not. This aspect will be explored in the section on classroom methods described in Chapter Six of this study.

The work of Peter Slade is seminal to educational drama of the improvised kind. He, like Cook, based his ideas on actual practice, but went much further in terms of the child's capacity to create something within a form unique to children. His statement

that

"Child Drama is a high Art Form in its own right."

(P. Slade, 1954, p. 68)

has had great influence on, for example, the work of Brian Way, who sees educational drama as a subject in its own right, being one that is "concerned with developing people" (B. Way, 1967, p. 7).

Slade invented a whole vocabulary of Child Drama in his attempt to define its uniqueness. He recognised the importance of play as a dramatic force, which he saw as having a cathartic effect on the individual child, and drew a distinction between personal play and projected play, the former being associated more with movement and the latter primarily with the imagination (P. Slade, 1954, pp. 41-43). His whole thesis is child-centred, dramatic activity radiating from the child who acts "in the round" quite naturally (P. Slade, 1954, p. 13, p. 48). Great emphasis is placed on the shape of the child's movements from an early age. For example, the pose of a girl in "running play" is noted for its "great artistry" (P. Slade, 1954, p. 50). In general Slade's work is valuable, even if in his attempt to define Child Drama as an art-form he takes what is no more than a natural propensity and elevates it to the level of an art-form defined in terms dictated by existing art-forms, particularly proscenium-centred theatre and ballet. Perhaps, when he wrote, it was necessary to present his argument in these terms in order to stress the universal nature of play, which need not, in fact, be forced into a conventional theatrical straight-jacket, but, since he was talking about the dramatic element of play, at the time the only way in which he could do so was in terms of conventional theatre. It is possible with hindsight to abstract the universal

features from the rather theatrical terminology without losing sight of the value of a formal structure of some kind in educational drama.

The most important element is that of projected play. Slade does include amongst a long list of things that can be achieved through Child Drama that

"Understanding is aided by clarification in story-form."

(P. Slade, 1954, p. 106)

This stands out from the rest of the list as actually embodying the "projected play" with which he is concerned. Story form is used even by very young children, albeit in a limited sense. This is projected play. Personal play needs far less emphasis. Slade credits children with perhaps too little intellectual grasp in his descriptions of running play and other movement-centred forms. Projected play enters very early, earlier and more often than he admits. Children make up their own stories from what they are doing, integrating apparently random movements and objects within a framework meaningful to themselves and explained by themselves in words to themselves, as examples from the journal included as Appendix One to this thesis demonstrate with their descriptions of creative play by young children.

Brian Way is concerned with using educational drama for the development of the individual person in terms of the use he makes of his "personal resources" in relation to the environment and to the other people within that environment (B. Way, 1967, p. 286). He introduces a moral element with his use of the term "social drama" to mean drama that includes an awareness of others and of their feelings (B. Way, 1967, p. 296). Three main strands can be detected in his work. Firstly, he sets great store by exercises

of various kinds as the means of achieving "emotional harmony" (B. Way, 1967, p. 65). Secondly, he stresses the involvement of the whole class, sometimes in groups, but often as a complete entity (B. Way, 1967, p. 207). Thirdly, he shows the importance of stories and of storytelling.

"The story is a vital factor in drama, and is deeply concerned with imagination."

He subordinates all three of these factors to the individual "person". It is necessary for the purposes of this thesis to realign his concerns in the sense that, although the individual person and his/her development must ultimately be of prime importance, this chapter is concerned with the process of what actually constitutes improvised drama rather than with the "moral" end. This is not to deny the importance of the ethical, which, as previous chapters in this thesis have shown, emanates from experiential manipulation of received form. The realignment has been introduced in order to show that it is through form that the ethical can be approached, in particular at the "junctures" in the storyline that have been postulated in Chapter Four. As another writer on educational drama, J.W.P. Creber, has stated:-

"Drama - so far from merely providing a special kind of text for study or analysis - is to be harnessed to a continuing process of self discovery."

(J.W.P. Creber, 1972, p. 199)

He may not have had in mind quite the structural explorations that are being conducted in this thesis, but his observation does indicate that what he calls "self discovery" comes as a result of a process. This process is only possible through some sort of formal structuring, albeit as simple as exploration of a theme, but nonetheless circumscribed by the intellectual processes of a human mind at work. The

storytelling mode seems to provide the necessary logical and emotional structure for such a process to operate effectively.

It is also useful to include in the realignment what Way refers to as "conflict", which he sees as the "nature of drama" (B. Way, 1967, p. 192). Conflict is part of the process of storytelling, as Way goes on to illustrate. In the end, exercises are meaningless unless geared towards a more substantial end, an end which integrates movement with intellectually-motivated constructions of thought and word, more in the nature of Peter Slade's projected play. If initial concentration is the aim of such exercises, perhaps an ultimately more satisfying alternative would be the immediate use of storyline, not necessarily in Way's main sense of a teacher-dominated collective enactment of a gradually-developed story but in a wider sense that embraces, for example, Heathcote's situationalist approach. The story can develop from many different forms of stimulus, but it is still a story in the wider sense of an intellectually-dominated alignment of what "happens", and as such one of the central concerns of this thesis.

In his section on the "scope of dramatic education" Richard Courtney recognises, like Slade and Way, that it is "paidocentric" (R. Courtney, 1968, p. 55). He also recognises that the imagination is "dramatic in character" and enables the child to see "inter-action" of ideas. In other words, the dramatic imagination is essentially intellectual. He does not use the word "story" but, in effect, he is saying very much the same thing as has been abstracted in this chapter from the diverse theories and examples of practice, that stories hold together the enactments of drama that children produce whether in spontaneous play or within a teacher-influenced situation. Stories presuppose ideas, which are the product of an intellectual

process in which the imagination is linked with logical thought.

The statement that children at play

"re-express significant aspects of the world
in symbolic form."

(Drama Education Survey 2, D.E.S.,
1967, p. 110)

is not essentially at variance with these ideas, for the intellect is at play through dramatic story-telling, as the word "re-expresses" implies. In fact, the report does not accept a division between educational drama and the art of the theatre, seeing each as an expression of the same natural propensity (Drama Education Survey 2, D.E.S., 1967, p. 108). This leads to a statement of the desirability of improvised drama in that it leads towards an appreciation and understanding of dramatic literature, as Alan England has also been shown to argue.

Be this as it may, the intellectual nature of the transmission of ideas by children in improvised dramatic activity remains. Children may produce an amorphous, rambling enactment, (Drama Education Survey 2, D.E.S., 1967, p. 10) but they can be guided towards a sense of form through the storytelling of the teacher, as Gabriel Barnfield implies (G. Barnfield, 1968, pp. 24-5) with his practical advice to teachers that they should have a fund of stories at their "fingertips" to direct children when the children's own ideas, inherently better though they are, are not forthcoming. This sense of formal structure can also be achieved by children through participating in story-creation in cooperation with the teacher, if it is done at an age appropriate to the particular method, as John Allen observes in his recognition of the "symbolic" value of myth for "top juniors" (J. Allen, 1979, p. 53). That this is most effectively achieved through a storytelling by the teacher based on

mythic material and then through the development of recreative enactments by the children is the contention of this thesis and will be explored more thoroughly through examples in Chapter Six.

From this manipulation of form the examples above have shown that children can learn to articulate and communicate ideas more efficiently and, perhaps, to gain greater satisfaction from having participated in something complete and meaningful. It is interesting that the example of children's work chosen by the D.E.S. 1967 report for its inventiveness (and, by implication, for its sense of form, when set against an unnamed dialogue that had to be terminated) was based on the story of the Nativity of Christ (Drama Education Survey 2, D.E.S., pp. 10-11). The form of the improvisation is likely to have been influenced by the simple clarity of form of a received story in the mainstream of our culture and, indeed, one which is likely to be known even to minority ethnic groupings, if only through references to it in unexpected places. (For example, the Nativity forms the subject matter of the video of a popular rock-music band, "Frankie Goes to Hollywood", on "Top of the Pops", B.B.C.1 television, 13/12/84).

There is a level of cultural signification in this which goes beyond the scope of this study and which can, therefore, be passed over here. There is also the question of possible exclusivity of cultural form used in the process of dramatic activity examined in this chapter and in the study as a whole. This is a question that cannot be ignored and is addressed at other appropriate points in this study. The process, for example, of medieval dramatic reenactments of biblical storylines has been observed in Chapter One and shown to constitute a parallel to the Greek historical development of mythic storylines through epic and dramatic modes

examined in Chapter Three. A case can be made, therefore, for Judaic-Christian mythic storylines as a basis for dramatic reenactments either in drama as a separate subject or in the area of the school curriculum that includes Religious Studies.

Both Classical and Judaic-Christian storylines, however, can be seen as inappropriately ethnocentric within a culturally pluralist society. This is true if they are presented as part of one "correct" view of human culture. Margaret Nandy has approached this problem in devising a Social Studies course, choosing the "methods of work" of the Bushmen of the Kalahari as exemplar stimulus for children to try to come to terms with "some of the fundamental prerequisites of human organization". She goes on to state that:

"Material about Eskimoes, Australian Aborigines or any other hunting-gathering group would be equally suitable."

(M. Nandy, 1971, p. 130)

In this way she shows that, provided that the approach is genuinely exploratory in a humanistic way, any sort of cultural exemplar can be chosen for stimulus material in the classroom. Within the field of educational drama Burgess and Gaudry in their outlines for possible drama lessons suggest not only material from Greek myth and drama (R. Burgess and P. Gaudry, 1986, pp. 239-242), but also the legend of Ned Kelly (R. Burgess and P. Gaudry, 1986, pp. 217-221) and pupil-created myth under the title "The village of Ganythia" (R. Burgess and P. Gaudry, 1986, pp. 221-3) as part of a drama syllabus devoted to exploring mythic themes in relation to modern rituals such as those celebrating birth and marriage. These are only two examples from an area of much concern, as the Swann report recognises.

Greek mythic storylines, therefore, can be regarded as one cultural group amongst many and as a result not on a cultural level

intrinsically in any degree superior to those of other cultural groups. They do, however, in the forms in which they exist reflect a particular process at work historically, namely the development of storyline through storytelling to dramatic forms. As such they are appropriate for use in the classroom. The justification is, therefore, not culturally specific but structural. A further justification arises from the presentation of the universal situations of, for example, birth and marriage mentioned earlier in this section at particular structural "junctions", the points of the storyline at which the ethical and aesthetic considerations that are the concern of this thesis can be considered.

Greek myths have clarity of form, as John Allen and other commentators observe, the dramatic possibilities of which will be explored in Chapter Six of this thesis. The Drama Education Survey does, however, suggest that a story such as that of Odysseus and Polyphemus when re-enacted is difficult for children to "make their own" (Drama Education Survey 2, D.E.S., 1967, p. 10). This rather depends on what importance one lays on originality of storyline. Small subtleties can show great invention, as much, indeed, as "new" storylines do, as has been shown in Chapter Four in terms of storytelling by the teacher, and as will be shown in Chapter Six in terms of dramatic reenactments by children. If children are to learn "form", or to harness their natural propensity to search for form in dramatic improvisations, or if they are to be guided towards an appreciation of form, they need good examples, as John Allen observes (John Allen, London, 1979, p. 183). These must not be presented as daunting and inaccessible but as paradigms in which they can participate. It is also true that the more examples they are given the greater the chance that they will develop the confidence

to create their own forms as vehicles to express their ideas and the greater their experience will be of encountering and solving ethical problems and dilemmas arising out of the "junctures" proposed in Chapter Four.

In his contribution to the debate David Morton asserts that the value of producing a piece of dramatic work is to be measured by the

"often internalised personal and group struggle"

more than by the end product (D. Morton, 1973, p. 43). He is particularly concerned with adolescents and has described an improvisation created by a group on the subject of "love" (D. Morton, 1973, p. 43). He too is concerned with educational drama as it affects the growth of the individual, and also makes it plain that, whilst group identity is important, above all some sort of "conflict" of ideas emerges from what in enactment has the characteristics of a story. In this he shows concern for form but beyond that for ethical considerations, although he seems to regard form as arising from consideration of the ethical rather than the other way round.

K. Byron, on the other hand, whilst accepting that drama in common with narrative fiction seeks:

"to make explicit our implicit understandings about ourselves and the world we inhabit."

(K. Byron, 1986, p. 67)

asserts that it is a "social, interactive activity" (K. Byron, 1986, p. 74) through which we can "elaborate narrative" and

"expand our apprehensions of the entire pattern of events ... which the narrative represents selectively."

(K. Byron, 1986, p. 75)

His concern, therefore, like that of Morton and Way is for personal growth but within a positively interactive group framework. In drawing a distinction between narrative fiction and dramatic activity

he shows that through the latter the individual can participate actively in selecting from what he calls the "web of meaning" the strands he/she chooses rather than allowing the writer of fiction to impose his/her own necessarily selective interpretation (K. Byron, 1986, p. 76). The fact that this interpretation is developed from a critique of the practice of English teachers who "think or assume that drama operates like a story" (K. Byron, 1986, p. 21) leads him to a polarity which, whilst throwing up valuable distinctions and insights, does not fully allow for the creative dynamic of the oral storytelling mode whose operation along a continuum of transmission right through to recreative interpretations by children places coherent, sequential structural form as a developing framework for the building up of aesthetic appreciation and ethical debate.

John Hodgson and Ernest Richards place great emphasis on improvisation as the basis of acting both in the theatre and in educational drama (J. Hodgson and E. Richards, 1967, p. 10). They draw a distinction between improvisation and "intellectualizing" (J. Hodgson and E. Richards, 1967, pp. 22-3), the latter being, in their view, divorced from the human situation, the former being "thinking within a situation". If someone is "thinking within a situation" he must, surely, be acting out something coherent. This is borne out by what happens in practice in the examples cited later in the book, even where the improvisations are in "rambling and inconclusive form" (J. Hodgson and E. Richards, 1967, p. 39). A storyline emerges, however diverse the beginnings might be. It is interesting that a Greek myth, the story of Perseus and Medusa, is used with a group of eleven-year olds in much the same way as Brian Way has used stories with a class as a whole, except that at the end "leaders" organise groups to act out the story (J. Hodgson

and E. Richards, 1967, pp. 37-8). This final method is an important one, since it gives scope for individual response in the re-enactment of a story.

Gavin Bolton's definition of drama as metaphor consisting of a relationship between an "actual" context and an "imagined" context (G. Bolton, 1976) is, in a sense, an extension of Peter Slade's definitions of personal play and projected play, although a new dialectic has been imposed. He challenges the idea that drama is dependent on imitation. What matters is the child's feeling that it is actually happening. In terms of the example he cites, that of pirates digging for treasure, what matters is not that children accurately mime the action of digging, but that the digging "functions as a symbol", representing the feelings of the pirates about "non-trusting". Personal and universal truths can be drawn from this drama about pirates, Bolton maintains, thus making it a shared experience. What is most important about Bolton's analysis is the "imagined" context, or, in other words, the storyline about the pirates. It is from this that the real impetus and linking comes. Without it there would be no "metaphor", no "symbol". It is the logic of storytelling through action that creates new meanings. Because of this, the child's particular experiences can be harnessed.

Bolton develops his arguments further through the introduction of the concepts of internal and external action (G. Bolton, 1979, p. 17ff), the former embodying the actual situation the child finds himself in and the latter corresponding to, as he puts it, the "make believe". Both contribute to the complex idea of symbolic play. Perhaps too much emphasis is placed on the learning element in internal action (G. Bolton, 1979, p. 18), as explored by Vygotsky (Vygotsky, L. 1933, pp. 537-554). This is to some extent at the

expense of externalised action, which is perhaps the more important of the two to the child, whose imaginative projections do not necessarily contain an action that is going to teach them anything specific and immediately apparent. Bolton's most important statement is that "drama seems to be doing" (G. Bolton, 1979, p. 21), its medium being the interaction between the two concrete contexts of internal and external action. This is a distinct advance on the definition put forward by Brian Way (B. Way, 1967, p. 6) that drama is "to practise living", for Bolton puts the imaginative projection at the centre of the activity.

Bolton, then, in common with others working in the field of educational drama, cannot avoid the dynamic of storytelling as a stimulus to dramatic action even if his explicit theory excludes a story-centred approach. Whether the approach is interactionist, as it is in the case of Dorothy Heathcote, or, as in the approach of the teacher stimulating dramatic action through a storytelling stimulus, more apparently didactic, the fact remains that a coherent form emerges within any meaningful improvisation, as the examples discussed above have shown.

This is as true of Theatre in Education as it is of classroom work. John O'Toole in countering the claim that

"a well-told story had the greatest impact"

(J. O'Toole, 1976, p. 147)

with a carefully-controlled experiment comes to the conclusion that "integral participation" in a Theatre in Education Programme offers

"a more profound experience than a purely visual or auditory storytelling"

(J. O'Toole, 1976, p. 158).

Whether one accepts his conclusions or not, the fact remains that

even his "integral participation" takes place within a story-situation, even if the participatory element is, as with Heathcote, stressed above the apparently didactic teacher-dominated experience.

(c) Conclusion

From the survey conducted in this chapter it is possible to discern a common thread running through the ideas of the education-
alists involved in the field of educational drama. This consists in a recognition of the need for some form of structuring in the words and actions of the participants. Implicit in this structuring is the recognition of a need for imaginative thought that provides an ongoing dynamic. To call this "story" is to create the danger of appearing simplistic, but from the point of view of the children that which is manifest in a practical, approachable form is meaningful. That which is a complex abstraction is not. "Story" is the manifest artefact, the "model", the structure. What lies behind it may indeed be a complex series of mental and imaginative manoeuvres, but in itself "story" is a simple means whereby the complexities can be focussed and used to best effect. The Greeks were aware of this in their use of mythic storylines. It is the intention of this study to demonstrate that the Greek experience can be used effectively in the classroom to harness the complex intellectual, emotional, artistic and ethical needs of children. That is the reason for the concentration upon Greek mythic examples in this chapter.

The process will be taken a stage further in Chapter Six, where children's work will be analysed in order to demonstrate how they transmit storyline and how they use it, aided by the teacher, to further their aesthetic appreciation of formal structure and their ability to argue out ethical dilemmas and problems such as the one facing Oedipus' parents or the shepherd directed to get rid of the

infant Oedipus, both on their own and, more particularly, in collaboration with others.

CHAPTER SIX

THE USES OF GREEK MYTH AND DRAMA

(a) Introduction

In Chapter One myth was set within the context of possible categorisations of types of story and was shown to be one name amongst several for a traditional storyline that is characterised by coherent sequential development and clarity of form, originally within a framework of oral transmission.

In Chapters Two and Three the historical development of myth through oral storytelling and dramatic reenactments was traced within Ancient Greek culture. The importance of the development of structural form was noticed, particularly as a platform for ethical and aesthetic considerations.

In Chapter Four the nature and methods of oral storytelling in a modern context, particularly in education, were examined as a pedagogic parallel to the Greek historical experience.

In Chapter Five the place of storytelling within educational drama in particular and within the school curriculum as a whole was discussed with a view to the construction of a complete process of education within the classroom that starts with oral storytelling and proceeds through dramatic activity on the part of pupils to elicit general educational aims.

It is the purpose of Chapter Six to show that whole process in action through selected examples of children's work based on the Classical Studies curriculum at Dinnington Comprehensive School after the construction and explanation of a model. The separate stages of this model's operation will be demonstrated through analysis of the transmission of a small section of the Theban story which was conducted firstly through storytelling by the

teacher and secondly through examination of the dramatic reenactments recorded by two selected pupils, David and Gail. Their work constitutes a significant part of the nine-week period of work done by HN/E₂ grouping. A description and analysis of this whole period follows a general examination of the structure of this section of the Theban story designed to reinforce and elaborate on the analyses of structure conducted in Chapter Four. The final sections of this chapter will consist of a further series of analyses of dramatic reenactments by other groupings which are included in the schema introduced as part of the study of the nine-week period of work of HN/E₂. All the analyses will show the process of transmission according to the tenets of the model and will be designed to illuminate the central educational concerns of this thesis that the practical manipulation of structural form leads to an appreciation by children of ethical and aesthetic concerns.

It is necessary first, however, to draw together all the separate points of the process that have been presented so far. The most convenient method of doing this is to construct a model which, so far as this is possible, accounts for all the possibilities of interaction at any point in the transmission. This shows how simple the tripartite structure of transmission - reception - transmission is, for example through the teacher as recipient - adaptor - storyteller. Yet, paradoxically, it also shows how complex the possible interactions are during transmission, even in a simplified model that shows only six pupils. The tension between human interaction and the transmission of simple ongoing form produces the creative dynamic that it is the purpose of this study to disentangle and explain. More detailed explanations accompany the model below.

(b) The Process of Transmission: Construction of a Model

In this chapter a variety of different dramatic reenactments of storylines that have been communicated initially through a teacher's storytelling will be analysed. The only constant factors are the teacher-storyteller and the story he has taken from the Classical tradition for his telling. The conditions of storytelling were, naturally, identical for the children in the same class present at the same telling, but different for other children not in the same class, who, despite hearing a very similar telling, did not hear the same telling. As elaborated below, no two tellings are identical in an oral tradition except when it has become canonised into rhapsodic performance. Nonetheless, the 'bare bones' of the story, the structural nuclei, can be taken as roughly constant from the evidence of the analysis of transmission of particular storylines in Chapter Four. The variation comes in the catalytic improvisations which depend on interaction with the audience and from which emanate such idexical subtleties as characterisation.

First it is necessary to construct a model through which the process of storytelling and the dramatic reenactments of the children stimulated by storytelling can be traced. The construction of such a model can be facilitated by consideration of other models, constructed for purposes in some respects similar whilst retaining some essential differences. Two such models will be considered, neither wholly adequate for the particular purpose of this study, but both of them useful for consideration of the purposes and scope any model needs and both containing features that can be adapted in the construction of an adequate model.

The first of these models, designed by the French linguist Georges Mounin to trace the transmission of theatrical performance

in order to support his view that theatre is not genuine communication, is represented in simplest terms by Keir Elam (K. Elam, 1980, p.33), the sender (performer) giving stimulus (performance) to a receiver (spectator) who in turn gives a response. As Elam points out, this depends on a very limited view of theatre as a "spectacle" (K. Elam, 1980, p. 34). It does, however, raise a very important question, namely the extent to which there can be genuine communication in theatrical performance, a question which will later be applied to the classroom situation of storytelling and drama.

Elam's development of this model, which he admits to be "reductive and mechanistic" (K. Elam, 1980, p. 38), nonetheless does provide a more elaborate framework of possible communicational exchanges. He interlinks the purely mechanistic elements, such as body, voice, props as transmitters, with the human actants through the employment of codes, the links operating as a two-way function, thus extending the model into a genuine framework for communication. Such a model, used simply to explain transmission of knowledge, would be useless and pointless when applied to theatre, as Elam recognises (K. Elam, 1980, p. 40), and equally in the classroom, for neither theatrical performance nor storytelling used as a stimulus towards children's improvisatory explorations exist primarily to convey information. They might depend upon an accepted 'text' and upon the 'text' being transmitted and decoded accurately, but the meaning of that 'text' within the interactive occasion of performance contains moral, aesthetic and psychological implications that depend upon the active collaboration of mind and emotion between storyteller and audience, actor and spectator, a collaboration that, radiating outwards into two-way communication with memory, the social context and the feelings of all the participants, is not static but

dynamic.

The second model is provided by Folktale Studies, which, because of their concern for the oral tradition as shown in Chapter Four of this thesis, supply useful models for adaptation to classroom research that is centred on the oral mode. A communication and performance model can be created along the lines of that proposed by Paul Smith (P.A. Smith, 1981, pp. 18-19) for the development of variant forms of cultural tradition. Smith proposes in its "simplest form" a model in three stages, consisting of transmitter, recipient and performance with three variables in the adoption/non-adoption of material. The first two variables are not directly relevant within the classroom situation, except in so far as the storyteller (teacher) and his receipt of the story depend on a cultural tradition which, whilst not directly oral nor rooted in a unified tradition in the sense that Folklore studies are, nevertheless demonstrates the ongoing nature of storytelling processes discussed in Chapter Four. The third, what Smith terms "variation in the individual's perception of the information received" (P.A. Smith, 1981, p. 19), is relevant to children as recipients in terms of their structuring of reality from "differential past experience" and will be used as a factor in the analysis of the children's work.

The expanded form of Smith's model, showing

"the possible diversity and multiplicity of variant forms which can arise as a result of variation in the transmitter/recipient relationship."

(P.A. Smith, 1981, pp. 19-20)

can be adapted to suit the specific classroom conditions of this study. His emphasis on the importance of the existence of an audience can also be applied, especially his dictum that "without an audience there can be no performance" (P.A. Smith, 1981, p. 25) and his statement of the possibility that "no two performances of any single

tradition are necessarily identical" (P.A. Smith, 1981, p. 26) is very much in accord with Elam's interesting observations that in different theatrical performances of the same "text", "Agememnon" for example, "differences in signal-information ... will have drastic effects upon the spectator's decoding of the text" (K. Elam, 1980, p. 42), even though the same "information" is transmitted. The application of the findings of modern Folklife studies in particular could be more widely made, not only in the areas of psychology and sociology, as D. Buchan recognises in relation to articulation, for example, in narrative form of "fears" and "submerged desires" and other emotional forces, (D. Buchan, 1981, p. 13) but also in studies of interaction in the classroom, especially where storytelling is used. The value of theatre in this respect has been more widely recognised.

The Folktale studies model is more directly applicable to the classroom because its implicit dependence on an individual storyteller can be equated with the teacher's role in the classroom. The theatrical model, on the other hand, does provide for additional complexities that arise in the conditions of performance that a storyteller does not necessarily operate fully within and is, as a result, more appropriate to the second part of the process, which entails the children's improvisational re-enactments and, if they occur, their more formal performances for the class as a whole.

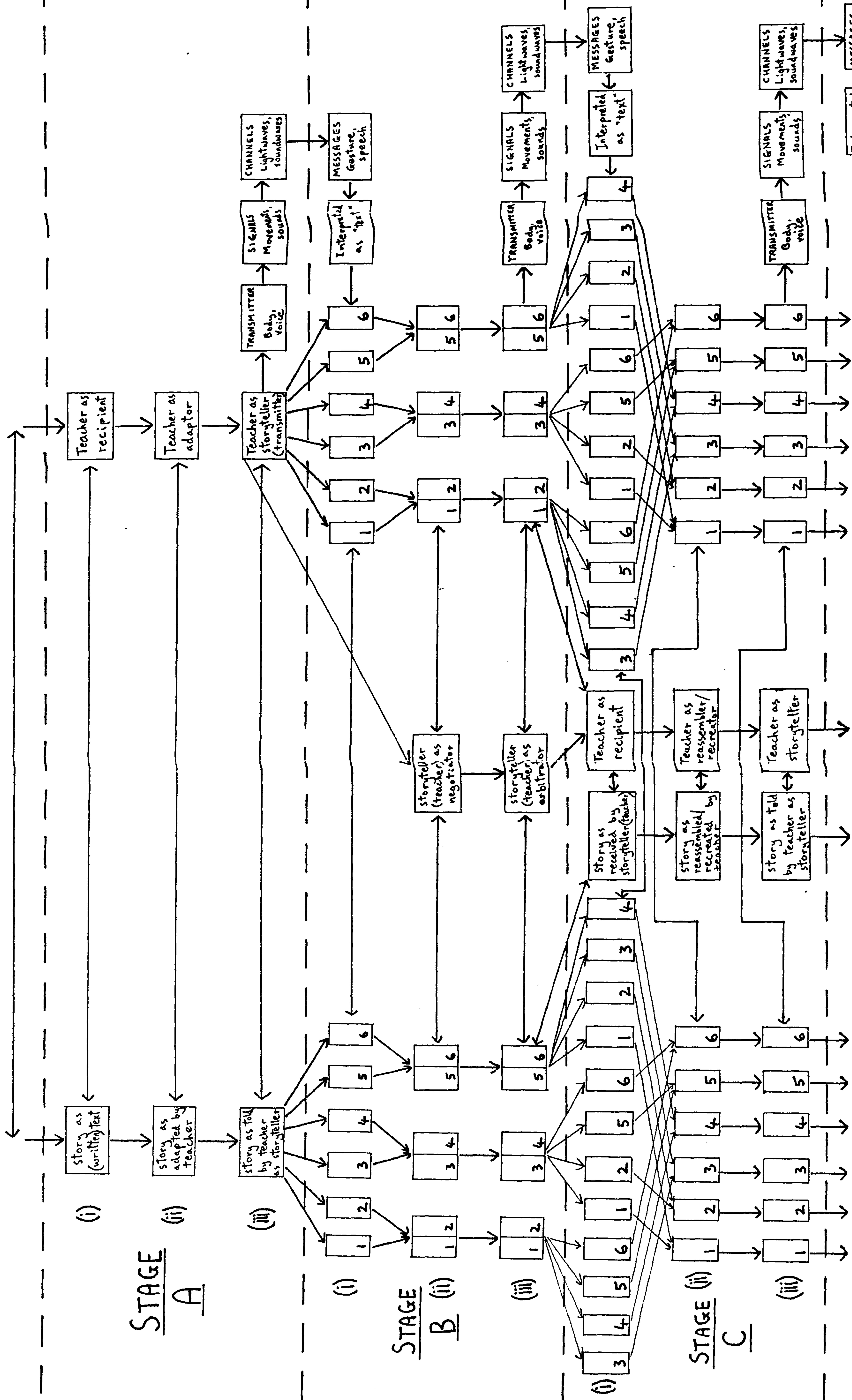
These models have been adapted to fit the particular conditions of the classroom situation, to take account particularly of the creative re-enactments negotiated by recipients of the story in the form of group-work. The entity of the story has also been tabulated separately from the human transmitters/tellers, even though such a thing as a written text may not necessarily exist.

It is important at this point to distinguish between "text" and written text and to point to similarities between them in order to make the best possible use of the model constructed towards understanding the processes it will be used to trace.

One can accept the definition of, for example, E.K. Maranda that "FOLKLORE IS UNRECORDED MENTIFACTS" and the corollary that "no text as such is a real folklorist item" as true within the discrete area of Folklore, given that by "text" Maranda means written text (E.K. Maranda and P. Maranda, 1971, p. 16), and yet extend its application to classroom storytelling processes without precluding the possible existence of some form of written text, which might consist, for example, of a teacher's pre-lesson preparation or as one variant item of dramatic response from pupils as recipients of a storytelling. For, although written text does not comply with the specifically oral/unrecordable characteristic that constitutes folklore as defined by Maranda, written text can be a variant form of "text" with the same or very similar structural dynamics, especially if it is not the major method of creative composition employed, but a minor mode complementing the major oral one. It is also observable and has been observed in Chapter Four that classroom storytelling processes resemble the transmission of folktales, as they resemble to some extent the historically traceable processes of bardic composition and tragic dramatic variational composition during classical and pre-classical times analysed in Chapter Three of this thesis, and, therefore, it is justifiable to use folklore models and methods, even if classroom activities do not in themselves fulfil the requirements of "pure" folklore in all respects themselves. It is, on the other hand, even possible that stories told in the classroom, whatever their content, become assimilated within folklore

tradition through individual children who, as experience has shown, transmit them to their families. That is not to say, however, that the classroom situation and processes that are the subject of this study in themselves constitute folklore. They exist in a special position somewhere between folklore and a tradition that presupposes literacy. On the one hand, as the Opies argue, the lore of childhood thrives orally and away from adult intervention (I. and P. Opie, 1959, p. 21), yet, on the other, children do live in a literate culture, where for most of them creative processes are not conducted in the oral mode entirely. Thus a productive creative meeting-ground can be established in the classroom as analysis in Chapter Four has shown, which can become neutral and not adult-dominated if children's propensities for oral invention are not submerged. The oral cannot be completely divorced from the written in an officially literate culture, each feeding off the other and interrelating with other modes of communication such as the visual, particularly through the medium of television. This is the reason why the model constructed to examine the process of storytelling through to dramatic re-enactment in the classroom needs to take account of such apparently discrete areas as folklore and conventional theatre and also the reason why this particular process in this particular physical situation can teach us so much about the process of creative composition and appreciation.

(c) The Process of Transmission: A Model.



KEY: = Both the teacher (right-hand column) and the story as transmitted by the pupil (left-hand column).

For detailed descriptions of Stages A, B and C and for further explanation see (d) Explanation of Model

(d) Explanation of Model

1. Within the scope of this study the "story as (written) text" is Classical Greek myth received ultimately from some written source, as the continuation of the classical tradition into modern times is not through an unbroken folk-line within a unified oral culture. Written versions of Homer's "Odyssey" and "Iliad" and of Sophocles' "Oedipus Tyrannus" and "Antigone" are the sources of most of the storytellings used in this study. The storyteller has consulted texts written in the original Greek, translations into English and adaptations in English, as well as having received through his own formal, and to some extent informal, education an unquantifiable amount of knowledge of the storylines used.
2. The story outline, as shown in the example appended below, is what he as recipient/storyteller has abstracted and constructed from the "story as text". This he has done using a sequential arrangement of events, which does nothing drastic to the artistic structure of epic, but which involves an atemporal disjunction of dramatic unity, it can be argued, in a tragedy as tightly structured as "Oedipus Tyrannus". The reason for developing a sequential arrangement is in order to provide a means of transmission appropriate to the level of understanding and appreciation of the children that are the subject of this study. The process has been justified in Chapter Five.
3. In this model there is only one line from the transmitter to the recipients, as there is only one method of transmission being traced, that being the one channelled through the transmitter (teller), no variant distinctions existing between what Smith's model terms "observer recipient" and "participant recipient" (P.A. Smith, 1981, p. 20). The participation comes in the negotiated group dynamic that constitutes a later stage in the progression.

4. The whole process has been divided into three stages, A, B and C, which account for most possible classroom situations, in so far as after the storytelling (Stage A) follows improvised group-work (Stage B), which is sometimes but not always followed by formal presentation of group-work (Stage C). Any additional stages can be accommodated within an extended model. For example, a stage can be added between Stage A and Stage B to account for a situation where an individual child produces a (written) response, as shown in one of the examples created by Gail below, which is then integrated within negotiated group-work as the next stage. When this is the case, the tripartite structure of the stage follows the same pattern as all other stages. It is important to examine exactly what this pattern is. On the face of it there is simply a double movement, consisting of inflow (input), which describes the storytelling to the recipient, and outflow (output), which describes the recipient's visible/audible response. A child, however, contrary to popular prejudice, is not simply a physical receptacle, but an intelligent being capable not only of assimilating information but also of using it creatively. The model, therefore, will be used in conjunction with an analysis that owes more to the construct theory of Kelly and its active concern with "what we do and why we do it", allied with the need "to generate the imagination" (G. Kelly, 1979, in D. Potter, 1981, p. 360), than to the behaviourists' emphasis on the influence of the environment, their lack of concern for personal autonomy of thought being exemplified by Skinner's statement that "such cognitive entities as intention, purpose or will" are invented (B.F. Skinner, 1977, in D. Potter, 1981, p. 353). The model presented here depends on an existentialist model of the person which, along with those based on psychoanalysis, provides alternative avenues of research

to behaviourism. The focal point, therefore, of this model must be the person/persons who receive the story and transmit it. The crucial activity at the centre of the operation is what the person does, how he/she does it and why he/she does it. Thus the child's response to the storytelling is determined subjectively, the story flowing through him/her but not without being transformed in the process.

5. If each stage, following the pattern described above, has the individual, an intelligent and feeling being, as the focal point, a second dynamic is also at work, not this time within the individual's own private response and reactivity, but between the individual, who having already received the story and recreated it, is ready to transmit it, and the receiver, who as an individual will go through a similar tripartite processing of the story. In other words, the interaction of individuals provides an essential link in the chain of nucleic transmission. Without this there could be no transmission except as solipsistic individualism, which, denied oral contact, could only die away within the individual. A literary outlet would be the only possible means of transmission. This may be traceable but, as shown below, is not the subject of this study.

One important feature of this interaction is its immediacy and the fact that as an oral transmission it necessarily involves contact between people. This is demonstrated by the links between stages A and B in the model and between B and C. The link between C and a hypothetical D is also likely to be oral but not confined within the limited educational environment of the classroom and as such it cannot be tested, despite its obvious importance as demonstrating the continuity of the oral tradition. The link between A and a hypothetical pre-A is rather different within the

parameters set by this study, for written text would be found instead of immediate oral/aural contact. Such literary expression is transmitted through rather different types of interaction (writing, copying, printing, translating) which could ultimately, at least in imaginative reconstruction, be traced back from one person to another (reader, translator, printer, copyist, author). That is not the purpose of this study. What this study does aim to demonstrate is the essentially immediate human interaction that takes place within the classroom. This interaction is necessarily within an immediate time-sequence that is unbroken in the vital transition between stages A and B in particular. From this focal point flow recreative possibilities.

There are, therefore, two dynamics at work, the individual's recreative interpretation and the interaction between storyteller and recipient. Between them they create an onward flow that can within the classroom be traced all the way from A to C.

6. The model presented above can be summarised as working in the classroom in the following way:-

Stage A

(i) Teacher as recipient

The teacher in his past life has been subject to the stimulus of Greek mythic storyline (as reader and as listener).

(ii) Teacher as adaptor

The teacher has assimilated all the influences and has prepared a summary of the storyline.

(iii) Teacher as storyteller (transmitter)

The teacher tells the story to a class of children at a particular time and in a particular place.

Stage B

- (i) Recipients (pupils) receiving (Virtually simultaneous with A(iii))
 - (a) The pupils listen to the story, each one individually.
 - (b) Each pupil assimilates the story separately.
- (ii) Recipients as negotiators in collaboration
 - (a) Each pupil tells his/her version in fragments to another pupil.
 - (b) A composite, negotiated story is recreated.
- (iii) Collaborators as enactors

Each pair (group) of pupils in turn reenacts the storyline to others (or reenacts it simultaneously with others).

Stage C

- (i) Other enactors as recipients receiving (Virtually simultaneous with B(iii))

All children hear/watch the pair (group) reenactments.
- (ii) Enactors/recipients reassembling/recreating from received group versions

Each child individually reprocesses mentally the storyline from all the versions he/she has heard/seen.
- (iii) Enactors/recipients as storytellers

Each child goes away individually and, perhaps, retells the story.

7. The model described, explained and summarised above, therefore, has been designed to show as nearly as possible how the apparently simple structure of the mythic storyline is transmitted through all the complex interactions that inevitably arise during transmission. The analyses that form the rest of this chapter will look more closely at these interactions and their contribution to the overall process of transmission of storyline.

(e) Transmission of Storyline: Explanation of Stage A of the Model,
Using a Section of the Story of Thebes

The description and analysis that follows builds upon the exercises carried out in Chapter Four, where parts of the story of Odysseus were examined for basic structural nuclei. The emphasis there was upon how the story is transmitted orally by the storyteller. The emphasis in this section is still upon the storyteller, but more with a view towards the effect upon the audience (pupils) than was the case in the work of Chapter Four. The use of the term "junctures", adopted in Chapter Four to indicate nucleically essential points from which general educational aims can be developed is continued in this chapter, although the structuralist term "nuclei" will still be used as well. The analysis is very detailed in this chapter in order to show the complexity of interaction that occurs at this stage of transmission, albeit in the service of a structure that is apparently spare and simple in nucleic essentials or "junctures" from which aesthetic and ethical considerations stem.

The two story outlines (A) and (B) that precede the analysis will be explained as the analysis unfolds.

(A) The Story of Oedipus: Storyteller's Outline Version (Draft)

1. THE KING AND QUEEN OF THEBES are childless. The KING, therefore, consults the oracle of Apollo at Delphi, which tells him that his wife will bear a son who will kill his father.
2. When the baby is born, the KING takes it from the QUEEN and hands it to a SHEPHERD to dispose of.
3. The shepherd pins the baby's ankles to a tree on the slopes of Mount Cithaeron on the edge of the territory of THEBES, not having the heart to kill it. His friend, a SHEPHERD FROM CORINTH, who lives on the other side of the frontier fence,

(A) 3. (continued)

takes the baby out of compassion, the other SHEPHERD returning to Thebes to say that he has "disposed of" the baby.

4. The SHEPHERD FROM CORINTH takes the injured baby to his wife, who looks after it until soldiers come from the KING OF CORINTH, who is childless and searching for a male heir. The baby, now called OEDIPUS (SWOLLEN-FOOT), is taken by the SOLDIERS to the palace in Corinth, where he is brought up as their own by the KING and QUEEN.
5. OEDIPUS on his eighteenth birthday overhears a drunken man accusing him of not being the son of POLYBUS and MEROPE, KING and QUEEN OF CORINTH.
6. Troubled by this he approaches his putative parents and asks if they are, in fact, his parents. They answer in the affirmative. Not satisfied he states his intention of going to the ORACLE AT DELPHI to find out the truth.
7. Having travelled alone he reaches DELPHI and asks the ORACLE's advice. The ORACLE answers that he will kill his father and marry his mother. OEDIPUS, daring to question the veracity of this ORACLE, is sent away.
8. At THE PLACE WHERE THREE ROADS MEET he pauses and ponders which way to go. Rejecting DELPHI and CORINTH for obvious reasons, he decides to take the road to THEBES, a place he thinks he has never visited.
9. As he is about to set out a chariot approaches quickly from the direction of THEBES. It contains an important-looking middle-aged man and several servants. OEDIPUS will not give way, but the chariot will not slow down. As it reaches him OEDIPUS jumps up and struggles with the men. The chariot crashes, killing all the men except one who runs back towards

(A) 9. (continued)

THEBES. OEDIPUS is unable to stop him. The important-looking man lies amongst the dead.

10. OEDIPUS, putting all this to the back of his mind, walks towards THEBES. Exhausted he eventually reaches THEBES, where the QUEEN, JOCASTA, and the people ask him to save them from the SPHINX, a monstrous creature with a woman's head, lion's body, eagle's wings and serpent's tail.
11. OEDIPUS agrees to help and walks back the way he has come. He meets the SPHINX, who asks him a riddle: "What has four legs in the morning, two legs at midday, three legs in the evening, can go on land and water, is strongest on two legs and weakest on four?" OEDIPUS gives the correct answer: "A human being", and thus destroys the SPHINX.
12. OEDIPUS returns to THEBES and tells of his success. The people make him their king as a reward and marry him to their QUEEN, JOCASTA.

(B) The Story of Oedipus: Storyteller's Outline Version

1. The KING AND QUEEN OF THEBES are childless. The KING, therefore, consults the oracle of the god Apollo at Delphi. The PRIESTESS OF APOLLO tells him that his wife will bear a son who will kill his father.
2. When the baby is born, the KING takes it from the QUEEN and hands it to a SHEPHERD OF THEBES who is instructed to dispose of it secretly.
3. The SHEPHERD FROM THEBES pins the baby's ankles to a tree on the slopes of Mount Cithaeron on the edge of the territory of Thebes, not having the heart to kill it. His friend, a SHEPHERD

(B) 3. (continued)

FROM CORINTH, who lives on the other side of the frontier fence, out of compassion takes the wounded baby. The SHEPHERD FROM THEBES returns to the city to tell the KING that he has "disposed of" the baby. He is sworn to secrecy and kept in the KING OF THEBES' service. Both the KING AND QUEEN OF THEBES think that their son is dead.

4. The SHEPHERD FROM CORINTH takes the baby to his WIFE who tends its wounded feet and looks after it. Some time later SOLDIERS OF CORINTH come from the KING OF CORINTH. He and his wife, the QUEEN OF CORINTH, are childless. The KING, therefore, has sent the SOLDIERS to search for a male baby as his heir. The baby, now called OEDIPUS (SWOLLEN-FOOT), is taken by the SOLDIERS to the palace in Corinth, where he is handed over to the KING OF CORINTH, who gives him to his wife to care for. The baby is to be brought up as their own by the KING AND QUEEN.
5. OEDIPUS, alone after his eighteenth-birthday celebrations, overhears a DRUNKEN MAN accusing him of not being the true son of POLYBUS and MEROPE, the KING AND QUEEN OF CORINTH.
6. Troubled by this he approaches his putative parents and asks whether they are, in fact, his parents. They answer in the affirmative, never having told him the truth about his adoption. He is not satisfied and states his intention of going to the ORACLE AT DELPHI to find out the truth. His "parents" attempt to dissuade him but he is insistent and sets out alone and on foot.
7. When he reaches DELPHI he pays the requisite fee and joins the queue to consult the PRIESTESS OF APOLLO. When his turn comes, OEDIPUS asks the PRIESTESS about his parentage. Having

(B) 7. (continued)

inhaled the sacred vapours she goes into a trance and utters disjointed words, which are interpreted as "YOU WILL KILL YOUR FATHER AND MARRY YOUR MOTHER". OEDIPUS dares to question the veracity of this oracular utterance with the consequence that he is forcibly removed for sacrilege against the god APOLLO.

8. OEDIPUS leaves DELPHI as if travelling back to CORINTH. Still alone he eventually reaches THE PLACE WHERE THREE ROADS MEET. He stops to rest and wonders which way to go, for he can see a signpost that points in each of three directions, firstly back along the road he has justtravelled (to DELPHI), secondly on towards CORINTH and thirdly to a place with which he is unfamiliar (to THEBES). He rejects the idea of going back to DELPHI after his unsatisfactory dealings with the ORACLE and decides not to risk fulfilling the prophecy of the ORACLE by a return to CORINTH. He, therefore, opts to take the road to THEBES, a place that he thinks he has never been to in his life.

9. As OEDIPUS is about to set out he notices a chariot approaching quickly towards him from the direction of THEBES. OEDIPUS will not move from the middle of the road. The chariot does not slow down but heads straight for him. OEDIPUS catches a glimpse of a distinguished-looking man and several servants as he jumps up to struggle with the driver. The chariot careers out of control until it crashes into the ditch beside the signpost. OEDIPUS escapes unhurt but gazes down at the dead forms of the leader and his servants. One man is missing. OEDIPUS catches sight of him running away towards THEBES and gives chase but gives up when he sees that the man, the WITNESS, is too far in front.

10. OEDIPUS, putting these events to the back of his mind, walks slowly towards THEBES. Exhausted he eventually reaches THEBES, where the QUEEN, JOCASTA, and the people bid him to go back in the direction he has just travelled in order to save them from the SPHINX, a monstrous creature with a woman's head, lion's body, eagle's wings and serpent's tail, which is destroying the land and the people of THEBES.
11. OEDIPUS agrees to help, asks no questions and walks back into the barren waste he has recently traversed. After a time he is confronted by the SPHINX, which stands behind a huge rock. The SPHINX says that if OEDIPUS can answer correctly (solve) the riddle she is about to ask he will live and she, the SPHINX, will die, but if he fails to solve it he will die like all the others who have tried and her power will remain unimpaired. The SPHINX then asks the riddle: "What has four legs in the morning, two legs at midday, three legs in the evening, can go on land and water and is strongest on two legs, weakest on four?" OEDIPUS, unable to answer at first, sinks to his knees and thus solves it. He answers, "A human being". The SPHINX emits a terrible scream and is destroyed.
12. OEDIPUS returns to THEBES and, explaining the riddle, reports his success to the people who reward him by making him KING OF THEBES and marrying him to their QUEEN. No questions are asked or explanations given.

The difficulty in constructing a nucleic, sequential story-line for the Oedipus story and the problem of deciding what is creative accretion and what is nucleically essential can be demonstrated in the storyteller's preparation.

The method employed in the writing of this part of the thesis has been to construct an apparently spare nucleic outline from the teacher's memory and experience as a teller of the Oedipus story for the use of a potential teller and then in typing it up to adjust, to some extent subconsciously, this draft version in order to create a second, fuller version that is more explicitly logical and concrete in its movement from one action to another.

For example, the draft version (A)2 ends with the words

"... hands it to a SHEPHERD to dispose of."

The second version (B)2 ends with the words

"... hands it to a SHEPHERD OF THEBES who is instructed to dispose of it secretly."

The latter is fuller in three ways:

- (i) The addition of the words "OF THEBES" gives a fuller description of a character whose function is determined by it and who is vital to the later outcome of the story.
- (ii) The addition of the relative clause "who is instructed" shows more fully the social relationship, already implicit in the characters' respective titles KING and SHEPHERD, which motivates the further action of disposal, an action which itself is crucial to future actions. Even here, if constructing a third version, one could be more explicit still by making the verb "is instructed" active in order to make it quite clear that it is the KING who issues the instruction. This in itself shows how difficult it is to produce a definitive network of ongoing action, even if it is desirable to do so. This question in relation to the particular instance of constructing a storyteller's outline will be examined below along with wider implications

- (ii) (continued)
of language and artistry.
- (iii) The addition of the word "secretly" is significant in binding the KING and the SHEPHERD in a guilty, secret relationship which has an effect on the immediate action and on later action when the unravelling of secrets occurs.

Even this second version is not as full as an oral telling of the story is likely to be, in terms of nuance of characterisation, for example, or full actions of an individual, or words spoken, all of which can be abstracted from the transcripts of tape-recorded storytellings that are presented in Chapter Four and below, as well as in respect of pauses, intonation, stress, pacing and non-verbal communication, which cannot so readily be tested and are on the whole outside the scope of this thesis.

An example of the sequence outlined above which has been taken from an actual storytelling will now be given and compared with the two outline versions in order to test the hypothesis that from the basic outline a storyteller will create orally and spontaneously a fuller version as a result of interaction with his audience. In this example the storyteller is the same person as the creator of the written outlines.

The Story of Oedipus: Transcript of Part of a Storytelling Session

(Tape 12, Side 2)

"... So the baby was taken away ... and ... he gave it to one of his servants, who had a job as a shepherd ... near the edge of the city ... of Thebes ... in the countryside and ... nobody else was there. It was a very secret meeting ... he had some money, some gold and he said to the shepherd,

"Look! ... That gold is yours, gold, right, if you ... er ... dispose of this baby. Don't ask any questions about where it's from .. right, and you won't get into trouble ...". The shepherd said, "But ... this baby, but it ... where's it ...?" "... Don't ask any questions!" said the king

"Don't ask any questions!" .. said the king. And so the shepherd didn't ask any questions, but took the baby ... and ... he went off with it ... and the king and queen thought it had been disposed of or got rid of ... and so ... the shepherd ... from Thebes took the baby ... and ... he went off with it ... and the king and queen thought it had been disposed of or got rid of ... and so ... the shepherd ... from Thebes took the baby ... right to the edge of the city ... right into the country, where he had his sheep ... to the mountain, Mount Cithaeron ... just by the edge of the boun... by the boundary between ... the city of Thebes and the next ... nearby city called Corinth ... and there were lots of fields and sheep that he tended and grazed and looked after ... and... he took the baby and he went up to a tree ... on the slopes ... of Mount Cithaeron ... and he wasn't thinking straight ... and he thought ... "I can't ... dispose of, I can't kill this baby ... I couldn't do it ... I couldn't. I'm a ... simple man ... and I've got feelings, I couldn't do it, but ... I know what I've got to do ... I've got to make sure it doesn't get away ..."

That it is a fuller version than the equivalent section of (A) or (B) is evident simply from the length, but what is really important is the way, or, to be more precise, ways in which this is achieved in order to create fulness and not prolixity. No special artistic merit

is claimed for the version. It is presented merely as an example of the process of oral composition in front of an audience as elaboration of a story outline.

The fuller version is achieved through the introduction of description, characterisation, dramatic conflict, immediacy, tension and suspense. The extent to which this is successful or not is not under discussion, but the techniques employed can be listed.

There is little straight description of places, the area round Mount Cithaeron receiving some treatment ("... there were lots of fields and sheep...") but only to pinpoint essential characteristics (e.g. "by the boundary"). This creates an effect of a sparse landscape that is subordinated to the action of the story.

There is even less description of the two characters in a direct authorial sense, the only adjective applied to the shepherd being given by an utterance of the shepherd himself. This is not necessarily a characteristic of oral storytelling, for a case elsewhere in this thesis can be adduced of full direct authorial descriptions, namely of Polyphemus in the transcript analysed in Chapter Four. In this case the function of the characters can be considered as determining their character as such, the rôle of the shepherd, for example, as subordinate to the king and hence as disposer of the body being all that the dynamic of the storyline requires. Excessive description here might cause inattention or loss of a vital link in the storyline in the audience. The particular storyline is strong enough to hold most audiences, but paradoxically there are occasions even at this point in this story when the storyteller uses fuller direct descriptions in order to gain or regain attention, conditions of performance dictating the direction a particular telling will take within its outline structure.

Characterisation is achieved in this version largely by two other means, both of which have already been alluded to, that is through the submissive behaviour of the shepherd towards the king and through the direct speech put into the mouth of the shepherd at the end of the extract. The former is achieved by the initiation of both action and conversation by the king, by his repetition of imperatives ("Don't..."), by his use of superior economic status ("That gold is yours ...") and by his flaunting of superior social status in his threats of violence, if the shepherd does not comply with his wishes ("... and you won't get into trouble ..."). The latter is effected through the use of interior monologue, rapport being sought with the audience through hesitation in harming the baby and through references to himself as "simple" and having "feelings".

Dramatic conflict is produced largely through the juxtaposition of direct speech from two contrasting characters after the initial stimulus of the offer of gold by the king. This is an issue. A moral dilemma, already raised in the scene between the king and the queen, is extended by the shepherd's interjectionary question ("But ... this baby, but it ... where's it ...?").

A sense of immediacy is also produced by such dramatic juxtaposition and reinforced by build-up of words that, in fact, arose from a mistake, ("... just by the edge of the boun... by the boundary between ..."). The listeners are drawn into the intimacy of a conversation where they will tolerate hesitations and slips in the way that one tolerates them in everyday conversation. In this way an improvised storytelling is quite different from a rehearsed theatrical presentation, which an audience expects to be on the whole more polished.

Tension already exists in a sense in the storytelling situation, where even a sympathetic or neutral audience expects the storyteller to give a stimulating performance and the storyteller is in a state of tension because he knows this. The worst possible situation for the storyteller, where a listener is inattentive or turns to mutter to a neighbour, forces the storyteller to adopt an extreme strategy, hopefully without breaking the illusion of the storyline. This situation arose at the storytelling recorded in the transcription under examination at the point in the extract where the injunction, "Don't ask any questions!" is repeated by the king. The repetition was directed with the accompaniment of a meaningful stare at a particular child who was on the verge of becoming disruptive. It worked and, in fact added to the tension of the story being told, for the storyteller/listener situation mirrored the king/shepherd relationship, the other listeners wondering simultaneously what would arise from the dramatic situation reached in the story and whether the confrontation between the storyteller and the particular listener would be taken any further.

This situation of tension is related to and part of the question of suspense, which is created in this part of the story by a steady build-up towards a dramatic climax. This is done in several ways. Firstly, the use of repetition and of its correlate, variation, can be detected, for example, in the repeated use of the word "questions" (a key word in the whole Oedipus story), the repetitions of "edge of the city", "Mount Cithaeron" and "dispose of", all important reference points for the continuation of the story, and in the varied ways in which the shepherd's function as a shepherd and the crucial place at which his shepherding is performed are referred to ("edge of the city", "by the boundary" and "on the slopes of" as well as "shepherd",

"Where he had his sheep" and "sheep that he tended").

Intimately related to all of the methods and techniques examined above is the question of the method of delivery. Reference has already been made above to the intensification of tension in this respect. It is now important to examine this particular oral method more closely as used in the extract above. In the transcript pauses are indicated by a series of dots, the more dots the longer the pause, although no attempt has been made to be absolutely precise as the length of the pause is on the whole far less significant than the fact that there is a pause there in the first place.

The pause is the most easy of the techniques of delivery to analyse, as its effect can to a large extent be measured from a transcript. It is also the technique most crucial to the style of narrative with intonation, stress and pacing to some extent being dependant on the holding of a pause, which acts almost as a break in meaning. In this respect it can be regarded as serving a function more akin to verse or music than to what is conventionally termed prose. Closer examination of the transcript will reveal this.

What one must do first is to decide precisely what function the pauses perform. If they are seen as a species of caesura, which would seem to be most logical, if any claim is being made for storytelling as a form of verse, then the absence of any obvious verse pattern in the discourse is counteractive to the argument. Pauses, after all, are used as a technique in the reading aloud of written stories and in more obvious places in terms of the sentence-structure. The important factor to consider here is the method of composition. A written story has been composed already without any thought for performance, which, if it occurs is creative, but only in the sense of being an interpretation of a work that has already been composed,

whereas an oral storytelling is an act of spontaneous composition in its own right. The function of pauses is, therefore likely to be different at least in part. If, for example, the transcript had been the transcript of the performance of a written version, there would not in all likelihood have been a pause after the word "city" in the phrase "near the edge of the city ... of Thebes ..". The reason, or reasons, for the occurrence of such a pause lies at the heart of the method of oral storytelling. One superficial reason might be that in such an instance the storyteller has forgotten the name of the city. Such a situation does undoubtedly arise, but even if it does it cannot be seen as sufficient reason for the frequency of such pauses ("the shepherd ... from Thebes"; "on the slopes ... of Mount Cithaeron").

A far more potent reason lies in the regenerative nature of the pause as part of a cumulative process of composition. This works alongside both the nuclei of the story outline and meaning as contained in completed packages of discourse (i.e. sentences), but is creative particularly in the fact that its structure (i.e. the points at which the pauses occur) does not coincide automatically with the places in, for example, a sentence where a pause might be expected to occur (in particular at the sense-pause of a full-stop or comma).

It is worth, therefore, considering the pause as serving a different function, more in the nature of a metrical division, perhaps as marking the end of one foot and the beginning of another. If this is the case, then one might expect some metrical pattern to emerge. Such a pattern patently does not emerge from this transcript.

Another possibility is to consider the pause in a musical sense as a sort of bar-line. If this is done, as in the case of the foot

it is difficult to detect any regularity, pauses occurring with greater frequency in some parts of the transcript than in others. There are more pauses at the point where the shepherd conducts his interior monologue than in the section of description that precedes it. This can be accounted for by the fact that the pauses seem to correspond to the character's moral and dramatic dilemma and provides a key to the problem. For a link is made possible between the purely technical consideration and the meaning, as contained in the emotional and intellectual response of characters in the story to their predicaments. To return to the idea of the pause as regenerative, it is just that, acting as a storyteller's bar-line or foot but serving a function peculiar to storytelling, in which the storyteller in his cumulative build-up of ideas, actions and words makes pauses at points where the logic of a particular story and the particular circumstances of performance demand them, if the storytelling is to be successful. In this transcript a build-up can be observed towards the climax of the shepherd pinning the baby's ankles to the tree. Pauses help to intensify the action, from the dialogue between the king and the shepherd to the description of the shepherd's movements and to his monologue, where the pauses help the storyteller to draw the audience into an intimacy that shares the dilemma with the storyteller and with the character who voices it.

The extent to which these pauses correspond to the "junctures" of the storyline postulated in Chapter Four is interesting. It is possible, perhaps, to distinguish between the pauses that are simply regenerative in the sense described above and those which are regenerative by the very fact of being pauses but also fulfil a second function which is connected with the prototypical dramatic situation of an individual's dilemma also shown above. This second

function has implications that reach far beyond the purely structural and as such relate to the aesthetic and ethical aims of this thesis as a whole.

If the pause is seen as the regenerative unit of the oral mode of composition and, as the transcript above shows, there is no complex structuring of sentences in a story composed in the oral mode, then it is possible to adopt in part the view of Kress that speech "consists of co-ordinated, weakly subordinated and adjoining clauses" (G. Kress, 1982, p. 31). On the other hand, Harris's reminder that this does not necessitate an "absolute distinction grammatically between speech and writing" (J. Harris, 1986, p. 50) gains some force from the fact that the oral mode of story composition is not identical with unstructured conversational speech, even though it retains some of its characteristics. Much work has been done in recent years on the difference between the oral mode and the written mode with particular reference to children and with a view to harnessing the unique potential of the latter for exploration and expression of an individual's feelings and awareness of self within the world. The work of Harrison, in particular, has shown how this can be achieved in writing, partly through the teacher's adoption of a non-intervening approach (B.T.Harrison, 1986, p. 69). Others have concentrated solely on the craft of writing and on how children can be given structuring and organisational skills. As Morgan asks, (P. Morgan, 1986, p. 45) "Why should children be allowed to think of it as a process beyond their control?". Nonetheless, the same question could be asked of speech, if the plea that, in view of the subtle interrelationship between the two modes, importance "should be given to speech, particularly sustained speech by pupils" (G. Wells and G. Lang Chang, 1986, p. 129) is also considered.

Concern for the importance of the relationship between the oral and the written goes back to Wilkinson with his introduction of the term "oracy" (A. Wilkinson, 1971), Barnes and the need for dialogue between teacher and pupils in class (D. Barnes, 1971) and particularly Bullock with the idea of "planned intervention" of the teacher (Bullock, 1975, p. 145). It is in recent years that much practical field-work has been carried out from these stimulating beginnings. It would be a pity if the concern of, for example, Saunders that "teacher talk" should not be allowed to predominate in the classroom (M. Saunders, 1976, p. 95) were to discourage the cooperative approach advocated by Hadley who writes of "the whole class working on a dramatization of a story I'd told them" (E. Hadley, 1985, p. 21), interweaving in his book pupils' written responses with discussion of oral work in a practical and balanced manner. For it is this interweaving of the oral and the written that is in many ways the most difficult as well as the most important classroom balance to effect.

Within the context of this study speech is being examined for its interrelationship with structure as part of a process of composition that is largely oral but not exclusively so. Normal speech-patterns are not seen simply for themselves as linguistic items but as structured utterances that with organisation can become part of an ongoing artistic dynamic. The role of the storyteller is important in providing stimulus and is directional in so far as structuring in the oral mode is dependant on the logic of the story told and on the techniques of telling, in particular the use of pauses examined above. Yet the listener's response is not predetermined or controlled. The mode of composition of the story serves as the model for the listener's recreative effort in the same mode. Neither language-rhythms nor feelings are dictated by the framework,

which does not, in any case remain static. Written responses can also be incorporated within the oral process, as some of the work examined below shows.

What the method described and examined above does, with its combination of written and oral storylines is to serve as a model or paradigm for the creative reenactments of children, who use similar techniques of composition. As the storytelling transmission model shows, each reenactment not only depends on what has been transmitted but also becomes the "text" for any further transmission.

(f) Transmission of Storyline: Explanation of Stages B and C of the Model, Using a Section of the Story of Thebes

The same section of the story of Thebes that has been the subject of the analysis conducted in (e) above will be used in order to show the ongoing nature of the transmission of storyline. In this part of the process, however, the emphasis will shift from the teacher-as-storyteller to the children who are the recipients of the storytelling. The complex double process of Stages B and C of the model will be condensed for the purpose of this analysis, although by implication the work of one of the children chosen, David, is the product of more than simply his own reprocessing of the story. As will be shown, his written version is a summary of the negotiated reenactment of the group of which he was a member. Therefore the final play-script is part of a double process of assimilation. The negotiated reenactment encapsulates Stage B, but David's version is Stage 3 reprocessed^d by him as an individual which, although different from the Stage 3 transmission as presented in the model, does share some of its characteristics. This shows the complexity of the whole process of transmission.

Two examples of work done by children will now be cited and analysed for their dependance on the story as told and for their recreative manipulation of storyline.

David's Version

King of Thebes told by orical that his baby is going to kill him.

King
(Christopher)

The orical says that the baby is going to kill me.

Queen
(Paul)

Now you can't have him.

King

I must get rid of him before he grows up.

Queen

Now you still can't have him.

King

Sheperd come here.

Sheperd 1
(Thebes)(David)

Yes your majesty.

King

Take this baby and get rid of it.

Sheperd

How?

King

You'll think of something.

Shephard

I'd hate to kill this baby, I'll just nail it to the tree.

Sheperd 2
(Corinth) (Paul)

What are you doing to this baby

Sheperd 1

I ham nailing it to the tree.

Sheperd 2

What for

Sheperd 1

I have my orders. You can have it iff you give me 3 sheep.

Sheperd 2

O.K.

Sheperd 1 goes back to the palace.

King

Well have you got rid of it.

Sheperd

Yes.

King

hear you are, hear is your reward.

Sheperd

Thank you you majesty.

(Photocopy included in Appendix Three)

This is a copy of a transcript made by David of an improvisation worked out by a group of four boys, who had also acted it out for the class as a whole. How it fits into the framework of several weeks' activity is shown in the scheme below. The reason for its inclusion at this stage is to set it alongside the two story outlines (A) and (B) above and the transcript of part of a storytelling in (e) above in order to test it for adherence to nucleic storyline and to examine it for elaborations of character, description and motivating catalysts in accordance with the ongoing pattern of the model.

Place-names are not included but this does not detract from the significance which is firmly stated in the first line. The king's reason for going to the oracle is not included, the reason being that the children, when they asked where they should start, were advised to choose somewhere dramatic. Not surprisingly they chose the most striking point, which holds more relevance to them than adult preamble to action. Otherwise all the key points of the first draft outline are included and all those of the revised outline apart from the swearing to secrecy of the shepherd by the king, whose omission can be explained by the fact that the improvisation does not need to go that far, the action of it being complete. It is also indicative of children's perception of what really is nucleic. No essential action has been omitted from their version. The incident under discussion can be regarded as catalytic, for it is the sort of action of a king in such a situation is likely to have taken, but for the story to progress he does not need to take it.

Once the nucleic essentials have been isolated, the catalytic elements can be noted, but cannot be examined without regard for the method for working, for not only is this David's version but also it is David's version of an improvisation negotiated between four

individuals, each with his own response to the received story and each with his own ways of expressing this within the context of his normal relationship with the others. Some of the complexities of this process and the interaction arising are shown in the model above. Beyond this is the necessarily dramatic nature of their improvisation. This can be seen as a creative extension of a process whose first stage can be observed in the dramatic conversations of the transcript of the storytelling above. Firstly there is the dialogue between the king and the shepherd and secondly there is the interior monologue of the shepherd.

In respect of the first the boys established the authority of the king by his issuing of two successive orders ("Sheperd come here" and "Take this baby and get rid of it"). The response of the shepherd to the first is predictably submissive, but the response to the second, although it consists of only one word, ("How?") is interesting for the hint of rebellion that is opened up even if it is not pursued. A more experienced or confident group might have extended this idea, but for this group of boys to cooperate sufficiently to produce even this sparse hint was an achievement. Their improvisations of only a few weeks later were much fuller, as will be recorded later in this section, which would seem to indicate that the confidence that comes from experience in this sort of activity produces increasingly sophisticated results, an improvisational equivalent, perhaps, of the progression through stages in writing categorised by Harrison, in this case the progression from "telling" to "reflecting" (B.T. Harrison, 1983, pp. 42-43). The dry humour of the king's reply ("You'll think of something") reminds us not to become too solemn even over a very serious subject. It also serves as a catalyst to the shepherd's subsequent action. In other words, the boys have found a practical storytelling answer to the problem of moving from

one nucleic essential, the king's need to get rid of the baby, to another, the fact that the baby is nailed to a tree by the shepherd, if one keeps within the nucleic parameters set by Sophocles, a point that will be examined more fully later.

In respect of the second David produced rudimentary interior dialogue, but even so did one very important thing, which was to express a moral viewpoint ("I'd hate to kill this baby"). He did not give a reason, but the possibility was opened up that, given time and further experience in the dramatic structuring of moral dilemmas, he could develop his moral responses and so reach ultimately towards the integrating stage of valuing "art-discourse in light of deeper, larger moral, philosophical and religious insights". (B.T. Harrison, 1983, p. 43)

Gail's Version

A Hectic day in the life of Oedipus, the swollen-footed baby

King of Thebes Wife I must dispose of that. The oracle says that
when it grows up it will kill me.

Queen of Thebes My baby is not a that or an it. It is my baby.
You shall not dispose of my baby anyway.

King of Thebes It is not your baby it is our baby. That means
that it is half mine and I am the king so it shall
be disposed of.

Queen of Thebes Very well you can dispose of him but you know as well
as I do that we can't have another one though don't
you?

King of Thebes Yes my dear. I do know. I also know that if I do
not dispose of it ... er .. er .. I mean him he will
dispose of me!

Shepard out in fields sees king of Thebes coming ...

Shepard of Tebes Your majesty isn't that a beautiful baby.

King of Thebes No it is not. Please dispose of it immediately.

Shepard of Thebes Yes your majesty Oh your such a cute little baby I haven't got the heart to kill you in cold blood. I'll just nail you to this tree and ...

Shepard of Corinth What are you doing with that baby. You animal you you ... I'll give you 3 sheep if you will give me that baby.

Shepard of Thebes It's a deal. Give me the sheep and come and get the baby.

The shepard of Corinth goes home

Shepard of Corinth Hey wife look what I've got. It's a little baby.

Shepard's Wife Oh where did you get it?

Look at its foot!

Is it a boy or a girl?

It's foot is all swollen!

Who's is it?

Haven't you ever heard of washing a cut?

Haven't you ever heard of bandages?

Well what do you say?

Shepard of Corinth I can't tell you where its from.

It's a boy.

I don't know who's it is.

I didn't have time to wash his foot.

I didn't have time to bandage it.

And if you want him he's yours.

Wife washes the wound and bandages it.

The next day the king and queen come hunting a baby.

This is because they couldn't have any children themselves.

King of Corinth You are to old to have a baby. Where did you get it from?

Shepard's wife My husband found it for me but I don't know where
 though.

Queen of Corinth Well then please could we have it? We will look
 after him very well.

Shepard's wife Yes my husband called him Oedipus, because he
 has a swelling on one of his feet. Look after
 him won't you! Bye.

(Photocopy included in Appendix Three)

This is a copy of a written version composed by Gail on her own on the same occasion as David's group worked out the improvisation transcribed above. It fits into the same framework of the activity of several weeks described and explained fully in section (h) of this chapter, Gail not working exclusively on her own nor exclusively through the medium of writing, although she did show both a predisposition towards it and the sort of articulacy that makes written utterances expressive of the same degree of immediacy as oral ones. In other words, she showed the capacity to write in the same way as she spoke, having the high level of fluency in speech, in thought and in writing that made it possible for her to move from one mode of expression to the other at will. This integration of skills goes into another dimension when group activity is concerned, but a child as fluent as Gail is likely to take a dominant role, as will be demonstrated in the analysis of group-work in which she was involved as part of the ongoing activity of the class. Part of this analysis will be concerned with the interrelationship between spoken and written utterances and in particular with testing the hypothesis that, although improvised dramatic activity in most children reaches levels of fluency through the oral mode unattainable through writing, nonetheless in some children the modes are interchangeable and in

practically all children they need not be nor should be mutually exclusive. Gail's version above will also be tested, as David's has been, for its adherence to nucleic storyline, elaborations of character, description and motivating catalysts being noted for the differences and similarities both to David's version and to the story outlines above. Through this method it will be possible to build up a clearer picture of how the basic story structure is affected by the process of creative transmission.

Gail's version has certain features in common with David's version. Firstly, in apparently relatively superficial terms it shares a starting point, the King's reporting of the oracular utterance, except that Gail makes an explicit link between this as the motivating factor and the command that he gives to his wife. This can be explained partly by the two different modes of composition, David having transcribed oral composition and, in having done so, not having made verbal the motivating factor originally expressed through a threatening movement of the King, whereas Gail had no such complex problem to solve. Nonetheless, this also seems to be indicative of different degrees of imaginative improvisatory skill, related to the question of articulacy outlined above. Neither David nor his group would necessarily see the need to express in words, whether spoken or written, certain ideas, whereas to Gail language is important as the constant means of expression of her imaginative life. Thus what seems to be a trivial difference may in fact have a whole range of implications not only in a descriptive sense for how different children compose ideas but also in a hierarchical sense which method or combination of methods is the more refined intellectual instrument for further development of ideas. As a corollary, it may become possible to suggest methods of progress through story-telling transmission and resultant improvisatory activity. The transcripts have thus, perhaps, the potential to become not only the

method of diagnosis but also, at least partially, the remedy. This will be explored more fully later through a series of other transcripts.

Gail's version also shares the same basic nuclei of the story except at the point where choice can be observed to have been made towards the end of the sequence of events, Gail having continued with the story of what happened to the baby, whereas David did not, dealing instead with the reporting back by the shepherd to the King. The fact that Gail chose not to develop this indicates that both she and David in their respective versions did not develop some particular nuclei at all. In the parts of the story that they both developed, on the other hand, they have retained the same nuclei, which correspond on the whole to the nuclei of the two story outlines listed above.

(g) Analysis of the Structure of a Section of the Story of Thebes

At this stage it is possible and informative to attempt to list the essential nuclei of this part of the story:

List of Essential Nuclei:

- (i) The KING and QUEEN of THEBES are childless.
- (ii) The KING consults the oracle at Delphi.
- (iii) The oracle tells the KING that his wife will bear a son who will kill his father.
- (iv) When the baby boy is born it is given to a SHEPHERD to dispose of.
- (v) The SHEPHERD pins the baby's ankles to a tree on the slopes of Mount Cithaeron on the edge of Thebes.
- (vi) A SHEPHERD FROM CORINTH takes the baby over the boundary fence.

All the points (i)-(vi) above are present in all five versions examined so far and seem to provide a very bare outline indeed. The two storytelling outlines (A) and (B) must be dependant on a received version of some sort, as the story-transmission model shows. This received version is the one that can be disentangled from the dramatic version of Sophocles in 'Oedipus Tyrannos' and was consciously so disentangled for the purpose of this study by the teacher-as-story-teller and retold as recorded in the transcript in section (e) above. The two dramatic improvisations of David and Gail are dependant on the transmission of the story that can again be traced as a process in the model above.

As Bernard Knox observes, the story was told in many different ways in the Theban cycle, for example . His summary of this part of the story goes as follows:

Knox's Summary

Laius and Jocasta, king and queen of Thebes, told by Apollo at Delphi that any son they had would kill its father, sent their infant out, its feet pierced with metal pins, to die on the mountainside. But the shepherd who was supposed to abandon it gave it instead to a fellow-shepherd, who came from the other side of Cithaeron, the mountain range between Thebes and Corinth.

(B. Knox, 1984, p. 27)

It is interesting that Knox uses the word 'roughly' in relation to his summary, implying that there is a generally accepted and recognisable sequence of events in Sophocles' version, that it is not possible in any outline or summary to be absolutely precise and, finally, that absolute precision in a summary beyond a generally agreed framework is not important. This may seem like stating the obvious, but, as one is disentangling the sequential storyline from a dramatic work that is not temporally sequential, the likelihood of absolute precision is less certain, and certainties about apparently

essential nuclei are not easy to define.

The two initial storyline outlines and the two dramatic reenactments will now, in the synthetic summary form (i)-(vi), be tested for verifiable adherence to the original Sophoclean version as embodied in the Greek text. From this it may become possible to reach more closely towards an agreed series of absolutely essential nuclei for this part of the Oedipus story and to decide how closely they fit to the theory of "junctures" as stimulus points for general educational aims proposed in Chapter Four.

Analysis of List of Essential Nuclei

(i) The KING and QUEEN of THEBES are childless

This is not stated directly in Sophocles' version, Jocasta in her speech to Oedipus starting with the Oracle which she reports as having once come to Laius:

Χρησμός γὰρ ἦλθε Λαίῳ ποτ'

"For once an oracle came to Laius" (line 711 Oedipus Tyrannus)

It is, however, implied in her statement a little later;

ὅστις γένοιτ' ἐμοῦ τε καὶ κείνου πάρα

"who(ever) shall(may) be born to me and him"

As Jebb points out (R.C. Jebb, 1887, p. 100), the optative mood is the oblique form of a subjunctive that would indicate a future possibility. The indefinite 'whoever' also implies no son has yet been born, a point recognised by Knox in his summary above, where he writes of "any son", and, furthermore, a point which, whilst not being specifically noticed by Freud in his summary, printed and discussed later in this section, fits in with his general theory of infant and childhood sexuality (S. Freud, 1900 in T. Woodard, 1966, p. 103).

This apart, there were strong reasons on my part for making

explicit that which in Sophocles is at best implicit and which, it could still be argued, is not true, for it is quite possible that Louis and Jocasta already have at least one female child. The fact that we do not know for sure that they did not is in itself significant, Oedipus' maleness being essential to the particular cultural and dramatic context. It is no coincidence, perhaps, that Freud's theory is at its weakest in relation to girls, since his 'universal' theory is based upon examination of this particular mythical circumstance. The strongest reason the teacher had was dramatic, for he wished to set a human context as a starting-point for action that the children could understand and relate to. In doing this he took the emphasis away from divine control, not in a conscious bid to diminish the importance of it, but as a practical structural step. This links with his other main reason, which was ethical in intention, in so far as he wished to present a meaningful issue with ethical implications to the children in a manner that was readily understandable. Thus the link between the structural/dramatic and the ethical underpins the storyteller's art. This link and that between the structural and the aesthetic, already noted and explained in Chapters Two and Three of this study, will be shown in action in the analyses that constitute the rest of this chapter.

The most interesting practical result has already been noted above, namely that both David's group and Gail disregarded the childlessness as the starting-point of their enactments. Both reverted to the Sophoclean starting-point of the oracle as motivating-force for action. The teacher was partly instrumental in this in encouraging them to look for a dramatic starting-point, but their dramatic instincts led them to disregard his storytelling lead, go straight to the heart of the matter and, at least in Gail's case

deal with the ethical issue, if not of childlessness as such, of the related issue of possession of the baby. She preferred to have the ethical issue as a dramatic response to an external stimulus in the manner of, for example, the Judgement of Solomon, with which she may have been familiar, and of the explicitly dramatic argument and judgement in Brecht's 'Caucasian Chalk Circle', (B. Brecht, 1949, in E. Bently, 1961, p. 206) with which she was almost certainly not familiar.

However childlike and unsophisticated her methods and results may have been, she was exercising similar creative choices to the dramatist, the spare form of the mythic structure serving as a convenient framework on which to pin her choices.

(ii) The KING consults the Oracle at Delphi

This is dependant on (i) for its particular subject/verb/object relationship as motivating factors in the transmission of the story. It is 'the KING' that 'consults' and it is 'the oracle at Delphi' that he consults. This is dependant on his and his wife's childlessness as the motivating factor in his action. The teacher-as-storyteller had either created a new nucleic essential (i) and through motivation of the actants, the king and queen, had linked it to an original nucleic essential, the utterance of the oracle (iii) or from the irreducible nucleic essential (i) had constructed a backward-looking elaboration based on character and situation. The resolution of this problem lies at the heart of this study and will be explored further as the nuclei and possible nuclei are examined.

In Sophocles' version the oracle is not consulted at Delphi but is transmitted by Apollo's ministers (τῶν δ' ὑπηρέτων, line 712 O.T), which is significant in the dramatic context of the

play because of Jocasta's protestations about the inability of seers to foresee. The teacher's storytelling outline (C) lays stress on the power of the oracle in situ at Delphi, because within the whole of his scheme the place of oracle and the manner of its presentation and interpretation is designed to attract the interest and curiosity of the children. This instance of the oracle is designed to serve as a signpost to the consultation of the oracle by Oedipus himself after he has left Corinth. Neither David's group nor Gail took up the possibility of dramatising the oracle at this stage. They preferred to go straight to the argument between the king and the queen, taking the oracular utterance simply as a starting-point.

(iii) The oracle tells the KING that his wife will bear a son who will kill his father

The oracular utterance, divorced from the question of exactly where it was uttered, is kept the same in essentials by both the synthesis of the outline versions and the two dramatic re-enactments. It is interesting and potentially very significant that this is the case, for perhaps we have here the one nucleic essential on which the whole subsequent series of events depends and without which the story would not be possible. Related to this is the question of the actants and, in particular, the king and queen without whose existence the effect of the oracle would not exist, as the oracle's utterance, even if seen in a Freudian sense as a universal psychological force, could have no effect if divorced from the human context.

Sophocles states that fate will cause Laius to die at the hands of his son (line 713 O.T.), which makes explicit the force outside human control that will affect events. This is an additional difficulty

for a child to surmount and so in the teacher's storyline (C) the fact that the oracle utters the prophecy, allied with the course of events later in the story, is sufficient to communicate the basic idea of inevitability.

(iv) When the baby is born it is given to a SHEPHERD to dispose of

Both of the outline versions (A) and (B) and the two dramatic re-enactments that were influenced by the teacher's oral telling from these outlines have the king as the actant who leads the story on through the disposal of the baby to his servant, the shepherd of Thebes. This arose from the teacher's interpretation of the human situation, where it seemed more 'natural' for the king within this social context to feel threatened by the baby and to wish to 'dispose of' it, whereas a mother would not wish to have her baby taken suddenly from her. This interpretation is open to question but it does, at least, create an ethical issue that both re-enactments explore, however cursorily, through dialogue. This was done by the teacher in the first place unconsciously and as storyteller in response to the response with which his developing storyline was received by his audience. It was only much later, when examining the text of Sophocles' play, that he realised that he had apparently made a change of actant, for, as the shepherd is forced to admit by Oedipus, it was Jocasta who gave the baby to him;

Οι. ἦ γὰρ δίδωσιν ἧδε σοι; Θε. μάλιστα, ἄναξ

"Did she give it to you?"

"Yes, lord." (line 1173 O.T.)

This is arguably much more subtle in terms of Sophocles' dramatic intention and could have been the basis of an ethical issue quite as important as the one raised by the king having disposed of the baby, but it would have been lacking in the teacher's opinion and

realised practice as storyteller in the direct human confrontation that he chose to present. The storyline that arose can be seen, from a negative point of view, to have falsified Sophocles, yet from a positive angle, to have recreated the story in a manner that is meaningful to children, as their response has shown both in their effect on his storytelling through their listening and in their dramatic interpretations. The latter is the more important viewpoint, as it accepts the possibility of creative change as part of a dynamic progression, whereas the former is static and as such presupposes a static fixity in Sophocles that was not the case, as Vellacott has shown in his isolation of what he calls 'details' that 'appear to be inventions of Sophocles' (P. Vellacott, 1971, p. 107) that include, for example, the shepherd's request to Jocasta that he be allowed to live away from the city. The method of presentation is as crucial in the classroom as in the theatre where as Don Taylor observes, each age reinterprets received masterpieces in the light of particular economic and social circumstances the "texts" being

"part of a continuous process of change, even though the marks on the paper stay the same."

(D. Taylor, 1986, p. ix)

On the other hand, he also draws attention to the universal nature of human experience as shown in Sophocles' plays. Thus the feeling of joy, fear, love or any other human emotion, whilst being universal, is presented in the theatre in a way appropriate to a particular audience. The same applies in the classroom and justifies the method of presentation described and explained in this thesis, structure providing a framework for the universal problems, which whilst being expressive of emotions also contain ethical considerations that can

be argued out dramatically.

Yet a difficulty still exists, for Jocasta has already stated in the play that it was Laius who was responsible for not only giving the baby to others but also for having already pinned its ankles together himself (lines 718-719). Sophocles has contradicted himself, or, rather, has had the shepherd contradict Jocasta's earlier statement. Sophocles may have had a reason for this, which is outside the scope of this thesis, but it does further reinforce the view that he was thinking and writing in a non-static way. That the shepherd adds an ethical consideration in announcing that he passed the baby on to his Corinthian counterpart out of pity (κατοικτίσας , line 1178 O.T.) adds a further dimension relevant to (vi) below.

(v) The SHEPHERD pins the baby's ankles to a tree on the slopes of Mount Cithaeron on the edge of Thebes

The difficulty alluded to above is more far-reaching than has been discussed so far, for Jocasta claims to have given the baby to 'others' (ἄλλων , line 719 O.T.), which contradicts the single identity of the shepherd. Again one can postulate intentions on the part of Sophocles, but what matters for the purpose of this study is the flexible approach to the actants of the ongoing storyline. The baby must be disposed of by somebody. The storyteller or dramatist can be seen as having the artistic responsibility to decide on the precise actants in a particular version. This same license can be and, perhaps, should be extended to children in their dramatic reinterpretations. The same judgement can be applied to the responsibility for the maiming of Oedipus' ankles. Jocasta claims, as has been shown in (iv) above, that it was Laius who was responsible, whereas later in the play the

Messenger (Shepherd from Corinth) simply states that he found the baby with its ankles pinned together. In his outline versions the teacher has with the help of audience response created a second ethical issue, that of the shepherd having been left with complete responsibility for the disposal of the baby, an issue that Gail in her version explored through the character's interior monologue, something that also arose in rudimentary form from the work of David's group. This is not done in an amateurish attempt to improve on Sophocles but through storytelling and improvisation as a means of creative expression. The addition also of the pinning of the ankles to a tree arose from the process of effective storytelling, emphasising the place that Sophocles himself describes precisely (line 1026 and 1134 ff.). What teller and listeners have done is to pin the storyline in the form of the baby Oedipus to the place context without altering any nucleic essentials of the storyline. It is the catalytic features that have been amplified.

(vi) A SHEPHERD FROM CORINTH takes the baby over the boundary fence

The outline versions (A) and (B) both state that the shepherd from Corinth took the baby over the 'boundary fence'. Sophocles' version has the shepherd claiming that he freed the baby, whose ankles were pinned together, (O.T. line 1034) and that another shepherd gave it to him (O.T. line 1040). In fact, the shepherd does not allude to the baby as such but to Oedipus himself in the second person, as the revelation comes at the point in the play when the adult Oedipus is finding out what happened to himself as a baby. Fragments of the sequential storyline are gradually being put into place. The outline versions have made the links much more explicit, a process taken a stage further in the dramatic

reenactments of Gail and David. It is important for children to have concrete people, places and things as structures for the transaction of ideas to be transmitted through. As a result even quite difficult abstractions can be presented and understood. Mount Cithaeron is a place redolent with symbolism in the Sophoclean version, something actual for the idea of identity to be attached to. Something of this interconnection may be glimpsed by children on a simple level, but what is more important to them is the process through which the identity of Oedipus is made plain. It is, therefore, important to make plain the process, which in this part of the story consists of the stages through which the infant Oedipus is passed by the actants, the focal point being the stage at which the shepherd from Corinth receives him from his counterpart at Thebes. The storytelling outlines that summarise practical storytelling concerns and practices reflect this practical dynamic with the inclusion of the 'boundary fence' as a concrete signification of a crucial transaction that takes Oedipus from Thebes, the city of his natural parents, to Corinth, the city of his adoptive parents, and all that it means.

On a practical level in the classroom the importance is reinforced by the first piece of work given to the children, the task of drawing four pictures, supplemented by captions and "word-bubbles", in which, as Gail's version shows, the baby is passed from his mother in Thebes through various agents to his adoptive parents in Corinth. The particular technique will be examined in more detail later in this section.

In order to lay emphasis on the transactional element in the exchange between the two shepherds both Gail and David in their written versions use the idea of a payment of three sheep for Oedipus.

Quite how this idea arose during the process of transmission and negotiation within the practical drama session it is difficult to ascertain, creative ideas from one group often through one means or another being communicated to another, or a teacher's suggestion to one group being overheard and commonly adopted. This is a complex process as the model of transmission (c) presented earlier in this chapter shows.

In general, this reflects a cooperative creative spirit rather than dull adherence to uniformity, for the adoption of the common idea is through practical exploration rather than from rigid dictates, the storytelling presenting a structure for adaptation and variation. Both Gail and David have integrated the idea within their schemes, Gail adding a layer of witticism with her reference to the Theban shepherd as an 'animal', which reflects her ability, already alluded to, of extending ideas, whereas David keeps the transaction at its bare outline, although the fact that his written version is the record of a group improvisation does indicate that a further dimension was present in the actuality of two boys as shepherds moving and talking and negotiating in rôle.

The analysis above shows that the essential nuclei present in the Sophoclean version have been retained in the storyteller's version and have been extended, particularly in respect of (i) and (ii), which are logical extensions of the 'original', but, it is interesting to note, features which the two dramatic improvisations by children rejected. This poses an interesting question. Can Sophocles' version to all practical purposes be regarded as definitive, an essential structure that cannot be reduced? Certainly, in dramatic terms, a summary of his plot, from Aristotle onwards, has been taken as an essential outline of the story. The symmetry, it can be argued, would become unbalanced by the excision of any

of the stages, be it those that happened in the time before the action of the play, such as those outlined in (iii) to (vi) above, or the actions of the actual plot. Knox in his outline of the plot cited above retains the characters and actions of Sophocles. This is hardly surprising, as his intention is to provide a background to Sophocles' plot. He does embellish to the extent of stating that it was the god "Apollo at Delphi" that gave the prophecy, when, as has been shown above, no such explicit information is given in the play itself, but all else can be seen to conform to the Sophoclean original. The question remains as to whether any further reduction of the story's structural essentials is possible.

One way of approaching this question is by looking elsewhere in Greek literature for outlines of the Oedipus story. Homer (Homer, *Odyssey*, ll.271 ff.) deals with the story from the perspective of Oedipus' mother, whom he refers to as Epicaste, stating that Oedipus killed his father and married his mother who subsequently hanged herself. He does not mention the babyhood of Oedipus.

On the other hand, Aristophanes, who unlike Homer wrote after Sophocles' version had been produced in Athens and who must, therefore, have been aware of its plot, puts into the mouth of Aeschylus a version of Oedipus' early life that does not agree with the Sophoclean version in specific detail;

"As soon as he was born they placed him in a pot in the cold of winter to prevent him from becoming the murderer of his father when he had become a grown man."

(Aristophanes, *Frogs*, lines 1189-1191)

ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ,
ἵνα μὴ κτραφεῖς γένοιτο τοῦ πατρὸς φονεὺς.

This would appear to indicate that at least one alternative version of Oedipus' exposure as a baby existed or that Aristophanes for reasons of his own, perhaps in order to make a statement about Aeschylus, whose extant plays and creative output generally predated Sophocles' play, invented a different method of exposure. The baby is still exposed and so what must be assessed is the structural significance of the particular method employed. In fact, Aristophanes goes on to state that Oedipus limped to Polybus with both feet swollen (Aristophanes, *Frogs*, lines 1191-2). This appears to be a case of comic exaggeration but it does imply that an injury had been inflicted. It is not explicitly stated that this had been done by means of a pin, nor is it indicated by whom this was done. We are left with a whole series of indefinites but the ancient sources do seem to show that considerable variation was possible.

Cultural implications are added by the fact that the baby in the version above, that Aristophanes has attributed to Aeschylus, was exposed in a pot (ἐν βουτράκῳ), in so far as ostraka were the shards of pottery employed as the method of voting in an ostracism as a result of which an individual could be exiled from the polis of Athens for ten years but without permanent loss of citizen rights (Aristotle, *Ath. Pol.* XLIII, 5. in J.M. Moore, 1975, p. 185). The ostrakon, therefore, on one level signifies nothing more than a basic receptacle into which the baby was placed for exposure. On a further level, not necessarily explicitly intended by Aristophanes or Aeschylus, it symbolises exile, but not a permanent one. This has obvious implications for the story of Oedipus as a whole, the theme of exile starting with babyhood, continuing through his self-imposed exile after he has discovered that he has killed his father and extending to his arrival at Colonus and the attempts of Creon and Polynices to take him back to the boundaries of Thebes. One lexical

item, transferred from actor to audience in a second, may not on its own have had, or have been intended to have, the significance that a later perusal of the text might attribute to it, but when taken within the whole cultural context becomes part of a complex system of signification.

Cultural significance can also be traced in the introduction of the boundary fence into the storyteller's outline. In the modern world it conjures up visions of Berlin, a possible subconscious influence on the mind of the constructor of the story outline, and of property, both public and private, a concept with which the children who listened to the storytelling based on this outline as living in late twentieth century Britain are inevitably familiar.

From the examples above it can be argued that storytelling is at least to some extent culturally specific, a factor which has some bearing on the particular variations that are improvised and which is one more complicating feature of the interaction shown in the transmission model (c) above.

The spirit of this variation is continued by children who re-enact through improvisation based on storytelling that has also used variation. Of particular significance in the analysis of basic nuclei above is the addition of the ideas in The List of Essential Nuclei (i) and (vi) of the shepherd pinning the baby's ankles to a tree and of the other shepherd taking the baby over the boundary fence. Such additions, some directly influenced by Sophocles and others made up by the storyteller, aid the dramatic transference of the story. It is possible for other such variations to be devised like the idea, examined later, of Oedipus being pinned to the earth, and indeed, the whole process encourages this.

Euripides, for example, in "Phoenissae" puts into the mouth of Jocasta in the prologue a summary of Oedipus' life, including his birth, exposure and rescue. In this version Jocasta reports that the childless Laius went to the oracle to ask Apollo for male children, received a prohibitive reply, yielded to pleasure when drunk and fathered a son. Later, when the child was born, Laius, aware of his own disobedience to the god's will, pierced its ankles with iron pins and gave it to shepherds to expose on Mount Cithaeron. Stablelads of King Polybus found the baby there and took it to Merope, who, putting it to the breast, pretended to her husband that she had born the baby herself (Euripides, "Phoenissae", lines 13-31, Loeb, 1912). There are obvious differences between this version and that of Sophocles, notably the plurality of the shepherds to whom the baby Oedipus was given by Laius, the fact that the baby was rescued by stablelads, a change both of occupation and of number, and the deception practised by Merope on Polybus. Euripides is known to have produced "Phoenissae" at some time between 412 and 408 B.C., much later than both the "Antigone" and the "Oedipus Tyrannus" of Sophocles, and so the variational embellishments would appear to have been made by Euripides upon the basis of Sophocles' "original", or, at least upon the basis of a generally accepted storyline which would have been well known towards the end of the Fifth Century B.C. and which was probably best known through Sophocles' plays. Nonetheless, essential features of the storyline are not disturbed. The baby, for example, is male, is the son of the king and queen of Thebes, is exposed, is rescued with maimed ankles, and is brought up by the king and queen of Corinth. The precise identity of actants who serve as agents in the transmission of the baby and hence of the story does not

appear crucial except in so far as the details of this part of the story affect later events, the passing of the baby from the hands of one shepherd (his singular identity being of significance) to those of another (whose singular identity is equally important) in the version of Sophocles being the most obvious case in point. Variation upon a received "text" was, therefore, common practice in Fifth Century Athenian tragic composition, as evidence from other tragedies substantiates, but is only comprehensible within a framework of known, received, albeit developing storylines as part of the historical process described in Chapter Three.

In particular, agents (actants) are needed for the variations to be activated. A summary can express what happens in the passive, as (iv) above does in terms of the baby Oedipus being given to a shepherd, but an agent is needed for the operation to be carried out. This essential element of drama was grasped by Sophocles as it is grasped by children through their improvisations. It seems to be in this area of structure that variation is most likely, as the analyses above both of ancient Greek variations and of children's work shows. Sophocles' use of the coincidence of shepherds lays emphasis on particular agents in particular situations not alluded to in Homer. Modern storytellings and improvisations carry on the same creative logic.

Freud shows no such creativity in his summary of the Oedipus story, relying on the passive voice at the points where in dramatic enactment an agent or, to use structuralist terminology, an actant would provide the dynamic impetus for the logic of the action to be carried through.

Freud's outline

"Oedipus, son of Laius, King of Thebes, and of Jocasta, was exposed as an infant because an oracle had warned Laius that the still unborn child would be his father's murderer. The child was rescued, and grew up as a prince in an alien court, until, in doubts as to his origin, he too questioned the oracle and was warned to avoid his home since he was destined to murder his father and take his mother in marriage."

(S. Freud, 1900, in T. Woodard,
pp. 101-2)

Freud was well aware of Sophocles' play, as his subsequent analysis shows in its placing of the play on the dramatic plane as an equivalent of psychoanalysis on the therapeutic. He has isolated the points in the story that he considers essential, the exposure of the infant being included but without any details at all. It is difficult to see how much sparer the outline could become, for the words of the oracle serve, according to Freud, to provide the framework of destiny that elicits our subconscious feelings unless one takes the extreme structuralist position examined later in this section. This version can be seen, then, to differ little from either the story outlines (A) and (B) or the List of essential nuclei (i)-(vi) or Knox's summary of Sophocles' play except in details.

It is the details that hold the key, for they are the dynamic force that transform a statement into an argument, as the analyses above have shown. Given a basic storyline of some sort, dramatic storytelling and improvisation can transform skeleton into a breathing organism. This is not to decry the universality of the Oedipus story. In fact, Greek myths can be argued to contain prototypic statements and in so doing justifying their inclusion in the curriculum for that point alone. The universals that these prototypic statements have arisen from, however, are approached in

art through structure. What is important at this stage is the process of variation that is possible through enactment, structure needing a basis, a prototype but not remaining static. The Greeks appear to have been well aware of this, for, as Baldry points out,

"... in the Greek theatre the same themes were repeatedly refashioned: we have the titles of Oedipus plays by twelve different authors, and there may have been more; we know of 56 subjects which were handled by at least two authors, 16 used by 3, 12, by 4, 5 by 5, 3 by 6, and 2 by 7. Amid all the reshaping an essential nucleus was retained ... How far freedom of invention was carried outside this nucleus we cannot tell."

(H.C. Baldry, 1974, p. 78)

Crucial to the creation of variations within narrative function are the actants as the facilitators of catalytic improvisation, as the analyses above have shown. In a literary work it is the author alone, or the author alone only in so far as he/she carries out the act of writing alone, unconscious or conscious notice having been taken of the influencing opinions of potential readers before the act of writing is carried out, who uses creative autonomy to invent such actants. Apart from the question of artistic integrity and the personal integrity to which it is linked, subjects that are beyond the scope of this thesis except in so far as they apply to the creative output of children, implications are raised about what Stanzel calls "mediacy" (F.K. Stanzel, 1984, p. 4). If, as he states, drama is the "direct form" (F. K. Stanzel, 1984, p. 4), as opposed to the narrative form which is "mediate", then its method of composition will be different. The narrator in a literary creation stands between the author and the audience, whereas in drama the actants would seem to be likely

to present the author's creation directly. In fact, it is more complicated than this for a play such as Sophocles' "Oedipus Tyrannus" not only has a chorus, a narrating medium common to all Greek tragedies, through which actions of the actants are to some extent interpreted, but also characters such as the shepherd of Thebes who both participate in stage action as actants themselves and serve as narrators of actions vital to the plot, such as the exposure of the infant Oedipus, which have already taken place in the imaginative past. The mode of presentation is dramatic, but the method of composition may not be so distinct, as literary commentators sometimes assume, from the purely literary.

The author of a dramatic work, then, may use or adapt some of the techniques of composition that are regularly employed by the purely literary artist, but he/she will have, on the whole, the question of performance as a prime consideration. The actants, therefore, are likely to have a much more explicitly prominent rôle in the presentation of ideas through the very nature of the medium. Narration is effected through the words and actions of characters, in Greek drama "pure narration", as Honzl asserts, being "a recurrent compositional device" (J. Honzl, 1943, in L. Matejka and I.R. Titunik, 1976, p. 125), but not without the discourse being embedded in a complex integration of theatrical and linguistic devices.

The storyteller exercises a narrative function like a literary author, yet at the same time employs some of the techniques of the theatrical performance. In creating a sort of synthesis of modes of presentation, therefore, he/she serves as a mediator between received "text" and audience, as the model of transmission (c) above

shows. The audience, therefore, having received the storyteller's presentation, are likely, if they are given the opportunity of exercising choice in their method of response, to provide a variety in that response. In the case of the subjects of this study Gail produced a literary-type response, whereas David recorded in literary form a collaborative dramatic response that had been composed orally. Differences there may have been in the method of composition, as there are differences between the literary and the dramatic generally, but one common feature is the use of actants such as the shepherd from Thebes to create the variations that have been shown to be the crucial facilitators of catalytic improvisation beyond the basic nuclei of the Oedipus story.

From the analysis above a certain basic structure appears to exist in, for example, this section of the Oedipus story but with considerable variations occurring through the active manipulation of storyline by storyteller and dramatist, a process whose complexity follows the model (c) presented earlier in this Chapter and which is echoed in a classroom situation by the teacher-as-storyteller and children as dramatists (either in a literary sense or as improvising orally in collaboration). Structural considerations will be examined further in the analysis of a nine-week period of work with the HN/E₂ grouping that follows in section (h).

(h) The Process of Storytelling and Dramatic Reenactments in the Classroom: A Nine-week Period of Work with HN/E₂

The work of David and Gail that has already been analysed in (f) above will now be set within the wider context of their exposure to the story of Oedipus as a whole over a period of two

months at one lesson of seventy minutes per week. Their response and that of other children in the same grouping will be shown to have taken a variety of forms, which, whilst not all being necessary dramatic in the conventional sense of form (the four-picture and captions response that is referred to above, for example), nonetheless, when assessed within the scheme of work as a whole and its associated methodology, particularly as emanating from the oral storytelling of the teacher, will be shown to belong to the same creative area of response as that from which drama springs.

Outline of Lessons: The Story of Oedipus with HN/HE₂

- Week 1 (a) Storytelling: The birth of Oedipus up to Oedipus' adoption in Corinth.
- (b) Written/graphic work: Four pictures and captions.
- Week 2 (a) Recapitulation of the story through discussion.
- (b) Improvised group drama/written rough scripts (optional) in six groups.
- (c) Preview of work shown by one group.
- Week 3 (a) Continuation of improvised group drama.
- (b) Completed improvisations all shown to the grouping as a whole.
- Week 4 (a) Storytelling: Oedipus leaves Corinth for Delphi; dilemma at the crossroads ('place where three roads meet'); the 'accident'.
- (b) Written/graphic work: Oedipus' dilemma and thoughts; 'accident' report.
- Week 5 (a) Storytelling: Oedipus saves Thebes from the Sphinx.
- (b) Written work: Story entitled 'How I killed the Sphinx'.

Outline of lessons (continued)

Week 6 (After a break of one week for half-term)

- (a) The regular teacher was absent. The teacher input, therefore, consisted of a non-specialist substitute who passed on instructions that had been left by the regular teacher.
- (b) Written work: Rough copies in conventional dramatic form to cover the story from when Oedipus leaves Corinth until his saving of Thebes from the Sphinx.

Week 7 (a) Recapitulation of the storyline through description and discussion of work done in the previous week.

(b) Group versions negotiated from the written versions done in the previous week.

(c) Written versions of group-work done for homework.

Week 8 (a) Further development and practice of oral versions negotiated in the previous week.

(b) Cassette recordings made of the versions negotiated by groups 1-4.

Week 9 (a) Discussion of the recorded versions of groups 1-4.

(b) Cassette recording made of the version negotiated by group 5. Second 'take' of the version negotiated by group 4. (Owing to absence it proved to be impossible to record the version negotiated by group 6.)

The Nature and Layout of the Classroom Used

The classroom that was used for all of the sessions with the HE/N₂ grouping is not a specialist Classical Studies room and, therefore, did not contain any of the sets of books, sheets and pictures that would normally be available. Any such items of

equipment, as well as pencils, crayons, exercise books and paper for drawing and writing had to be brought in anticipation by the teacher or sent for during the lesson. This imposed certain restrictions and difficulties, but not insurmountable ones, as the particular methods employed most frequently during the nine weeks and used most frequently anyway in this mode of education need a minimum of equipment. It is a conventional classroom with a teacher's desk at the front next to a blackboard and near the only entrance door. Grey-topped tables, designed to accommodate two pupils each, are set out in four rows stretching from the teacher's desk to the back of the room. The advantage of these tables lies in the fact that they can be moved easily in order to make space for dramatic activity. At the beginning of each lesson they were left in their rows for the storytelling. This is the normal practice of this teacher/storyteller and was certainly the scenario for all the sessions with this particular grouping. Near the door is an electric point into which the cassette-recorder was plugged when used.

THE GROUPING: HE/HN₂

- Sex: There were twelve boys and fourteen girls in the grouping.
- Age: They were all aged 12-13 and in the second year of an 11-18 comprehensive school.
- Ability: This was a mixed-ability grouping with disproportionate number of children who in a conventional sense would be included in the lower percentiles. This was caused by the creation of a separate set for children who, on the basis of the results of a language test, had opted to study Latin. The children who remained from

two mixed-ability forms (HE2 and HN2) after the option had been taken were reallocated to the new grouping (HE/HN2). In Section (i) of this chapter work of the original forms which in the previous academic year had existed as HN1 and HE1 will be examined, particularly in respect of the development of individuals who later became members of HE/HN2, but also taking account of the output and effect on the group of the pupils who joined the Latin set. Only one pupil, Gail, who had been offered the Latin option had decided to decline it and join the Classical Studies grouping HE/N2. She was, therefore, the only child of well above average ability, something reinforced by her acquisition later of eight 'O' levels and four 'A' levels, including Classical Studies, in which one topic contained the Theban plays of Sophocles in translation as a prescribed text. Part of her response to this will be examined later in section (j) of this chapter in relation to the idea of the 'continuum' effect of reinforced study to which Greek myth and drama, it will be argued, are ideally suited. Other children in the grouping showed distinct flair for creative writing and for associated affective activities, including group improvisations, the links between which will be analysed below, but none of them apart from Gail showed much conventional academic ability, or, even if they did, for a variety of reasons it was not allowed to flourish. All the other members of the grouping, apart from one girl were to leave later after the end of the fifth year at the age of fifteen or sixteen.

Social
Background:

All the children came from a large mining village and the surrounding areas, including a number of very small villages and hamlets. David, for example, was the only child to travel to and from school on the school bus from the hamlet in which he lived. The majority of the parents were engaged in manual work, especially mining and agricultural employment, and in skilled trades or were unemployed. The children were not, therefore, from backgrounds that were conventionally well-educated in a literary sense. This will be shown to be of some significance later in the study. Some of them came from large or 'problem' families that had some notoriety in the school.

How One Problem (Absence) Has Implications for Structure

Other Points: There was a problem of absence with some children in the grouping, not confined to the Classical Studies lessons but part of a general attitude to school. The effect, however, on their progress in a subject with only one contact-point per week was always likely to be great, especially when, as the scheme outlined above shows, group-work was used. This whole question is closely linked to the idea of continuous structure in storytelling of a cycle of stories as opposed to the dissemination of a series of unrelated tales and the extent to which a build-up of understanding can be facilitated through the former, even when particular nucleic points (e.g. what happened at the crossroads in the Oedipus story) are missed.

This is particularly problematical in the Oedipus story, but not confined to it. The other major cycles used at the school in Classical Studies lessons have, to a greater or lesser degree the same potential weakness, a subject that will be examined later in this chapter in more detail. It can be stated at this stage, however, that all children in this second year grouping, and in any other second year Classical Studies grouping, except pupils admitted late to the school, had already been taken through the other major cycles (Troy, Odysseus and Theseus), all of which have an overall structure of sequential storyline shown in summary form in Appendix Four, yet within that contain individual stories (the story of the Lotus Eaters, for example, within the overall scheme of wanderings of Odysseus cited as an example in Chapter Four) that can be dealt with separately by the teacher and understood and responded to separately by the pupil for particular ethical and/or aesthetic content that is the central concern of this thesis. Since the purpose of teaching Classical Studies, as stated in the aims and objectives of the department that are included below in Appendix Four, is to use classical content as a medium for general educational aims and not as content necessarily valuable as content per se (and, by implication, more valuable than other possible content), then the status of the individual story is enhanced for its potential as being the medium for a particular ethical/aesthetic issue. The children who have been taken through the process within a number of separate storytelling cycles will hopefully, therefore, have gained something from their experience, even if they have had irregular attendance.

Beyond this, however, is a deeper problem, not of content, for particular content has been dismissed as being of peripheral concern if understood in terms of particular subject-matter in a hierarchical sense (Greek myth cannot in this sense be justified

as superior to Indian myth or Chinese myth or any other myth, as has been argued in Chapter Five), but of structure. For, if structure is not taken to mean a rigid, unchangeable framework but is defined as an ongoing dynamic construction whose actants as defined by the storytelling can be seen to coincide with the actants that those to whom the story has been told have become through their recreative improvisations, then children who have not participated in the whole experience will go away with only a partial understanding of the process and will have had less opportunity to develop the skills and attitudes that can be regarded as having the potential to be developed through this experiential approach. This problem is the central concern of this thesis and as such will be at the heart of the analyses that are to follow.

This does not necessarily contradict the findings that have already been made in the analysis of a section of the Oedipus story above, that a central story nucleus does appear to exist now and to have existed in Ancient Greek times, for it is not the content as such, but the structure of the tale as a basis for further development that is significant. For the developments to be understood both for themselves and as the basis for a scheme of work within the curriculum the particular historical developments and background need to be examined and presented in a coherent form. The fact that this can be done, in so far as the link between storytelling and dramatic recreations can be traced, as has been attempted in Chapter Three of this thesis, makes the paradigm valid.

It is useful at this stage to analyse the aims, methods and conclusions of structural anthropologists, notably Claude Lévi-Strauss, in respect of the Oedipus story in order to attempt to resolve the problem of structure. This problem, as identified above, is so

important to this study that it needs to be restated and amplified. On the surface it consists of the extent to which children can make meaningful progress in experiential learning processes such as those involved in the nine-week scheme outlined above. In this respect it might simply be regarded as a practical problem for the teacher which is bound to occur from time to time with particular children and as such demands pragmatic solutions, such as the provision by the teacher, or by another pupil, of a written or oral summary of what was missed. This is necessarily the case, as will be shown in some of the analyses that are to follow, but the practice will first be shown to be necessary for a fuller participation in the experiential mode of learning and all that it entails. At a deeper level, however, which will be shown to be the justification for the practice outlined above, the problem revolves around the nature of the structure examined earlier in this section and in Chapter Four. It can be put in the form of a question. Does the nature of the structure of a story such as that of Oedipus demand full participation from pupils at every stage for benefit to accrue, or is partial attendance going to give some benefit, perhaps proportional to the actual attendance? In order to answer this and related questions it is necessary to decide, in so far as this is possible, what constitutes the nature of the structure, a difficult task, as has already been shown. An attempt must, nonetheless, be made, which takes discussion beyond previous analyses. This is the reason why an examination of the work of Lévi-Strauss and certain of his followers is conducted at this stage.

The reason why Lévi-Strauss did not pursue his analyses of Greek mythology may have been, as Leach states, that:

"... in the somewhat bowdlerised form in which these stories have come down to us, there are too few parameters."

(E. Leach, 1974, p. 66)

Yet for the purpose of literary recreation, from Sophocles to Cocteau or any other modern adaptor of Greek originals, and of education, through the use of Greek myths as a medium of recreative activity, the "parameters" seem to be quite sufficient. For within the structures lie nucleic points ("junctions") of human dilemma and experience. The "many more dimensions" of South American mythology undoubtedly served to underpin the theories of Lévi-Strauss about "the unconscious nature of collective phenomena" (C. Lévi-Strauss, 1968, p. 18) in which, as both Leach and Badcock point out (E. Leach, 1974, p. 55; C.R. Badcock, 1975 p. 103), Lévi-Strauss is exploring similar notions of universality to those of Freud. Another definition of universality, however, starting from the standpoint of human self-fulfilment, self-identification and self-expression within a context of inter-relationship with other human beings, can be explored within a relatively limited dimension and without recourse to sets of relationships represented as animals, food or any other of the eight categories summarised by Leach (E. Leach, 1974, pp. 66-7). If Lévi-Strauss's notion of binary logic is accepted in a limited sense in conjunction with his thesis that the function of mythology is to show publicly, yet in disguised form, "paradoxes conceived by the native mind" (C. Lévi-Strauss, 1960, in E. Leach, 1967, p. 27), then one can postulate a schema, which, whilst not presenting universality in terms of underlying structural relationships between what Lévi-Strauss sees as different segments of a syntagmatic chain, does use the nucleic essentials as points

at which aspects of the human condition can be considered along with all their paradoxical implications. For example, Lévi-Strauss, in his analysis of the whole Oedipus story, where he attempted to show that "the Oedipus myth provides a kind of logical tool" (C. Lévi-Strauss, 1960, in E. Leach, 1967, p. 216) in analysis of the paradox that, whereas man was autochthonous according to Greek religious theory, knowledge shows that human beings are born by women after union with a man, presented equations that linked various key points in the story as a whole. Oedipus' destruction of the Sphinx through correctly answering her riddle is seen as denying man's autochthonous origin, whereas, as Leach states in his interpretation of Lévi-Strauss' ideas,

"In contrast, the story of Oedipus being exposed at birth and staked to the ground (this was the origin of his swollen foot) implies that even though born of woman he was not fully separated from his natural earth."

(E. Leach, 1974, pp. 64-65)

Man is, therefore, autochthonous. A paradox exists.

The paradox exists for children within a classroom situation when this story is told to them, but not, at least consciously in the form outlined above. The paradox may not, in fact, be single, but could be made up of a number of different paradoxes. One of these, expressed dramatically in the form of a dilemma, is the paradox between the joy of Laius and Jocasta at conceiving and bearing a son and the knowledge that he will, according to the oracle, kill his father. What is paradoxical is the bearing of a child, on the one hand, and, on the other, the need to destroy it. The particular constraining framework within which the paradox is posed is a human/god belief system. The dilemma is the explicit enactment of the paradox in dramatic terms through the exercising of the intellect upon a problem that is essentially ethical and through expression of emotional reactions to it, as the work of Gail and David above has shown. Thus the structure as a basis for ethical considerations can be seen as operational in the dramatic mode.

The structuralist method of Lévi-Strauss, then, is useful in highlighting points in the Oedipus story at which crucial human experiences are enacted. His work even raises questions such as those related to patriarchy that are of specific importance to a study of Greek culture and will be examined more fully in relation to the analyses later in the study. His notion of universality, however, does not need to be accepted wholesale nor is it the purpose of this study to examine it in depth, except in so far as he has shown that human beings have an innate capacity to structure their thoughts. The Greeks chose to do so in particular ways in their myths, or, to be more precise, used the products of ratio-

ination that had been percolated through the unconscious as a basis for public, conscious development of a structure, the Oedipus story being a case in point. They left literary/dramatic compositions, the plays of Sophocles, for example, as explicit public statements of this process which has been traced in Chapter Three of this study. Such extant statements, therefore, are ideally suited to become the basis of pedagogic usage, acting as they do as paradigms of creative inventiveness.

Lévi-Strauss and his interpreters, notably Leach and Badcock, differ from Freud in not appearing to consider literary/dramatic exponents such as Sophocles as relevant to their explorations, making comparisons with music rather than with literature, Badcock, for example, stating that myths are memorable "because ultimately the mind is musical" (C.R. Badcock, 1975, p. 109) and Leach citing Lévi-Strauss' postulate that a "corpus of myth" constitutes an "orchestra score" (E. Leach, 1974, p. 60). Within this conception repetition, which tends to have been seen by analysts of the Greek oral tradition, such as Parry, on a purely linear level as simply a technique of composition, is accorded a more pervasive status within the whole texture of meaning. It is not relevant to pursue this point more deeply at this stage, but it does highlight areas in which different branches of scholarship could profitably nourish one another.

Lévi-Strauss, Leach and Badcock do, however, recognise a basic structure to which the Oedipus story can be reduced and, even though their general aim is to show diachronic as well as synchronic relationships, nonetheless a storyline can be traced or reconstructed from even their most radical and drastic isolations.

Leach, for example, following Lévi-Strauss, isolates certain features as part of a "syntagmatic chain".

Leach's Outline

- iv. "Oidipus kills his father Laios"
- v. "Oidipus kills the Sphinx" (But in fact, in the story, the Sphinx commits suicide after Oidipus has answered the riddle).
- vi. "Oidipus marries his mother Jokaste."

(E. Leach, 1974, pp. 62-63)

These features, as they stand, do not actually retell the story in a continuum. If Leach's later addition, quoted above, about the exposure of the infant Oedipus is added, the story has more logical wholeness to it, but actant sequences, essential to the diachronic functioning of the tale and involving the catalytic agency of particular characters such as the shepherd, are not included. This accords with the structuralist's purpose cited above but does not provide the storytelling nucleus that Sophocles provides as the basis for recreative interpretation. It is not, therefore, a useful reduction for an analysis of diachronic development, the explicit mention of the pinning of the infant Oedipus' ankle to the ground being an embellishment added in an attempt to explain synchronic relationships as opposed to elaboration that is essential to an understanding of storyline development and appropriation in diachronic time, as is the case with Sophocles, despite his artistic restructuring of the order of events, and with children as examination of the work of David and Gail has shown. Another embellishment, contained in the bracket in v. above, by referring to "the story" shows both an explicit desire on the part of the structuralist to state the story in terms of his own aims and an implicit recognition that the storyline through the actions of

actants is an important and clear statement.

Badcock's reduction is more useful for an analysis of diachronic development, as he is using a structuralist approach in which he sets segments of the Oedipus story alongside segments of Wagner's "Ring" cycle. The fact that he is comparing the Oedipus story to a literary/dramatic work is significant in that the latter will have a diachronic logic of one event leading to another. It is not surprising, therefore, that his summary of the Oedipus story is a little closer to Sophocles.

Badcock's Outline

"Propheisied that Oedipus will kill his father
Left to die by father
The question which should not be answered but is (riddle
of Sphinx)
Oedipus marries his mother because he does not recognise her
Oedipus damns himself and his mother, kills his father
Oedipus blinds himself, ends wise but tainted."

(R. Badcock, 1975, p. 105)

The framework of divine prophecy, for example, is included as well as Laius' responsibility for exposing the infant Oedipus. Nonetheless, this is not a completely satisfactory structure as it stands for use as a basis for examination of diachronic storyline. The reason for this lies in Badcock's intention which is to analyse underlying structural relationships (hence his use of tabular form, not reproduced in the citation above) in relation to other manifestations, like those of Wagner, shown above, that can be shown to have similar structural components. Badcock is not out to analyse the explicit development that the surface storyline constitutes. Nonetheless, as has been demonstrated, implicit in his scheme is a recognition of the cohesive nature of the diachronic in the development of storyline.

The conclusion, therefore, that can be drawn from the analyses above is that a storyline can be reduced to a nucleus, but that structural analysis, when conducted without reference to the fuller content of the storyline that allows for logical diachronic development, is not particularly useful to the concerns of this study. Nonetheless, the implications of structural analysis in terms of paradox/dilemma are most useful for an understanding of the storyline as a context-related stimulus for ethical questions. The Greek mythic storylines are useful for the fact that they existed in a context where structure can be seen to have been developed in a particular way through dramatic reenactments, the structure, as it became developed, allowing specifically for the discussion of human concerns within relation both to human society and to the axis of the divine and predetermined.

It is possible to go a stage beyond this conclusion and, in order to link it with the central pedagogical problem discussed earlier, to argue that, on the one hand, full participation in the structuring process, through which the Oedipus story, as our example, is appropriated and developed by reenactments based on a storytelling stimulus, is essential for the fullest possible benefit to accrue to the individual pupil. This has been proved by the nature of the structure at its simplest level as existing in a diachronic time-scale. The structuralist reduction is insufficient for this purpose, whereas the dramatic/literary does constitute a sufficient basis, logically developed, less than full exposure to which leaves gaps in the essential ongoing pattern of storytelling logic. On the other hand, one can argue that partial participation is not of no value to the pupil in educational terms. This is proved by the existence, shown in the analysis above, of key nucleic points in

the storyline, isolated by structuralist analysis as examples to highlight paradoxes, but coinciding in dramatic/literary terms with crucial "junctures" in the ongoing story dynamic where dilemmas are enacted, which, as has been shown, are forms of paradox. The dilemmas have an essentially ethical nature, as the example of the dilemma facing Oedipus' parents, examined above, of whether to get rid of him as a tiny baby or not has shown. The pupil who has in one lesson been exposed to this ethical dimension is likely to have gained something of value from it, not necessarily, as has been shown, in terms of content but as a stimulus and process in the experiential mode towards a fuller understanding of, and expression of, self both autonomously and in relation to others. What he/she has lost, if any preceding lessons have been missed, is the experience of participating in the structuring, which is a loss of the possibility of the extension of the aesthetic propensity inherent in him/her as a human being. These conclusions and the ideas that are explicit and implicit in them will be explored further in the analyses that follow.

THE STORY OUTLINE (C) USED FOR THE TEACHER/STORYTELLER'S REFERENCE

Introduction

The following story outline is the departmental one used as a reference-point by the teacher/storyteller at the time when the stories were told to the grouping HE/HN2. It was not necessarily adhered to exactly, nor is it likely to have been, by the very nature of oral transmission of storylines as defined and examined above and in Chapter Four of this study. It can also be seen to differ slightly in detail from story outlines (A) and (B) that were used as the departure-point for discussion in this section.

It can also be seen, however, that it does not differ in the essentials of the summary synthesis List of Essential Nuclei (i)-(vi), which serves to reinforce the conclusions already drawn about the nature of essential structures. It does have two features of presentation that are different, both concerned with the names of characters in the story. Firstly, the actual names of the king and queen of Thebes are included, whereas in (A) and (B) they are not. This disguises the fact that the common practice of this particular teacher/storyteller has always been not to divulge the names to the pupils in the first part of the story. The reason for this lies in an attempt to introduce the element of suspense that the children find intriguing, for, when the point of the story is reached when Oedipus finally returns to Thebes as a young man and the name of the queen is given as Jocasta as well as Laius' proper name being given as the husband who has mysteriously vanished, there is no proof in the storytelling that they are the same people as the king and queen of Thebes already referred to in the telling of the first part of the story. It is left to the children to work out for themselves. The fact that most of them guess the truth very quickly is a tribute to their sharpness and, along with the storyteller's determination to keep them guessing by not confirming their surmises, adds to the ongoing tension. The story outline is just what it purports to be, an outline for the teacher/storyteller's reference and not an outline for the use of children. In practice, after a little experience the teacher/storyteller loses the need to refer to such an outline. The reason for the inclusion of the names in outlines (A) and (B) lies in the fact that they were composed with the benefit of hindsight in so far as the practice of not divulging the names had become institutionalised, outlines

(A) and (B) being composed as summaries of what had already taken place. The other outline (C) has been retained as the official departmental document as it is complete, allows for different interpretations by different teachers as storytellers and can be used by a teacher who has not told this particular story before. Outlines (A) and (B) were, in any case, composed for the particular purpose of demonstrating the difficulty of abstracting a nucleically essential storyline. This also helps to account for the second difference in the presentation of the characters' names, which is the use of capital letters for the key proper names of the actants in outlines (A) and (B), a feature not apparent in the reference outline. Again this arises out of actual practice, particularly in terms of the storyteller's attempts to lay stress on the actants as part of the ongoing dynamic, both with a view to aiding the pupils' recall of crucial actions in the first part of the story in particular and in order to provide the rudimentary personae of creative reinterpretations that would become the next stage in the process. The results of such emphases will become part of the analyses that are to follow.

THE STORY OF OEDIPUS AND THEBES - OUTLINE (C)

1. BIRTH:

- (i) The oracle of Apollo at Delphi says to Laius, King of Thebes, that his son will "kill his father and marry his mother".
- (ii) Laius decides to get rid of the son newly born to his wife, Jocasta. He gives the baby to a trusted servant (Shepherd) to expose on the mountain (Mt. Cithaeron).
- (iii) The servant takes the baby to Mount Cithaeron, where he pins the feet and leaves it to die.

1. BIRTH (continued)

- (iv) His friend, another shepherd, on the Corinthian side of the boundary between Corinth and Thebes, takes pity on the baby and takes it home.

2. EARLY LIFE:

- (i) A soldier from the palace of Polybus, king of Corinth, sent to obtain a male baby as heir to the throne of the childless king, asks for the baby, not knowing who he really is.
- (ii) The baby (now called Oedipus, which in Greek means "swollen foot", a name given because of the wounded ankles), is, therefore, brought up in Corinth as the son of Polybus and Merope, but at the age of 18 years hears one night a drunken man singing that he, Oedipus, "is not his father's son". Oedipus is angry and puzzled. He does not know that he was adopted.
- (iii) He asks Polybus about what the drunk has sung, but is fobbed off, and determines to go to Delphi to the oracle of Apollo to find out the truth.
- (iv) Polybus and Merope reluctantly allow him to go.

3. THE CROSSROADS:

- (i) At the oracle of Delphi Oedipus is told, "You will murder your father and marry your mother". He is amazed and sets off for home.
- (ii) At the crossroads "where three roads meet" (Delphi, Corinth and Thebes) he ponders on the meaning of the oracle and wonders which road to take (a) back to Delphi to ask the oracle again about his father, (b) back home to Corinth, (c) on to the other place on the signpost, Thebes).

- (iii) He decides to face the unknown (in order to avoid fulfilling the prophecy of the oracle) and takes the road to Thebes.
- (iv) As he sets out, he meets a chariot driven very fast by an important-looking middle-aged man, who will not stop. Oedipus refuses to budge and jumping onto the chariot struggles with the man and his several attendants. The man dies. One servant escapes. Oedipus tries to put the "accident" out of his mind.

4. THE SPHINX:

- (i) Oedipus follows the road to Thebes across a virtual desert. When he reaches the city he finds the people in despair. Their king has disappeared on a mission to obtain help and advice about how to deal with the terrible creature called the Sphinx (head of a woman, body of a lion, tail of a serpent, wings of an eagle) which consumes 7 young men and 7 young women each year. It asks everyone a riddle which no-one has ever been able to answer.
- (ii) Oedipus volunteers to go back into the desert to confront the Sphinx.
- (iii) In an area littered with bones he meets the Sphinx which asks him the riddle: "What has four legs in the morning, two legs at midday and three legs in the evening, walks on land and does not sink in sea, is strongest with two legs, weakest with four?" Oedipus answers correctly ("Man"). The Sphinx dies.
- (iv) Back in Thebes he is welcomed as a hero and given Jocasta, the queen, as his wife. He is, therefore, now king of Thebes.

5. THE PLAGUE:

- (i) Twenty years later (after Oedipus and Jocasta have had four children - Eteocles, Polynices, Antigone and Ismene) a plague strikes Thebes. The people in desperation demand that Oedipus as king helps them.
- (ii) Oedipus, thinking the gods are angry for some as yet unknown reason, asks his brother-in-law, Creon, to go to the oracle at Delphi and ask its advice. Creon, who dislikes the much younger Oedipus, agrees reluctantly to go.
- (iii) Creon returns to say that murderers are at large in the city unpunished, the murderers of the previous king of Thebes.
- (iv) Oedipus promises the people that when the murderers have been found, whoever they are, they will be exiled from Thebes.

6. THE FEAR:

- (i) Oedipus, having had no success in his investigations, is advised by elders to consult Teiresias, the blind prophet of Apollo, who as compensation for his blindness is reputed to be able to see into the future. Oedipus says he has already sent for the prophet, on the advice of Creon.
- (ii) Teiresias arrives with his "eyes", a lad who guides him. This unnerves Oedipus.
- (iii) Teiresias tells Oedipus. "The murderer is standing in front of me and he is much closer to his wife than he thinks". Oedipus at first takes this literally.
- (iv) Finally, when Oedipus realises what is meant,

he expels Teiresias in a rage. Teiresias calls on Apollo. Oedipus accuses Teiresias of being in league with Creon to take over the throne.

7. THE ACCUSATION:

- (i) Oedipus accuses Creon of plotting against him with Teiresias and claims that Creon must have killed Laius.
- (ii) Creon protests his innocence and says he can prove it by inquiries at Delphi.
- (iii) Oedipus will not accept Creon's words. Jocasta breaks the quarrel.
- (iv) Oedipus states the problem. Jocasta tells Oedipus not to worry about the words of a prophet, for it was a prophet who said Laius's son would kill Laius and she knows that Laius was murdered by robbers at a "place where three roads meet".

8. DOUBT:

- (i) Oedipus is struck by Jocasta's mention of the "place where three roads meet" and makes a connection in his mind. He confesses that he once killed a man there.
- (ii) Jocasta says a servant who escaped spoke of "murderers" in the plural. Therefore proof is easy. She would send for the servant concerned, who is now far away.
- (iii) Oedipus tells Jocasta what the drunk said in Corinth and the words of the oracle at Delphi. He says how worried he was and how he killed the man he met.
- (iv) Jocasta sends for the servant (who is now a shepherd) for proof of whether Oedipus has killed Laius or not.

9. THE TRUTH DAWNS:

- (i) A messenger from Corinth arrives to tell Oedipus that Polybus and Merope are dead.
- (ii) Oedipus is pleased (as well as sad), but the second part of the message depresses him, that Oedipus was given by the messenger (when he was a shepherd) as a baby to Polybus. The proof of this lies in Oedipus' weak, scarred ankles.
- (iii) Oedipus asks the messenger who gave him the baby. The messenger says it was a shepherd from Thebes at the frontier.
- (iv) Jocasta says it was the same man as the servant who escaped with news of Laius' murder. He has been sent for already.

10. THE PUNISHMENT:

- (i) Jocasta begs Oedipus not to ask any more questions and rushes into the palace to her room.
- (ii) The shepherd arrives. He is recognised by the messenger from Corinth as the man who passed the baby on. He is forced to admit the truth.
- (iii) Oedipus is told that he, Oedipus, was as a baby passed over the border between Thebes and Corinth from the shepherd of Thebes (who was later the man to give news of Laius' death) to the shepherd of Corinth (who was now the messenger of Corinth). The baby was Jocasta's.
- (iv) Oedipus realises the truth, that he has not only killed Laius, but that Laius was his father, and, therefore, he has married Jocasta, his mother.

10. THE PUNISHMENT (continued):

- (iv) Oedipus rushes into Jocasta's room. He finds that she has hung herself.

11. AFTERMATH:

- (i) Oedipus blinds himself with Jocasta's brooch and condemns himself to sightless exile.
- (ii) He calls for Creon and his children.
- (iii) Creon is reconciled with Oedipus and promises to act as regent until Oedipus' sons are of age to rule Thebes.
- (iv) Antigone leads the suffering Oedipus away.

THE CHILDREN OF OEDIPUS - OUTLINE

12. THE SEVEN AGAINST THEBES

- (i) Creon governs Thebes in the place of Eteocles and Polynices (the two sons of Oedipus) until they come of age.
- (ii) Eteocles and Polynices, when they come of age, quarrel as to which of them should become king of Thebes. Eteocles thinks he should be king because he is the elder. Polynices thinks he should share the throne.
- (iii) Polynices leaves Thebes, threatening to return with an army to enforce his claim.
- (iv) Polynices returns with an army from Argos (Argives). He threatens to besiege Thebes.
- (v) The brothers eventually agree to decide the affair with a series of seven single combats between Argive and Theban champions.

- (vi) The contests take place on a single day. Each side wins three.
- (vii) To decide the whole competition Eteocles and Polynices, watched by their sisters Antigone and Ismene, meet outside the main gates of Thebes. After a long struggle both are killed.
- (viii) Creon steps forward to resolve the crisis. He becomes king and the Argive army withdraws.

13. WHICH LAW IS RIGHT?

- (i) Antigone tells Ismene that their uncle Creon has made a law forbidding anyone to bury the body of Polynices as a traitor, while Eteocles has a hero's burial.
- (ii) Antigone asks Ismene to help her bury the body of their brother Polynices.
- (iii) Ismene gives excuses for not helping - particularly that Creon's law cannot be broken because his is the king and stronger than they are.
- (iv) Antigone asks Ismene to decide whether to help her (and obey the law of the gods) or to obey Creon's law. Ismene takes the latter course. Antigone rejects Ismene.

14. THE GUARD'S NEWS

- (i) Creon announces his law - anyone caught burying the body will be punished by death. The body of the traitor Polynices is to be left to dogs and vultures outside the city gates.
- (ii) A guard comes to tell Creon that someone has been sprinkling earth over the body of Polynices, while the guards dozed.

14. THE GUARD'S NEWS (continued)

(iii) Creon angrily says that he will hold the guard personally responsible unless the criminal is caught.

(iv) The guard leaves, promising to bring back the culprit.

15. THE CULPRIT IS FOUND:

(i) The guard returns with a prisoner. Creon cannot see who it is. The guard explains how they laid a trap by pretending to be asleep.

(ii) When Creon sees that the prisoner is Antigone, in disbelief he demands an explanation.

(iii) Antigone proudly admits that she tried to bury her brother.

(iv) Creon dismisses the guard, who is now cleared of blame.

16. THE PUNISHMENT:

(i) Creon sends for Ismene, thinking she must be implicated in the deed.

(ii) Ismene tries to get some of the credit, saying she helped Antigone and will suffer with her.

(iii) Antigone rejects her sister, who, she says, had nothing to do with her action and deserves no credit for it.

(iv) Antigone is sentenced to death by Creon.

17. A SON'S DUTY:

(i) Haemon, Creon's son, who is due to marry Antigone, comes to see Creon. He agrees that a son must obey his father. Creon is pleased, saying that a king must show himself to be strong.

17. A SON'S DUTY (continued)

- (ii) Haemon tells Creon that people in Thebes are talking secretly. They have sympathy for Antigone.
- (iii) Creon asks if Haemon agrees with these people. Haemon says he does.
- (iv) Creon in a fury threatens to have Antigone executed in front of Haemon. Haemon rushes away and Creon issues orders that Antigone is to be sealed up in a cave in the hills with enough food for two days.

18. THE ADVICE OF THE OLD BLIND PROPHET

- (i) Creon's advisers ask him to see Tiresias (the old blind prophet who advised Oedipus). Creon agrees and sends for Tiresias.
- (ii) Tiresias describes bad omens (e.g. the meat-offering to the gods will not burn on the altar). He warns Creon that the gods are angry with him for not burying Polynices.
- (iii) Creon is angry and accuses Tiresias of having been bribed.
- (iv) Tiresias warns Creon that he was right about Oedipus, who had also disbelieved him, and that before the sun has come and gone Haemon, his son will die too, if the body of Polynices remains unburied and if Antigone dies in the Cave.

19. TOO LATE!:

- (i) Creon at last listens to advice and in a panic changes his mind. He orders soldiers to bring axes and spades to bury Polynices' corpse and to free Antigone.

19. TOO LATE! (continued):

- (ii) The soldiers remove the boulders from the entrance of the cave, Creon enters and sees someone hanging in the innermost recesses.
- (iii) A figure emerges from the shadows beneath the hanging. It turns out to be Haemon, who in fury hurls himself at Creon. He makes as if to kill his father, but unexpectedly stabs himself instead. He cannot bear to live without Antigone.
- (iv) Creon in despair returns to the palace, only to be greeted with the news that his wife Eurydice has committed suicide too. Now alone, he realises the folly of his actions.

A Definition of Dramatic

Examples of the children's work will now be analysed for the quality within them which will be termed dramatic. This is naturally associated with other terminology used hitherto, such as "recreative interpretations" and "creative reenactments", but all of them have in common a dependence upon the initial story stimulus. The quality that resides in the story itself is dramatic, only needing the catalytic action of a storytelling situation, storyteller and audience, to become the stimulator of drama, as the transmission model (c) shows. "Recreative" and "reenactments" and other similar words make explicit the dependence, but need a paired noun or adjective connected with the human attribute of creativity in order to free themselves from the implication of being simply derivative. Drama needs no such assistance. It represents dynamic action of an interactive kind that emanates from a stimulus but is not dependant on it for its own positive contribution to the dynamic.

At this stage it is worth defining exactly what drama and dramatic for the purpose of this thesis are taken to include. They include what they would conventionally be expected to include, that is the improvisatory and written responses, usually in dialogue form, which could be termed plays or performances akin to plays, even if instead of a learned script a series of unplanned utterances radiate from a central story-core or theme. In this respect they do not constitute anything at all unusual. Much of the evidence is preserved in this form. Yet it is not inclusive of all possibilities. For within the dramatic are included graphic responses and written responses that are not in the form of conventional drama. All these, it will be argued, have a place within the dramatic context of children's creative reactions to storytelling. Whilst in young children responses to storytelling are often startlingly diverse and unexpected, in children aged eleven to fourteen the responses are more carefully regulated by the children themselves and by the expectation of presentation within taught forms. This has the advantage of being easier to observe and analyse through the imposition of certain modes of operation, even if not necessarily the ones most associated with dramatic activity in a conventional sense, and also the added advantage of leading children into dramatic activity of a conventional kind through unanticipated and unexpected channels. As Witkin observes,

"In the first place it will help if the teacher makes use of different iconic media from that in which the pupils' expressive act is taking place."

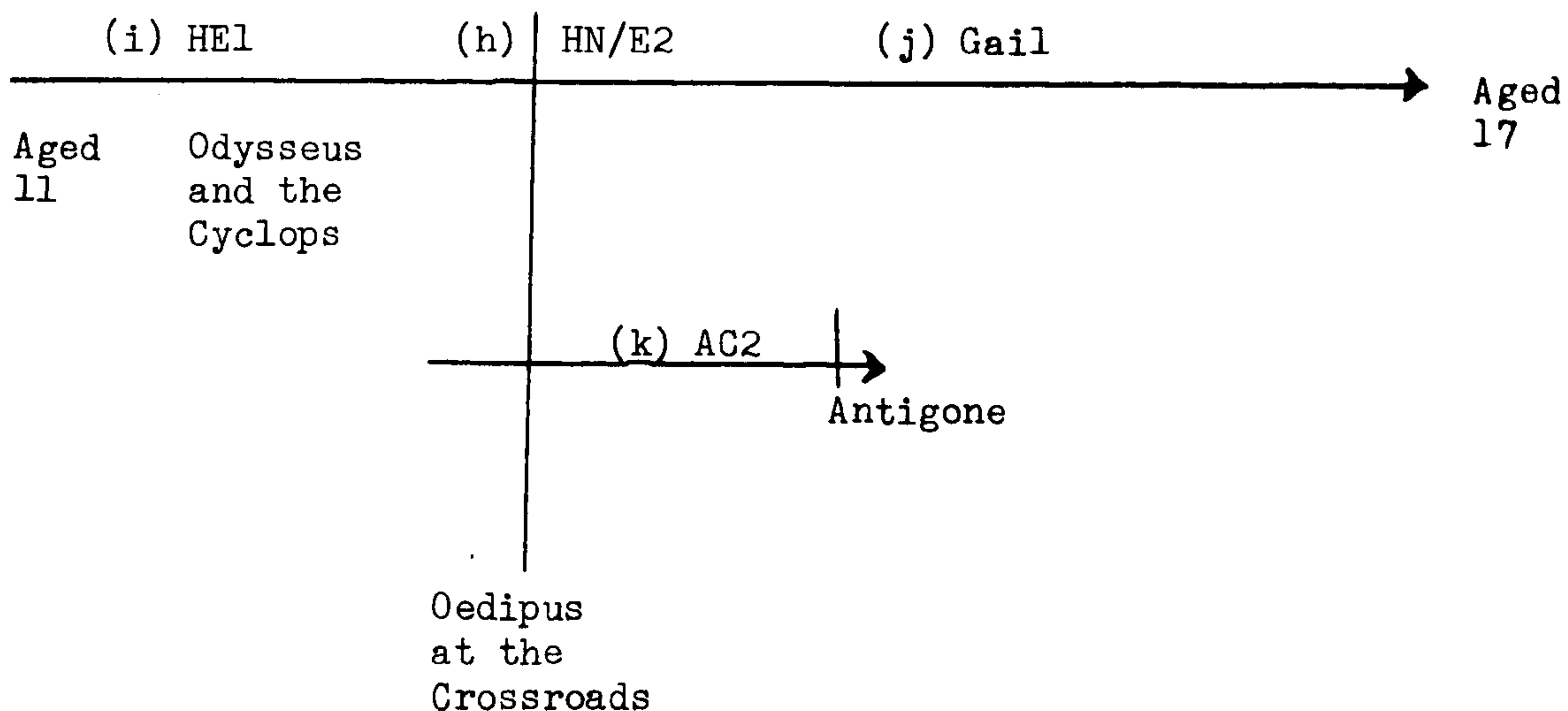
(R.W. Witkin, 1974, p. 171)

This, in Witkin's opinion, reduces the "dominance of the stimulus form" and by implication allows the child greater scope to express himself/herself in an unstereotypical way. This thesis will be extended to the point that, whereas Witkin is concerned

with the twofold nature of dialectic, it will admit of a wider diversity of modes being used as structures for the expression of feelings and ideas, the graphic, for example, being introduced below as a means of representing a prototypic dramatic situation that will be lengthened out through the oral and the written into extended dramatic form. It has already been argued that, especially under the control of some verbally fluent children of this age, dramatic improvisations can move readily from the written to the oral and vice versa. The analysis below will extend this idea further.

Schema of Dramatic Responses

A schema of how the series of dramatic responses that are to be analysed interrelate is presented below in a diagrammatic form that will then be described in terms of the constituent parts. The lettering continues from (h) in order for the analyses to follow on smoothly from the other sections of Chapter Six.



The vertical lines represent particular junctures in story themes ("Juncture" here is used as meaning a particular story in a whole cycle, rather than in the sense defined earlier in this thesis as

a single point within that story.)

The horizontal lines represent developmental progressions of particular children and groupings of children through particular story-themes.

HE1 : A mixed-ability form grouping of children aged between eleven and twelve.

HN/E2 : A mixed-ability grouping of children aged between twelve and thirteen.

AC2 : A mixed-ability grouping of children aged between twelve and thirteen.

The numbering and lettering system of Dinnington Comprehensive School groupings has been retained for the purposes of this study.

As the diagram shows, there are four separate analyses (h), (i), (j) and (k), all of which have a linear dimension and all of which interrelate. They are lettered according to the order of analysis.

(h) This is the HN/E2 grouping engaged in the nine-week sequence of dramatic explorations outlined above of part of the Oedipus story. This linear progression is, therefore, thematic in that it relates to a particular story theme and developmental in that it traces the development of the children through their dramatic activities stimulated by the story theme.

(i) This is the same HN/E2 grouping within the context of the development of some of the children in it from being members of the grouping of the previous year (HE1) through to being members of the HN/E2 grouping. This is a developmental progression, showing the advance of these children from their first attempts at dramatic interpretations of mythic material in HE1 through to their later work as members of HN/E2. The thematic connection is the loose one of Greek mythic material in general, whose particular suitability as a medium for children's development is argued

throughout this study.

(j) This is the developmental progression of one individual, Gail, some of whose work has been the subject of previous analysis. Her development through experience and manipulation of mythological material will be traced from some work undertaken at the age of eleven as far as a sample of work done at the age of seventeen. Discussion of her development through the use of mythological material will include elements that have already been discussed in relation to her participation in work done by the grouping HN/E2. This will be shown to be valid in so far as an overall picture is being built up from constituent parts of each of which as a microcosm can be seen to contain within it all the elements of the macrocosm, the process of dramatic reenactments from the stimulus of a storytelling being a clear and apparently simple mechanistic process, but capable of infinite variation and elaboration, as the transmission model (c) has shown.

(k) This is the developmental progression of one of the groupings (called AC2) referred to in (j) above which runs parallel, albeit in a different calendar year, to the HN/E2 grouping through a limited section of the Oedipus story-theme. As in (j) above certain differences and similarities can be highlighted, the concentration in this part of the analysis being both on developmental considerations and on thematic ones, in so far as the two can be adequately separated. This is a thematic analysis in that it cuts across the separate developmental progressions of two distinct groupings of the same age at the stage when they went through them but in different calendar years. It is thematic in that it cuts across at the same point in the Oedipus story, highlighting differences and similarities between the output and activities of two different

groupings at a similar developmental stage. From this method the validity of a general theory can be tentatively assessed. The general theory of this particular thesis is concerned with the building up of an ethical and aesthetic framework of reference by children through practical reactions, both as individuals and as individuals within groups, to a storytelling stimulus. The continuum of the story-themes used in the process and of the children's development through it is like warp in weaving across which and interwoven through it are the strands of the woof, which in this instance, consists of links at crucial nuclei, where the ethical and the aesthetic coalesce, between separate instances of such lines of development. The thematic intersections, therefore, fulfil a vital role in the whole analysis, as will be demonstrated below.

Explanation of method in analyses of (h) - (k)

In being analysed as thematic and developmental progressions each linear manifestation shown in the schema above will be expected to reveal more than the comparatively simple dramatic dynamic of the nature described previously. They will in the very use of the terms "thematic" and "developmental" contain complex structural, ethical, aesthetic and linguistic dimensions. For three inter-relating theses will be developed: firstly that the structural framework of the mythic storyline underpins the ethical in so far as ethical issues arise out of the manipulation of structural form; secondly that the aesthetic is reached through a manipulation of form that interrelates the subjective perceptions of the individual with group experience; and thirdly that language, whether written or oral, is vital to the processes that take place, the

aesthetic needing a means of expression of individual and group voices and the ethical requiring a tool for the working out of ideas. It will also be argued that the three theses are not mutually exclusive but interrelated, the mythic storyline remaining the essential nucleus of all three.

Other dramatic progressions can also be analysed in order to supplement what has been observed in (h) to (k) above. For example, dramatic reenactments of the quarrel between Agememnon and Achilles in the Trojan story are paradigms of essential dramatic form and necessary for a full understanding of the possibilities inherent in work with Greek myth. In widening the definition of the term dramatic above the way has also been made clear for setting instances of, for example, the pre-acting four-picture technique alongside analyses in (h) to (k) above in order to reinforce their structural value as an exercise. That this will be done to some extent out of sequence within the order of story-themes in the Classical Studies course in Years One to Three at Dinnington Comprehensive School, although possibly seeming illogical, is justifiable on the grounds that the Oedipus story provides the most accessible unbroken succession of nucleic essentials both for the children's work and hence for the researcher's analysis. Within the nine-week sequence outlined above as undertaken with the grouping HN/E2, for example, are contained in microcosm the story-stimulus points, the methods of working and the ways in which the children can respond common to all the analyses in this study which radiates out from it as a centre to find confirmation of the processes observed at work in it.

Each separate analysis, nonetheless, has a particular and significant contribution to make towards the verification of the

three interrelated theses that have been outlined above. For them a sort of infrastructure can be established upon which the commerce of the ethical and the aesthetic, if such a thing is possible, can be seen to flow, a commerce not of money or goods, but of ideas and perceptions, the right and, it can be argued, the necessity of every whole individual, if he/she is to develop fully both as an individual and as a member of a wider community.

(h) Analysis of the Recreative Output of HN/E2 in a Nine-week Progression Based on the Stimulus of the First Part of the Oedipus Story

The analysis that follows will be based upon the outline of the nine-week programme given earlier in this section. Each concrete item of output, be it graphic, written or a transcript of oral work, will be analysed within this framework of progression in order to test the three interrelating theses outlined above. Underpinning this network is the wide definition of the term dramatic also given above.

A conscious decision has been made to concentrate the analysis on the output of a few individuals within the grouping, especially in relation to written responses, for the essence of the process and the sort of learning benefits that can be gained from it will be observable in just one example, even though it will be necessary to refer to at least one other comparable example for verification. A distinction can be drawn here between verification of the process, which will be done in the schema outlined above, and analysis of a subjective response, which does not need to be authenticated in the same way.

Week One: The Four-picture Cartoon Technique

The recreative interpretations done individually in cartoon form by David and Gail without collaboration of any kind followed the storytelling of the first part of the story, from the birth of Oedipus through to his transference to Corinth. Both children were familiar with the technique or with variations upon it from their previous work in Classical Studies and could be expected to produce a coherent response without a great deal of teacher explanation or direction.

The technique at its simplest and most symmetrical consists of the division of a single page of exercise-book into quarters with ruler and pencil, leaving a space at the top for a title and numbering the quarters in sequence, usually from top left-hand corner (1) to top right-hand corner (2), and then from bottom left-hand corner (3) to bottom right-hand corner (4), although variations can occur, often for important structural reasons, as will be argued below.

The variations in presentation by Gail and David for this part of the story reproduced in Appendix Three can readily be noted. Firstly, David has used a single page, Gail a double one. Secondly, although each has used the same general title (given by the teacher), Gail has supplemented this with a title of her own (Babyhood). Thirdly, Gail has filled all the space by doing four apparently complete responses, whereas David has not only numbered only three of the spaces but also left the unnumbered space empty, an apparent omission or an example of what a teacher might label as laziness.

The first of these differences is less easily dismissed, for, although at first sight David's version seems to be incomplete, and was, in fact, criticised by the teacher as not reaching the

required framework minimum of four pictures, on closer inspection it can be explained as complete in itself and in what it sets out to say! Why, therefore, should David feel forced into artificially extending his statement? His third picture shows very simply and clearly in picture form a man, who is holding a baby, moving towards a house. There is no writing at all. David did not, presumably, feel the need to include any, for the man is evidently the shepherd from Corinth, the baby Oedipus and the house the shepherd's. Oedipus is safe. The teacher, in marking this statement, assumed that David had been lazy (which he may have been), but the absence of a fourth picture could equally well be explained as a deliberate omission for artistic reasons, the pupil not subscribing to the teacher's rigid imposition of a formal structure. Gail's version can be said to be more complete in its use of all four quarters of the double page used and in including more of the whole story told. It is not, however, despite this a comprehensive retelling, as, for example, the return of the first shepherd to the king of Thebes is omitted. Gail, therefore, has also used artistic discretion in her composition. The fact that overall she has included more in quantity of the nucleic essentials of the story is irrelevant to the quality of creative output. The quality of her statement may in objective terms, provided that completely objective terms are possible in such an assessment, be deemed to be more satisfying as an artistic entity to the outside viewer (or it may not), but it cannot be more (or less) satisfying to herself than David's statement is to himself, if each has honestly put feeling as well as craftsmanship into the creation. Each has expressed human creative response within a formal framework and each has used the framework to suit the circumstance of the particular

creative act. In doing this children are doing something similar to an epic poet, for instance, such as Homer within the constraints of the hexameter line or to a Greek tragedian such as Sophocles within the constraints of tragic structural form. The observable quality may be deemed more or less high in an absolute sense, but the quality in terms of adequate expression of an individual creator's feelings and intellect is on the same level. Seonaid Robertson recognises this artistic equivalence but goes further to point to the existence of Jungian archetypes in the subconscious:

"Some of the children's work which revealed their magic dreams had, even when crude and unskilled, more power to move than works of technical competence, and confirmed our common fund of archetypes."

(S. Robertson, 1982, p. 84)

The extent to which this theory can or should be applied to children's manipulation of structural form is debatable and will be returned to in later analyses, the experiential method used being arguably more important than, or at least as important as, the possible existence of psychic truths behind the form. Peter Abbs also sees beyond the purely structural in arguing that the lack of "moral and imaginative stepping stones" has led to neurosis in the young (P. Abbs, 1976, p. 40). Teachers, he continues,

"must endeavour to fashion disciplines which are imaginative, structures which are open, forms which are living."

(P. Abbs, 1976, p. 41)

His argument, unlike that of Robertson, does not make the form the vehicle of psychic truths, but rather makes the use of form a method of healing psychic disorder. It also lays emphasis on form as active and dynamic, a feature that has been shown to be important to the mythical transmission model, and on which Abbs develops further in his idea of the child as "a myth-maker" (P. Abbs, 1980, p. 19).

In respect of this, the particular form given to the children, a myth told with its sequence of nucleic essentials, followed by the instruction to recreate the story in simple cartoon form, may seem to be rigid and uncreative in setting clear demands, but, as the analysis above has shown, the demands are simply for a structure of some sort not for particular structural content nor, as David's work shows, for a particular structure. This is not a characteristic of rigidity but of flexibility. His simple picture, for example, of the rescued baby being taken by a saviour to his home is on the human level an expression of hope (even if tempered by subconscious knowledge of the overriding predeterminations of fate). It may also be the expression of an archetype, a sort of rebirth, but this is perhaps, as has been argued above, a less important consideration. What is of greater importance, it can be argued, is the coalescence of the ethical and the aesthetic within a discourse that can serve as the basis of an educationally justifiable and coherent scheme such as that provided by the Classical Studies syllabus that is the framework of this whole study.

The third difference, then, in the use of structure between David and Gail can be seen to exemplify the central concern of this thesis, which is an examination of the experiential method as a vehicle for the advancement of moral and aesthetic sensibilities. This will now be argued more fully in respect of the content of the two sets of cartoon pictures.

There are three basic levels of communication in the cartoons, corresponding almost exactly to what could be termed the comic-strip technique, in so far as in common with commercial comic strips there is firstly a level of communication through pictures, secondly a level through direct speech and thought, and thirdly, even though

it may appear only in rudimentary form, a reported narrational level. The particular method of working was chosen partly for its immediacy as a medium for children to transmit by but also because children are generally familiar with it as a medium through which they receive transmission. The three levels are interrelated and integrated into an artistic whole by the creator, who also decides what proportion of each technique will be useful in order for him/her to transmit a message, in this case the message being the segments of a storyline both for themselves separately and for their integrated effect as a whole message.

These interrelated levels of communication can also usefully be set within a semiological context, both for a better understanding of the formal communication-system being used and for an understanding of the extent to which the formal is a necessary prerequisite of the ethical and aesthetic dimensions. Roland Barthes is concerned with myth as "a form" (R. Barthes, 1957, in S. Sontag, 1983, p. 93), but rejects the idea of archetypes in his statement:

"one can conceive of very ancient myths, but there are no eternal ones;"

(R. Barthes, 1957, in S. Sontag, 1982, p. 94)

This thesis will employ Barthes' analyses in a formal sense, the manipulation of form being its central concern, but will not exclude the possibility of archetypal situations and dilemmas existing, even if archetypes in the Jungian sense are treated with caution. Barthes' concern to explore the idea of mythical systems created in the modern world out of any objects or pictures is not directly relevant to this thesis, except in so far as children are creating their own mythological significances from an amalgamation of the form of Greek myth they have been presented with and the expropriations they have made from their own experience of the world they live in. Children are not, however, the political manipulators that Barthes seems to be criticising; they

are creating fresh, personal discourse, albeit from ancient form, at least in part.

Barthes, following Saussure, stresses the importance of the signifier as providing meaning (R. Barthes, 1957, in S. Sontag, 1983, p. 102) and the signified as embodying the concept, both combining to create the sign. This basic analysis of any discourse, whilst constituting only a stage in Barthes semiological explanation of myth, is useful as a tool in the examination of communicational discourse emanating from children's responses to mythical storylines. It is not necessary to follow Barthes' analysis any further, for ethical and aesthetic implications can be extricated from this basic analysis, especially if wedded with the line of scholarship represented by such as Jasper Griffin, who sees Greek tragic use of myth as a formal structure, expressing particular cultural beliefs, which can be creatively supplemented with non-classical explorations of ethical considerations appropriate to the age in which they are conceived. This extends to non-mythical classical sources such as Plutarch whose bald statement about Octavian's orders for Antony's burial, Griffin notes, is expanded by Shakespeare in order to develop an idea of remorse that is alien to the classical mind.

"What in the classical source is simply a gesture recognizing the rank of a defeated enemy becomes in Shakespeare an expression of remorse."

(J. Griffin, 1986, p. 117)

Thus there is a relativist ethical content emanating from received form that is accommodated to specific circumstance, yet relative only in relation to absolute positions that are in essence universal and include, for example, death. This may raise as many questions as it answers but at least the creative accommodation of received

form can be observed. In using Greek myth with children one is using a form that admits of expansion, as the comic-strip discourse of David and Gail, albeit in rudimentary form, shows.

On the first level of communication defined above David was much fuller in terms of detail than Gail. In his first picture, for example, he includes in pictorial form a tree, the baby Oedipus with pins attaching his ankles to the tree, the shepherd from Thebes complete with crook and a sheep, Mount Cithaeron and the boundary-fence. The picture would be meaningful even if the words he records as being uttered were blanked out. In her corresponding picture, her second because she chose to introduce her version with a confrontation between the king and queen of Thebes over the baby, Gail showed only the mountain in the background, the tree in front of it and the boundary-fence to the right. This is less easily understandable in isolation from words as an item of discourse but is still explicable as such, the sign consisting of the signifier, a baby is abandoned in a particular place, and the signified, the idea of abandonment. It may be a reduction to stark essentials, but it is no less meaningful to the creator as a result. Nor is the child who created it particularly skilled in drawing, a trait held in common with David, but this is immaterial to the analysis, which is concerned with the significance to the creator, any creator, and to the receiver, any receiver, irrespective of the level of skill of the particular individuals through whose work the process is being traced.

Apart from the words which are contained in the second level of communication and which will be analysed later it is necessary to use the clue of context in so far as each of the pictures described above fits into a scheme of progression through the story.

In Gail's case the story is set in motion through her first picture, the confrontation of the queen and king of Thebes, the wife and husband (although their precise identities and relationship cannot be determined by reference to the picture alone). It is continued firstly through the Cithaeron picture and secondly through a simple representation of a house which can be considered as representing (or as signifying through metonymy) the domesticity of the shepherd of Corinth and of his wife who between them rescue and nurture the baby Oedipus. The sequence ends with a somewhat more detailed picture showing the queen and king of Corinth standing together to the left of a crib in which the baby (known to be Oedipus from the narrational writing if not from the picture on its own) lies, flanked on the right hand side by two soldiers, who have (we also learn from the narrational level of communication) brought him from the shepherd and his wife.

In David's case the first picture, described above, is followed by a picture showing the shepherd from Thebes (although this is not explicitly stated through any of the levels shown) talking over the boundary-fence to a second shepherd (from Corinth, it can be inferred, from elsewhere in the whole process), who is followed by four sheep. Both men can be identified as shepherds by the fact that they are carrying crooks. In the background are shown Mount Cithaeron, the tree and the baby in almost the same relationship to each other as in the first picture but smaller as being less central, perhaps, to this particular juncture of the story and as being further away in the physical sense from the outside observer. The final picture, described earlier in the analysis, shows the shepherd from Corinth moving with the baby towards his house.

In both progressions the individual pictures, as has been shown above, present certain significations without words and without reference to the other pictures in the sequence. They are better understood, however, in relation both to these other pictures and to the words that accompany the children's artistic efforts. By implication they are also better understood in relation to the underlying dynamic of the storytelling that set off their endeavours in the first place. The total discourse of which they are a part is a product of the assimilation, accommodation and recreative interpretation of the storyline transmitted by the storyteller. The total effect, however, can be more fully understood by the analysis of the different strands of discourse separately as well as an integrated whole in order to determine what the constituent parts are of the total fabric. It is rather like the effect of, for example, a cathedral. The Chapter House, for instance, at Lincoln cathedral is polygonal in shape, all the outward-facing walls containing windows that tell through stained glass lights particular story progressions vertically, starting at the bottom. The subject-matter of these is not mythical in the sense that stories such as the expulsion of Adam and Eve from the Garden of Eden, which is one of the subjects depicted on the east window of the Angel Choir of the same cathedral, can be considered as mythical, depending on one's definition of the word. Yet their mode of signification bears some comparison with the teaching-method employed with children such as David and Gail in so far as the total discourse is presented in the form of stained-glass pictures with verbal captions, also in stained-glass, underneath. The fact that these captions are in Latin, a language not necessarily understood by the craftsman who created the stained glass, is not under discussion. What is important is the fact that the picture

presents a visual story-syntagm as part of a sequence which is comprehensible for itself. One such picture is that of a fire attacking a building and immediately comprehensible within certain conventions of depicting that sort of occurrence. The Latin underneath refers to the fact that the cathedral was destroyed by fire, thus particularising the general message and helping to create a particular story framework. The complete signification is given all the more significance by the collaboration of the mind and feelings of those people who have access to the fuller story elsewhere, perhaps from a storytelling. This is much the same as the significations presented by David and Gail as a result of a storytelling process that first informed them and then elicited their creative collaboration in a process of transmission.

Of the two children's versions under discussion David's is fuller in a pictorial sense and a storyline can be deduced quite readily without any of the words, few though they are, that he has supplied. The storyline, however, becomes more complete if these words are taken account of as will be shown in a fuller analysis below. Nonetheless, there is a complete story in pictures which can be seen to show a segment of the Oedipus story, except that it is not clear from the last picture of the three which of the two shepherds is taking the baby home. It would obviously hold serious implications for the story as a whole for the first shepherd to take Oedipus back to Thebes! The teacher could legitimately present the ethical dilemma in such a way that pupils could have a completely free choice of outcome and, had this been the case for David, he might have chosen the continuation outlined above. This however, was not the case and the fact that David has understood the shepherd

in question to be the one from Corinth can be proved with reference to his formal play-structure composed later in the sequence of lessons. The question of creative autonomy being potentially stultified by the rigid imposition of compulsory storylines is dealt with more fully elsewhere in Chapter Five of this thesis, but it is worth stating here that, despite the intellectual interest that can be aroused by hypothetical story-outcomes in the Oedipus cycle as in other Greek myths, abandonment of structured and logically ongoing action towards some sort of generally accepted end leads to curtailment of the particular myth chosen as an ongoing vehicle for recreative work. If, for example, the teacher allows any outcome to the dilemma of the two shepherds at the fence, then, depending on what outcome the children choose, he/she might find, as in the possibility cited above, that the generally accepted version cannot proceed. The only way that this can be avoided is by the teacher, having been informed by the children of their choices, rejecting them in favour of the accepted version that he/she then narrates as the "real" version. If done too often this can damage the child's self-esteem as an autonomous creator and render the process stilted and ridiculous. As an alternative one is left with the use of myths on a "one off" basis, where the children, given a theme are allowed and even encouraged to develop it in any way they wish. This is a perfectly legitimate method of procedure, as is shown in Chapter Five of this thesis, but not without its own dangers of lack of cohesion, continuity and structure. David, as the child in question, will be shown as developing confidence through the manipulation of a received structure. His pictures are the first stage in the process, the tripartite nature of his response showing

a neat grasp of basic structure as a vehicle for expressing a response to and a recreation of the idea of pain/despair transformed into healing/hope. The pain/despair is shown in his first picture with the baby pinned to the tree, the transformation in the second through the discussion over the fence that neatly divides not only the moods but also two separate cities, the first one, Thebes, being identified with pain/despair and the second, Corinth, with healing/hope which is the theme of the third picture. Despair could have turned into hope had David been allowed to make the first shepherd save the baby, as outlined above, but not with the ongoing benefits of a continuing structured storyline that will be recorded through the examination of other items of David's output.

Gail's version, on the other hand, is not so easy to follow through the pictures alone. She attempts to cover more of the story as a whole but in doing so leaves her pictures, particularly the second and the third, very vague and generalised. It is necessary therefore, to look at her version in conjunction with the second level of communication, which is conveyed through "bubbles" of words, either spoken or thought, as the situation demands. In her first picture Gail has the queen uttering the words:

"Oh please let it be a boy."

The king replies:

"No we want a girl the gods say that if we have a son he will kill me."

Divorced from the picture the words could serve as the basis of a dramatic dialogue and can be considered as meaningful as such, but in combination with the picture they become more meaningful, partly because the two actants are shown as facing each other and partly because the woman is drawn, albeit in rudimentary form, as rather

plump, presumably, within the conventions of children's drawings, pregnant. Without the words one cannot be sure that she is meant to be pregnant, but with the words that she is given to utter it is almost certain. The picture provides in its function as part of the total discourse a focal point for the dramatic element to develop from, the pregnant woman talking to a man who might be the father of her child being a situation rich with dramatic possibilities, which could potentially be allowed to develop in any direction. The fact that in practice they may not be allowed to can be connected with the idea of continuity discussed above in respect of cohesive ongoing storylines effective as a medium for paradigmatic modes of children's improvisatory activities. The subordination of the freedom to explore these improvisatory dramatic possibilities without restriction to the requirements of an ongoing storyline does not lead to a similar suppression of the ethical considerations that are liberated by the dialectic of the drama. The issues, both within a Greek historical context and within a modern context, concerning pregnancy and related subjects for debate are almost limitless and within the classroom can be allowed to stimulate correspondingly wideranging discussion without fracturing the ongoing storyline from which further issues can emanate at appropriate syntagmic junctures. What we have in the pictorial form as presented by Gail is a starting-off point, selected as significant by her from the nucleic sequences of the story as told to her. The words she has added are the first utterances not only of a potential drama, but also of an ethical debate through drama, both of which are contained, the former explicitly and the latter implicitly, in Gail's later formal dramatic recreation of the same scene that has been analysed earlier in this study. What we have

in the cartoon is a precursor of "genuine" dramatic activity, something not unrelated to drama, but integral to it, albeit having been realised in a form that is not in itself dramatic in a technical sense.

The only other words included in "bubbles" by Gail in this particular sequence is the utterance of the injured baby in her second picture.

"Ahhhhhhh
Wahhhhhh"

These bald cries of pain may not appear to be on the same artistic level as those

"in which Greek drama presents the formless shrieks of extreme pain in a way which remains outlandish and yet can be given a form of scansion in the tight and exact patterns of verse."

(J. Griffin, 1986, p. 78)

yet, despite their apparent inanity when taken in isolation, they do take on significance, when considered in conjunction with a picture which has already been described above as vague and generalised and when viewed in sequence. For they do come straight after the embryonic dramatic confrontation between a pregnant woman and the father of her as yet unborn child. These cries are a formal expression allowable within a certain structure just as Philoctetes' cries are artistically integrated into the fabric of the tragedy of Sophocles to which he gives his name. They are as meaningful to the child who created them as, presumably, the words written by Sophocles were to him. They carry the drama forward and are capable of being used in further development of the sequence as well as carrying the dual connotation, discussed above, of a stimulus for ethical debate.

David's words enclosed in "bubbles" are no less significant than those of Gail. In his first picture the baby utters a cry that

consists of only three letters: "AHH", while the shepherd is presented in his soliloquy as saying

"I can't bear to leave the little baby."

This utterance accords with the conventions of the comic-strip in the directness of its message and in its manipulation of narrative line towards further developments of the story both for its intrinsic qualities of ongoingness and for its potential in creating other opportunities for direct communication of a message that might simply serve to reinforce a prevailing ideology but might also present issues that contain the germs of ethical debate. It is no mistake, therefore, that public health campaigns often adopt the cartoon-strip as a method of communication. Its directness helps to reinforce a particular message, perhaps to do with alcohol abuse, and the storyline might present points at which an ethical consideration arises. The danger inherent in this method of the use of the prevailing ideology of attractiveness, glamorous young people in a fashionable bar, need not concern us here except in so far as cultural influence both in the pictorial content and in the method of presentation is bound to occur when children are asked to perform tasks of the type Gail and David were asked to perform as responses to the stories they were told. The task cannot be divorced from the cultural context in which it is set. This has an influence on the direction any ethical debate takes.

What is more relevant at this point of the argument of this thesis, however, is the structural link between the comic-strip mode of presentation and the conventionally dramatic. The statement put into the mouth of the shepherd by David, for example, is not only in accordance with the comic-strips with which the child is

likely to be familiar but also constitutes interior monologue of the kind highlighted and analysed earlier in this study as emanations in embryonic dramatic form as recreative interpretations from the stimulus of improvised storytellings. In David's cartoon-words is presented in less developed form a bald statement which in common with the cartoon-words of Gail is capable of development in dramatic narrative terms. It also serves as the basis for interior reflection upon an ethical problem, the solitary equivalent of the enactment of an ethical problem shown in Gail's first picture. The debate can remain internalised by the person who has appropriated the particular segment of the story for this purpose. This in itself is important and valuable in the development of the individual consciousness, but the fact that it has been openly communicated, albeit at the behest of the teacher, implies that the child is willing for the debate to go further at least with the teacher.

There is a further dimension to this supplied by the collaboration with others later both by David and by Gail in that the debate is then conducted in public and to an audience consisting of the teacher at least but also potentially of the rest of the class. Any potential embarrassment is minimised by the deliberate use of Greek myth as a medium for debate, an advantage that is implicit and at times explicit in this study as central to justifications for the usage of classical material in the curriculum.

Great writers of conventional drama such as Shakespeare have used a variety of story sources to construct situations in which soliloquies occur. These might reflect the ethical concerns of the dramatist and in this are parallel to the simple introspective statements created, for example, by David in the way described above. Part of the value of the telling of the myth lies in its capacity to

give him a model/medium for use in such ethical explorations, something not directly related to him in subject matter but capable of being used by him to express something of himself in terms of emotions and feelings in his response to the situation it portrays. He may have hitherto developed no other efficient way of doing this.

The words that accompany David's second picture follow on sequentially from this interior monologue, for the shepherd from Thebes is conveyed as saying to his fellow shepherd from Corinth:

"If you take the baby you can have a sheep as well."

The other shepherd replies: "O.K.". David has created a logical link between the thoughts of the shepherd during his dilemma and his words which signify the solving of the dilemma through action. This is an important dramatic technique explored further below, and again with much more highly developed equivalents in great dramatic literature. What is important here for David is that, having been provided with a model through storytelling, he has made the imaginative leap necessary to provide his own experiential solution to a problem. In so doing he has created drama, the ethical, present in the subject matter of the dilemma and in its implications, being as important as the aesthetic, achieved through his creative autonomy. The words are crucial to the transmission, but the visual has had its part to play in the process too.

Weeks Two and Three: The Link Between the Cartoon and Improvised Drama

Now that the value of the cartoon response as a creative reenactment of received storyline has been established and tested by a close examination of two children's work it is necessary to progress a stage further and show how the cartoon, that has been termed pre-dramatic, relates to the conventionally dramatic response in a sequence that emanates from a storytelling stimulus through the cartoon to the conventionally dramatic.

The dramatic reenactments recorded by David and Gail in their playscripts have already been examined for their treatment of the nucleic essentials of the story. Their adherence to certain nuclei was noted as well as the creative extensions that they improvised. Their work was used as part of the basis for the composite sequence of nuclei entitled List of essential nuclei (i) to (vi) recorded earlier in this section.

This adherence to received storyline and creative extension of it is best shown in tabular form. From the table certain deductions will be made both about the relationship between the cartoon as dependant upon the storyline (i) to (vi) and about the playscript as dependant upon the cartoon. The addition of further nuclei to the sequence will be examined along with the catalytic embellishments that have occurred. It will also be possible to separate the explicit from the implicit nuclei in the sequence (i) to (vi) with a view to refining further the ideas of dramatic creativity that are central to this thesis.

Table Showing Story Nuclei in Storytelling, Cartoon and Playscript Phases

Nuclei of Story as Told	Cartoon Nuclei		Playscript Nuclei	
	David	Gail	David	Gail
(i) The king and queen of Thebes are childless.		*	?	?
			Note (1)	
(ii) The king consults the oracle at Delphi		*	?	?
(iii) The oracle tells the king that his wife will bear a son who will kill his father.		*	*	*
			Note (2)	
(iv) When the baby boy is born it is given to a shepherd to dispose of.		*	*	*
(v) The shepherd pins the baby's ankles to a tree on the slopes of Mount Cithaeron on the edge of Thebes	*	*	*	*
(vi) A shepherd from Corinth takes the baby over the boundary fence.	*	*	*	*
(vii) The shepherd from Corinth takes the baby home to his wife.	*	*		*
(viii) Soldiers from the king of Corinth take the baby from the shepherd and his wife.		*		} Note (3)?
(ix) The soldiers give the baby to the king and queen of Corinth.		*		
(x) The shepherd from Thebes reports back to the king of Thebes.			*	

Notes

Note (1) relates to the question marks which denote implicit nuclei.

Note (2) refers to the catalytic embellishments concerned with character and ethical issues.

Note (3) shows the reduction of two apparent nuclei to one.

All three notes will be explained in the discussion that follows.

Deductions from the Table

The most important single deduction that can be made is that transmission can be seen to have taken place, for all the recreative versions examined have included what was transmitted by the storyteller as nuclei (v) and (vi). With this established the next stage is to look closely at what actually was transmitted through these nuclei.

(v) "The shepherd pins the baby's ankles to a tree on the slopes of Mount Cithaeron on the edge of Thebes."

(vi) "A shepherd from Corinth takes the baby home to his wife."

As shown above the focus is upon the baby, the two shepherds and upon their separate identities as being from different cities. The baby is passive, the shepherds active in the events described. On its own this constitutes a stark human event. It is culturally specific in so far as abandonment of babies is a recorded practice in Ancient Greece, but beyond this it holds a universal ethical significance in terms of attitudes to birth and babyhood. In doing so it fulfils one of the aims of this thesis which is to show ethical debates of a universal nature being sparked off at junctures of the storyline that have been manipulated through transmission by both storyteller and child as active, dramatic reinterpreter. No explicit debate has been introduced by the teacher, but the appropriation of

his version by both Gail and David shows their concern for the implicit ethical content.

Yet it is not at this point where prototypic ethical debate is introduced by either Gail or David. Such debate is introduced by them both at an earlier stage, after (iii), where the king and his wife are involved in an argument about the baby when it is born. This, as the table shows at Note (2) is catalytic in a structural sense in so far as the ongoing storyline does not require debate to proceed from one event to the next. This shows the limitations of a purely structuralist interpretation of storyline in that character, emotion and ethical debate are seen as embellishments, not as essentials. Nonetheless, the structuralist analysis is useful as a tool and beyond that as pointing towards junctures at which, for example, ethical debate might arise. Structuralism uncovers the junctures and in doing this the points at which artistic and ethical concerns arise but is concerned only with the patterns of the former. It is the intention of this study to reveal the latter through the former.

There are, therefore, two points at which ethical considerations have been revealed, implicit in the structure of the ongoing storyline, between (iii) and (iv) and between (v) and (vi).

Implicit also in the written versions of both David and Gail (Note 1) are nucleic points in the storyline (i) and (ii) even though they are not explicitly referred to. Yet they can be assumed to have occurred through, for example (iii) and (iv) being explicit. If the oracle, for example, tells the king something, either the king (or his representative) must have gone to the oracle to consult it, as is known to have been the case in the Greek culture, or the oracle must have gone to the king. Contextually the statement at

(iii) developed by both David and Gail would otherwise make no sense. This shows the ability of children to condense a storyline and to produce dramatic interpretations that focus on a particularly dramatic point. The fact that in the cartoon versions both included (i) and (ii) explicitly shows that the cartoon can be a stage towards that.

Neither Gail nor David chose to take their dramatic reenactments beyond point (vii) where the baby is taken by the shepherd of Corinth to his wife (in Gail's case) or where the shepherd of Thebes at (x) in David's case reports back to the king. This shows concentration on their part upon certain parts of the storyline. Neither chose to take the storyline to points (viii) and (ix). It is interesting, however, that Gail combined these two points into one in her fourth cartoon picture, showing yet another way in which summarising takes place, possibly enforced by the demands of the four-picture technique, but nonetheless showing the ability to manipulate structure in a meaningful artistic manner.

Above all, however, the table shows that transmission of storyline has taken place. The work of HN/E2 over the remaining weeks of the nine-week period chosen will be tested for further transmission as well as for the general educational aims that ensue.

Week Four: At the Crossroads: Interior Monologue and Exterior Action

After an oral storytelling by the teacher that was based on story outline (C) 3 At the Crossroads the children were given two pieces of follow-up work. Firstly, in class they were told to draw a crossroads on a page of their exercise-books, where three roads joined. At the point of joining they were to draw a signpost with three place-names one pointing in the direction of each of the

three roads. The place-names were to be Delphi, Corinth and Thebes. They were then to draw Oedipus by the sign with "thought-bubbles" added. There were to be three of these, one for Oedipus' thoughts about the "pros" and "cons" of each of the places on the signpost as his next destination. Having drawn and shaded/coloured the picture they were expected, after guidance and discussion to write down their versions of Oedipus' thoughts in this situation. The versions of Gail and David are included in Appendix Three.

This was designed to test their knowledge of the storyline transmitted in the first part of the lesson, to test their understanding of the implications raised by it and to put themselves in Oedipus' situation in the centre of a dilemma. Although it uses pictures and writing in a similar way to the exercise carried out in Week One it is a more sophisticated piece of work. Whilst focussing on one nucleic essential as opposed to several it demands ordering of preceding ones in writing and is not straightforward storytelling. It moreover introduces the second aspect of dramatic presentation examined earlier in this chapter, namely interior monologue of one character rather than dialogue between two, as was the case, for example, in the meeting of the two shepherds in the cartoon exercise. Nonetheless, it fulfils the requirements of pictures as a dramatic precursor to improvised conventionally dramatic reenactments laid down earlier in this chapter.

The contents of the "word-bubbles" written by Gail and David will now be set alongside each other and examined for story-transmission and response. The original misspellings have been retained.

Delphi

"Shall I go to Delphi No! I can't because I said
the gods lie about the orecil."

(David)

"Shall I go back to Delphi where the oracle says that I shall kill my father and marry my mother! Huh how daft can you get. I love my father and mother is much too old for me! No I can't go to Delphi. They chased me out for saying that the gods might be wrong."

(Gail)

The story outline (C) 3(i) simply states the words of the oracle and that Oedipus amazed set off for home (Corinth). Both David and Gail refer to Oedipus having called to oracle into question, which they took from the teacher's elaboration of a nucleic point, in which the individual, Oedipus, is given scope for individual reaction. David has left it at that. Gail, however, goes further. Firstly she explicitly states the oracle, something David left implicit. Then she elaborates on Oedipus' doubting in the persona of Oedipus yet with the practical commonsense of a twelve-year old ("Huh how daft can you get"), which is the beginnings of a genuinely dramatic response. Then she shows in more detail why in a practical sense she cannot return to Delphi ("They chased me out for saying ..."), adding the dramatic reportage of action.

Corinth

"I can't go back to Corinth because the gods tell the truth and I'm going to kill my farther and marry my mother. What shall I do?"

(David)

"Shall I go to Corinth where I was brought up. No I can't go back there just in case I kill my father by mistake. Mind you I still wouldn't marry my mother. But I can't go there just in case."

(Gail)

In this statement David includes the oracle's message that he did not include in his previous "word-bubble". He has, therefore, shown explicit knowledge of the story nucleus (C)3(i) in the exercise as a whole. Here the statement of the gods is

taken in a totally fatalistic way ("I'm going to kill my farther") which is valid in terms of the story as a whole but does not follow logically from the first part of the statement ("I can't go back to Corinth ...").

This is where Gail's version recognises the subtlety by the statements "just in case I kill just in case". Oedipus is trying to escape the inevitable by not accepting it as inevitable. Gail makes this explicit, whereas David makes it implicit. The analyses so far have shown this generally to be the difference between the two children's responses. It is difficult to decide how much this is less sophisticated understanding on the part of David or that he sees no point in stating what may have seemed obvious to him. It may also be accounted for by Gail's greater fluency in verbal expression, whether oral or literary. There is no question that either, however, has not understood the requirements of the exercise or produced a meaningful elaboratory response.

Thebes

"I now I'll go to Thebes were now one nows
me and I'll be a long way from my mother and
father and then I can't kill him."

(David)

"Hmmm Thebes I've never heard of this place
before. I wonder what it's like. If I go to
Thebes I won't be able to kill my father or
marry my mother anyway my mother might be worried
though but she will get over it!"

(Gail)

Apart from the misspellings David's version is again very direct and clear. He shows Thebes as being a place outside his known experience with the succinct relative clause "were now one nows me". Gail, on the other hand, is more verbose, but expresses

a more dramatic response to Thebes ("I wonder what it's like"). She goes on to refer to Oedipus' fate as regards both his parents, whereas David refers only to the fact that he will not be able to kill his father. He finishes there, whereas Gail expresses explicit feeling towards the mother ("worried ... will get over it"). This is expressive of emotion, which could be exploited dramatically or as an ethical problem.

The analyses above have shown that both David and Gail have shown implicit or explicit knowledge about the storyline. They have also understood the dilemma posed by it. They have proved capable of transmitting the storyline within the terms of the dilemma. They have also shown some affective response to Oedipus' dilemma. David's response has been shown to be straightforward and linked simply to a problem affecting Oedipus and how to solve it in a practical sense. Gail, however, has gone much further within the fairly rigid limitations of the exercise. There is a real sense of personal feeling towards the parents, albeit only stretched. It is a prototype, the basis upon which further elaborations could be encrusted in the creation of formal drama. Although this exercise is not formally dramatic it has, at least in one instance, elicited a dramatic response.

Nonetheless, David's response is not "wrong". It is a viable response which is cautious and practical. A child who can get that far has only to go one stage further to reach a higher level of ethical awareness. This, in a sense, is a similar practical situation to that of Odysseus in the cave of Polyphemus, one of the storylines examined in Chapter Four. It was noted there that the practical problem and its solution is an important stage in the development of ethical understanding. It is the stage at which an abstract idea is presented. In this story the same stage is presented but on a higher level. The escape from the cave of Polyphemus was only a practical problem, except in so far as an ethical problem is raised about hurting another in order to save oneself, but Oedipus' dilemma is more obviously existential. Oedipus is desperate to find out his identity. Odysseus simply

wanted to escape. Oedipus is a sensitive enough human being not to want to harm either of his parents. It is not necessary to impose a Freudian interpretation in order to abstract meaning from the Oedipus story. Oedipus is an individual at the centre of a practical problem, just like Odysseus is, but his problem is more ethically-linked than that of Odysseus. That is a strong reason on its own for the Oedipus story being presented later in the syllabus than the Oedipus story, apart from any structural reasons concerning complexity of storyline.

A further consideration in respect of this exercise lies in the fact that it involves a part of the story obvious enough on a sequential axis but in Sophocles' version only referred to as having happened in the time before the action of the play. The second exercise, analysed below, also involves actions prior to the events of Sophocles' play: but ones dealt with at greater length because of their particular importance to the plot. The identity of the man killed by Oedipus is important as well as the precise circumstances of his death, whereas the dilemma at the crossroads, whilst being appropriate to classroom transmission, did not need to be developed by Sophocles, it being sufficient that Oedipus took a particular route in response to the oracle's prediction. The dilemma, therefore, has been appropriated by the teacher as a juncture worth developing for educational reasons. In fact, despite its importance to the plot, the killing at the crossroads does not admit of the same sort of ethical speculation. This method of sequential storytelling can be justified on this eclectic level.

The second exercise will now be examined for storyline transmission. In order for this to be done effectively the story outline (C)3(iv) will be given first.

"As he sets out, he meets a chariot driven very fast by an important-looking middle-aged man, who will not stop. Oedipus refuses to budge and jumping onto the Chariot struggles with the man and his several attendants. The man dies, one servant escapes. Oedipus tries to put the 'accident' out of his mind."

David's version, done for homework, follows this very closely with the addition of a few embellishments.

"But as he set off walking he saw a man in a chariot coming towards him but he would not move so the man hit him with his wip on Oedipus's kneck but Oedipus jumped onto the chariot and started to struggle with man then the chariot turned over and the horses were killed on impact and the man had broken his kneck and two of the slaves were crushed and the other slave got away."

The main addition, that of the man in the chariot hitting Oedipus with a whip, was teacher-influenced, having been included in the storytelling at the beginning of the lesson as a likely eventuality in such a sudden crisis. David, therefore, has received the version of the teacher and reproduced it fairly straight. In this case the exercise set was not designed to elicit a more complex response, the teacher having felt that the particular details of this part of the story to be vital to the sequential storyline and, therefore, a record of it being useful.

Nonetheless Gail, asked to do exactly the same exercise, produced a much fuller account.

"As Oedipus was walking up the road to Corinth he saw a chariot comeing towards him. I'm just as good as anyone else! he thought why should I move? He stood in the middle of the road and the chariot came speeding towards him. "STOOOOOOOP!!!!" he yelled, but the chariot came towards him. "Move out of my way!" said the man driving the charriot who looked about middle aged. "Take that" the man continued as he whipped Oedipus. Oedipus wasn't going to stand for that, he jumped up onto the man's chariot and struggled with him. The servants driving the charriot tried to defend the man and so no-one was left to drive the chariot. The chariot went haywire and trundled down the road freely. Oedipus threw the man over the

Chariot side and into a ditch. The mans neck was broken and the man was dead. Oedipus carried on the fight with the mans servants. He fought first one and then the others He threw a servant over the side of the chariot and he climbed back up again. By this time the chariot had gained a lot of speed and was almost at the crossroads. The chariot started to tilt one way and then the next. Oedipus jumped off and so did one servant. The chariot shot into a ditch and the servants were crushed under the chariot. Only Oedipus and one servant survived the whole horrifying episode!"

(Photocopy included in Appendix Three)

The mistake of putting "Corinth" as Oedipus' intended destination is obvious but not serious, as Gail's accuracy over place-names in the previous exercise and in subsequent dramatic reenactments show. This is a small point, however, in comparison with the fabric of the complete piece of writing. It is derivative in the same way as David's version and hence is open to similar criticisms of teacher-dominated writing. Again it is defensible to elicit such responses in preparation for an understanding of the whole sequential storyline. The method is also vindicated by Gail's lively and imaginative account. She includes the nucleic essentials of Oedipus meeting the man in the chariot who will not stop, struggling with him and killing him with his companions, but allowing one of them to escape, as close examination of her discourse shows. She has, therefore, like David received the transmission and reproduced it in an ongoing fashion in accordance with the flow of the transmission model (c). Beyond this, however, she has added creative embellishments of her own. For example, the confrontation between the man and Oedipus is dramatised by his three separate utterances directed against the unspeaking, unmoving Oedipus. This has been influenced by the storytelling, but is presented in a fresh and dynamic way. Gail has, therefore, exercised an aesthetic sense in appreciating the formal structure of the incident sufficiently

to allow her creative impulses to flow from it. She has also hinted in her final sentence at the ethical aspect, ("... the whole horrifying episode."). It is "horrifying" purely in terms of the carnage, but as Gail went on to discover, the word holds a much wider significance in terms of what it means to Oedipus in terms of fulfilment of half of the oracle's prophecy. How conscious Gail herself was of this at the time of writing it is difficult to judge, but she was aware of the prophecy at the time and the class as a whole immediately after the storytelling did, herself included, assume that the "man" was Oedipus' father, even though the teacher remained enigmatic and refused to say if this assumption was correct.

The second exercise has in Gail's case produced a prototype of exterior action that is one of the hallmarks of drama. She has introduced the beginnings of dialogue albeit in a piece of imaginative writing not intended as a basis for drama. This does not detract however, from its qualities as drama, especially as part of an ongoing dynamic of oral storytelling from which dramatic action in the widest sense flows.

The first exercise has in both Gail's case and that of David produced interior monologue that is another hallmark of drama. This emanated from an exercise that was deliberately devised to produce such creative output.

Both exercises were done by pupils individually. The same will be found for the exercise presented in Week 5. Nonetheless, the children will have built up a body of knowledge of the story and a variety of responses to it over Weeks 4 and 5 that can be seen from later results to have served as a sound basis for dramatic reenactments in a group sense and in a more formally dramatic way.

Week Five: The Character of Oedipus as Dramatic Hero

This lesson followed a similar pattern to the previous one with the teacher first telling the story of Oedipus and the Sphinx, based on story outline (C)4 below.

4. THE SPHINX

- (i) Oedipus follows the road to Thebes across a virtual desert. When he reaches the city he finds the people in despair. Their king has disappeared on a mission to help and advice about how to deal with the terrible creature called the Sphinx (head of a woman, body of a lion, tail of a serpent, wings of an eagle) which consumes 7 young men and 7 young women each year. It asks everyone a riddle which no-one has ever been able to answer.
- (ii) Oedipus volunteers to go back into the desert to confront the Sphinx.
- (iii) In an area littered with bones he meets the Sphinx which asks him the riddle: "What has four legs in the morning, two legs at midday and three legs in the evening, walks on land and does not sink in sea, is strongest with two legs, weakest with four?" Oedipus answers correctly ("Man"). The Spinx dies.
- (iv) Back in Thebes he is welcomed as a hero and given Jocasta, the queen, as his wife. He is, therefore, now king of Thebes.

The children were then, after discussion, asked to imagine themselves as Oedipus and to write about their experience in meeting the Sphinx and overcoming it through their own skill and bravery. This exercise was deliberately geared towards the creation of dramatic

reenactments later. Strong identity with Oedipus at this stage would in the short-term heighten the dramatic effect of his confrontation with the Sphinx and would help towards an appreciation of his downfall later in the story. At the back of the teacher's mind was the Greek concept of hybris as expounded by Aristotle in relation to Sophocles' play "Oedipus Tyrannus". The teacher was, therefore, aware of a literary original, which inevitably had influenced his presentation of structure to the children but was not given to them except in this sequential story form. The methods of Christopher Parry and Alan England, described in Chapter Five, were followed to some extent but not to the ultimate of presenting a translation of Sophocles. The discovery and manipulation of received form is in itself sufficient at this stage to help inculcate an aesthetic sense.

The work of Gail, David and of another girl, Jayne, is included in Appendix Three.

David was a little more expansive than in previous writing ("... there were skulls and bones ..."), but again tended to keep to the received nuclei of Oedipus crossing a desert, arriving at Thebes, being asked to help, returning to the desert, meeting the Sphinx, answering the riddle, returning to Thebes and marrying the queen, Jocasta. There are very few items of the direct speech that the teacher had hoped to stimulate.

Gail, on the other hand, included much more direct speech. She started, however, with straight first-person narration, drawing large letter "I's" to emphasise the first person, a clever touch. Like David she appears to have included all the essential nuclei of the storyline. It is, nonetheless, the direct speech that stands out.

"Sphinx ... Sphinx come out you coward!"
"You ... claw me to death! Huh that's a laugh!"
"Yes either claw you to death or strangle you!"

These are dramatic statements, albeit kept within a storytelling approach, but it would be easy to adapt this piece of writing into a dramatic reenactment in a formal sense.

The fullest version, however, is Jayne's, which again includes all the basic nuclei of the storyline, but expands the reactions of the imagined Oedipus ("I was dazed and stunned") and increases the dialogue elements considerably. Like Gail's version the direct speech is kept strictly within narrational convention with speech-marks and attributions to the particular speaker, but the whole piece could be very easily adapted into dramatic form. The situation created by Jayne is real and immediate, as in this short extract:-

"... Anyway, what's your name?" I asked him. he replied "my name is Creon I am the prince of Thebes". "Oh, yes well I didn't know" I said. "Well now your here you can go and defeat the Sphinx" said Creon ...

This provides a substantial base for later expansions that will be analysed later in the nine-week sequence.

Week Six: Dramatic Explorations. Rough Versions

The teacher was absent and, therefore, set work that the children could do with a non-specialist teacher. If the teacher had been present he would have spent the whole lesson on improvised dramatic reenactments based on the parts of the story covered in Weeks 4 and 5. What he did, therefore, was to tell the children to compose rough copies written in playscript form (a form with which he knew them to be familiar from some work done in the previous year) of the storyline from when Oedipus leaves Corinth until his

return to Thebes after killing the Sphinx. Not all copies were retained by the children in view of subsequent work in Week 7 when another version was composed.

Jayne's rough copy, however, was retained and is included in Appendix Three. She did not have time to finish this rough copy as it finishes in playscript form at the point where Oedipus meets the chariot at the crossroads. She did have time to write a rushed summary of the rest of the storyline and, as the cast-list at the beginning of her piece of work shows, had put some thought into how the negotiated version promised for next lesson (Week Seven) could be evolved. She and two other girls, Janet and Janine, had decided who would take each part, seemingly on the basis of Jayne's script, but even if that were to be the case some further negotiation would have to take place, particularly for the section of the storyline not already rough-scripted by Jayne.

This second section will be examined first for transmission of storyline. This is particularly apt at this stage, since a break of a week had happened for half-term between Weeks 5 and 6. Jayne had her drawn and written versions of the storyline transmitted in Weeks 4 and 5 in her exercise book and, therefore, had a reference-point, but nonetheless these had been written and drawn in different forms and, therefore, Jayne had to do more than copy. She had to transform and with pressure of lack of time at the end of a lesson.

The question remains of the extent to which transmission is shown to have taken place in Jayne's version. Close perusal of her text shows that she has written a bare summary, but one which reproduces a very high percentage of the nucleic essentials. It could, in fact, be argued that she includes them in the implicit sense explained earlier in this chapter. For example, at the end of her text she writes a sketch of the storyline from Week 5. It

contains the following nuclei:-

- (i) "Oedipus goes across the desert to get to Thebes.
- (ii) The people tell him he has to go and kill the Sphinx in the desert.
- (iii) He finds the Sphinx.
- (iv) and solves the riddle
- (v) and then returns to the people.
- (vi) They wanted him to become king for his bravery and so he did."

Her interpretation of (ii) is interesting for she alters the tone of the negotiation between Oedipus and the people of Thebes from their supplication, which was the emphasis of the storytelling, to their command. Whether this was continued through to the later group version remains to be seen. Nonetheless, a negotiation did take place. The fact that a negotiation took place is the nucleic essential. The manner of the negotiation is open to interpretation and variation, paralleled by the group negotiation of the girls in their dramatic inventions. Similarly the substance of the riddle is of less importance than the fact that a riddle was asked by the Sphinx and that Oedipus solved it, thus destroying the power of the Sphinx. It is also important that Oedipus should become king, which is stated in (vi). Jayne, however, does omit one apparently crucial fact and that is Oedipus' marriage to Jocasta the queen. In the rush she may not have had time and her later work reveals that she was aware of the fact and of its significance. This, therefore, can be seen as an implicit nucleic essential, perhaps a linked one, in so far as the fact of becoming king and the marriage to the queen are linked into one event, as the story outline (C)4(iv) above shows.

One further point can be gained from Jayne's summary and that is her use of the word "bravery" in her last line. This shows an attitude towards Oedipus by the people of Thebes and by Jayne, who

has used the abstract concept as part of a logical linking of storyline in that the reason for Oedipus becoming king is his "bravery" in having ridded Thebes of the Sphinx. In doing so she has had reinforced in her mind an abstract concept dealing with ethical considerations. It is a small step, but a significant one, in the development of abstract vocabulary in this area through drama.

Week Seven: Dramatic Improvisations: Negotiated Scripts

The first part of the lesson was devoted to a discussion of work done in the previous week, when the teacher was absent. As part of this discussion a recapitulation of the storyline was conducted in order to ensure that all pupils were absolutely familiar with it.

Groups then used the rough versions composed in the previous week in order to create a negotiated improvised version. As the work of Gail and David has been closely analysed in a previous part of this chapter, the analysis will concentrate on Jayne, whose rough playscript was the subject of the analysis for the output of Week Six.

There were six groups, all self-selected, composed in the following way:-

- Group One : Four boys (including David)
- Group Two : Four girls (including Jayne)
- Group Three : Four boys
- Group Four : Two boys, three girls (including Gail)
- Group Five : Three girls
- Group Six : One boy, two girls

Three children were absent, one boy and two girls. The problem of absence in relation to the value of the overall experience of

sequential storyline has been discussed earlier in the chapter. Another problem can be seen to arise, this time in relation to group dynamic. It can be put in the form of a question. What does the teacher do in terms of integrating the children absent one week into the groups, that have already worked together during this week, when they come back next week? This question will be discussed in the analysis of Week Eight.

The groups were all told to adapt what they had written as individuals in Week Six into a negotiated version. The children tried to do this with their rough scripts in front of them, but it was noticeable that very soon all groups resorted spontaneously to oral improvisation for at least part of what they worked out. In some cases, notably Groups Two and Four, one admired version, Jayne's and Gail's respectively, was used as a basis for the activity. For homework all of the children were asked to write a script of the improvisation.

Jayne's second version, included in Appendix Three, will now be analysed. In particular it will be compared with her rough version, that precedes it in Appendix Three.

The first half of her second version follows the same pattern as the rough version very closely in that there are exactly the same number of individual utterances by both the character of Oedipus and that of the Priest. The second version, however, is not a straight copy. Jayne has extended, or varied most of the utterances. This is an example of the way in which group negotiation, in accordance with Transmission model (c), reprocesses a received storyline. The nuclei are still there but have been embellished in a different way.

For example, it is revealing to compare Oedipus' first utterance from both versions:-

Rough version

"I must go to the oricle to seek my fortune
my legs are so tierd I've walked all that way
from Corinth. I think I'll just sit down for a
rest."

Neat (negotiated) version

"I must go to the oricle to see what is to
become of me and to find out weather my mum and
Dad are my real parents. I'm so tierd I think
I'll just sit down against this signpost my legs
are so tierd."

They both begin in exactly the same way, as if a script had been learned, but then the terse intention of the rough version expressed as "to seek my fortune" is extended considerably. This phenomenon is repeated in other utterances ("Dear priest I have come ...", "... you're lying..."), which do not necessarily come at the beginning of a sentence. The explanation for this lies in storytelling technique allied to the structuralist notion of nuclei. Storytelling technique of an oral kind, as has been observed in Chapter Four and earlier in this chapter, relies upon the storyteller's manipulation of the structure of the storyline. The memory of an experienced storyteller will retain the essential points of the story and in retelling the tale will embellish and vary the original in accordance with the particular storytelling situation. This, as was shown in Chapter Three, was true of Homeric bardic composition in verse. It appears also to be true of children when they are recreating the storyline they have heard.

Not only do points of memory seem to be important, but also the nature of the variation.

Both versions contain the adjective "tired" (albeit misspelt!) which is a shorthand for the whole situation in which the line is uttered. This is the nucleic memory-jogger. Yet the way in which Jayne in her rough version expresses that is quite different from the negotiated version. A third version would be different again, and so on. In this case the addition of "signpost" on the negotiated version shows, perhaps, the creative dynamic of suggestions of other children, for something particular to the story is added. It is also an example of the actual improvising itself suggesting ideas, for the girls in the group were moving around and Jayne, in order to show tiredness, actually sat with her back against a chair at this point.

Negotiated versions are not necessarily more elaborate. For the process of negotiation is likely to cut through excessive verbosity in order for the action to be presented effectively. This is apparent in one of the utterances of the Priest.

Rough version

"You THINK I'M LIEING. it isn't me that said this but the Gods and if you are doughting the word of the Gods you can get out go on go on you are a disgrase to this land if you say that the Gods are lying."

Neat (negotiated) version

"You TRAITER, you are doughting the word of the Gods so you can get out of here and never come here again."

The negotiated version is much terser, the group having found it more effective in their improvisation. This does not necessarily mean that it is better, simply that in the situation in which it was devised that it was more appropriate. Appropriateness is an important concept in oral transmission, a storyteller always making his material appropriate to the particular situation. The

The children in dramatic improvisatory terms have displayed the same practical commonsense.

The analysis will now be concentrated upon the second half of the dramatisation, which in Jayne's version was left as a summary. The group improvised upon this basis without reference to any written script, as one did not exist. The nucleic essentials are all included in Jayne's written version based upon this improvisation, but considerable elaboration has taken place.

For example, the summary in the rough version contains the sentence:-

"The people tell him he has to go and kill the Sphinx in the desert."

This is not at all subtle and seems to inform the reader that Oedipus had no choice. The negotiated version is much more subtle:-

Creon: You have come at last you have been sent by the gods to save us from the Sphinx.

Oedipus: The Sphinx. whats this, I haven't been sent by the gods, hey what are you on about.

Considerable elaboration then ensues, culminating in the offering of a reward to Oedipus, if he complies with Creon's wishes. The individuals in the group, therefore, have combined to show the control of Gods and the power of rewards as motivating factors in human life, at least as exemplified in this myth of Greek origin. They have in doing this not only exercised their creative dramatic powers but have also in dramatic terms showed the beginning of a problem of human life, the extent to which a human is free to choose courses of action. This is not made explicit but is implicit in the dramatic structuring.

Thus the ethical and the aesthetic are apparent albeit in simple form, the ethical in the problem itself, and the aesthetic

in the manipulation of structure. Language is the means through which all this is expressed. The language is the vernacular, but it has its rhythms and cadences which in combination with action create a satisfying dramatic whole.

Other examples could be abstracted, but the analysis above has shown how storyline is transmitted through dramatic group negotiation, and that through the transmission not only is storyline transmitted but also aesthetic and ethical factors are seen to surface at important junctures.

Week Eight: Negotiated Versions Recorded

The three children who were absent in Week Seven returned for the lesson in Week Eight. The composition of two of the groups, therefore, was altered. One more girl was added to Group Four and a boy and a girl added to Group Six. This had interesting results. In the case of Group ^uFor, the largest group and hence the one with the most potential variation of negotiation, considerable problems were caused, which were not fully resolved until Week Nine. These will be referred to in the analysis below. In the case of Group Six the problem of renegotiating the dramatic improvisation caused such delays that no final version was ready for recording either in Week Eight or in Week Nine.

The transcripts of the recordings that constituted the bulk of the lesson (after a few minutes practice and renegotiation of versions) are included in Appendix Three as HE/HN2 80-81 Cassette 2 Side 2.

Group One (4A(ii)(a))

This group decided to use Christopher's version, for their recording. He was respected by the others as good at spelling and

being able to write in clear script. They spread themselves around the cassette-player and spoke across the microphone. They were at liberty to move as they wished, but remained fairly static. The group identity was apparent in the chant towards the end of their recording ("Oedipus for King! Oedipus for King!"). They produced a straight reading, but even so there were some small variations. For example, the original version of Christopher contains the words "GODS NEVER LIE!". In the recording this became "Gods don't lie". This shows that even an apparently static, final version can be altered, the creative faculties of individuals continually striving to reach out further.

David was also a member of this group, but even though his version was not used he had shown in it much greater fluency than in his previous scripted version of a negotiated session analysed earlier. This appears to show the value of practice and experience in improvised, negotiated reenactments. His spelling is no better, but his ability to communicate is improving. Since he was recording a negotiated session in both instances he was also in doing so recording improved communication between members of the group and the ability to create a longer more complex structure. One example will show this improved confidence. After Oedipus has said he is going to the oracle and his mother has begged him not to go, the version continues:-

Oedipus : Well I'm not sure, good by
Mother : By the way were is the oracle?
Oedipus : At Delphi."

A less confident version would not have included the two final utterances. They may have been an afterthought, but they show a certain humour and a faint awareness of significance, both dramatic

and thematic.

Group Two (4A (ii) (b))

The group decided to use Jayne's neat, negotiated version for the recording. They started seated round the cassette-player with the script in front of them. At the usual signal the whole class fell silent to listen. Most of the performance followed a straightforward path. The girls read confidently on the whole, despite the false start evident in the transcript.

One would expect an exact reading with hesitations over words not clearly legible, but at certain points slight variations occurred and not with attendant hesitation.

For example, when the priest is about to reveal the oracle, the two versions go:

"Yes, tell me more" (Transcript)

"Yes, tell me tell me" (Jayne's version)

There was no hesitation. Jayne herself took the part of Oedipus and, being familiar with her own version, was not always looking closely at the exact words. She did not need to, for she knew the gist of the storyline.

This is evident in other places too. Oedipus' reaction to the oracle's disclosure goes as follows:

"And marrying my mother, I think that's observe" (Jayne's version)

"And marrying my mother, I think that's stupid." (Transcript)

In her original, neat version she has written "observe" as a misspelling for "absurd", an adjective that arose from the group improvisation. In the performance without hesitation she introduced the variant "stupid", which has the same force and to her meant the same. Thus conscious invention can be seen at work even when what appears to be a final script is being used.

This did not arise simply through Jayne reading from her own script, for two of the other girls took the parts of Narrator ("split second" instead of "slight second"; "riding below" instead of "roaring") and Creon ("out of the desert" instead of "through the desert"; "divided" instead of "devoured"). The variations are small but significant, for they show the received "text" as dynamic and potentially changing. The nucleic essentials are unchanged but the details capable of variation.

The most interesting section of the recorded version, however, was the final one, from the point where Oedipus returns to Thebes after solving the riddle until the end. Here the script was used for the first few lines but abandoned altogether as the participants in the reading became more confident. As a result the performance took on a fresh dynamic without any essential change in storyline. It is worth comparing the two versions over a few utterances.

Jayne's version

"People : Well we don't know we've no idea

Oedipus : Well I'll tell you then the answer is a man

People : How could it be"

Transcript

"People : Oh, go on! Tell us!

Oedipus : Well, it's a man!

People : A man!

Oedipus : ... Yes ...

People : How"

The answer to the riddle remains the same, but the rather flat exposition in Jayne's version is given life in the performance version by the interaction between the participants. They have been liberated from the written text and have rediscovered the grou

dynamic that gave rise to the original improvisation upon which Jayne's version was based. This is an even greater advance on Jayne's original rough version which in the summary that constituted this part of it had not thought of this as a possible exchange. It is not nucleically essential. What is essential to the ongoing storyline is the fact that Oedipus returns to Thebes, having answered the riddle, and becomes king. Here the group have added a series of exchanges between Oedipus and the people of Thebes that contrast Oedipus' cleverness with their obtuseness and inability to solve their own problems. It makes sense dramatically, for motivation is added to the call for Oedipus to be made king. There is also the build-up of character. Oedipus is identified as clever and successful. The teacher has succeeded in getting this idea across to the children so that they really feel it as if they were the people of Thebes. The way is now clear for the subsequent events of the storyline to show Oedipus' downfall. The children will have been helped towards making judgements of an ethical nature, not simply about Oedipus' character as such but also how it affects his human condition and the choices open to him on how he should conduct his life.

Group Three (4(A) (ii) (c))

This ethical content is evident too in the opening statement of group three's recording.

"Oedipus : I must go to the oracle to see who I really am."

The boys in the group have in their first line encapsulated the essential humanity of Oedipus and his quest for identity. They are also at a stage where they are beginning to look for their own identity and so this search of Oedipus, albeit conducted by

the boys with a lively lightness of touch, has serious connotations, even if they are not aware of them consciously.

The most noticeable feature of this group's is the variety of sound effects improvised on the spur of the moment and the dramatic variations between noise and silence during Oedipus confrontations with Laius and with the Sphinx. Noticeable too is the number of utterances and their brevity. This is due to the fact that the boys did not use their written scripts at all. This was pure improvisation. The boy taking the part of the queen put on an "upper class" accent and showed a deft comic touch.

Theban 3 : ... he's come through the desert without
the Sphinx getting him

Queen : You don't say!

Theban 3 : Yes!

Queen : Come from the desert, what?"

The nucleic essentials are retained and so it is possible to state that the story has been received and understood. In group negotiation the personalities and talents of the participants have been harnessed to produce something more than a straight rendering. The comic touches of the queen have enabled the boys to distance themselves a little from the "text". This is useful in terms of developing the capacity for judgement later of ethical issues.

Not all groups develop the oral fluency of this group, who although not considered more than average in general academic ability within the school showed the ability to introduce such words as "cannibal" and "amphibian" without self-conscious effort. The development of such oral ability in children is at the heart of the justifications for this dramatic approach and to the storytelling that stimulates it.

Group Four (4A (ii) (d))

This group, of which Gail was a member, had problems of group integration. During the improvisation the week before one of the boys, Wayne, had taken the part of Oedipus to everyone's satisfaction, but this week the girls wanted Amanda, who had been absent then, to take the part. The teacher suggested that Wayne should be allowed to continue when he realised that no easy solution was to be found. Unfortunately the underlying tensions affected the performance. Wayne performed poorly, reading the script badly and not producing the flexibility that he had displayed in the previous week. There was little time left for the recording to take place, but the group persevered despite a lot of mistakes. Had the will been there they would have improvised at the points where misreadings could take place. Eventually the teacher stopped them and said that they could try again next lesson, this time with Amanda as Oedipus, Wayne having had his chance. This shows the difficulties of this sort of work in the classroom and the need for group identity to be benevolent. The results of the second "take" will be analysed below in Week Nine.

Week Nine: Negotiated Versions: Final Recordings

There were two recordings made, both quite extensive ones. The first was that of Group Five's version, which shared one characteristic of the version performed by Group Two, namely the combination of reading from a negotiated script and pure improvisation. Like Group Two they abandoned reading for the second half in favour of improvisation which was remarkable for its similarity of tone and delivery to the written version. The three girls concerned appeared to have achieved something of the same interdependence

of thinking in writing and thinking in improvising that Gail is described earlier in this chapter as having achieved. The reason seems to lie firstly in the absolute trust the girls had in each other and secondly in the concentrated improvisatory practice they had sustained over several weeks. A third reason can be argued as arising from the nature of the storyline itself. In particular the clear structure was easily grasped by all children, as the analyses in this section as a whole have shown. Yet the storyline was not found to be boring, even after a lot of repetition. This group in particular seemed to enjoy going over their version again and again. They seemed to enjoy the experience of manipulating the structure to the extent of keeping nucleic essentials unchanged but varying little details of character as the whim took them. This shows a genuine growth of aesthetic appreciation. It may have been particularly evident in this group, but in varying degrees was apparent in all groups.

In this version, Jocasta was given more prominence, Creon assuming a subsidiary rôle. This is interesting in view of the all-female nature of the group. It was the practice of the teacher to provide the storytelling in as straight a way as possible, Oedipus being male, for example, and Jocasta female. The answer to the riddle was left as "man" although in subsequent retellings with other classes the teacher has adapted this to "human being" in an awareness of the possibility of taking away gender bias. In not introducing an overtly critical approach to possible gender bias in storyline this teacher has made himself open to the criticism that he is presenting received stereotypes. This may appear to be the case, but what is far more important is the use made of the material by the pupils and the approach of the teacher to their endeavours. The tendency of boys to form groups together and of

girls to do the same means that some boys have to take "girl's parts". The same applies to the girls. The teacher let this develop. As a result, for example, Group Three produced a male Jocasta of considerable wit and fluency. In Group Five a female Jocasta was equally fluent and took a dominant rôle above Creon, whereas in Group Two's version Creon conducted all the negotiations with Oedipus.

Thus the critical faculties of the children were exercised through experiential methods. They also all had to listen to the different versions and, therefore, would have built up a complex network of interpretation in accordance with Transmission Model (c) earlier in this chapter.

In particular the girls of Group Five did not allow women to appear as passive objects. Jocasta is presented as being in control:-

"Jocasta : Would you be willing to go back into the
desert to kill the Sphinx?

Oedipus : The Sphinx? Who is ..., What is that?

Jocasta : We don't know! It's some sort of creature.
Well, will you do it?"

One other noticeable feature of their version is the "Oedipus for King!" chant, which occurs in several versions. Quite how it arose is uncertain. It arose during the first improvisation session in Week Seven, when all groups were intent on their own versions, yet all picked up a common idea. This idea must have been voiced by one group first and adopted by others either at once or gradually and at appropriate moments. What it does is to show the interactions that occur during sessions of this sort, something that the Transmission Model (c) can only show in most simplistic form.

There is also the interaction with more widespread modern culture evident in some of the music introduced into improvisations. This is apparent at the conclusion of Group Five's version, where

Mendelson's "Wedding March" was hummed before the "fairy-tale" ending uttered by the Narrator that Oedipus and Jocasta will live "happily ever after". "The Wedding March" is, in a sense, a cliché but it is within twentieth-century British culture part of a common stock of reference. All the children understood the allusion. Thus the storyline approach admits of embellishments from the culture in which the transmission is taking place.

The irony of this reference may not have been apparent to the girls at the time but as the story of Oedipus unfolded later in the course they would come to see that irony. They have, therefore, participated in the creation of irony in an experiential way and would, perhaps, be better equipped at a later stage to understand such abstractions.

Group Four (4A (ii) (f))

This was a re-recording of the rendering that faltered in Week Eight. There were still some problems, Stuart being rejected by the others for "messing about" before the recording could take place. The main problem, however, had been resolved. Amanda now took the part of Oedipus and Wayne the part of Creon. The results were much more satisfactory.

This group version followed Gail's script, Gail having been the main influence throughout. There were no obvious "gimmicks" but many variational details, showing sensitivity at important junctures, for example, when Oedipus says goodbye to his supposed father Polybus and is at pains to avoid upsetting his mother, and invention, at the point, for instance, when the Narrator says that a slave survived the accident at the crossroads and escaped, unknown to Oedipus. In the latter instance the fact that Oedipus is shown

as not knowing does not materially affect later storyline but does point to a different perspective. In the first example an awareness of moral dilemma is shown in the sensitivity to family feelings. The two examples, therefore, show between them both appreciation of form (the aesthetic dimension) and a concern for moral dilemma (the ethical dimension).

Gail's development will be traced further in (i) and (j) but it is important to emphasise here that any appreciation she has formed has not been in isolation, influential though her contribution has been, but in negotiated collaboration with others. This is true of all the versions analysed in this section and is of overriding importance to the ongoing sequential process as a whole both in respect of the transmission of storyline and in the general education of the children as individuals and as members of the total grouping HN/E2.

The analysis of a nine-week sequence of lessons that has been conducted above has shown, firstly, that transmission of storyline has taken place in accordance with the interactions of the types shown in the model of transmission in section (c) of this chapter, secondly, that transmission has taken place through the use of dramatic means in the wide sense of "dramatic", which has been defined earlier in this section and which includes the development of oral communication skills through group-interaction, and, thirdly, that the process of transmission has facilitated the development of aesthetic and ethical awareness in the children who have participated in it. Underlying all this is the particular type of storyline used, part of a Greek myth taken within its sequential context.

The remaining sections of this chapter will be devoted to analyses of other "dramatic" reenactments based upon Greek mythic storylines. These will be thematic and developmental in accordance

with the schema described earlier in this section and will supplement and reinforce the arguments developed in examination of the nine-week sequence.

(i) HE1 Grouping: Odysseus and Polyphemus (Tape 8 Side 1: 2B(iii))

The analysis in this section will follow a three-week sequence, starting with the teacher's storytelling and culminating in recordings. The contribution of Gail, in particular, will be noted on a developmental axis, that will be linked with Gail's later development, both as a member of the HE/N2 grouping, whose work has been the subject of the analysis in section (h) of this chapter and with regard to her development much later in her school career, which will be the subject of section (j) of this chapter.

Week One: Storytelling and Improvisation

The teacher told the story orally in the way described in Chapter Four, keeping to the basic nuclei of the Homeric version but with variations similar to those of the storytelling described in Chapter Four. The storytelling was conducted in the same room as the one described above in section (h). HE1 was a mixed-ability class of thirteen boys and thirteen girls.

After a brief recapitulation and discussion the teacher gave the children the choice of either composing a rough script in written form, which could be used as the basis of group work, or of improvising dramatic reenactments orally with no written script being produced until a later stage as a record of their group-work.

The children had had experience of drama in previous Classical Studies lessons, but only pair-work based upon the quarrel of Agamemnon and Achilles in the Trojan story. Examples of dramatic

work based upon this story are included in the tapes that accompany this thesis (SC1 78-9, l.C.(i), Tape 6 Side A and AN1 78-9, l.C.(ii), Tape 5, Side B). The basic technique entails children in pairs remaining in their desks, one taking the part of Achilles and the other the part of Agamemnon. They are encouraged to argue, as the recorded examples show, usually without any written script, but are not allowed to touch each other. Ethical issues of, for example, honour and bravery (AN1 78-9, l.C. (ii) (a)) are broached. The children enjoy vociferating the stylised insults and improvising upon them. The teacher, however, has given very clear, structured guidelines. In some sessions a written version is then produced. HE1 had gone through this experience, but had not done any dramatic improvisations in larger groups.

The teacher, as was his usual practice, allowed children to form groups with a minimum of interference on his part. Four groups of boys emerged, consisting of two pairs, a group of five and a group of four, whose improvisation has been recorded (2B (iii) (c), Tape 8 Side 1). There were also four groups of girls, three groups of three and one of four. The group of four has had their work recorded (2B (iii) (a), Tape 8, Side 1) and one of the groups of three contained Gail. A photocopy of their composite version is included in Appendix 3 and their improvisation has been recorded (2B (iii) (b), Tape 8, Side 1).

All of the groups, both boys and girls, opted to improvise without recourse to a written script at this stage. The improvisations continued for the rest of the lesson.

Week Two: Improvisation and Performance

The teacher decided to take the children into a Hall, which although it echoed provided more space for action. It also had an open stage at one end which could be used for performance.

The first half of the lesson was spent in group improvisations with the teacher going round each group to provide suggestions and encouragement. Groups were allowed to use chairs as properties and scenery. Several "caves" were soon constructed.

In the second half of the lesson there was time for three groups, two girls' groups of three and one pair of boys, to perform their reenactments on the stage. The first group of girls contained a girl with a naturally deep voice. This was effectively used for Polyphemus. Both groups of girls gave lively and well-organised performances, lacking in theatrical skills, but showing the ability to transmit storyline in action. The boys gave a quietly thoughtful performance. None of these was recorded as the Hall did not lend itself to good recordings of performance. The rest of the class watched these three performances.

The complex interactions shown in transmission model (c) earlier in this chapter can be seen to have operated in these two lessons, for storyline was transmitted by the teacher to the class as audience. In the first lesson each child heard the storytelling and assimilated it and then in group collaboration reprocessed it into improvised form. In the second lesson the process continued with further improvisation work, in which the complexities of interaction cannot be fully extricated, and with performances which will have refined further the assimilation of storyline by each child.

Week Three: Recordings and Written Scripts

This lesson was conducted in the classroom used in Week One. The children were told to sit in a semi-circle of chairs with space at one end of the room for chairs and desks to be used by one group at a time as scenery. The tape-recorder was set up on a table near the door. No attempt was made to have the group that was being recorded sitting round the machine as this would have inhibited movement and oral fluency. Three groups made recordings. This was as a result of a choice given to the five groups that had not performed their reenactments in Week Two.

Each recorded version showed different improvisatory inventions upon the basic storyline, certain similarities occurred as a result of interaction during improvisation and conscious or unconscious copying, and, yet, despite different selection of basic nuclei, all three versions adhered to (ii) second level of essential nuclei as described in Chapter Four of this thesis, whereby Odysseus and his men sailed to an island stayed on it and left after an adventure. In fact, it is interesting to observe that each group had simplified the structure in order to arrive at that level, omitting the arrival at the first island, for example, and the corresponding return to it after the escape from Polyphemus, despite the fact that the teacher had told the story in full.

This ability to summarise is particularly apparent in the work of the second group recorded (2B (iii) (b)). Gail took the part of Odysseus and appears from the recording (Tape 8, Side 1) and from the transcript to be the pivot of the reenactment. Odysseus after all is showing his heroic attributes of cunning and resourcefulness in this story and, therefore, the individual taking the part of Odysseus must do the same. In this instance, however, Gail is able to show her own good qualities of manipulation and self-determination

in a crisis. This is a good thing for a child to be able to do. Within her group self-selection arose, the two other girls happily accepting Gail's inventiveness as the pivot. They were not, however, simply passive pawns in Gail's fantasy. They had positive actions to take. One of them, for example, had to undertake the composite role of "Odysseus' men" and start the action off by taking cheese illicitly, whereas the other had to initiate action as Polyphemus, who thinks he is a match in wits for Odysseus but in every action is outsmarted.

The group dynamic, however, overrode any individual talent. The three girls instinctively became aware of the tripartite nature of the dramatic action, as the previous paragraph shows, and also selected nuclei for their dramatic purposes. They decided to limit the scope by omitting any action before arrival at the cave, by omitting the other Cyclopes and by stopping at the point where Odysseus had escaped and Polyphemus blocked up the entrance with the boulder. Action was, therefore, focussed in a particular way upon the cave and upon the escape from it. The photocopy of the composite written version shows that the girls did during improvisational practices include the curse of Polyphemus at the end, but it is revealing in terms of their group aesthetic awareness of formal symmetry that they chose to end at the point they did.

This ending leaves Odysseus as clever and resourceful but not having made the fatal boast which arguably shows stupidity or, at least, "hybris" on his part. These girls in common with all the children who have reenacted this story identified strongly with Odysseus. Perhaps they did not want at this stage to admit his less heroic side. It is not easy to tell.

These girls, however, have manipulated form in a sensitive manner. As the recording shows they have also laid great emphasis on an invention of their own, which, as the transcripts and recordings show, was adopted by group 2B (iii) (c). This invention consisted in Odysseus mocking the blinded Polyphemus with repeated cries of "I'm here! I'm here!" as Gail (and the girl taking the part of Odysseus' men) moved around the acting area. As the transcript shows the dialogue is crisp and integrated within a framework of action. The words have a dual purpose. Firstly, they help Odysseus to distract Polyphemus from the "men" hiding underneath the sheep and escaping from the cave. This was done by the girl taking this part climbing underneath a chair which served as a sheep and edging it across the room. Secondly, the words serve to taunt Polyphemus. The effect is paradoxical. On the one hand, the children, being glad for Odysseus and his men to escape from this cruel monster, enjoy the taunting, but, on the other, they develop some awareness of the pathetic nature of Polyphemus' situation. This is hinted at in the transcript when the ram is let out last. This part of the structure the group did not choose to omit. Therefore, an ethical understanding is hinted at. Odysseus can only escape by meting out cruelty in return for cruelty. The children are left with questions in their mind, which in a more sophisticated form will be reposed in the story of Oedipus, as analysis (j) below will show in the case of Gail.

Gail, therefore, has participated in a group reenactment and has, in fact, taken the lead in action through the character of Odysseus.

Her oral fluency is considerable as the recording shows, there being no hesitation in the ongoing dynamic of action.

Yet her written fluency noted in (h) above is not at this stage so noticeable. The labour of the composite written version was divided between the three girls, Gail, as her handwriting shows, taking the middle section. What she wrote was a sketch of the recorded improvisation. This was partly because of lack of time, each girl writing a section and all three of them cobbling it together in order for it to be finished before the end of the lesson, but it may also indicate that Gail has not yet reached the level of fluency noted as being the case one year later in respect of her written work emanating from the Theban storylines. This work will provide the starting-point for the next section.

(j) Gail: Her Development Through Mythic Storylines

Some of Gail's efforts at dramatic reenactment as an eleven year old have been analysed in section (i) above. Some of her work as a twelve year old has also been examined in section (h) above.

This section will be concerned, firstly, with her further development along the continuum of the Theban story theme, secondly, with the stage her development has reached at the age of fourteen and, thirdly, with the culmination of her development at the age of seventeen.

The Theban Story: Gail Aged Twelve

Further extensions of the technique involving pictures and "word-bubbles" can be observed in the photocopies of the continuation of her output in Appendix Three. There was a variety of approach over the five-week period of work, in which each lesson followed a similar pattern. A section of the storyline, starting from storyteller's outline (C) section 5, was told by the teacher who as

follow-up work asked the children to produce dramatic responses. Although this period of work covered the whole of the explicit storyline encompassed by Sophocles' "Oedipus Tyrannus" at no point was a translation of this play given to the children, thus allowing them to recreate more freely, albeit having received the influence of Sophocles through the transmission by the teacher in the manner of the transmission model described at (c) earlier in this chapter.

The first piece of work, entitled "The Unsolved Murder" followed the "four-picture" technique, explained at the beginning of section (h) of this chapter. Gail's output for the beginning of the story of Oedipus, analysed there in detail, can be compared and contrasted with this. There is one distinctive difference that can be highlighted, which is the almost total concentration on the utterances of the characters to retell the story in the later item, whereas in Gail's response to the beginning of the story the narration had been done "objectively" by the use of straight narration through sentences written underneath the pictures.

This can be explained partly by the greater concentration on words spoken in the later sequence as opposed to the actions taken in the first. Connected with this is the nature of the original influence, the latter sequence coming from Sophocles' drama, in which he utilised words rather than actions, the former from the implicit actions, referred to as Sophocles' drama unfolds, but not taking place explicitly within the dramatic action.

This explanation, however, does not account for the developmental progress of Gail within an educational situation. She could have included more "word-bubbles" in her first attempt. The ethical debate between the kind and queen of Thebes could have been continued further

and other debates could have been introduced. What Gail did was to discover in her subsequent improvisation with others, as is evident from her play-script on the same theme, the possibilities inherent in oral language for dramatic transmission. This was developed further in her drama upon the theme of the Sphinx and has now been integrated into a synthesis of the verbal and the visual in her item on "The Unsolved Murder". The pictures have become practically redundant except as visual focal-points for aesthetic consideration of her "text". This is not unimportant, for her appreciation of form in an aural and written sense she has integrated within a visual framework.

Her interest in words, however, predominates, as perusal of the photocopy of "The Unsolved Murder" shows, her writing providing both narration and consideration of ethical points. In "The Plague", for example, she puts these words into the mouth of a Theban:

"... he's okay. He's in his big palace on the hill.
His wife, brother in law and 4 kids aren't dying of
the plauge, ours are!"

The "facts" are accurate and useful for later development of the dramatic action, but Gail has gone further to introduce a "class" element into the debate conducted by the people of Thebes. Thus the ethical, noted as occurring in "word-bubbles" in her response to the story of Oedipus as a baby, is also present in this reenactment.

Further examples of the ethical can be abstracted from her later efforts. These also, as in the case examined above, coincide with manipulation of form that develops an aesthetic sense.

For example, in her reenactment of the argument between Tiresias and Oedipus, also included as a photocopy in Appendix Three, Gail, influenced by the teacher's retelling of Sophocles' version, has the two characters talking about blindness.

"Tiresias: I may be blind but I know more than you do
Oedipus: I am not blind, it is you who is blind, Tiresias
Tiresias: You are the blind one in us two."

As analysis in section (i) above has shown Gail went through the process of debate in action about blindness in relation to the story of Polyphemus. Here the debate, albeit in a different form, is reopened. There is both irony present and the premonition of Oedipus' later downfall, both sophisticated concepts, but ones which through this practical dramatic approach Gail is able to understand.

Closer examination of Gail's version of the version of the quarrel between Tiresias and Oedipus reveals some muddle over the presentation in "bubble" form of the arguments as they lead on from each other. It is possible to reconstruct the argument and Gail probably did in her own mind construct the argument logically. Her manipulation of form, however, in presentation is less good.

This problem was remedied in her next piece of work, the third in the sequence, reenacting the argument between Oedipus and Creon. In fact, the teacher had realised after seeing the results of the previous week that his suggestion for setting out work in this way was deficient in respect of the sequential logic of argument. He, therefore, suggested the use of a numbering system, which all pupils followed. Gail, however, carried this a stage further by using a different coloured ink for each pair of exchanges. This is not evident in the photocopy, but can be seen in the original. It goes as follows: (1) and (2) Black; (3) and (4) Brown; (5) and (6) Blue; (7) and (8) Red; (9) and (10) Green.

This was an effective solution to this form of presentation. It helped Gail to follow the line of the argument in re-reading her work. It also highlights five separate points in the argument,

each of which could be extended further in a full-scale ethical debate about the loyalty of the individual to state and to family, but none of which could be abstracted from this sequence without a break in the logical progression occurring.

The next stage was to abandon any attempt at pictorial presentation. In the fourth week of this sequence, therefore, after the storytelling by the teacher the children composed a scene between Oedipus and Jocasta in which each was to disclose facts about his/her past existence. The value of the children having been told the story in strictly temporal sequential form, starting from the birth of Oedipus, was indicated, as examination of Gail's version shows. She has produced a "watertight" reinterpretation in which the birth and abandonment of Jocasta's baby and Oedipus' adventure at the crossroads, all of which Gail used in previous reenactments, are referred to by the two central characters. The verbal flow is assured and ethical questions are posed. There is an unexpected question raised by Oedipus:

"Oedipus: I once killed a man, but only once

Jocasta: Never mind lots of soldiers kill men.

Oedipus: I wasn't a soldier, I never got the chance.

Jocasta: Well how did you kill a man then?"

This serves to advance the sequential storyline, but it also raises questions about killing. The fact that this is not explicitly argued out does not matter here so much as the fact that it could be. This study is showing junctures such as the discussion between Jocasta and Oedipus at which ethical considerations can be seen to arise. The full implications can be the subject of a separate study.

Nonetheless in the fifth week of the sequence one ethical question arising from the manipulation of form was dealt with. After

the storytelling which covered the recognition scene between the two shepherds and Oedipus' and Jocasta's recognition of the truth and after a series of simple questions, the answers to which were put in their exercise books, the teacher set two pieces of work for homework. Gail's versions are included in Appendix Three.

Oedipus Blinds Himself

This involved a picture of Jocasta's dead body, the noose and blind Oedipus, the design being left to the pupil, and a "word-bubble" with Oedipus' reactions to the situation.

Do You Feel Sorry For Oedipus?

The children were given the title and asked to write a response of about half a page in length. The previous exercise was a "stepping-stone" necessary to cover first in order for the final judgement to be made.

In her response to the first task Gail showed sensitive awareness of Oedipus' guilt with, for example, the repetition of the formula "I'm very very sorry" and the use of the question "How do I ever apologise enough ...?"

This awareness was made explicit in her answer to the second homework task.

"... he didn't know that the man he killed was his father ... Jocasta killing herself was enough punishment."

She also saw the other side of the question in blaming Oedipus for having killed at all and in not having listened to the oracle.

Gail's response, therefore, is sensitive, knowledgeable and all one can expect in terms of maturity from a child aged twelve. The process of many weeks work has led towards this answer, the

teacher having deliberately avoided explicit ethical questions. He preferred to allow the child to act through the process before intellectualising explicitly. Greek mythic storyline with its clear structure has been shown to be a good vehicle for such a process.

Transmission, the Aesthetic and the Ethical: Gail Aged Fourteen

Three pieces of written work produced by Gail two years after her work on the Theban story will be examined in this section. She had continued to follow the Classical Studies syllabus outlined in Appendix Four until the end of her Third Year. The output examined here is part of coursework based upon a module entitled "The Society and Values Depicted in Homer" for which she had read a translation of Homer's "Odyssey", Books 5-10 and 21-24 (E.V. Rieu, 1946) and parts of Homer's "Iliad" (E.V. Rieu, 1950), as well as a background textbook on Homer (M. Thorpe, 1973). The pieces of written work were designed to elicit a logical recreation of substantive content, an affective response to it and evaluation of ideas and issues raised. An attempt has been made to

"tailor the tasks ... set to meet the needs of individual students"

(S.E.C./O.U., 1986)

in accordance with the aims and objectives of a modern examination course, Gail being capable of reading the original work in translation with some help on detail from the teacher and benefit gleaned from class-discussion but without any other significant guidance.

It is not possible to measure the precise extent of the influence of mythic storyline progressions worked through in the first three years of Gail's experience of Classical Studies. It is

particularly difficult to prove that experience of certain story-lines, such as The Story of Odysseus, covered in Year One, as the school syllabus in Appendix Four shows, has made her able to produce some sophisticated output than she would have produced had she not experienced them. The translations and text-book referred to above contained all that was needed in terms of the course. All that can be shown is that Gail had already gone through what has been shown to be a valuable general educational experience in the first three years of Classical Studies, that she then went through a different but related educational experience at the age of fourteen and that in each case she produced recreative output appropriate to her level of maturity. In each case the mythic content has been the basis of the experience and as such can be shown to be a flexible instrument, capable of being adapted to suit a particular pedagogical purpose.

The three pieces of written work are included in Appendix Three. They are entitled:

14.12.83 What Was a Homeric Hero?

25.1.83 What Was the Homeric Greek Attitude to Violence?

28.1.83 Imagine you are a bard. Compose a story about a hero or god involved in a typical adventure.

14.12.83 What Was a Homeric Hero?

The teacher had introduced a discussion on this topic, starting with ideas of what, in the children's minds, a hero is. Modern examples were given. Using the example of Odysseus and referring back not only to recent readings of selected books that he had given to the class but also to storytellings of three years before that all the children had experienced, he tried to compile with the children's help a list of adjectives to describe a typical Greek hero. Other Greek myths were also alluded to and

through the discussion children began to remember work done earlier in their school careers. It is interesting that they found it easier to remember issues, such as the quarrel over two girls at Troy, rather than the names, Achilles and Agamemnon, going some way towards vindicating the general educational aims of the department included in Appendix Four. They were then asked to write down on rough paper headings, one for each adjective, and to cite an example for each. What Gail has presented in her version is a fair copy of that process.

The results show that she has fulfilled the requirements of the exercise. Her first points ("aristocratic" and "male") are less well substantiated than later ones such as "clever and skilful" to illustrate which she has used the example of Odysseus and his men escaping from Polyphemus' cave. This example has also been used to illustrate "brave", indicating that for some reason this story has been memorable, but whether from recent reading or from the experience of storyline described in Chapter Four and analysed in section (i) of this chapter it is not possible to judge. Gail has also shown understanding of abstracts such as bravery, competition and, in the Homeric sense at least, heroism.

No ethical judgements have been made. This was partly deliberate on the part of the teacher who wanted the children simply to select from the substantive, formal content, a sophisticated task in itself. This was one stage towards ethical debate, which emerges in the second piece of writing.

What was the Homeric Greek attitude to violence, bloodshed and cruelty? How is it different from modern attitudes?

The teacher had read extracts, mainly taken from Homer's "Iliad", to the children and asked for their reactions. These

were discussed. The children were then asked to write down their opinions, referring to the evidence which the teacher had jotted down in summary form on the blackboard. As the title shows there was a deliberate attempt by the teacher not only to evoke discussion of an ethical issue but also to evoke discussion from a modern point of view by comparison between ancient and modern, a possibility inherent in the use of classical material. As the photocopy shows, Gail debated such issues as the morality of killing, the treatment of animals, class (through a very interesting discussion of "rank" in both modern and ancient armies) and attitudes to the disabled (through her discussion of Odysseus treatment of Thersites in Book 2 of Homer's "Iliad").

Her responses were mature and well-reasoned. For example she wrote as follows about Odysseus treatment of Thersites:-

"In Homeric times wealthy men considered themselves to be the natural betters of poor commoners ... (they) thought that they had the right to degrade the commoners if they felt like it, ... Odysseus hit a man with his stick, called him a coward ..."

This is much more sophisticated than her response at the age of twelve to the self-blinding of Oedipus discussed in the previous part of this section. This issue, however, was approached specifically as an issue, whereas the issue about Oedipus only arose at the end of a long sequence of reenactments from storytelling. This is true, but entirely appropriate. The process of manipulation of structural form in itself creates junctures at which ethical issues arise, as the analyses earlier in this chapter have shown. This process is necessary as a preliminary to fuller ethical discussion for the discussion to be meaningful, certainly to a child aged twelve. Gail at fourteen had already gone through this

process and, therefore, was able perhaps, to think out her ethial^c discussion more quickly. Nor is it necessary for the discussion of an ethical issue to be the same one exactly as those that have arisen before. It is more the type of thinking that is necessary in that the practical manipulation can be seen to precede the abstract intellectualisation. Pity for Oedipus arose in Gail from her practical manipulation of storyline. Had the example of her manipulation of form at the age of twelve been that of the treatment given to Thersites by Odysseus she would have gone through a similar process as the process she went through with the Oedipus storyline, the particular story being less important than the type of activity.

Gail, therefore, can be seen to have advanced to a higher developmental level but with similar material, which has been presented at an appropriate level of accessibility. In the words of Bruner myth has provided

"... a ready-made means of externalizing human plight by embodying and representing them in storied plot and characters."

(J.S. Bruner, 1962, p. 32)

Mythic material is flexible to different methods of presentation. It also fulfils the same externalising function that Bruner attributes to anthropological stimulus provided by filmed lives of Eskimos.

"What the children were learning about was not seagulls and Eskimos, but about their own feelings and preconceptions that, up to then, were too implicit to be recognizable to them."

(J.S. Bruner, 1965, in J.S. Bruner, 1974, p. 449)

"Thersites" and "Homeric Greeks" could be easily substituted for "seagulls" and "Eskimos", for not only does the culture serve a similar externalizing function but also the particular example chosen

is concerned with what we in twentieth-century Western civilisation might call "cruelty" but which has not necessarily been seen as such by different cultures. Nonetheless, the issue does not have to be made explicit too soon. As Gail's development has shown, the implicit can flower into the explicit given time for the process to be covered in full.

The process, as described and explained in this chapter has the added benefit of allowing for the development of aesthetic sense in children. Thus mythic material not only serves a function in the ethical sense but also in the aesthetic, something that direct approach to an issue in a sociological sense does not fulfil.

Imagine you are a bard. Compose a story about a hero or god involved in a typical adventure

The teacher had given to the children a list of epithets such as "of the nimble wits" and "rosy-fingered" and shown which ones applied to heroes, which to inanimate objects and which to deities. After discussion and brief examples supplied by the teacher the children were told to compose a bardic story, using the epithets supplied, inventing others as appropriate and having as a basis any mythic storyline they could recall. The object was to show to the children in simplified form something of the method of bardic composition and to elicit an appreciation of the aesthetic through manipulation of form. Unlike previous examples in this section and in previous sections of this chapter no attempt was made by the teacher to transmit storyline, except in so far as he reminded children of possibilities.

Gail chose the story of Odysseus and the Lotus Eaters, used as an example of story transmission in Chapter Four. She had

recently read the story in Rieu's translation, but she already knew the story in the sense that the teacher had told her the story three years before as a member of HEI grouping. It is impossible to decide to what extent this original telling still remained as a particular story in her memory rather than as an educational experience that had helped her to develop in the ethical and aesthetic senses that it is the aim of this thesis to highlight, but since general educational aims are regarded as more important than particular substantive content this need not be considered as more than a side-product of the process.

Nonetheless Gail produced a retelling of the story that kept precisely to the structural outline (a) - (q) used in Chapter Four to show the essential nuclei of it. This showed her conscientious adherence to the written translation. She had, however, produced creative embellishments of her own in the form of epithets such as "nonsensical" to describe the men who ate the Lotus fruit. More original still was her enclosing of this story within an invented situation of Odysseus instructing his bard to tell stories of his (Odysseus') adventures. This shows awareness of Odysseus' status as a hero as well as, at the end of her piece, the desire to go further with another invented hero.

"Yes, my noble and royal master, I do. I have one that will please you beyond belief, it tells of the powerful gods, and of how a clever Greek man called Lamianus attempted to thwart them, one by one..."

The possibilities inherent in this conclusion are enormous, for it points the way forward to further inventions. Gail has appreciated the formal structure of myth to the extent of seeing further possibilities for it not simply in terms of recreations of stories transmitted as authentic but in terms of newly-created myths.

A Conclusion: Gail Aged Seventeen

The final stage in Gail's development does not pursue invention in the same way but consolidates the evaluative approach to myth as received at this level through literature. In fact, the stimulus was again Homer's "Iliad" in Rieu's translation. Gail and the other students in the group had been asked to read the whole epic. A context question (i) and a question on Agamemnon's motive in Book 1 was set. The third question (iii), concerning the relative importance of character and storyline in the epic as a whole, is the one whose results are worth considering here. The reason for this lies in the explicit reference to storyline and the expectation that the student will be able not simply to retell story but also to understand its nature and manifestation in relation to character. This is a demanding requirement and one which obviously Gail at twelve would not have been able to answer, it would seem. On closer inspection, however, it is possible to state that through her participation in the recreation of storyline at the age of twelve in respect of, for example, the storyline of Thebes Gail did show an understanding of storyline and of character appropriate to her age. There were few explicit questions on such matters but Gail's participation in the manipulation of structural form involved creative and analytical processes of the mind.

It is possible to make more frequent explicit demands for understanding as an outside "objective" observer as children grow more experienced in structure. Greek mythic material is useful for this purpose. At eleven Gail had been told the story of the quarrel between Agamemnon and Achilles. She had been expected to reenact the story through improvisation. At the age of seventeen the requirement can be more complex. It is educationally sound

and perfectly possible to use improvisation at this level, but beyond this it is possible to ask for overt analysis. In response to the interrelationship between character and storyline in Book I Gail wrote:

"Achilles ... gets offended enough to refuse to fight for Atreidae any more. It is Achilles' character plus Agamemnon's character that, given the situation that they were in, causes the story to unfold ..."

This shows her understanding both of the storyline and of character and of character as a motivating force in storyline. It is not a dramatic response in the sense of an improvisation or of a playscript but in common with Gail's output at the age of fourteen it does belong to a continuum of development through Greek mythical material that is "dramatic" in the widest sense of being a part of a transmission from storyteller to recipient in which the recipient becomes the potential storyteller through appropriation of the transmitted storyline.

(k) AC2 Grouping: Thematic Variation on the Theban Story

(4A(i) Tape 1, Side 1)

This section will show how thematic variation can occur within the schema proposed in section (h) of this chapter. It is the only analysis conducted in depth that does not include work by Gail. It is part of the developmental continuum of a grouping AC2 that was very similar in all ways to the HE/N2 grouping. It is not the developmental aspect, however, that will be examined, but the thematic in so far as the same section of the Theban story based on the same storyteller's outlines (C) was told by the same teacher to children of the same age as those in HE/N2, albeit in a different calendar year. What will be examined will be the variation in treatment by one group of five girls in AC2 of the incident at the crossroads and Oedipus defeat of the Sphinx that were analysed in (h) above.

The attempt through this examination will be made to show that Greek mythic material responds to variational treatment and that potentially variation, so far from being restricted by an imposed structural framework, is limitless.

The reenactment followed a storytelling by the teacher but in this case no script of any sort was required by the teacher or produced by the five girls in the self-selected group. The recording was made in the classroom, the girls simply reenacting their improvisation for the class with the cassette-recorder left on a table. Their movement, therefore, was not in any degree constricted by the self-conscious act of recording.

In essential nuclei this version is very similar to that produced by HE/N2, for Oedipus' deliberations at the crossroads are included as well as the incident in which he kills a stranger and one escapes (although as the recording demonstrates this section was mainly communicated through actions rather than words) and his arrival at Thebes. The AC2 grouping accepted certain necessities for the effective transmission of storyline. In addition to these, however, a considerable variety of embellishments can be observed. Three of these will be examined.

Firstly, on a minor level, the Theban Youth gives as his answer to the Sphinx's riddle "crabs" instead of "human being". This variation of the riddle shows the inventiveness of children who behave rather like jazz musicians in improvising upon set details. Other instances of this sort of invention can be observed to a greater or lesser degree in all the taped recordings that accompany this thesis.

Secondly, on a wider level, the whole scene between the Theban Youth and the Sphinx was invented by the group of AC2 girls in collaboration. They were not expected to do this and there was no indication from the storytelling by the teacher beyond the general

fact that the creature was preying upon the people of Thebes. They had, therefore, exercised considerable creative autonomy of the type that Sophocles would have used, albeit at a different level of proficiency. The story did not require this scene but their growing aesthetic sense led them to invent it perhaps as a way of emphasising the Sphinx's power, the power of the queen to reward and Oedipus' power to solve the riddle in contrast to the weak effort of the Theban Youth. They at no time explicitly stated why they had introduced the scene, but the conviction with which they enacted it, allied to its structural neatness that follows a folk-tale motif of task offered, accepted and failed by the weak suitor, make it effective.

The third act of creative embellishment is the elongated sequence in which Oedipus arrives at Thebes and describes the effect of the heat and of the "screaming" he has heard in the "desert". The transcript does not go beyond that point, not even reaching the plea of the Thebans for Oedipus to help them. At no point in this sequence is the Sphinx mentioned. Again the group had elaborated on a much shorter sequence in the original storytelling by the teacher. Their acts of group collaboration had led them to this creation of suspense, the threat of the Sphinx being known from their first, invented scene and, therefore, the suspicion growing in the audience's mind (for the group was very keen to perform to an audience) that perhaps the strange experience of Oedipus in the desert is somehow connected. The later action of their improvisation shows this to be the case.

What has occurred, therefore, is sophisticated manipulation of form, the children's aesthetic sense of form both developing the structure and itself being developed by this process. No

obvious ethical issues are debated except in the embryonic sense discussed in relation to the work of HE/N2 in section (h), but the potential is there for the sort of development of understanding that has been shown in section (j) to have happened for Gail through her further explorations in Greek mythic storyline.

(1) Conclusion

In this chapter the process of transmission of storyline has been described in general through the transmission model and has then been described in detail through the analysis of the recreative output of a number of individual children and groups of children. The schema has shown how these analyses interrelate on developmental and thematic axes.

In particular the underlying structure of Greek mythic storylines has been examined both on a theoretical level and, in particular, on the practical level of the manipulation of formal structure by children in a dramatic sense with the result that in the process ethical and aesthetic awareness is furthered at particular junctures in the storyline as it is recreated.

CONCLUSION: IMPLICATIONS FOR EDUCATION

In this thesis the attempt has been made to show the uses of Classical Greek myth and drama in the education and development of the child. In the Introduction the origins of the attempt were traced and the theoretical educational parameters laid down within which the individual's consciousness was placed at the centre of the educational experience. The capability and the active desire of the child to create imaginative meaning was also argued to be fundamental to the learning process.

In Chapter One it was shown through an examination of the various categorisations of traditional tale that there are many more similarities than differences in such stories, certainly for the educationalist, and that the storyteller is of crucial importance in their transmission.

In Chapter Two the particular Greek context of storytelling was introduced with consideration of the origin of the traditional Greek stories as structured transmissible forms and of their potential as structures for the development of, in particular, ethical considerations in education. A structuralist method was introduced as a possible means of further detailed analysis of the stories.

In Chapter Three the Greek historical model was taken a stage further with the process of manipulation of structural form from epic to drama being traced within the developmental context of the Greek city-state. The participation of the individual in this structuring process was emphasised as well as the development of aesthetic and ethical considerations with a view towards drawing a parallel between it and the process of transmission of storyline through storytelling-to-drama as an educational method in modern educational practice described in Chapters Four and Five.

In Chapter Four the art of oral storytelling in general was defined and its value as a medium of transmission in education highlighted, particularly in terms of language in the widest sense and of the development of aesthetic and ethical consciousness, as the detailed analysis of the transmission of two particular storylines from Greek myth that conclude the chapter showed. The structuralist method used in the analysis was shown to be effective but limited. The theory of "junctures" was, therefore, formulated to account for the human creative dynamic that operates through the manipulation of structure.

In Chapter Five the emphasis was moved from the storyteller to the recipient, who recreates the storyline in response to the storytelling. This was done through an examination of storytelling as a method used in the field of educational drama. The value of this method was argued to lie in the presentation of structure for the individual to manipulate in creating imaginative meaning.

In Chapter Six examples of children's work were analysed in order to demonstrate how they transmit storyline and how, aided by the teacher, they use it to further aesthetic appreciation of structure and their ability to argue out ethical dilemmas, particularly in collaboration with others.

In the Conclusion the main implications of the thesis summarised above will be raised. These are not necessarily exclusively educational, but the discussion that follows will limit itself to educational ones. The main implications seem to be threefold, even though they interrelate, the third binding the other two together. Nonetheless, it is worth describing each one separately for the sake of clarity.

Firstly, there are implications for Classics in schools. The justifications for the non-linguistic Classical subjects need not be argued out in detail here, but in terms of specificities the analyses of Chapters Two and Three have shown a classical paradigm for transmission of a storytelling structure through experiential means. This has been recognised as just one possible paradigm, hence dismissing any idea of cultural élitism through the use of classical myths rather than those of any other cultural tradition, but as an effective one, as the analyses of Chapter Six have shown, and, therefore, a justifiable one in educational terms. In addition to this, in common with other possible cultural paradigms, the use of Classical material within a specifically historical context that is no longer in operation makes it possible for the transmitter and recipient to objectify knowledge and experience in a way that is more difficult when current cultural experience and practice is presented as stimulus in the classroom. The child can experience the story of Odysseus and the Lotus Eaters, for example, he/she can through manipulation of structural form have ethical and aesthetic consciousness developed and can ultimately objectify the knowledge, experience and consciousness obtained in order not simply to learn a subject but more importantly to learn about the self, which, as the Introduction has shown, is at the centre of the concerns of this thesis. Thus classical material is a justifiable whole to serve as that through which a justifiable process can operate towards a justifiable end. It is not intended in this study to argue more fully this or any other specificity, which is beyond its scope.

Secondly, there are the implications for the curriculum as a whole. General educational reasons have already been alluded to in respect of Classical material. These provide a natural link with

the curriculum as a whole, especially at a stage in education in England and Wales when a national curriculum is becoming a reality. It is outside the scope of this study to argue the merits or demerits of the curriculum model proposed (D.E.S., 1987) but illuminating to observe that, even though it limits the proportion of time for what can broadly be termed Humanities and relegates Classics to the category of "Additional subjects" (D.E.S., 1987, p. 7), nonetheless the paradigm of storytelling-to-drama on a sequential axis, that has been referred to in the first of the implications of this study, could be applied in several areas that are categorised in the D.E.S. model. English, History, Drama and Religious Studies all admit of the application of the paradigm, as the chapters of this thesis have shown, thus accounting for a possible 40% of the whole curriculum. Storytelling is not the only possible method of transmission, communication or education in the classroom but the analyses, particularly of Chapters Four and Six, have shown it to be a potent one, particularly with Classical myth, but also potentially with other storylines.

Thirdly, there are the implications for teaching methods. These apply equally to Classics as a discrete subject and to other areas of the curriculum and, therefore, serve to link them in terms both of the particular educational considerations that arise from the particular process described and in terms of the general experiential modes of learning through which they are facilitated. In respect of the former it is the aesthetic and ethical aspects of consciousness of the individual that have been shown by the analyses of this thesis to be developed through the manipulation of structural form. In respect of the latter, the autonomy allowed to the child in terms of appropriation of material, development of it either independently or in collaboration with others has also been

highlighted in the analyses of Chapter Six. This, as has been argued, holds ethical and aesthetic implications of its own, but even without these, shows the value to the learning process of experiential methods.

This is particularly apparent in terms of gender. As the analyses of Chapter Six have shown, girls listen to and take in storylines in which male characters take dominant roles and appropriate them in no way apparently differently from the ways in which boys receive and participate in transmission. The same applies to boys in relation to women characters who are generally more passive through the nature of the storyline. The analyses have also shown that both boys and girls, in mixed and in single-sex groups, participate apparently freely in dramatic reenactments, taking any part whether male or female as the group decides for the effective transmission of storyline. Children, therefore, from the evidence above are very open in their acceptance and interpretation of apparent stereotypes. They will follow the sequential logic of the story and will impose an interpretation through action in an almost Brechtian sense of alienation, thus objectifying knowledge and attitudes and, hence, advancing in an understanding both of themselves in a solipsistic sense and of themselves in relation to others in the world. In this way the use of apparently stereotyped material instead of reinforcing the stereotypes brings questions to bear upon them. Thus the experiential method is vindicated.

This conclusion, therefore, has drawn together the main implications of a thesis that places the advancement of the individual child's consciousness at the centre of the educationalist's concerns. The implications, in common with the findings of the thesis and of the creative activities that gave rise to it, involve experiential methods as the means of developing that consciousness

most effectively in all children irrespective of social background or intellectual capability.