準備委員会企画 基調講演 1

学びと発達をパフォーマンスする — 成長のための学校 —

Let's Perform, Learn, and Develop!

Lois HOLZMAN, Masayoshi MORIOKA AND Chikako TOMA

Lois Holzman (集団・短期心理療法イーストサイド研究所)

司会 森岡正芳 (神戸大学)

通訳 當眞千賀子 (九州大学)

Somewhere in human history, those life activities we now call *play* got separated from those we now call *work* and also from those we now call *learning*. Growing up socialized to a world divided in this way, we are deprived of the emotional, social and intellectual growth that play provides us in all areas of our lives. In the past decade, this deprivation has reached epidemic proportions in the US and many other highly industrialized countries. In the US, for example, most school children no longer have recess, physical education or free play time. Many well-to-do and middle class teens go to lessons after school, but the way the lessons are done too often turn playing something into working at it. Poor teens simply have no after school activities and no places to play. And adults? They work, often 12-15 hours per day, sometimes at two jobs—or if they're unemployed they spend that time looking for work. Play has become a luxury that, we are told, we cannot afford in such economically difficult and competitive times.

Why has play declined? While there are complex and inter-related factors, I believe that one of them is a fundamental misunderstanding of what play is. This misunderstanding is thinking of play as a WHAT. What little children do with their toys and stuffed animals. What athletes do when they're on the football or baseball field. What actors do on the stage. What the rest of us do if we

have leisure time, some friends, some musical instruments, a deck of cards, or a board game. Identifying playing in this way as what people do, it's easy to see play and work, and play and learning, as miles apart.

I have a different understanding of play, one that bridges the divide between play, learning and work. It is an understanding that brings human development front and center. To me, play is not the term for WHAT we do. It is best understood as HOW we do the things that we do. Playing as a way of relating to and interacting with the people and things of the world is what drives human development and learning—at any age. This understanding of play is the centerpiece of a new “psychology of becoming”—the theory/practice, developed by myself and Fred Newman, that synthesizes human development and learning with community development, and involves people from all social strata, ages and walks of life in creating educational, therapeutic and cultural projects and activities. This new psychology builds with Vygotsky's insights about method, play, language, learning and development. It has been implemented in many dozens of programs, projects and organizations in the US and around the world. This is what I will share with you today—that playing *as how*, *as process*, is how children and adults become who they are (including becoming successful learners). I hope that my illustra-

tions and stories of *the how of playing* encourage you to new ways of thinking about learning environments and about educational psychology.

Vygotsky plays a major role in this new psychology of becoming. So let's turn to Vygotsky—or, more accurately, to the Vygotsky that Newman and I were inspired by.

Vygotsky's approach was cultural, historical, developmental and holistic. Figure 1

To Newman and me, Vygotsky was a methodologist. He offered a new conception of method in order to not only study human life but also foster the ongoing development of people and societies. Figure 2

Vygotsky deconstructed ways of thinking about the relationships between learning and development. Figure 3

How do people create learning in unity with development? Through the tool-and-result method of creating ZPDs. For most followers of Vygotsky and most educators, the ZPD is understood in relation to individual children and as a zone or space created usually between expert and novice. But Vygotsky also spoke of the ZPD in more creative and collective terms.

As Newman and I understand it, the ZPD is not “there” but is created. It is not so much a zone as it is a social relational activity. The ZPD is an instance of tool-and-result method of creating a developmental learning environment AND the developmental learning that occurs.

Vygotsky also believed that play creates a ZPD. Figure 4

How does play create a ZPD? In play, we create an imaginary situation that takes us beyond the

Figure 1 Vygotsky's approach

Tool-and-Result Method

- The typical method is tool for result—the use or application of an existing method as an instrumental tool in order to get a specific result.
- In contrast, **method as tool-and-result** is the creating of a new tool—and in this process, the result is also created at the same time.

Figure 2 method as tool-and-result

How are Learning and Development Related?

Learning □ Development (dialectical unity)

Learning and development are a unified “whole” in which each is a bi-condition of the other—meaning that learning cannot exist without development and development cannot exist without learning. Neither comes first nor causes the other.

Learning-and-development is a tool-and-result activity

Figure 3 The relationships between learning and development

“Play creates a zone of proximal development of the child. In play a child always behaves beyond his average age, above his daily behavior; in play it is as though he were **a head taller** than himself.”

Figure 4 play creates a ZPD

given circumstances (let’s call it “reality” for now). A pencil becomes a horse. A child becomes a Mommy. A teddy bear becomes a baby who needs to be comforted. A toddler becomes a super hero. In play, we are “a head taller” by virtue of being freed from some material constraints to explore and discover and create something new for us. In play, we are “a head taller” in that we are doing what is beyond us, doing what we do not yet know how to do. Play creates—in tool-and-result fashion—a ZPD for being not only who we are, but who we are becoming at the very same time.

Vygotsky apparently didn’t notice that play and learning in early childhood are alike in this way—they are both “head taller” activities. The ZPD of play and the ZPD of learning in the first few years of life are created by the same process of going

beyond, pretending and performing. With both, we create environments by being simultaneously who we are/other than who we are. And it is by being supported to create in this way that human beings learn and develop.

Take the life of a baby. It is not separated into times for learning and times for playing. It is seamless and continuous. Babies are always playing. They are always learning. They are always developing. All at the same time. Because together we and they are creating ZPDs—environments for them to perform a head taller—pretty much all day long. Figure 5

Many children begin to babble at around a year old. Their mothers and fathers respond to them. They listen intently to their babbling babies. They

When we welcome babies into our world

They learn-play
seamlessly and
continuously all
day long

They play with
everyone and
everything

Figure 5 Together we and babies are creating ZPDs

talk to them. They don't tell their babies to keep quiet because they didn't know how to talk. They don't give them grammar books and dictionaries. No, they related to their babies as speakers, as conversationalists. They pretend that their babies understand them and they pretend that they understand their babies. Together, they play. They play with language. They perform as speakers. They create countless conversations every day. And we all know what happens—their babies become speakers! Out of what exists—babbling and words, babies and parents create something new—a language user. All over the world just about everyone engages in this kind of play, in this kind of performance. All over the world, play is at the heart of becoming a speaker. But language isn't the only area of our lives that play is how people learn and develop. Play as how we do things is at the heart of *all becomings*—it's the best thing we have for driving human development.

Vygotsky's description of children developing language is similar to mine. But he failed to see, or at least comment on, that these language-learning ZPDs are also play ZPDs, where it is not only our babies who are suspending reality and creating an imaginary sphere, but us as well. We are relating to babies who cannot speak a language as speakers. We are pretending and helping them pretend that they are speakers and conversationalists. Together, we are creating a play space and the play,

the stage and the performance, the playful developmental learning environment and the learning-and-development—all at the same time.

In order to create ZPDs, we must be capable of doing what we do not know how to do, both individually or collectively. Human beings learn and develop without knowing how or that we know. Vygotsky recognized this seeming paradox of human life, at least in its early childhood version. He understood that developmental activity does not require knowing how, as when he identified “the child's potential to move from what he is able to do to what he is not” as the central characteristic and creative activity of the unity learning-and-development. He also understood that for young children, knowing how to do a particular thing does not require knowing that they are doing this particular thing. As he put it, “...before a child has acquired grammatical and written language, he knows how to do things but does not know that he knows...”. In play a child spontaneously makes use of his ability to separate meaning from an object without knowing that he is doing it, just as he does not know he is speaking in prose but talks without paying attention to the words.” This thread of Vygotsky's thought has been neglected, not only in the study of early childhood but also in its implications for understanding and fostering development throughout the life span. If children do not need to know, why do the rest of us?

My work has been to collaborate with many others in building “ZPD-creating/head taller” practices in education, therapy and counseling, workplace consulting, and community development – and simultaneously studying the practices we have built.

Even though Vygotsky apparently missed the striking similarity between play and learning in early childhood, Newman and I noticed. And we took it and ran with it! To us, the freedom from environmental constraints (“reality”) that Vygotsky commented on in children’s play is similar to the kind of play we create with babies before they can speak or dance or draw. It’s also similar to theatrical play, or performance, especially the unscripted, improvisational kind. In how we play with babies, in children’s free play, and in theatrical play, the players are the producers of their activity, in charge of generating and coordinating the perceptual, cognitive and emotional elements of the play. As players, they are creating new performances of themselves—they are at once the playwrights, directors and performers. They are creating culture through their performed activity.

The how of play, then, is doing whatever we do as performed activity. Put another way: Play, understood as performance, is being who you’re not. Performance, understood as development, is creating who you are by being who you’re not. Figure 6

As I said earlier, dozens of projects involving

thousands of children and adults practice this play –performance methodology of human development. Here is how George, a 17-year old involved in one of the organizations I work with, described his experience:

It was only when I joined the development community through the All Stars Project that I realized that this?was actually a way of life for many people and that it actually has a name—“performance.”? The All Stars taught me what I hadn’t realized I had been doing my entire life: learning through performing beyond myself.

It wasn’t very long ago that I realized that the reason many people stop growing is because they stop learning through playing, and that many people forget how to learn because they don’t know how to play. Dr. Fulani (co-founder of the All Stars) was once giving a talk where she explained that the reason so many young people like myself are stuck and are not growing is because they’ve never had the opportunity to perform in a different setting apart from their neighborhood, meaning nobody’s called them and told them that they need them somewhere else. In Manhattan, or wherever! If that were to occur, young people in the ghettos would have an opportunity to perform beyond themselves by being in settings and situations that are foreign to them. That’s growthful!

The Development Community
being and becoming through playing and performing

- East Side Institute for Group and Short Term Psychotherapy
- Social Therapy Group
- Performance of a Lifetime
- All Stars Project
- Performing the World
- Independentvoting.org

Figure 6 The Development Community

I was very touched and gratified by George's profound statement: "I realized that the reason many people stop growing is because they stop learning through playing, and that many people forget how to learn because they don't know how to play." At 17 he has learned something I didn't learn until I was many decades older. All the organizations and programs of the development community that George referred to—what Newman and I and so many hundreds of others have been building for over 30 years—support people of all ages to play. They practice the psychology of becoming methodology I have been describing.

Central to this psychology of becoming is practicing play as performed activity, a methodology that has been inspired by Vygotsky's understanding of play, learning and development. To summarize it before we move on...

If play is how we do things then...

- We can play with anything and anyone
- We can play with work
- We can play with learning

Every one of us, at any age, can play this way, can model playing the way children do. But most of us stop. We're taught there's a difference between work and play—and that work is what matters. That there's a difference between learning and playing—and that learning is what matters. We're told constantly who we are —and that limits who we can become. We focus on getting it right and looking good—and that stops us from developing.

Without play as how we live out lives, we get stuck. Individuals get stuck. Families get stuck. Communities get stuck. And from where I stand, the whole world appears stuck in old roles, stale performances, and destructive games.

What I have learned from my own research and that of other play and performance workers and theorists, and what I am sharing with you today, is that we can get unstuck. How we get unstuck is by creating environments that support play as performed activity, that allow us to relate to people not just as they are, but as other, as beyond, as becoming.

For people who've stopped growing—because of poverty, trauma, abuse, physical limitation and all the other reasons people stand still—this is especially important. Playing the way babies and caregivers do reinitiates a love of learning, creates new ways of relating to each other, generates hope, enriches, encourages, empowers.

Let me share with you some of what this looks like. I'll begin with the All Stars Project.

Here is the background or context in which the All Stars Project developed and currently exists. Figure 7

My first illustration comes from Youth Onstage, one of the programs of the All Stars. (describe Youth Onstage). It's a story of 7 young people—they are poor and working class, African American and

Programs of the All Stars Project

- All Stars Talent Show Network
- Development School for Youth
- Youth Onstage!
- Castillo Theatre
- UX
- Operation Conversation: Cops and Kids

Figure 7 Programs of the All Stars Project

Latino, boys and girls. Two of them dropped out of high school and the rest go to some of the least successful schools in New York City.

On this particular evening, these 7 step onto theatre stage. They perform a staged reading of the play *What is to be Dead?* by Fred Newman. The play, which was written for adult actors and audiences, engages issues of death, time, postmodernism, revolution, existentialism, and the relationship between blacks and Jews in the United States. The young people perform their reading of the play and then sit down for a conversation with the audience, mostly white adults. The adults ask a lot of questions— “What was it like for you, an African American boy, to play a Russian Jew in 19th century Russia?” “How did you learn your lines?” Do you know what the play was about?”

One of the young men, Ramik, responded like this: “I am not sure the play is about something, but it seems to me that Fred (Newman) was playing around with a lot of existential issues. Like, what is death? Is it an ending? And are we just one person, one true self?”

Someone else asks him if he studied philosophy in school. All the young performers look at each other and laugh. When asked what’s funny they describe schools where they barely read books, let alone have conversations on philosophy, and where their classes focus on trying to make up for what they hadn’t been taught in elementary and middle school.

Ramik says, “I learned more in the three weeks of preparing for this reading than I’ve learned all year in school, maybe ever. When we began reading the play, I could barely pronounce the words, but then I started to get really into the character and the lines started to make more sense. The director told us a lot about the history of Jews in Russia and communism and the history of Jews and Blacks working together. And then I started reading stuff online. And it’s really interesting.”

Ramik had not finished high school, his school reading level was not even close to the level of the theatrical play, and yet here he was conversing with adults about communism and death and his own

learning process. He and the other young people were able to perform *What is to be Dead?* and to have such a conversation with the adult audience because they and the adults who worked with them in the program created a ZPD, a stage for them to perform a head taller, beyond their developmental level and way beyond their school learning. They were playing with language, doing what they didn’t know how to do, performing who they were becoming.

For Ramik and the others, the performed activity of making theatre reinitiated their learning, their confidence as learners, and their desire to continue to learn. The how of play as performed activity is not just cognitive. It is equally emotional. This unity of cognition and emotion is critical in order for people, especially those young people who have essentially given up, to develop continuously as successful learners.

Which leads right into my next example also from the All Stars, where play is intervening on violence in poor communities and the hostile relationship between poor young people of color and the police. The program—Operation Conversation: Cops and Kids—brings the police officers and young people together for a performance workshop. In the slide are a group of police officers and young people creating an improv scene on a trivial topic—on this day it was pets—that has nothing to do with the tensions between them. Right before, they were walking around in slow motion, making funny faces at each other and talking in gibberish. After being silly and awkward with each other like this, the cops and kids sit down and talk. They tell each other what’s hard about being a cop and what’s hard about being a kid. They discover that what’s hard is the same—worrying you won’t come home alive. They also tell each other how they wish the cops would treat them and how they wish the kids would treat them. The cops and kids are creating new performances of themselves and of their relationship. They can see each other in new ways, not in their cop and kid social roles. It’s play that allows them to experience each other as human beings, and

to create more choices of how to act the next time they encounter each other in the streets.

The next example is from the work place, in this case a large urban teaching hospital in the US. The 250 oncology nurses were burned out from experiencing so much illness and death on a daily basis. They were emotionally closed down, tense with each other and in conflict with other hospital staff. The administration brought in the consulting firm Performance of a Lifetime to work/play with them. In the months of playing with each other, playing with illness, with death, with mourning—they were doing all kinds of things they didn't know how to do, and transformed in the process.

The nurses put together a movement piece symbolizing how they grew and performed it at an international conference. This is the opening scene, how they were when they began the program. They're wandering about in their own world and doing their own thing (one is playing basketball, another cooking, another embroidering). Gradually, they begin to notice each other, then come closer, make eye contact, lightly touch each other's arm or face. Still slowly, they pair off, mirroring each other's movements and gradually merge into one slow motion ensemble. They end by inviting the audience to join them on stage and move with them.

Through playing together, the nurses stepped out of their usual roles and were freed up to be emotional, to share their grief, and to support each other in such difficult work. In other words, to be human

with each other and their patients—which, for most of them, is how come they became nurses in the first place.

In the 1980s-90s, I directed a small Vygotskian elementary school that was a 12-year experiment in bridging the gap between work, play and learning. Every day began with the question and call to action: How shall we perform school today? Throughout the day, the how question was asked over and over again—how can we learn to read, learn science, learn math meant how can we perform as readers, as scientists, as mathematicians. If teachers needed to prepare students for tests, they performed as test makers and test takers. My book *Schools for Growth* speaks of this school, as well as two other schools that practice developmental learning, that merge work, learning and play in quite different ways.

Play as performed activity creates a shift in how we see. It creates a new understanding that comes from people creating together. This is how I understand learning that is developmental. The hope I have in a world that is in crisis is in the lifelong developmental value of play. I see more and more people from all over the world creating—in ways that match their own cultures—a new psychology of becoming. I hope that some of you can shift your gaze—and your practice—from products to process, from the what to the how, from being to becoming.