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**PORTRAYAL OF DOMINANCE IN CHILDREN'S
MYTH, STORY AND LEGEND**

Implications for Educational Administrators

Joan Huggins ©

**Submitted in partial fulfilment
of the requirements for the degree of
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And, thanks Mom.

Abstract

This research views a theory of dominance from the perspective that dominance represents an integration of dialectical support and control dimensions. The design of the inquiry applies an adaptation of Hersey and Blanchard's Situational Leadership model, called the *Dominance Affect Template*, to the main characters in children's myth, story and legend. The research stories include *THE UGLY DUCKLING*, *LITTLE RED RIDING HOOD*, *CINDERELLA*, *THE SLEEPING BEAUTY*, *THE RED SHOES* and *THE WILD SWANS*.

Analysing the content of children's myth, story and legend effectively creates a new story highlighting characterisations of controlling and supporting role expressions. The resulting effectiveness of such role manifestations upon the situatedness of the main character progressing curvilinearly through Technical, Interdependent, Political, and Rational Dominance quadrants is examined with the application of the *Dominance Affect Template*.

Children's myth, story and legend, when considered relationally by affect, creates an ecology of little narrative through which children may be constructively guided to discover their own talents for interacting with, having an effect upon, and feeling empowered within the world that they inhabit.

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Introduction

*"When an idea is wanting
a word can always be found
to take its place."*

-- Johann W. von Goethe

This research is presenting a view of dominance from the perspective that dominance may be an integration of the dialectic ideas of support and control. The notion of dominance can be viewed through illustrations portrayed by the characters in children's myth, story and legend. The focus of the research examines the main characters in children's myth, story and legend and investigates the extent to which role characterisations depict a balance of the support and control forms of dominance. Implications for the administrators of schools, particularly with respect to the modelling of a balance of support and control, are given.

Rationale

A world view which looks only empirically at administrative practice may neglect the knowledge implicitly underlying all administrative behaviour. What actually happens may not reflect intuitive understandings of administrative action. Encouragement to derive knowledge from other than experience alone, that is from theory valued for its quality, may accomplish greater comprehension of an equilibrrious state of control and support, and say more to administrators about dominance through the looking at myth, story and legend, than can be understood by regarding only primary sense data as valid information.

A literary analysis research yielding interpretation and conclusions based on logical inference and evidence is attractive for its interpretative potential of metaphoric parallels within administrative decision-making processes. A valuing of well-informed literary viewing may lead to reduced prosaic processual actions on the part of educational administrators.

Theoretical Framework

*"Where the world ceases to be the scene
of our personal hopes and wishes,
where we face it as free beings,
admiring, asking and observing,
there we enter the realm
of Art and Science."*

-- Albert Einstein

Review of Related Literature

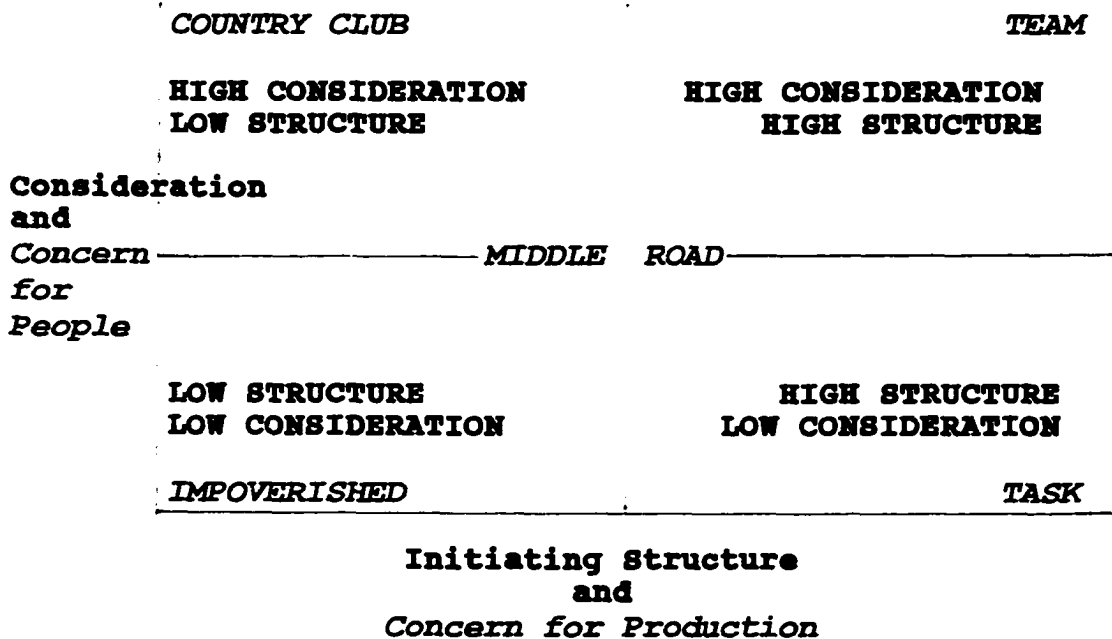
The notion of dominance as portrayed in children's myth, story and legend is derived from within the literature of organisational psychology. Many schools of thought within the field of behavioural psychology consider this notion from different perspectives.

The research of Sorenson and Savage (1989) puts forth the idea that opposite relational responses are initiated by dominance [control] and supportiveness. In addition, it is their contention that supportiveness and dominance [control] are "orthogonal dimensions of relational communication" (p.327). When a strong message indicating control is received, the reply elicited tends to be acceptance with limited active role in response. When a relational message is supportive, ideas are evoked and participation is encouraged (p.329).

Hersey and Blanchard (1977) contend that power [dominance] is situational. Initiating Structure and Consideration are dimensions of observable behaviour that when perceived by others can be plotted on two separate axes to describe behaviour as a blend of each dimension. The result of plotting leader behaviour in this manner called

the Ohio State quadrants of leadership is shown below. Similarly two theoretical concepts of Blake and Mouton plotted on the Managerial Grid, illustrating Concern for Production horizontally and Concern for People vertically (also shown below), emphasize task accomplishment and development of personal relationships respectively. The concern-for dimension of Blake and Mouton is attitudinal while the Ohio State framework is a behavioural model examining actions of leaders as perceived or observed by others (p.95).

Ohio State Quadrants and Managerial Grid



Hersey and Blanchard's Tri-Dimensional Model based on Reddin's 3-D Management Style Theory (relationship

orientation and task orientation) describes basic styles of leader behaviour with an added measure of *effectiveness*. This integrates the concept of task-concern and relationship-concern with situational demands of the environment. An appropriate mix of task and relationship in a particular situation is deemed effective; an inappropriate mix of relationship and task is termed ineffective. The interaction of style (a mixture of relationship and task) with the environment creates a degree of *effectiveness* as the environment responds to the stimulus or *style*. Hersey and Blanchard's effectiveness dimension is represented by quartiles ranging positively from +1 to +4 and negatively from -1 to -4.

Thus, effective use of the High Task/Low Relationship Style is the careful defining of methods to help followers with goal accomplishment. Ineffectively, HT/LR-S is seen as unpleasant by imposing methods and emphasizing short-term production.

Effective use of the High Task/High Relationship Style satisfies group goal-setting and work-organizing needs along with the provision of high socio-emotional levels of support. Ineffectively, HT/HR-S may be seen as the provision of a greater amount of initiating structure than necessary and interpersonal relationship may be interpreted

as nongenuine.

Effective use of the High Relationship/Low Task Style is seen as provision of implicit trust and facilitation of goal accomplishment being primary concerns. Ineffectively, HR/LT-S may be viewed as having a primary interest in harmony characterized by unwillingness for task accomplishment at the risk of losing a "good guy" image.

Effective use of Low Relationship/Low Task Style is seen as appropriate delegation of decision-making to subordinates of how work is to be done, and provision of little amounts of socio-emotional support when little is needed. Ineffectively, LR/LT-S is seen as a provision of little socio-emotional support or structure when group members need support and structure (p.107).

It is important to note that the Ohio State Model showing dimensions of *Consideration* and *Initiating Structure* and also the Tri-Dimension Leader Effectiveness Model (p.106) showing dimensions of *relationship behaviour* and *task behavior* are delineating observable behaviour dimensions. On the other hand, the Managerial Grid showing *Concern for People* and *Concern for Production* on its axes and also Reddin's 3-D Management Style Theory about

relationship orientation and task orientation are delineating dimensions of attitude. The models of observed behaviour measure the what of behaviour; the models of attitudinal dimensions measure emotion or feeling toward something or predisposition.

The Leader Effectiveness Model with its *effectiveness* dimension is not necessarily incompatible with attitudinal models. An HR/HR-S leader when faced with varying contingencies and different situations may engage in varying and different behaviours appropriate to the environment. The "effectiveness depends upon the leader, the follower(s), and other situational variables that make up the environment -- $E = f, (l, f, s,)$ " (p.108).

Hersey and Blanchard recognize a measure of the variables used to determine effectiveness that can be described by force field analysis developed by Kurt Lewin to diagnose situations. The technique assumes that affecting any situation there are driving forces and restraining forces that push or drive change, or decrease or restrain change. Equilibrium or balance is present when the driving forces equal the restraining forces (p.123).

As well, Hersey and Blanchard acknowledge that

behaviour is characterised by three ego states referred to by Berne as child, parent and adult (p.76). When people operate from an emotional base, the behaviour that can be observed is that of a child ego state that contains *natural attitudes and impulses learned in childhood experience*. Two kinds are *destructive child* and *happy child*. Conditioning received from parents, teachers and persons providing value experiences in formative years produces a parent ego state, or the part of us that is *evaluative*. Two kinds are *critical parent* and *nurturing parent*. The state that expresses behaviour described as *problem-solving, decision-making or rational* is the adult ego state. Here the person examines values, probabilities, and alternatives before acting. The healthy state is one where a balance among all three ego states exists (p.78). Using an analysis of transactions consisting of one stimulus and one response, the strengths of each of the three ego states can be determined suggesting individually selected life positions which may predict future patterns of behaviour. An XA character describes the critical parent ego state of which the life position "I'm OK, you're not OK" evokes a childlike, dependent, passive, response-effect set or pattern of feelings like: "I'm not OK, you're not OK" or "I'm not OK, you're OK." A YB character with a balanced child-adult-parent set of feelings "I'm OK, you're OK"

fosters similar response-effect feelings and evokes problem-solving adult behaviours (p.80).

The construct of dominance is much broader than the researcher is choosing to explore. The whole idea of dominance being some form of control or structure coupled with support or relationship is not original. Many struggle with the idea.

Fernandez (1991) suggests that respect [support] is inherent in relationship not in personality. In an ecologic climate of participation, the "benefits of informal relations in terms of respect are diminished in the presence of formal relations" (p.50). In a professional climate, respect is enhanced by combining reporting and friendship relations. Individuals who pursue and achieve organizational effectiveness in hierarchical organizations pay a price in terms of loss of recognition of their potentiality for leadership within an organization (p.51).

According to Bluhm, Widiger, and Miele (1990), "situational (complementarity) factors might be most important for interpersonal behaviour along the dimension of affiliation [support], whereas individual differences might be most important for interpersonal behaviour along the control dimension (p.469)." Interpersonal complementarity

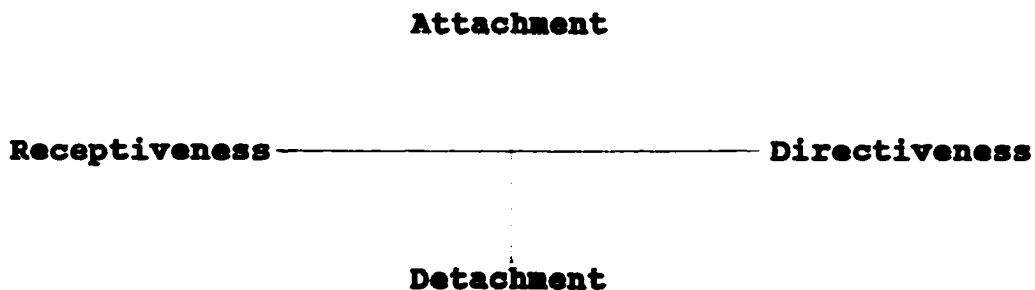
is present when a character's behaviour is a function of another's behaviour. Relationship or complementarity accounts for more responsivity in predicting affiliation than does an individual's personality style. The situational or interpersonal determinants are less evident in predicting control behaviour, rather individual differences in personality affect control behaviour more evidently. The theoretical framework for understanding relative personality and behaviour influences on interpersonal behaviour (in which situational or complementarity factors are most important for affiliative interpersonal behaviour and individual differences are most important for determining control dimension) is the Interpersonal Circumplex, a "two-dimensional model of trait descriptive terms" (Benjafield & Muckenheim, 1989). Benjafield and Muckenheim's historicodevelopmental model is used to study interpersonal behaviour. In this model, the emergence over time of a positive/negative distinction that is central in language is succeeded by an affiliation dimension, followed by a dominance dimension differentiated from affiliation, generating two consistent octants followed by two inconsistent octants, finally resulting in prototypicality. It is also suggested by Benjafield that words that appear early in the history of language are the first words acquired by children as well.

Bradlee's (1991) Narcissistic Personality Inventory (NPI) represents narcissism as a "relatively healthy line of agentic development" (p.821). In a developmental sense, narcissism describes a line of personality development reflecting successful personality integration such that narcissism may be described as a normal personality variable. The NPI as a measure of narcissism may be located within the Interpersonal Circumplex on which comprehensive taxonomy the NPI is overlaid to clarify the concept of narcissism in relationship to the NPI's orthogonal axes of space. The axes or pairs of descriptors have been called "dominance and nurturance," "control and affiliation," "status and love," "agency and communion" and basically represent pairs of modalities within the arena of interpersonal behaviour. Classically, the modalities or axial dimensions of the Interpersonal Circumplex axes have been described as a duality (p.830).

Birtchnell (1987) looks at a two-dimensional model of attitude and relationship that polarizes directiveness and receptiveness on one axis, with attachment and detachment on the other axis. Birtchnell's system classifies principal positions, each representing a set of behavioural characteristics and attitudes as defined in relation to others. A distinguishing feature of his model is the

viewing proportionally of the display of narcissism in attitudes and behaviour to determine the extent of control and support.

Each author or set of authors views the construct of dominance from the viewpoint of a system and each system may be differentiated in terms of descriptive language. What is significant, however, is that the systems present polarized viewpoints so that it may be said that all these ideas view the construct of the notion of dominance, although nondichotomous and noncategorical, as able to be ordered at some point upon continuums that are polarized. For instance, the concept of control can be conceptualized by a continuum of directiveness and receptiveness, and support can be viewed from the extreme concepts of attachment and detachment in language according to Birtchnell, and these dualities may be represented in the following Cartesian manner:



Definition of Terms

The references in the section Review of Related Literature typify the literature surrounding the notion of dominance. Though there is no dearth of material about the notion of dominance, an overview of the literature shows the concept inconclusive and not necessarily clearly delineated. Because of the confusion surrounding the conceptualization of dominance, the researcher is choosing to evolve a definition that incorporates the concept of supportiveness and brings new light to the notion of dominance. Children's myth, story and legend is being searched to discover if, how, and to what extent the concept of dominance in concert with supportiveness is illustrated with and through the characters in myth, story and legend.

Support is observable in the viewing of process; control is observable in the viewing of content. "Dominance" is expressed by the characters in some blend of the two concepts in what they do and how they do it. In situations of mythical story and in the form of legendary setting, Hersey and Blanchard may see the control form of dominance ruling when persons central to the story alienate themselves from the process and believe that content is the entire story. When a character thinks the support form of

dominance is all encompassing then nothing seems to happen because no agenda is apparent. The aspect of dominance that is about content with task-controlling rules and regulation is the "what"; the aspect of dominance that is of support is in "how" relationship is developed and the process of action (if any) is performed.

A character with a focus on control would express oneself in a statement like: "To concentrate on the product is enough; it is not necessary to consider people." A character with a consciousness of support would have a self-statement like: "To consider relationship is enough; I do not need to focus on the task."

Researching dominance in children's myth, story and legend is looking at the balancing of support and control and to what extent the characters are controlling or controlled with or without support, and supporting or supported with or without control. Similarly, instructional strategies and styles of administrative leadership have varying blends of the two elements of dominance.

Use of terms "support" and "control" is according to Hersey and Blanchard's set of language developed within situational leadership theory. Hersey and Blanchard recognize a paradoxical description between *behaviour* and

attitude that behaviour patterns representing interpersonal behaviour can be identified with Theory X and Y attitudes. For instance, *A Patterning* represents a set of group dynamics, interpersonal norms, and acceptance of organisational norms associated with Theory X; therefore, *A Patterning* depicts persons or characters who are not open, do not acknowledge or own feelings, reject experimentation, and refuse to help others engaging in these described behaviours. *B Patterning* associates group dynamics, interpersonal norms, and acceptance of organisational norms with Theory Y and describes individuals as owning and acknowledging their feelings, experimenting and being open, and helping others who are engaging in like behaviours. These facilitating and supportive behaviours result in norms characterized by concern, individuality and trust (p.56).

Normally X attitudes are associated with A behaviour and Y attitudes are associated with B behaviour. However according to Argyris, in certain situations due to conditions in the environment, an XB or a YA combination may occur. An XB character may very well believe that people are unreliable and lazy but engage in facilitating and supportive behaviours because they have learned by experience, or been told, that this type of behaviour is likely to increase productivity; or people around them have

created a supportive atmosphere and to remain in that setting the expectation is that their behaviour be according to that norm. Similarly, a YA character would believe that people are mature and generally self-motivated, yet closely supervise or control because their ambience demands that like behaviour; or, controlling directive behaviour might be an attempt to help others to develop the abilities and skills necessary for self-direction. In that situation, a lessening of external control allows for an increase in self-control (p.57). Argyris' continuum of Immaturity to Maturity further illustrates general tendencies of human growth (p.62).

IMMATURITY



MATURITY

Passive

Active

Dependent

Independent

Behave in only a few ways

Capable of behaving in many ways

Erratic shallow interests

Deeper and stronger interests

Short time perspective

Long-time perspective (past and future)

Subordinate position

Equal or superordinate position

Lack of awareness of self

Awareness of and control over self

Research Question

Many old traditional and classic children's tales are from an obscure origin. The facsimile edition of the original publication of the works of Hans Christian Anderson, and additional commonly known fairy tales, are perused with a view to discerning:

- ◆ what is the nature of the manifestation of dominance in children's myth, story and legend;
- ◆ what is the essence of dominance in children's myth, story and legend; and,
- ◆ how the presence of dominance is recognized and expressed in individual differences in children's myth, story and legend.

The extension to knowledge that this thesis develops is a representation of how the role of dominance as an ecologic balance in the whole of the story is effected by control and support. We live in a culture where dominance with optimal support and optimal control may be seen in a mature teacher, leader or manager. The question is whether myth, story and legend that our society is reading, showing and telling to

children portrays a maturity that represents dominance as a balance between support and control, or is the myth, story and legend of children's literature portraying dominance from a different point of view?

General Design

The design of this inquiry applies Hersey and Blanchard's situational leadership model to the situatedness of main characters in well-known children's myth, story and legend to ascertain the manifestation and expression of control and support. The content and process are analysed based on the appearance of situational variables defined by the theories of Hersey and Blanchard. The significance of the appearance of the situational variables as viewed is discussed according to the theories of Hersey and Blanchard, and also from further investigation into the literature to ascertain the degree and determine the salience of the appearance of such manifestations of dominance.

Analysis of content progresses in the following manner:

- ◆ retelling of a particular myth, story or legend to refresh the reader's memory;
- ◆ application of the notion of dominance as a balance of support and control to a character in myth, story or legend;

- ◆ content analysis of the discovery of the mingling of dominance factors, namely control and support, with regard to the recognition and expression of manifestation of dominance, and the extent and significance of this framework of dominance within each myth, story or legend. According to Langenbach et al. (1994, p.365), content analysis is "the examination of qualitative data by quantitative or qualitative means . . . and determining what impact they might have" . . . ;

- ◆ analysis by viewing the affect of the main character resulting from the interpersonal processes described within the story, and the implications of analysis with respect to the evolvement of a perspective which regards dominance in light of inclusiveness of support with control.

Methodology

*"For in imagination I had gone into a shop;
it was laid with black and white paving;
it was hung, astonishingly beautifully,
with coloured ribbons."*

-- Virginia Woolf

In reference to methodology Sartre has succinctly defined writing itself as the method (cited in Van Manen, 1992). According to Van Manen, the act of writing and theorizing is bringing signifying relations to language "as a poetic textual . . . practice" (p.125). Descriptively this research lets us see what is shining through the text of myth, story and legend that has a propensity for hiding itself.

Attentiveness to the meaning in, through and behind words may be of more significance than the words themselves. Content may be visible only in form, by that concealing itself as content.

Collection and Analysis of Data

A display of the role expressions manifested within each story in the researcher's study is viewed through the application of a *Dominance Affect Template*. The *Dominance Affect Template*, developed through examining the individual behaviour exhibited by the main character in the story *THE UGLY DUCKLING*, is applied to the personalities involved in and evolving within each subsequent story examined in this research.

Fairy tales as representative of children's myth, story and legend have historically been interpreted from the protagonist's viewpoint (Warner, 1994, p.214). Yet even though protagonist is a traditional name for storyteller (Warner, p.231), "fairy tales are not told in the first person of the protagonist" (p.215). In listening to stories, a *fusion* of storyteller, protagonist and listener occurs. The "simultaneous occupation of different positions in relation to the tale, which a listener (or reader) can experience" (p.215) through the medium of fairy tales, lends the genre to viewing through the windowed quadrants. Using the concept of dominance as a balance of control and support based on Hersey and Blanchard's theories, a description of what happens and how it progresses internally for the main character is analysed within the language system of the researcher's conceptual framework. The main character is viewed to determine the extent of demonstration of a mature form of dominance portrayed by the character's situatedness in each story.

Conceptual Background

Because of theories expressed by Hersey and Blanchard, it is possible to look at dominance as a dimension of control or structure on a horizontal axis, a dimension of

support or relationship on a vertical axis, with a third dimension of effectiveness to account for a character's affect in the environment. This would result in a view of a character through four quadrants or windows to determine the style or blend of control and support, and the effectiveness of this blend in a given situation.

Hersey and Blanchard (1977, p. 145) recognize that, according to Stinson and Johnson a highly controlling style, referred to by the researcher as *INTERDEPENDENT-TECHNICAL DOMINANCE* (shown below in diagram), may be effective when attempting to influence others with strong needs for independence and achievement who have high experiential and educational levels, and the task demand is highly structured; or when attempting to influence others when a task demand is unstructured, and others have low independence and achievement needs, and also low task-relevant experiential and education levels. A low controlling style, referred to by the researcher as *POLITICAL-RATIONAL DOMINANCE* (also shown in diagram below), may be effective when the task demand is highly structured, others have low needs for independence and achievement, and also adequate experiential and educational levels; or when attempting to influence others with strong independence and achievement needs and also high experiential and educational

levels, and the task demands are relatively unstructured.

Technical Dominance is therefore invited in situations where unstructured task requirements are to be performed by people with low desires for independence and achievement and also low education and experience levels.

Interdependent Dominance is invited in situations by highly structured task requirements to be performed by people with high desires for independence and achievement and also high education and experience levels.

Political Dominance is invited in situations where high requirements of task structure are to be completed by people with low desires for independence and achievement and also adequate levels of education and experience.

Rational Dominance is invited in situations of low requirements of task structure and to be completed by people with high needs for independence and achievement and also high levels of education and experience.

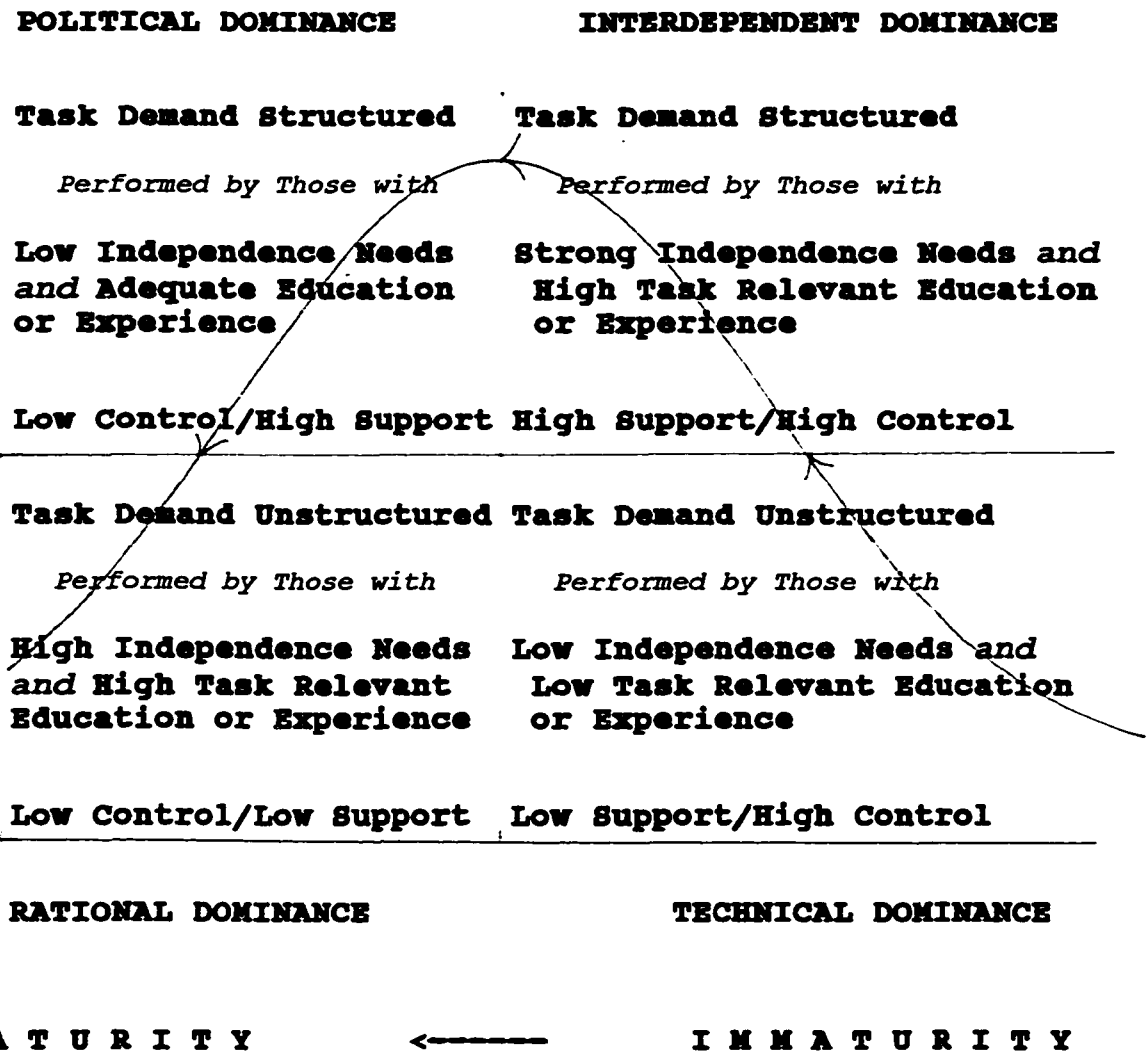
As represented by curvilinear progression, the amount of relationship required is affected by the maturity level

of those being influenced as related to the demands of the task to be completed. An unstructured task requires high control, or Technical Style, to be effective when the capacity of those being influenced is low, but does not necessarily require socio-emotional support. To achieve effectiveness with a structured task when the capacity of those being influenced is high requires high control as well as high socio-emotional support, or Interdependent Style. When those being influenced have adequate capacity but the task structure is high, then high socio-emotional support with less control, or Political Style, is necessary. If those being influenced have high capacity and are required to perform an unstructured task, then little control and socio-emotional support, or Rational Style, is required.

To fully understand the basic concept arising from situatedness in Hersey and Blanchard's leadership theory, the importance of task-relevant maturity needs to be highlighted. Maturity involves two factors: psychological maturity, or feeling of self-respect and self-confidence; and performance maturity, which is ability or competence as well as willingness or motivation. Ability and knowledge need to be coupled with self-esteem to motivate the attainment of high levels of task-relevant maturity. Situational leadership theory proposes that as maturity levels increase, control dominance behaviour needs to

decrease, and facilitating or support dominance behaviour needs to increase and finally decrease as well.

Effectiveness Styles



Situational leadership theory is focused on the effective and appropriate use of dominance styles in relationship to the task relevant maturity of those being influenced. The appropriate *environmental style of dominance*, or blend of control and support, having an effect upon a character's level of maturity is represented in the previous diagram. The curvilinear progression or "bell-like" path portrays an observable line of maturity development of a character responding to effectiveness styles.

Hersey and Blanchard propose that "the reason for our action is not always apparent to the conscious mind. The drives that motivate distinctive individual behaviour patterns ("personality") are to a considerable degree subconscious and therefore not easily susceptible to examination and evaluation" (1977, p.15). If the determination of task relevant maturity sets the conditions or rationale for use of controlling behaviours, and if use of controlling behaviours is determined greatly by task relevant maturity, the manner of determining the degree of relationship behaviour needs to be considered also. In the model discussed by Hersey and Blanchard, the defining characteristics that signify the presence of relationship are consideration and concern for people. For the purposes

of identification of dominance as a balance of support and control, indicators of support need to be distinguishable from the perspective of structure or control.

In Technical Dominance, a character is focused on a task through controlling style balanced by an environmental condition requiring no relational response. A character is therefore being engaged in nonrelationship behaviour.

In Interdependent Dominance, the controlling dominance style, in which a character is focused on the task to balance a high-task requirement in the situation, is supplemented with an empathy present in a supportive socio-emotional personal interrelationship.

In Political Dominance, we discover the presence of socio-emotional support that tends to balance the low independence expression of a character. In addition, we find that the character is positively regarded as indicated by low task direction or low controlling style toward a character possessing adequate education or experience.

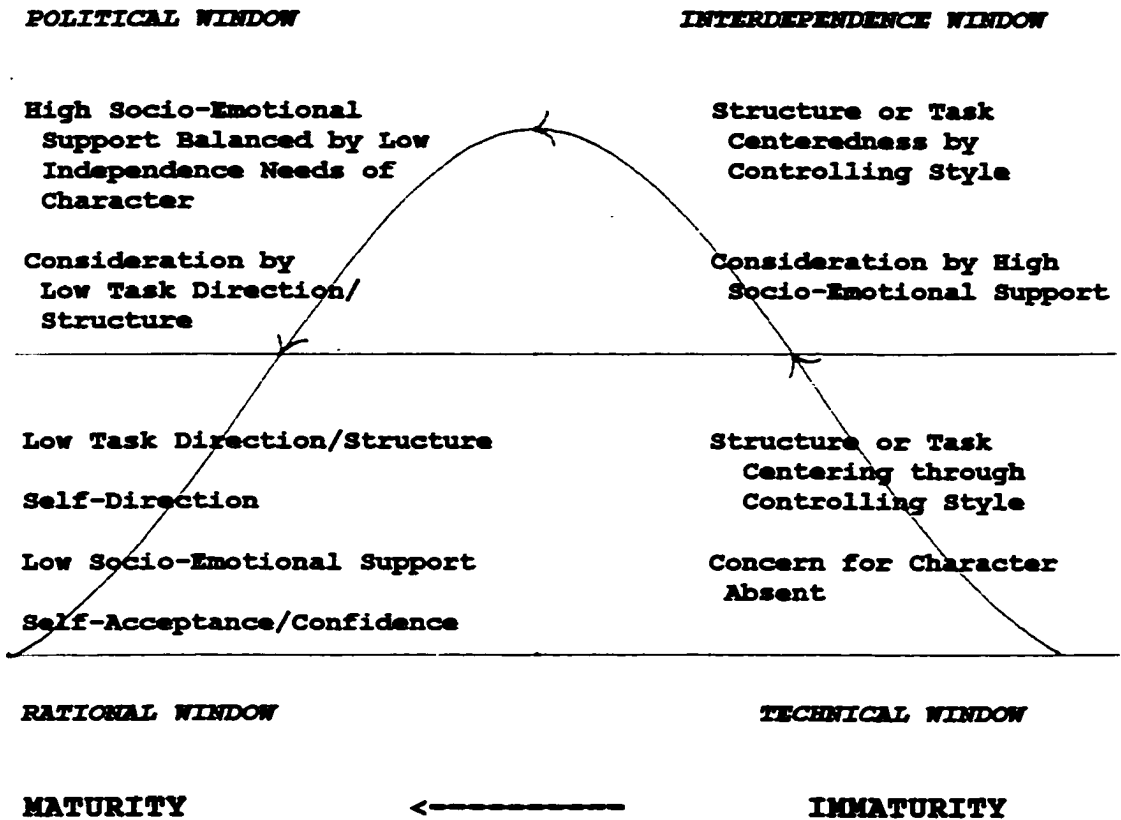
In Rational Dominance, there is task centering provided by the mature performer, a character possessing high education and experience and displaying high independence. Such a character has self-empathy evidenced by observable

self-confidence and self-acceptance. A congruent balance is provided by a regard for the performer evidenced by low task direction, and treatment of a character unconditionally portrayed through low socio-emotional support.

The diagram on the next page integrates depth of relationship and support with task relevance and control. The concept might be tested by looking at *THE UGLY DUCKLING* through the evolved quadrants or windows shown in the diagram on the following page.

The popularity of Charles Perrault's original adaptation of a traditional story, *LITTLE RED RIDING HOOD*, as well as *CINDERELLA*, and *THE SLEEPING BEAUTY*, lends these stories to retelling as common examples of children's myth, story and legend. *THE RED SHOES* and *THE WILD SWANS* by Hans Christian Anderson, favourite stories from the author's own childhood, are also interviewed using the *Dominance Affect Template* developed while applying the notion of dominance as a balance of support and control in the story of *THE UGLY DUCKLING*.

Dominance as a Balance of Support and Control



THE UGLY DUCKLING

In the children's story *THE UGLY DUCKLING* by Hans Christian Anderson, we first meet the main character before his birth. It is near harvest time. While the Ugly Duckling is still an egg, an old duck tries to dissuade the mother from sitting on the egg any longer because of its different appearance. When the egg finally breaks open, the duck mother cannot refrain from pronouncing him "ugly"; however, because he swims well, she accepts him as one of her own. Nevertheless, others in the farmyard bully and harass the duckling by flying, biting, pecking, hissing and screeching at him. Of course, the duckling is miserable. The mother at first grooms his feathers and smooths his cowlicks, but she grows tired of defending him and finally expresses an exasperated wish that he just go away. So he does. Bedraggled and with most of his feathers missing, he runs away to the marsh. The duckling lies by the water with outstretched neck so that he can sip now and then.

Hunters appear and shoot two nearby ganders. Their blood turns the marsh water red. The duckling flees again, this time to a hovel where a raggedy woman lives with a cross-eyed hen and uncombed cat that lay eggs and catch mice respectively for their keep. Here the duckling, who cannot

lay eggs or catch mice, is made fun of for wishing to be merely under either the blue sky or blue water. He flees a third time and comes to a pond. On the pond he swims and watches beautiful creatures fly over. They call down to him and in a newly discovered voice he cries back, feeling much alone when they fly out of sight.

As it becomes colder, the duckling swims faster and faster to keep a place in the ice. One morning when he awakens he is frozen in the ice but a passing farmer frees him with his staff and takes him home. Here the duckling is frightened of the children and flies to the rafters causing dust to fall into the butter, dives into the milk pitcher, struggles out, and falls over into the flour barrel. Of course, the farmer's wife chases him and the children laugh. He flees again and struggles to another pond . . . house . . . pond . . . house . . . pond.

Gently spring comes and the duckling floating on the warming water stretches his wings. The wings are strong and lift him high where he sees the orchards and, on another pond, three swan creatures. He is pulled and drawn toward them. As he glides to the pond, they swim toward him. He decides if he is going to be killed it will be by these beautiful creatures rather than from a hunter, farmer's wife, or cold winter. As he bows his head to await their

blows, to his surprise a swan reflects back. He is alike the swans who touch him gently now with their wing tips, groom him with their beaks and swim 'round him in greeting. The children at the edge of the pond run to tell everyone there is a "new" swan and all come to admire the new one.

*Dominance As A Balance of Support and Control Applied
to THE UGLY DUCKLING*

As a character in the story, the Ugly Duckling is able to complete the task of swimming so the mother accepts him as one of her own despite his unusual appearance. Ugly Duckling is dependent on his mother and, as yet, has neither desire for independence or achievement nor any experience or education. He is content to swim naturally. Yet, in the absence of consideration, he feels harassed and seeks support elsewhere.

The ganders symbolise Ugly Duckling's entrance to adolescence. Ugly Duckling tries to join the *cross-eyed hen and uncombed cat club* but neither their cajoling attempts of support nor his observing their laying of eggs and catching of mice enable him to complete those tasks high in initiating structure. He yearns to be achieving his best *under the blue sky* or to be independently contemplative and reflective *under the blue water*. His own voice is developing in response to creatures he admiringly observes and with whom he feels a connection as they pass over. In this *Interdependence window*, Ugly Duckling experiences the highly controlled requests of others and a considerate call

from alike creatures. Through the cold winter Ugly Duckling is freed from his frozen hiding place on the pond by a passerby who takes him home. Ugly Duckling has adequate experience but minding the butter, milk and flour of others sends him back to a vicious cycle of hiding, freezing and being rescued so that his desire for stretching to achieve, and be free and independent, wanes in the *Political* window. In this situation, Ugly Duckling experiences low structuring of tasks that are congruent with others' wants, needs and desires, coupled with his own independence needs not being met. Consideration is inherent in the invitations he receives, and expectations that he succeed are characteristic of the environment in the *Political* window.

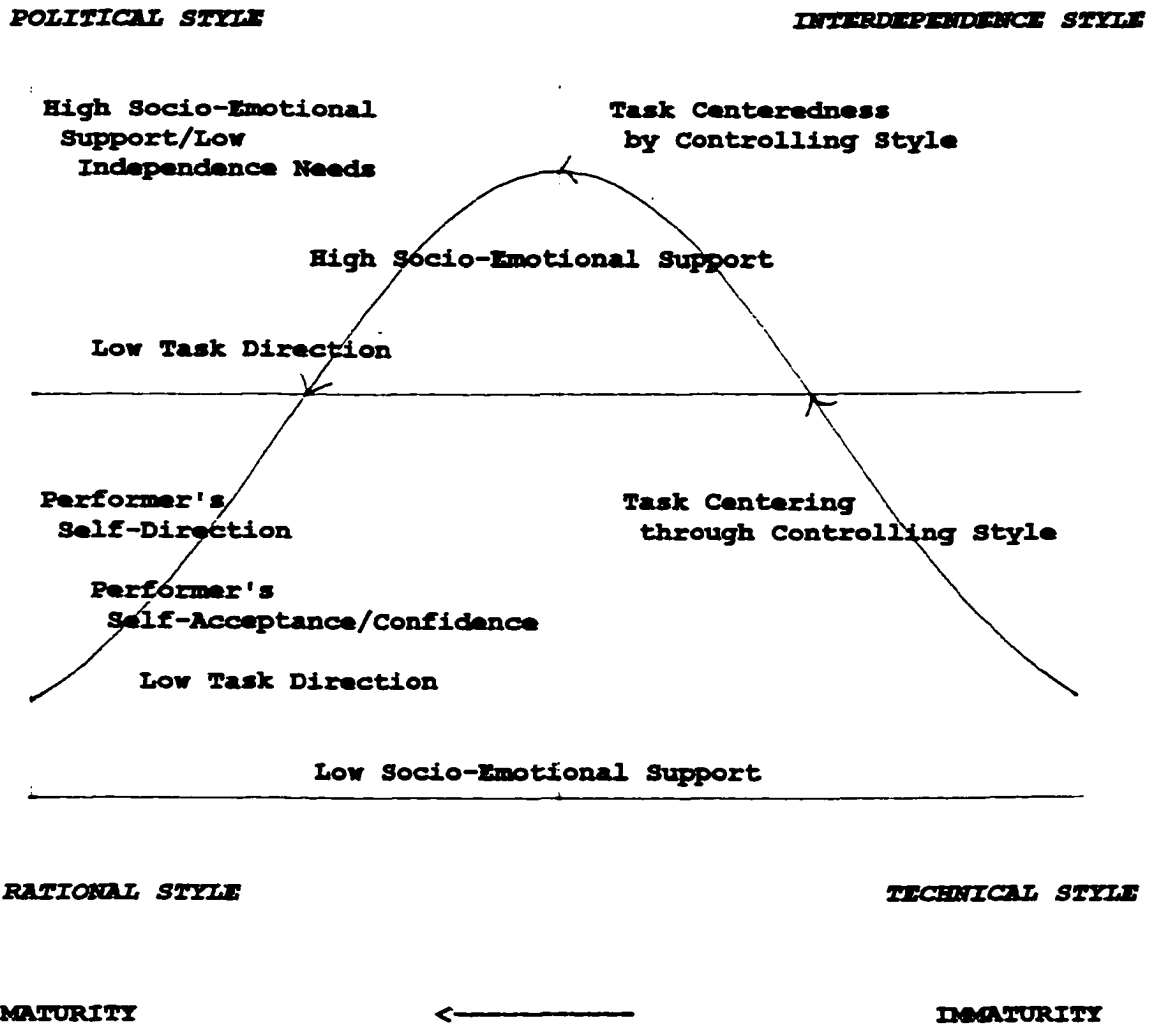
As the water warms, Ugly Duckling tries his wings. He sees the beautiful creatures he once called to and surrenders to the task of joining them. Since his experiences have been less than unconditional so far, Ugly Duckling believes that these creatures too might wish to diminish him. He is ready, but he is surprised. They regard him empathically, and with gentle support. He sees in the *Rational* window his reflection of a swan such as they, an elegant and graceful being. With his own eyes he views complete acceptance mirroring a new situatedness.

Dominance Affect Template As Research Construct

The concept of dominance as a balance of support and control applied to children's myth, story and legend effectively creates a new story that emphasizes the presence of dominance in a variety of forms. The story of *THE UGLY DUCKLING* is isolated as an illustration to add clarification of the researcher's method as a processual step in the formulation of the *Dominance Affect Template*. Each subsequently examined story contributes to an interpretative framework of dominance by viewing characterisations of controlling and supporting role expressions in four quadrants and the resulting effectiveness of such expressions upon a character situated in the Technical, Interdependent, Political or Rational quadrants as shown in the following diagram.

DOMINANCE AFFECT TEMPLATE

Dominance Application As A Balance of Support and Control



LITTLE RED RIDING HOOD

Red Riding Hood was a young woman who wore a wool cloak of a bright crimson rose and ruby red colour with a hood that her mother had made for her. This is how she came to be called Little Red Riding Hood for the hood would ride upon her shoulders as she faced the wind. When Red's Grandma was unwell, Red's mother made some cakes and put them with butter and fresh eggs into a basket and sent Red to deliver them to Grandma with great admonition not to leave the Path. Red was happy to take the basket to Grandma and, thinking some flowers would help her Grandma to feel better, she left the Path just a little way to pick Periwinkle, Queen Anne's Lace and Golden Fern.

But in the Woods was a danger to Red. A Dark-Hearted Predator, who disguised himself as Wood Wolf, viewed Red as a juicy morsel. Slipping from behind a tree, the impersonator spoke softly and asked her if he could carry her basket so that it would be easier to pick the Periwinkle, Lace and Fern. Red told him she was going to Grandma's and, since she was almost there, would not need help carrying her basket. The impersonator disguised as Wood Wolf wished Red a good day and said he hoped they might meet again soon. But Red had missed the evil glint in the

Predator's eye when she had said where she was bound. With just a couple more handful of Periwinkle, Lace and Fern, Red was on the Path once again to Grandma's.

At Grandma's house a hoarse voice called her in and Red saw Grandma wearing a frilly nightcap with bedclothes pulled to her chin. When Red had put the food away and arranged the Periwinkle, Lace and Fern, the Dark-Hearted Predator disguised as Wood Wolf disguised as Grandma beckoned Red to lie down and rest. As Red approached the bed she thought how much her Grandma had changed and commented that she had very big ears. Grandma said it was all the easier to hear her with. Red said Grandma had very big eyes and Grandma said all the easier to see her with. Red said Grandma had big arms and Grandma said all the easier to hug her with. Red said Grandma had big teeth and Grandma said all the easier to eat her with. Fortunately for Red, just then a wasp stung the nose of the impersonator and an arrow pierced the heart of the Dark-Hearted Predator. The arrow was that of Green Archer who protects the forest. Grandma was really at Green Archer's house and Puck the Faery had changed to a wasp to help save Red who had wandered from her Path into the depths of the territory of the Dark-Hearted Predator.

Dominance Affect of Red in LITTLE RED RIDING HOOD

In the Technical Dominance window, Red is closely supervised by her mother. Red's mother carefully defines Red's means to accomplishing her goal, by staying on the Path. But Red has strong independence needs. Viewed through the window of Interdependent Dominance, it can be seen that Red believes this imposing of methods initiates a greater amount of structure than is necessary, so she leaves the Path. The relationship with the impersonator in this window is a nongenuine one, but Red is not yet aware of this.

Red displays the implicitly trusting nature of one being viewed in the window of Political Dominance. Here Red is primarily interested in maintaining harmony as portrayed in her careful and polite questioning of the impersonator who is in peril of losing his image of goodness. Finally, in the window of Rational Dominance, Red is in the midst of appropriate delegation of decision-making which occurs simultaneously with her discovery of the impersonation. Red has awareness and control over herself and is in an equal position to her team members who are helping another engaging in behaviour characterized by concern, independence and trust.

CINDERELLA

When Cinder's Father married again his New Wife, who was bad-tempered and spiteful, had two Daughters just like her. Cinder was beautiful and gentle and kind so the new Stepmother and Stepsisters were jealous and did all they could to make Cinder's life miserable. Cinder did all the dirty work, scrubbing, scouring and dusting, while the Sisters polished their nails and admired themselves in the looking-glass. They wore fancy silk and satin while Cinder had only rags. The Sisters slept on soft warm deep feather mattresses whilst Cinder slept on straw in a draughty attic. Cinder worked and shivered and starved patiently without complaining a word to her Father. When the work was done at the end of the day, Cinder sat huddled amongst the chimney cinders in the kitchen corner to keep warm whilst the Sisters laughed at her, and this is how Cinder got her name.

A Great Ball was being given for the Prince and the Stepmother and her Daughters were going. Cinder was fetching and carrying, sewing and pressing but they mocked her instead of being grateful for her help. Without even a thankyou they swished out the door. Cinder sat down by the hearth and cried. Cinder heard a knock at the door and opened it to a Little Old Woman in a tattered cloak who

wanted to know why Cinder was crying. But before Cinder could answer she said that as Cinder's Godmother she already knew why. Faery Godmother sent Cinder to find a pumpkin and tapped it with her Staff so that instead of the pumpkin a Grand Carriage stood before Cinder glittering as golden as the Sun. Two mice scampered from the pantry and with a wave of the magic staff were transformed into beautiful Lippizaner mares. A rat was transformed into a coachman with a bright red tunic and Mountie's hat. Six lizards became tall dashing footmen. Next Cinder felt soft rustling and fragrant air and opened her eyes to see herself in a strikingly elegant gown of silver-threaded sky blue silk decorated with miniature seed pearls. But most amazing of all are the dazzling crystal shoes upon her feet radiating brilliant rainbows of light. With a promise to leave the ball before the last stroke of midnight, Cinderella glides out the door.

As the golden coach passes the palace gates news spreads of a Great Lady arriving and the Prince invites her to dance to the music of one-hundred-one violin quartettes. The other Guests are filled with envy and jealousy as Cinderella and the Prince waltz and twirl in graceful harmony . . . but all too soon the clock begins to strike twelve and Cinderella runs from the ballroom, down the marble staircase, and into her waiting coach.

And not a moment too soon for the instant the coach passed out of the gates, Cinder stood in rags as two mice, a rat and six lizards scampered away. In the palace the Prince's only remembrance of Cinderella was a tiny glass slipper found on the marble staircase, and he danced no more at his ball. On the next day the Royal Herald proclaimed a search for the woman whose foot fitted the crystal slipper and the Prince came at last to the Stepmother's door. At the sound of the Trumpet the Sisters tried to fit their foot into the dazzling crystal slipper but eventually gave it up. Cinder in her rags is discovered by the hearth and when she holds out her foot the crystal shines brilliantly upon it. Cinder takes the matching slipper from her pocket. Placing it on her other foot, a transformed Cinderella stands in a snow white gown formed by multicoloured stars and sunbeams. Cinderella waves to her Sisters as she travels away in the Coach of the Prince.

Dominance Affect of Cinder in CINDERELLA

Cinderella appears dependent upon her father in the window of Technical Dominance and becomes subjected to the control of her new stepmother and stepsisters. She knows to behave only in pleasing and gentle ways and sees only the short-term in her concern for relationship and people. No one helps her to assess the situation, or encourages her to experiment and be open to new ways of behaviour. Cinderella drifts into a seemingly permanent position of subordinacy and passivity.

But a structured task in the form of preparing for the ball comes along, and Cinderella displays high ability to prepare for and support others to accomplish their goal of going to the ball. In this window of Interdependent Dominance, she realizes that she too wants to go to the ball but lacks the self-resourcefulness to attend. Fortunately, just when Cinderella needs it the most, she is provided with socio-emotional support in the form of facilitating and supportive behaviours from her godmother that are self-enhancing to Cinderella.

Cinderella has an experience of admiration and acceptance in the wonderful activity of the ball as seen in

the window of Political Dominance. Nevertheless, Cinderella is unable to maintain that independence without external supportive consideration and bolstering of her self-ego.

In the Rational Dominance window, Cinderella is seen to blossom in the performance of the abilities and skills necessary for self-direction. In her capacity for behaving in many different ways, Cinderella overcomes passivity and as a self-motivated resourceful individual is able to leave behind those unreliable and lazy persons who directed and structured her life with neither consideration nor respect for her.

THE SLEEPING BEAUTY

When Beauty was born her parents held a Great Christening Feast to which they invited only twelve of the thirteen Faeries of the land since they had only twelve Golden Plates. Each Faery presented Beauty with magical gifts of wisdom, beauty, riches and so on until the eleventh Faery had bestowed her gift. Suddenly, the thirteenth Faery dressed all in black parted the glittering crowd. Lifting her arms like black wings above Beauty, the thirteenth Faery cried terribly that Beauty would prick herself upon a spindle at age sixteen and die. The twelfth Faery had not yet given her gift. Although unable to undo the spell of the thirteenth Faery, she softened it by saying that Beauty would not die but fall deeply asleep for one hundred years.

To avoid this tragedy all spindles in the land were burned and the curse forgotten. At Beauty's sixteenth birthday party, Beauty played hide-and-seek and ran to hide in the tower. Here an Old Woman sat spinning flax with a spindle. Beauty who had never seen a spindle sat down to spin and, of course, pricked her finger. As she fell asleep, all who were in the palace except the Old Woman closed their eyes as well. Horses, dogs, doves and even the hearth fires slept.

Immediately a hedge of briars grew around the Castle higher and wider surrounding the Castle in bramble and thorn. The clocks stopped and silence reigned. Many Princes attempted to reach the Castle through the thicket but perished in the attempt.

When one hundred years were ending, a Prince with determination rode to the thicket that to everyone's astonishment became a hedge covered with beautiful large roses unfolding their petals. As he rode, the briars opened a path before him and closed it again behind him. The dogs' noses rested upon their paws and the doves' heads were tucked under their wings as the Prince tiptoed to the chamber where Beauty lay sleeping. After kissing Beauty gently on the lips, to his wonderment she opened her eyes amidst the fragrance of two hundred dozen blossoming roses. The hounds wagged their tails, the doves fluttered their wings, and the fire leapt as if a Century were nothing more than a Twinkling of the Eye.

Dominance Affect of Beauty in THE SLEEPING BEAUTY

Beauty in the Technical Dominance window needs only to be beautiful and enjoy her wonderful gifts. This situation in which Beauty finds herself is actually highly controlling because there is no indication of otherness and Beauty is therefore unprepared for a structured task or other than idyllic relationships.

When she steps through to the Interdependent Dominance window Beauty sees the spindle. Without preparation for independence Beauty falls back on a gift of support promised when she was born; she falls deeply into the sleep of denial.

In the Political Dominance window, Beauty has only the deep supportive sleep for which she was adequately prepared at her birth. With no need for independence, Beauty is paralyzed within the structured web of nothingness.

With Time as Beauty's only ally, her growth to awareness and maturity occurs with the long-time perspective acquired of past and future. Beauty awakens to a knowledge of herself as able to be self-supportive with the ability to control and own her future performance.

THE RED SHOES

Karen was a child without a mother who had no shoes so when she found cloth scraps she used them to fashion herself red shoes. Karen felt rich wearing her handmade red shoes whilst gathering food in the Forest long past dark. As she travelled a dusty road one morning in her handmade red shoes, a Great Carriage stopped to collect her for a Wealthy Old Woman had taken pity on her and would now provide for her.

Karen thought the Wealthy Old Woman wanted her shoes but the Wealthy Old Woman declared them ridiculous and they were thrown into the fire. Karen's hair was combed and she had clean white underclothes, white stockings, and a fine wool dress with shiny black shoes. But without her own handmade red shoes, Karen was very unhappy and even though she was surrounded by riches she yearned for her own red shoes.

Karen was taken to a Crippled Shoemaker's for confirmation shoes. Finely tooled red leather shoes were purchased because the Wealthy Old Woman's eyesight was so poor that she was unable to see that the shoes were red. Karen received the shoes with a wink from the Crippled

Shoemaker. Everyone looked at Karen's new shoes and informed the Wealthy Old Woman they were red. The Wealthy Old Woman scolded Karen and told her to wear black shoes to church from now on, even if they were old; but the next week, Karen chose the red shoes again. Near the church door was an Injured Soldier with a red beard who asked politely if he could brush the dust from the Old Woman's Shoes and Karen also stretched out her foot. The Injured Soldier tapped the soles of Karen's shoes and admired such beautiful red dancing shoes. In church Karen could think only of her bright red shoes. When leaving the church the Injured Soldier called out that Karen's dancing shoes were beautiful and his words caused Karen to take a few steps and twirls. But once begun her feet would not stop dancing. She danced through flower beds around the church so that the Wealthy Old Woman's Coachman ran after Karen and carried her back to the carriage. After much tugging and pulling the shoes were finally removed and put away in a cupboard and Karen's feet were calmed; but she could not resist *looking* at the shoes. The Wealthy Old Woman became ill and Karen waited on and nursed her faithfully. When Karen was invited to a Great Ball, she thought there would be no harm and put on the red shoes and began to dance. But at the ball when she wanted to dance right the shoes went left. When she wanted to twirl, the shoes went straight ahead out the door into the Dark Forest. Leaning on a tree was the Injured Soldier who

admired such beautiful red dancing shoes. Karen was frightened and tried to take the shoes off but they had grown to her feet and she was compelled to dance o'er field and meadow in sunshine and in rain by day and by night and there was no rest for Karen.

A Golden White Angel with a broad gleaming sword told Karen that people would fear her fate for themselves. As she danced by her old home she saw that the Wealthy Old Woman had died. Karen danced to the door of the Town Executioner and begged him to strike off her feet. When he did, the feet danced away in the red shoes. Now Karen delicately carved intricately beautiful new feet from rosewood, so that the Golden White Angel appeared bearing emerald green branches that blossomed with roses and grew on sunbeams into silvery golden stars.

Dominance Affect of Karen in THE RED SHOES

Karen, who is on her own in the beginning of our story, is "making do" quite well. Viewed through the Technical Dominance window where Karen's sole occupation is survival, Karen is managing. Karen is completely focused on her survival interests, behaving in a manner that accomplishes her goals, and her time perspective is on the moment only. When Karen becomes a ward of the old lady, she comes under the old lady's complete control and cannot keep any part of herself that she has created which has worked for her until now. Karen has no structured task *per se* except to satisfy what to her are the whims of an old lady. As the old lady's dependant, Karen begins to lose her perspective and awareness of herself.

Karen begins to identify in the Interdependent Dominance window with persons who are crippled or injured as these are the ones who interrelate with her through "winks" and "taps." Karen, in an attempt to recover what she has lost of herself, replaces her own lost red shoes with an illusive copy. She attends church and does what the old lady wishes a "proper young lady" to do, but wearing her shiny red shoes.

Karen dutifully attends the old lady in her sickness showing deep consideration in the Political Dominance window, yet the ease with which she is able to wear the shiny red shoes overwhelms her. Instead of growing capable of behaving in many ways and developing deeper and stronger interests, Karen loses control over herself.

Seen through the Rational Dominance window, Karen is able to sever from the part of herself that became out-of-control, and begin the journey to recover her lost self overtaken by her external environment.

THE WILD SWANS

In a perpetually warm climate lived eleven Princes and their sister Eliza. Each Prince wore a Star and Sword, wrote with diamonds upon gold and remembered knowledge as if reading it. Eliza read a picture book worth half a kingdom as she sat upon a plate-glass stool. One day the Brothers and Sister received only a teacup of sand instead of roasted apples and cake, and were told to make-believe the sand was good. Eliza was taken to the countryside to live, and lies told of the Princes by a Wicked Queen turned them into voiceless albeit magnificent swan creatures. In her new home, Eliza played with an emerald green Leaf through which she could see her Brothers' eyes when she held it up to the Sun and feel their kisses as the Sun shone upon her. When the King wished to see Eliza, the Wicked Queen commissioned three toads to sit upon her head, forehead and heart to cause her to become stupid, ugly and painfully evil, yet the toads became poppies and could have been roses if they had not been poisoned by the Wicked Queen's kiss. So the Wicked Queen rubbed Eliza with walnut oil to turn her hair dark brown, put hurtful ointment on her face and hung her hair in confusion. The King would not admit his daughter, and Eliza went to the Great Wood and lay upon soft moss with her head against a tree stump. Eliza dreams of her Brothers writing

upon gold with diamonds of their brave deeds, experiences and all they have seen; in Eliza's picture book Birds sing and all the People come out of the book and intermingle with Eliza and the Princes, until at the turning of the Leaf they jump back in to prevent confusion. Eliza awoke shaded by the veil of tree branches and followed a Path of Stags to such a clearly mirroring lake that it appeared as a painting. Here she saw her condition. Cleansing her skin and eyes and plaiting her hair, Eliza drank from the Bubbling Springs, ate from a Wild Apple Tree, and then entered the stillness and solitude of the darkest place in the Forest. Unable to be certain if this was a dream or if it were really so, Eliza met a woman who gave her berries from a basket and told Eliza she had seen eleven swans swimming in the nearby river, each with a golden crown upon his head. Taking Eliza to a downward slope where the trees stretched their branches and roots over a river, the woman said farewell. Eliza followed the stream to the ocean where the pebbles had been unweariedly smoothed soft from hard by the rolling waves.

Here Eliza found upon the foamy sea grass eleven swan feathers with tear-like drops of water upon them. The sea changed continually. Black clouds and wind turned the white sides of the waves outward; gleaming red clouds and sweeping winds caused the sea to look sometimes white and sometimes

emerald green like the rose-leaf. And however quietly the water might rest, it still rose gently on the shore. As the sun began to set, eleven crowned wild swans flying in a long white band alighted by Eliza. When the sun disappeared beneath the sea their feathers fell off. Eliza's Brothers were safe on land for the night. They rejoiced to see their Sister and wondered how they could take her back with them to where they dwelt for they could only visit the land of their birth for eleven days each year. The journey to the glorious land where they now lived was two days flight away with only one Rock between on which to pass the night. How could they bear Eliza with them? How could she release them? The next day her Brothers, enchanted once again, flew far away whilst the youngest stayed with her. In the evening when they reacquired their own shapes, they wove a net of willow on which Eliza lay. At sunrise the swans flew with the net high above the clouds where sunbeams fell on Eliza's face. The youngest swan flew over her to provide shade and she ate berries and sweet roots that he had collected. Behind them a perfectly mountainous cloud reflected the shadow of Eliza and the eleven swans splendidly and gigantically. As evening drew near dark clouds and lightning appeared, but no Rock was to be seen. As the sun touched the sea margin, the swans darted swiftly downward. Were they falling? With the sun half hidden by the water Eliza saw the Rock. And as the Setting Sun sank

finally to appear only as a Star, her foot touched firm land. Elisa's Brothers stood around her arm in arm on the small Rock through Thunder and Rain that night. In the twilight of morning the swans flew up from the island, passing the palace of Fata Morgana toward a land of Blue Mountains, Cedar Forests and glorious cities, to a Great Cave protected at the entrance with carpets of delicately embroidered trailing green plants.

Here Eliza dreams she flies to Fata Morgana's ethereal palace where the radiant and beautiful woman who greets her reminds Eliza of the woman who gave her berries. She tells Eliza that as the water changes the stones' shape, her hands by plucking stinging nettles and her feet by breaking stinging nettles will create flax to weave and plait into eleven long-sleeved mail shirts that when thrown over the swans will break the Wicked Queen's evil charm. Unlike the water that has no Heart, Eliza will feel pain and agony as the nettles' fiery sting blisters and burns her hands. But she might not speak until this work is finished for the first word will be as a piercing dagger in the hearts of her Brothers. When her Brothers find her plaiting the green flax and see her blistering arms and hands, they understand. The tears of the Youngest Brother cause the blisters to vanish and she no longer feels the pain. With one shirt finished and another begun, a Hunting Horn strikes fear in

the heart of Eliza. A King lifts her upon his Horse and as she is dressed in royal robes and pearls are weaved in her hair, she mourns and weeps for her bundle of nettles prepared and collected in the Great Cave. In the midst of splendour the King prepares a chamber of green tapestry resembling the Great Cave and includes the bundle of nettles and completed shirt of mail. Even though the archbishop whispers evil of Eliza to the King, Eliza and the King are married; yet the archbishop presses the crown so spitefully tight on her forehead that it causes her pain. She longs to share her grief about her Brothers with the King whom she loves wholeheartedly but is compelled to complete her work in silence. When Eliza begins the seventh shirt she has no flax left and goes to the churchyard where nettles can be found. By the moonlight she must pass nearby some flesh-eating lamias to collect her nettles. Eliza carries the nettles to the Castle observed by the archbishop who tells the King she is wicked. In the cathedral the pictures of saints shake their heads as if to cry Eliza's innocence, but the archbishop tells the King they are bearing witness against her. The King's face begins to darken. Eliza sees his face darkening and in fright cries tears of sparkling diamonds. Those who view the splendour wish they were a Queen. With only one shirt to finish Eliza has no more flax and not one nettle. She must go again to the churchyard and pass the dreaded lamias to pluck only a few handful. The

archbishop follows her with the King and they see her vanish through the wicket gate. They draw near and see the lamias. The King turns away fancying Eliza among them and declares that the people must condemn her. Eliza is taken from gorgeous regal halls to a damp dark cell where the chilly wind whistles through the window grate. She has her nettles on which to lay her head and the coats of mail are her coverlet. Eliza continues her work.

Toward evening the flap of a swan's wings whirs close to the grating. The youngest of her Brothers has found her. The archbishop comes to stay with her for her last hours but she gestures that he depart for if she does not finish her work, all her tears, pain and sleepless nights will be for naught. Taking offense, the archbishop grumbles away. In the twilight before sunrise, the eleven Brothers stand before the castle gate demanding to see the King. When the King appears, the sun rises and eleven wild swans fly over the Castle. On the way to execution ten shirts lie at Eliza's feet in the cart as she works to finish the eleventh. The crowd presses to destroy her work by tearing it in a thousand pieces but eleven wild swans alight about her beating their great wings. The terrified mob draws back. Now believing Eliza innocent, they dare not say it aloud. As the executioner seizes Eliza's hand, she throws the cloaks over the swans hastily and eleven Princes stand.

Alas, the Youngest Brother retains a swan-wing for Eliza had not finished one sleeve of his shirt. Eliza declares her innocence and sinks lifelessly into her Brothers' arms. The Eldest Brother tells the story of all that has taken place. As he speaks, the fragrance arises of millions of roses for a red-rose hedge is taking root, sending forth shoots, blossoming and standing tall and great with a bright star-gleaming flower atop. The King plucks the shining white flower and places it o'er Eliza's heart. She awakens in peaceful happiness as birds flock 'round and bells ring out.

Dominance Affect of Eliza in THE WILD SWANS

Eliza and her brothers have no need for independence in the Technical Dominance window. They are content to experience what they know how to do well and no structured demands are made upon their time. But when they come under the control of the Wicked Queen, they are without recourse or support against her power over them and their voicelessness renders them powerless.

In the Interdependent Dominance window, Eliza must strive for independence and she receives support from a woman with berries or fruits to offer. It becomes evident that Eliza must perform certain structured demands to free herself and her voiceless brothers, and this must be done in emulation of her brothers' silence.

In the Political Dominance window, Eliza performs adequately and her protection from the King allows her to work on her structured task without need for independence.

In the window of Rational Dominance, Eliza performs amazingly well under conditions of meager support and without any control over or active participation in her external environmental conditions. Only when she completes

her task does the recognition of her maturity and extremely independent competence occur. Eliza's realization of herself, Eliza's own new situatedness, has been effected by the style of dominance in her environment and the events in her ecology.

Outcomes

"All [people] dream: but not equally.

*Those who dream by night in the
dusty recesses of their minds wake
in the day to find it was vanity:
but the dreamers of the day are
dangerous [people], for they may act
their dreams with open eyes,
to make it possible."*

-- T.E. Lawrence

Elicited from the Stories***Analysis of Dominance Application to LITTLE RED RIDING HOOD***

Red's mother, a caregiving individual, emphasizes Red's dependency through the technical admonishment to stay on the Path as an expression of her own suppressed dependency needs. In a type of projective identification, she derives enough satisfaction as to potentially hinder Red's progress or movement toward interdependence (Birtchnell, 1987).

Red wears a cloak fashioned by her mother whose directive attachment is displayed through her caring albeit restrictive behaviour toward Red. Red's task is structured and her mother's caring admonitions are supportive, but Red has a strong need for independence. With her preparation or mantle of protective empathy in the form of the cloak, Red is basically prepared by experience with knowledge of interdependence that can be transferred to a new situation (Birtchnell, 1987).

Red leaves aside her clear demand, the Path, to pick some flowers. Upon meeting the political Predator, she is supported by her ability to converse without accepting the

Predator's attempted structuring of the situation. Red does not fear the otherness of the Predator and so avoids the attempted transforming directiveness of Red into a person of the Predator's creation who needs help to pick flowers. As a willing victim, Red could have been converted into the transformer's extension and therefore be loved in a narcissistic way. Red does not acquiesce because of a form of self-empathy, that being her belief that her own identity, or mantle or cloak, is worth preserving (Birtchnell, 1987).

Red arrives at Grandma's and the Predator is expressing an inappropriate way of acting, evaluating and perceiving its own health. This illness behaviour seems based on a desire for increased caregiving by Red. Red, as a highly independent, experienced and educated performer with a self-accepting and self-confident maturity, rationally questions this behaviour. Red's ontological anxiety in response to overtures of the Predator to swamp her frail identity is exhibited in a detachment that enables her to avoid being smothered, or overwhelmed or "eaten", by the closeness of the Predator (Birtchnell, 1987).

Analysis of Dominance Application to CINDERELLA

Cinderella is unable to escape the sadness of her life caused by her jealous stepmother and envious stepsisters who make her life miserable. She is dependent upon the situation created by the controlling others and appears technically unable to help herself. Cinderella's task is helping with the others' needs. Cinderella's dependence on a single situation and a small number of others renders her vulnerable to disapproval. Here Cinderella tolerates abuse, and criticism causes her to double her efforts to please. In this situation, Cinderella's framework of identification is one of affectional receptiveness in which Cinderella, an individual lacking any intrinsic appraisal of self-worth, is unable to believe anyone might love her or approve of her. If praise, reassurance and encouragement were bountiful, Cinderella could thrive; since it is not, Cinderella is dejected and despairingly sits down by the hearth and cries (Birtchnell, 1987).

But Cinderella's wish to go to the ball after meeting the physical demands of her stepmother and stepsisters is fulfilled as a result of her Faery Godmother's control of resources. Faery Godmother empathizes with Cinderella and responds to Cinderella's new need for interdependence and

development of abilities to create her own fortune. The inconspicuous Cinderella responds compliantly with her Faery Godmother and, feeling unworthy and expecting little, is grateful, humble and respectful in the manner of deferential receptiveness (Birtchnell, 1987).

In fulfillment of her own needs, and relating to plants and reptiles as though they are Lippixaners, coachman and footmen constituting a substitution or intermediate attachment, Cinderella attends the ball. Here, she develops a feeling of well-being through dancing, empathizing or merging with an idealized other, a "self-object" (the Prince), thereby creating a self-sense of loveliness in her own right. This narcissistic receptiveness is the manifestation of a need to be positively regarded and admired by others resulting from Cinderella's inadequate or underdeveloped sense of self-worth (Birtchnell, 1987). About Cinderella's new sense of well-being is the usual politics of envy and jealousy, with an added new addition of curiosity as to the identity of the mysterious princess, as well as anger at her monopoly upon the prince.

Awhile later, the Prince unites with Cinderella rendering her a radiance within the protective shell of the Prince's Coach.

*Analysis of Dominance Application to THE SLEEPING
BEAUTY*

Beauty is born into a situation that demands nothing of her such that she has no need for independence or education of any kind other than the experiencing of being beautiful. This is a technically contrived bliss since her parents have hidden away or disposed of anything that might be of potential harm to Beauty.

The Old Woman of the story suddenly presents Beauty with a very structured task demand. But the excessively receptive Beauty, lacking any task relevant education or experience and without any strength of need for independence, feigns personal inadequacy to avoid any display of initiative or decisive action. Similar to the state of learned helplessness, the ontological receptiveness of Beauty leaves her without any clear sense of self or direction resulting in ineffectualness when having to rely on her own resources, and that inclines her to paralysis in the face of a stronger person's identity. Unable to attach resulting from imperfectly established basic trust (the internalization of closeness being unnecessary in her blissful childhood), Beauty has no capacity for aloneness. Her fear of tolerating isolation brings about the deep sleep

of herself and all who are close (Birtchnell, 1987).

As the story unfolds, it is Time that develops the internalization of closeness amongst the people of Beauty's childhood. Beauty's fear of becoming nonattached when facing a stranger with a strong identity is challenged by a reward expectancy which, as a result of Beauty's growth over time of self-esteem, is greater than the expectancy of punishment (Birtchnell, 1987).

Upon awakening, the world as seen through Beauty's eyes is much changed from that which the Prince has viewed on approach.

Analysis of Dominance Application to THE RED SHOES

Karen was a child who fashioned a happy life for herself in the Forest, a life of her own making even though it was hard work for a child. But she was soon to be dominated in a way unevolved emotionally by another, a directive individual who wished to live vicariously through Karen as object of directiveness, a Wealthy Old Woman who technically "took pity" upon Karen. The Wealthy Old Woman felt safe by being responsible, and received satisfaction from being in control of Karen due to the sense of mastery and power generated, and strength gained, when viewed in contrast to the weakness of a child (Birtchnell, 1987).

In Karen's own detached emotional state, she was suspicious and had the expectation that she would be betrayed by the Wealthy Old Woman's coveting of her handmade shoes. This perception about the Wealthy Old Woman is further defined by the Wealthy Old Woman's remarks that the shoes are useless and her action of throwing the shoes away. Now Karen's self-belief begins to shatter given her perceived malevolence on the part of the Wealthy Old Woman, and Karen's suppression of emotion increases based upon fearing the hurt of rejection. Karen begins to abhor sentimentality by preferring other than black shoes,

becoming emotionally cold and serious without any sense of humour, thinking only of finely-tooled red shoes, and personally emphasizing self-discipline by resisting but nevertheless *looking* at her new red shoes (Birtchnell, 1987).

Karen further distances herself by fearfully mistrusting efforts by the Wealthy Old Woman to restrain her. Karen's alertness is honed to the potentially derogating sociability of the extremely directive Wealthy Old Woman whose selfless altruistic attitude makes it difficult for others to be caring toward her. The Wealthy Old Woman's defense of projection and denial encourages Karen's incapacity for affective expression and unawareness of thoughts and feelings of others. Karen's estrangement leads to being out-of-touch with reality conventions as she interacts with the crippled shoemaker and injured soldier. Karen finally displays "crazy" behaviour and thinking as she waltzes through flower beds around the church.

Karen earns the Wealthy Old Woman's gratitude and devotion by dutifully nursing her and this is Karen's only affection. Karen has depersonalized the Wealthy Old Woman by treating her as an object not requiring any relationship. Karen takes from nonhuman things represented by the red shoes and this addiction is her progressive manifestation of

detachment. Karen's narcissism, or the aloofness that denies any need for another, becoming preoccupied entirely with herself, manifests in Karen's compulsive self-reliance and out-of-control behaviour. Karen retreats privately to the countryside when hurt to further conceal and deny her distress and deficiencies (Birtchnell, 1987). All that remains for Karen is to retrace her path and remake her own red shoes.

Analysis of Dominance Application to THE WILD SWANS

In our story of Eliza and her eleven princely brothers, the controlling style of the Wicked Queen reflects a highly technical style such that being directive and inclined to assume an attitude of detached dominance is displayed by dictatorial behaviour (Birtchnell, 1987). Eliza is banished and this undermining of her confidence emphasizes Eliza's weakness and vulnerability; the voices of her brothers are silenced with insulting and dismissive lies which result in devaluation of and injury to the Princes; and Eliza's spirit, mind and body are forcibly attacked by toads (on her head, forehead and heart). Eliza is caused to be unrecognizable by the Wicked Queen, who, with walnut oil, ointment and the act of disarraying Eliza's hair, shows aggressive and domineering behaviour creating an opening for persistent finding of fault and criticizing of Eliza; and the resultant act of judging by the King implies superiority, another form of destructiveness (Birtchnell, 1987).

Eliza spends a length of time in the Great Wood where the accomplishment of specific tasks occurs in the absence of her beloved brothers and protectors. Eliza displays strong independence in her experiential development and

receives knowledge relating to an ultimate goal, that of releasing her brothers from an evil charm. The friendly Berry Woman seeks Eliza's company and taking Eliza by the hand leads her in the direction of her brothers to the Sea and Sun. Eliza has little experience or education to live independently of her beloved brothers and protectors, yet their voicelessness has compelled her to discover the ability to complete specific tasks to release her brothers from permanent enchantment. Eliza and her brothers display intense cooperation as they determine a manner of taking her across the Sea on woven willow bark and reeds. The empathy Eliza experiences with her youngest brother is particularly strong as it is he who responds to her needs as he shades and nourishes her. The passing over of Fata Morgana's palace is significant as it is she who instructs Eliza in the method of releasing her brothers. Ironically Eliza must emulate their voiceless fate to accomplish their redemption.

With her task clearly constructed, Eliza is capable of bearing in her grasp the political pain represented by the stinging nettles. Again, she is assisted in this task by the youngest of her brothers whose tears assuage the hurtfulness. With the arrival of the King, Eliza no longer needs to act independently. Eliza's empathic involvement with her brothers and her clearly envisioned quest support her efforts to deal adequately with the invasive

directiveness of the archbishop. The archbishop believes he knows what is good for the King and Eliza in that he speaks for the saints, and displays no regard for Eliza's right to privacy (Birtchnell, 1987). Attempts to devalue and hurt Eliza by the archbishop are frequent, and finally result in Eliza's incarceration.

When the brothers try in the dark to speak for her release, the simultaneous arrival of the King with the rising Sun thwarts their efforts. By the time Eliza is being taken to execution in the cart, she is a rationally mature performer. Her self-acceptance of her ability to form the mantle-shirts, and her self-confidence evidenced by the crowned swans about her, sustain her final efforts toward her goal in spite of the final restrictive or possessive directiveness of the archbishop. The archbishop continues to behave proprietorially toward Eliza, expecting her to receive his presence in her final hours and becoming offended when she behaves independently (Birtchnell, 1987). No longer requiring guidance from Fata Morgana, Eliza competently casts the cloaking mantles, and in her current form expires.

Overview and Discussion

*"Therefore we should observe certain rules,
such as have come down to us from ancient traditions
--not to eat of the food of Faery,
nor drink aught but water;
never to run widdershins(counter-clockwise) against the sun.
And we should always obey the laws of the Otherworld,
as they are presented to us when we walk there.
With these thoughts in mind,
we may go at will into the ancient realms,
and come back again with more than Faery gold
(such as turns to dust)
in our possession.*

-- John Matthews

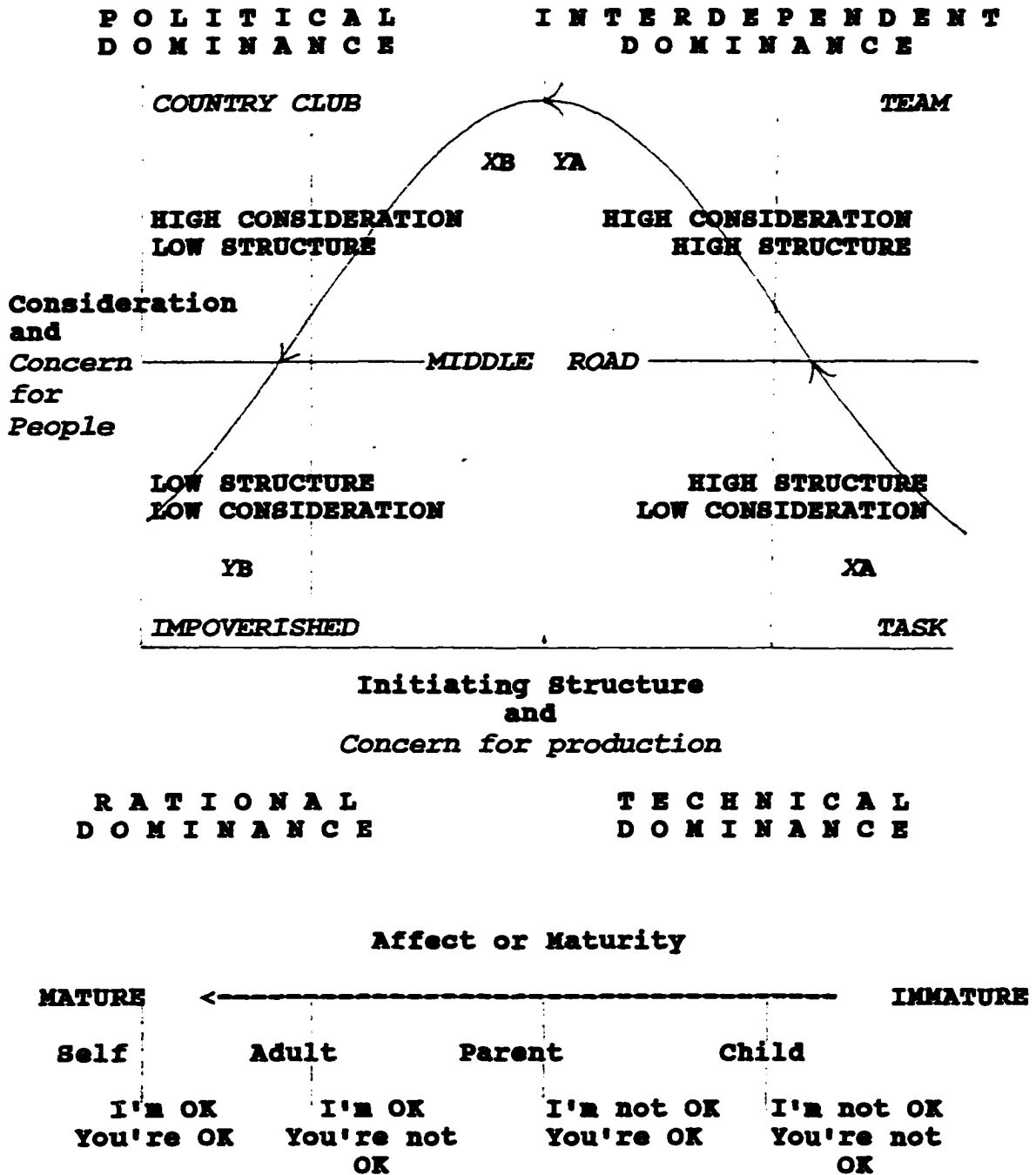
A mature playing out of dominance represents control and support and the equality that Red experiences at the denouement of her story is representative of a sense of egalitarianism. Egalitarianism has been introduced as a relatively new idea to humankind by recent developments in democracy. The way people are managed and the way people manage others is different in an egalitarian culture than in an autocratic culture because it includes supportive behaviours. This egalitarian model features a view of dominance as an appropriate balancing of control and support.

To expand upon Hersey and Blanchard's recognition of behaviour as characterized by three ego states (previously mentioned in the review of related literature section), let us recall that people operating from an emotional base or child ego state are characterised as *destructive* or *happy*. Conditioning in formative years produces a parent ego state or the evaluative *critical* or *nurturing* state. The behaviour described as problem-solving, decision-making or rational is the adult ego state where values, probabilities, and alternatives are examined before action is performed. Where a balance among all three ego states exists is considered a *healthy* state. Using an analysis of transactions consisting of one stimulus and one response,

the strengths of each of the three ego states suggested individually selected life positions that may predict future patterns of behaviour. An XA character described the critical parent ego state whose life position "I'm OK, you're not OK" evokes a childlike dependent, passive, response-effect set or pattern of feelings such as: "I'm not OK, you're not OK" or "I'm not OK, you're OK." A YB character, with a balanced child-adult-parent set of feelings "I'm OK, you're OK," fosters *similar* response-effect feelings and evokes problem-solving adult behaviours.

In the following diagram we see that the experiencing of relationship in the Interdependent Dominance and Political Dominance quadrants enables a character moving along the path from immaturity to maturity to develop the ability to make an informed choice between (a) the point of stimulus or dominance style, and (b) the point where character response or situatedness registers in the environment as affect. For example, Eliza is made aware of and able to recognise that those who have positions of control over her may be happy or destructive, and as Eliza begins to interact with others and discover that those others may be nurturing or critical, she finally realizes that it is actually possible to make decisions based upon discovery of the whole story. Only then does Eliza know that it is possible to make an effect upon, or influence,

Ohio State Quadrants and Managerial Grid
 Including Dominance Affect Descriptors and Life Positions



the styles externally applied toward her. Eliza, at this point of discovery, has reached an optimally mature self ego state similar to that which Red was also able to attain.

When other characters in the stories are unable to demonstrate the skills of empowerment embodied by support and empathy in the Interdependent and Political quadrants to assist the main story characters, the inevitability of the main characters' resorting to escape routes is high. For example, Beauty's parents denied the existence of potential harm, and Karen's guardian was unable to acknowledge her contribution to Karen's bizarre reality. Neither Beauty in her temporal denial, nor Karen in succumbing to addiction, was prepared to choose how to show affect (or act or perform) as she was impacted upon by various blends of control and support.

An ecology unable to recognize the uniqueness and intrinsic value of a character at any particular point along that character's story path by hearing, acknowledging and honouring the story of the character with commitment and appropriate action, produces in the character a situatedness of invisibility such as the Ugly Duckling and Cinderella experience. Ugly Duckling and Cinderella are only able to integrate their emotional, evaluative and relational components after experiencing events beginning in the

Technical Dominance quadrant, then moving through the Interdependent and Political Dominance quadrants. Until the fusion of experiences in those quadrants creates a self ego state that is whole, complete and concretely manifested in self-actualizing behaviour in the Rational Dominance quadrant, Ugly Duckling and Cinderella are, in essence, concealed by their forms.

Analysing the content of children's myth, story and legend effectively creates a new story which highlights characterisations of controlling and supporting role expressions, and explores the resulting effectiveness of such manifestations upon the main character situated in and progressing curvilinearly through Technical, Interdependent, Political and Rational quadrants. The story of a character in children's myth, story and legend illustrates that character's affect, internal process, experience or situatedness. The dialectical support and control dimensions of dominance, considered relationally by affect, create an environmental ecology or little narrative through which children may be constructively guided to discover their own talents for interacting with, having an effect upon, and feeling empowered within the world that they live.

Assumptions, Limitations, Delimitations

For the purposes of this study, it was assumed that all children everywhere are told, read and shown a myriad of myth, story, legend and tales for entertainment as well as for educational purposes. It was further assumed that myth, story, legend and tales have a common influence upon the growth and development of children and that the medium of fairy tales may be used to create a bridge connecting the fields of leadership psychology and educational administration. A construct such as the *Dominance Affect Template* may increase the range of problem-solving tools and approaches to the study of administrative thought and action by looking at the mythos or underlying system of beliefs in the field of educational administration.

Limitations of this study include a sample restricted by the nature of thesis work. All children's myth, story, legend and tales could not be researched. The sample was limited to a viewing of dominance in well known original and retold versions of popular children's myth, story and legend. Additionally, the impact of the genre of fairy tales on administrative theory in general could not be fully explored in this work. The idea that we are always "telling stories" about leaders and heroes and villains suggests that

there is more substance to fairy tales than their perennial popularity would suggest as evidenced by classic studies, such as Vladimir Propp's 1928 work, The Morphology of the Folktale translated into English in 1958, which substantiates the genre of fairy tales as worthy of serious attention and analysis.

Delimitations of this study acknowledge that the search for depiction of dominance is not looking specifically at the problems, challenges or concerns raised in connection with dominance by the issues of gender, sexual orientation, racial and ethnic identity, disabilities, or age.

Conclusion

The story of a character in children's myth, story and legend is also a description of a character's affect or the internal process or experience of that character. By hearing and listening to a character's story, the experiencing of affect begins to map the understanding and learning of children. Without the acquisition of interpersonal competence accomplished by successfully following the path of curvilinear progression through relationship quadrants, and surpassing the challenges presented by the Interdependent and Political Dominance environments such as Red and Elisa achieved, the propensity is for main characters such as Beauty and Karen to fall prey to users of power or control who do not provide supportive attending or listening behaviours which empower. A character without the opportunity to experience the ability to define one's own story through providing control over responses to environment as Cinderella learned to do by controlling her own affect, or a character lacking internal congruence to one's inner self without skills to perform initial structuring such as Ugly Duckling acquired, would tend to fall prey to "predators" or abusers of power. The myth, story and legend that our society is reading, showing, and telling to children portrays dominance as a balance of

support and control, and contains a tremendous wealth of material for use in encouraging children to develop mature attitudes and behaviours. It remains for teachers and administrators within our school systems to resist portraying dominance that is only controlling or only supporting, but instead to be vigilant in the portrayal of dominance from a position of balance. An assessment of a child's place in the child's own story, ascertaining what additional skills and talents need to be accentuated and discovered, and ensuring that supports and structures are present to encourage and enhance the child's story or path, are extensions to the resource of myth, story and legend. Research could be conducted to develop curricular supports, using children's myth, story and legend, which incorporate teaching methodologies with the point of view that dominance is a balance of support and control. Observing children and exploring children's reaction to myth, story and legend to develop curricular experiences which encourage development of successful performance affect is a further possible avenue of future research.

Implications for Practice

The application of the *Dominance Affect Template* emphasizes the internal story of children and is indicative of how guided interaction with myth, story and legend can be useful in children's journeying from immaturity to maturity. An emphasis is placed upon the imagination of the child in the application of a template characterised by the desire for balancing the affect of dominance. The underlying supposition is that children have potential power over the dominance of their own lives and can be educated to express that dominance in concert with others through relational affect and response that is shared and complementary. This is the effect of educators' empowerment. Administrators are similarly encouraged to hearken to the stories of teachers and so empower them in their journeys to maturely empower children.

The dialectical support and control dimensions of dominance when considered relationally by affect create an environmental ecology in which children may constructively discover their own talents for interacting with and having an effect upon the world that they inhabit. The notion of individualism is thus questioned by the application of the *Dominance Affect Template*. From the position of self in

relation to others, the "generalized other which is apolitical and ideologically invisible" (Ferguson as cited in Blackmore, 1989, p. 119) is replaced by a "relational view of morality . . . [which] recognizes the interdependence of people . . . not being predicated upon some abstract universal morality or individual rights, but upon concern and responsibility consequent upon the relationships of self to others within specific contexts" (Blackmore, p.120).

Implications for Theory

The meaning of empowerment of a school community has been explained by Sergiovanni as follows (cited in Watkins, 1989, p.32):

"Transformative leaders are more concerned with the concept of power to than power over how the power of leadership can help people become more successful, to accomplish the things that they think are important to experience a greater sense of efficacy."

When "learning becomes a social process" (Smyth, 1989, p.200), a situated pedagogy where the means of arriving at understanding is through negotiation and sharing, concrete grounded reality descriptions uncover the opaqueness of classroom knowledge through the use of narrative. The use of story is a base for developing the genuineness and empathy necessary for empowering others. As Coles said of his eminent teacher and mentor: "Dr. Williams was constantly urging me not to allow natural egotism to obstruct a larger view of what it is that any profession offers in the way of moral possibilities and hazards" (Coles, 1989, p.118). Coles' position is that the ultimate

test of worth as a professional or teacher regards how behaviour is conducted with another person, not what knowledge is possessed, and that the pull a storyteller can exert upon a listener or reader may produce a kind of "enchantment" that by its uncomfortableness may deeply influence. Sometimes "teachers elicit dependence rather than independence in their students" (Coles, p. 121) by exerting power or dominance over rather than power or dominance to.

Van Manen contends that children's value in our lives has become a cultural question mark produced by a general narcissism in our society today (1992, p.141) and that much educational theorizing and research suffers from blindness and deafness (p.149). Storytelling and listening to one's own story and representing it through affect is similar to Lyotard's "imaginative development of knowledge" (cited in Usher & Edwards, 1994, p.182) which relates the ambiguity in one's environment with games of language in which the rules constantly change. Lyotard's arguments articulate the need of space for little narratives or "speech" which enable students to articulate and find their own "voice" (Usher & Edwards, p.183).

The relational orientation of which care, concern and commitment are representational cannot be restricted only to

interaction with people. Moore describes "a soul-ecology, a responsibility to the things of the world based on appreciation and relatedness rather than on abstract principle," which lends a felt connectedness to the things of the world and the *anima mundi* or soul residing in nature and each thing (1994, p.270). Nowhere in education is this more demonstrable than in the impact of technology on the relationship of children to computerized learning (Usher & Edwards, 1994, p.174). "The computer . . . in a paradox that is increasingly important for our culture, . . . is a point of reference for those who place greatest value . . . on affect" (Turkle, 1984, p.312). According to Lyotard (cited in Usher and Edwards, 1994, p.181), myth, story and legend, or the little narrative, is still the most important form of imagination and expressionist creativity.

*So now the stage is set. Feel your own heart beating
In your chest. This life's not over yet.*

-- David Wilcox

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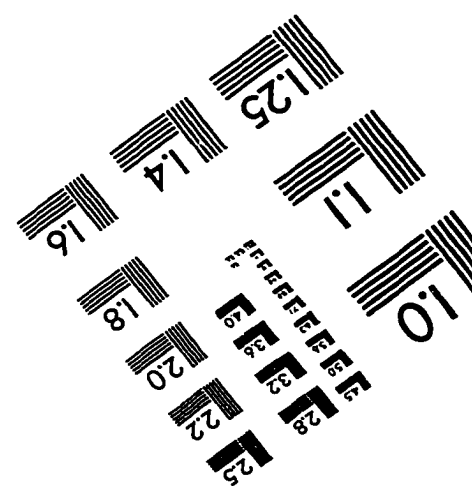
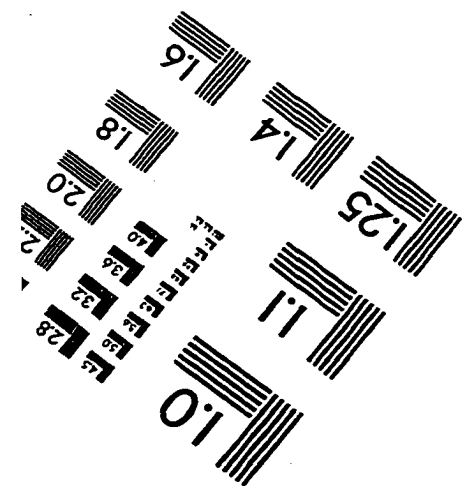
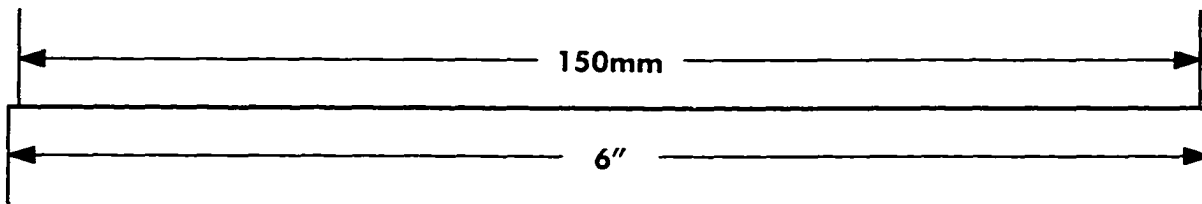
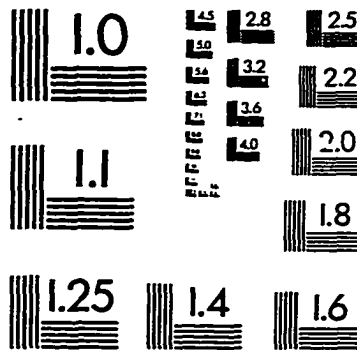
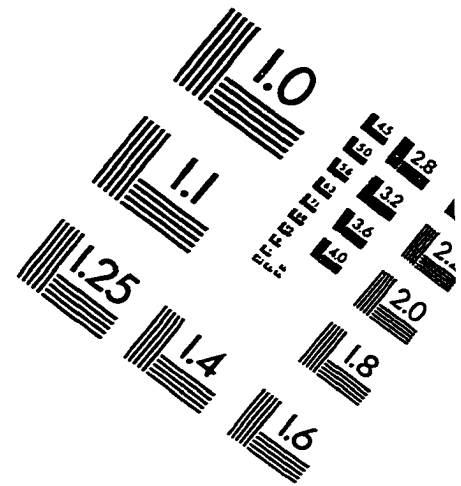
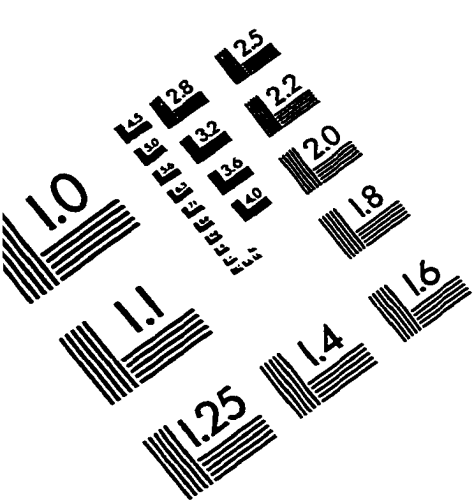
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