

The **JOURNAL** for **DRAMA** in **EDUCATION**

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The Editorial Committee welcomes contributions and letters for publication. The views expressed do not necessarily reflect editorial or NATD policy.

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The Journal for Drama in Education is published twice a year and contains a refereed section. All articles that have been refereed will be indicated underneath the title on the contents page and within the *Journal* where the article appears.

The Editorial Committee welcomes contributions on any aspect of drama and education, contributions which reflect on NATD policy, and more general contributions on education. The Committee will consider all contributions and will publish articles that, in its judgment, meet the needs of the membership of NATD at the time of publication.

It is preferred that contributions are submitted by email to the address on the inside front cover. The author's details should be submitted on a separate page and should include the personal details which the author would like to accompany the article. For articles that are to be refereed, a short abstract of the article should also be included. Authors should also include full address, telephone number and email.

The Harvard system of referencing is preferred for all articles and must be used for contributions that are to be refereed. Footnotes should use Arabic numerals (1,2,3 etc.). A bibliography of cited works should appear at the end of articles using Harvard conventions.

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Roger Wooster

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Editorial

Spring 2023

When we began writing this editorial, China and the US were arguing about balloons in the sky, each accusing the other of invasive/spying practices.¹ Division, threat and discord were fostered in the press and media.

At the same time, rescue personnel and equipment from around the world were arriving in Turkey and Syria to save people buried by the earthquake. Teams from China and the US worked together to provide humanitarian aid;² they would have needed their government's support to go.

So, which is the real picture?

Under Prime Minister Thatcher, the UK government of the 1980s, in pursuit of their free-market capitalist ideology³, consciously triggered competition and division, splitting one force for human-centred living from another. One of their goals was to 'smash' the unions and to some extent they achieved this, most memorably the National Union of Mineworkers; other unions were left seriously weakened. Drama associations were no different; falling into acrimonious argument leaving a bitter taste in the mouth for decades to come.

But that is an old picture. In the past two years, for example, NATD has been sharing goals and practices alongside other drama associations, working together driven by forces both outside and inside.

Whilst history did not end or begin with 'Thatcherism', it did have a deep and lasting impact. There are those that say Thatcherism broke Britain, and indeed 'broken' is a term that is used frequently by the media and Members of Parliament. People say Education is 'broken', the NHS is 'broken', unions are 'broken', the implication often being that they are beyond mending, with a further underlying insinuation that privatisation will fix the problem. That some think this way should not be surprising, living as we do in an economic system built upon conspicuous and symbolic consumption.

¹ e.g. [Chinese foreign ministry says US also flies balloons over China | China | The Guardian](#)

² alongside those from India, Switzerland, the UK, Japan, Australia, Poland, Taiwan, Switzerland Pakistan, UAE, Iraq, Spain, Russia, Greece; a long list growing longer as the need grows stronger; even the Ukraine stands by to offer support.

³ Theirs was not a new idea, but a refashioned one built upon reaction to the welfare state developed after the World War 11.

But something else is going on too. A new picture has emerged...

People who work in the public sectors that have suffered privatisation, that is to say, those sectors attacked by the Thatcher government and successive governments since, have had enough. Yes, the people who work in those sectors have sustained privation and the erosion of rights, leading to hardship, misery and increasing physical and mental sickness. Many nurses, for example, whose wages have been consciously held down by the government, must go to food banks in order to make it through the week. But they are not broken. There is a growing strength not just in the leadership of the unions but in their membership.

Here in the UK, thousands of teachers have recently joined the National Education Union (NEU), which has forged links with those on the ever-growing list of unions that are striking. The train worker unions, the nurses, physiotherapists and doctors, ambulance workers, civil servants, postal workers and tube workers, journalists and Amazon workers are all taking industrial action, and have been since late 2022. Half a million workers went on strike on Wednesday 15th March 2023. Passport Office workers are planning a 5-week strike.

Young people are affected too. Of course they are. Across England young people protested against school strictures regarding uniform and toilets. In some cases it was reported that the students became violent, and that in one case the police were called.⁴ The students protested because toilets were being locked during lesson time. It was also reported that protests arose as girls in one school were made to have their skirt length inspected by male teachers. These reports, however, were scant, and in some cases the 'riots' were blamed on 'TikTok', as though communication on social media is the problem rather than the conditions in our schools.

We are not alone in our deep exasperation with the ways human lives are being mistreated. In Greece, tens of thousands have marched and demonstrated against their government's mismanagement. Sparked by a deadly rail disaster, the protests have included a twenty-four hour national strike.⁵

Is it that these unstable times are offering us the chance to work out how to work together? The pandemic, the very real global financial crises, austerity, the recognition of the impact of human activity on our planet, rapid changes in governmental leadership, the death of a very long serving monarch have all contributed to a sense of instability but at the same time, a shared experience. Had the current government had the same ideological drives as those of the Thatcher government, we may have seen a co-ordinated

⁴ [Police called to schools across the country as pupils 'riot' over toilet rule changes | The Independent](#)

⁵ [Clashes in Greece as thousands protest train tragedy \(rte.ie\)](#)

and authoritarian reaction to such instability. As it is, the UK government, having an aversion to scrutiny and a flagrant disinclination to regard themselves as representatives of the people, bounces from one back-room manoeuvre to another. They have been busy generating legislation that restricts our right to strike, to curb the nature of our demonstrations, to challenge our right to boycott. As it turned out, the first demonstrators to fall foul of the new legislation were campaigners against the monarchy trying to stage a protest at the recent coronation of the British King. They had planned the protest according to the law and informed the police of their plans. Nevertheless they were arrested as the police claimed that they had contravened an aspect of the new legislation. After being detained for hours (one for sixteen hours) they were released with no charge. At the same time, the government is also working hard to close our borders to the desperate and the needy, disregarding a human practice rooted in ancient times – the right to refuge.⁶

One voice that was raised against the Home Secretary's Immigration bill (regarded as illegal by many and condemned by the United Nations refugee agency) was that of a former footballer turned presenter, Gary Lineker, who has a contract with the BBC.⁷ His criticism was made on his personal social media account, in his own time. Nevertheless, this raised an uproar of condemnation from both the BBC and members of Parliament. He was asked to step back from his very popular BBC sports programme. Within a very short time, Ian Wright, another former footballer and media pundit and then other sports commentators stood down from sports reporting in solidarity with Lineker. These are not unionised workers; they are employed individually and come from a world that is highly competitive. But they brought BBC Saturday sports reporting to a standstill, for one day, through an immediate and unplanned act of solidarity.

Anger is leading to action on immigration, on the climate catastrophe, on child poverty. Within education in the UK, the tragic death by suicide of Headteacher, Ruth Perry⁸, has finally triggered a challenge to the bulwark of the Education Reform Act of 1988, Ofsted. Teaching Unions are building the argument to transform or remove altogether, this brutal sledgehammer to the education of working-class children and the morale of teachers. As the outgoing Chair of the Association, Liam Harris, says in his final Chair's Report,

While the dust has settled on the Covid-19 pandemic, as a society we continue to live through its aftershock. Despite theatres reopening and schools resuming business as usual, we have returned to find that the schools and institutions that we knew were creaking before the pandemic are no longer fit for purpose.

⁶ The Dawn of Everything – A New History of Humanity; David Graeber and David Wengrow; Penguin Random House 2021 pp 520-521

⁷ British Broadcasting Corporation

⁸ [Headteacher killed herself after news of low Ofsted rating, family says Ofsted | The Guardian](#) 17th March 2023

In naming the crisis, Harris is arguing for the key role that NATD must play in defending Drama and defending education. As an Association, NATD continues its drive to place itself effectively within the contradiction, fully aware of destructive forces, and seeking to build a humanising curriculum that is focussed on the needs of the young in building a compassionate, informed and democratic world for us all.

Four years ago we planned an issue marking and celebrating the work of Drama pedagogue, David Davis. Last year we published the first of the articles to emerge from the Dublin Conference.⁹ The first of the articles published in this Issue is the paper presented by Selen Korad Birkiye. While Davis was at the heart of the conference, the aim was to enable a range of voices to discuss their own practices in drama and theatre education in relation to how they engage with the social/political in drama and theatre education. Birkiye's article explores the enormous influence that Davis has had on the development of Drama in Education in Turkey placing it in the socio-political context of the past one hundred years. It is a fascinating piece of work as she describes the struggle for the very existence of Drama within a reactionary, conservative culture facing authoritarian hostility and creating a climate of fear. She concludes:

I hope we can give our students this democratic way of thinking against neoliberal, fundamentalist, conformist, dehumanised value systems that ignore the value of being and living as an honourable human being. We know that if we can share these core values without manipulating, humiliating, or oppressing the students in the education system, we will develop critical, analytical, and creative generations who will do their best to reach a "humanist" level rather than one of polarised "others".

In the second of the two articles arising from the Dublin conference, Guy Williams recounts his experiences and development across four decades. This absorbing personal history offers us a view of two developing, overlapping pictures; the intensifying impact of the neoliberal agenda on schools, and the impact of NATD and Davis on Williams and his classroom practice, and it poses a key question,

How do I as an individual teacher, now working in a Pupil Referral Unit, and as a member of NATD continue to teach ethically whilst being marginalised?

This question speaks to us all, then and now. As Williams outlines how the policies of

⁹ On the 9th and 10th March 2019, Drama practitioners from around the world gathered at Trinity College, Dublin. The contributors having worked with David Davis over many years were invited by Carmel O'Sullivan (Professor in Education in the School of Education) to deliver a paper to mark his eightieth birthday.

NATD generated a creative energy in the 1990s, in their advocacy and application we are given a clear picture of how they can root a teacher's practice and confidence. As we go on to read of his time in an academy we see how the ideological stranglehold on schools challenged ethical teaching, not to mention ordinary sanity, and Williams' account illustrates the terrifying madness of the system at work and how teachers become a casualty of it. *Teaching Ethically in the Marketplace or Baby-sitting the Trauma* concludes by describing how a teacher can advocate for marginalised young people and the obvious need for lifesaving change.

In *Dorothy Heathcote's 'Four Levels' Charts with Commentary*, David Allen's thorough and impressive research both illuminates her pedagogy and addresses important aspects of Heathcote's work. There had been a debate that drama teachers in general, and in particular Dorothy Heathcote, were focussing too much on 'process' to the detriment of the art form. Allen points out that,

In her Keynote, she stated that she designed the chart 'because of current debate about whether teachers should be teaching theatre arts or using drama as an education medium'. The four levels 'move between considering using *some* dramatic system, down to, considering the art form of theatre'..... In a note preserved in the Dorothy Heathcote Archive, she described the chart as: 'My attempt to break down into detail what I use as my progression with classes. (As mine is always instinctive: in practice it is "triggered" by my observation of the group I'm teaching!)

The keynote referred to is one that Dorothy Heathcote gave to an NATD conference, in which the first version of the charts appeared.

Allen further makes the point that the charts should be used as a continuum, rather than as a series of graded levels through which the class advances. This spiral-like progression is typical of other works of Heathcote's (e.g. the Levels of Progression) - the identifying of the key parts of a process and how they work together as they are visited and re-visited.

The analysis offered in this article further clarifies Heathcote's guidelines for classroom practice, with insightful and practical examples, making clear that from the start the application of the art form is present. A further strength of his work is that Allen brings together many voices that understand and interrogate Heathcote's work as they mine the Dorothy Heathcote Archive. We look forward to the next discovery.

At the last Annual General Meeting the National Association for the Teaching of Drama made Edward Bond a life member. He has been a long standing supporter of NATD and of the association's stance. He is also recognised internationally as the UK's greatest living dramatist. He says,

I write plays because we need a new drama that will look us in the face so that we can know ourselves and the world we are in. Otherwise the

world will destroy us.¹⁰

Alongside a recent production of Bond's *Have I None* director Lewis Frost interviewed Bond. The short extract published in this issue is by way of an invitation to view the entirety of the fascinating and timely interview.

It is with great sadness that we mark the death on October 5th 2022 of Roger Wooster, a long-standing member and friend of the Association. Roger was also a member of the Journal Committee for several years and continued to proof-read the Journal even after he'd left. In tribute to Roger we have published in full an interview conducted at his request with Chris Cooper two months before he died. It is a fascinating read, charting Roger's journey into TIE and in many ways is a history of TIE in the UK. What is also fascinating is his own humble description of his search for meaning, claiming that he didn't know what he was doing. It was that search for coherence and a pedagogy that typified his approach to his work and the clarity that he brought to his work on the Committee. He had a lively and incisive mind; he was a lovely warm and caring friend to those of us on the Committee and as with the many others who knew him, he will be badly missed by us.

¹⁰ BENCHMARK Deeply shockingly bad and irresponsible | Morning Star
(morningstaronline.co.uk)

Chair's Report: Reflection on a Year Gone By

by Liam Harris

While the dust has settled on the Covid-19 pandemic, as a society we continue to live through its aftershock. Despite theatres reopening and schools resuming business as usual, we have returned to find that the schools and institutions that we knew were creaking before the pandemic, are no longer fit for purpose. As an NEC we have spent the year pondering the NATD's place in this strange new world and whether an Association that is built on foundations of social responsibility, deep thought and child-centred pedagogy has a place in this fast paced, consumerist, neoliberal world.

The AGM 2022 charged the incoming NEC with two primary tasks, both of which have brought their own challenges:

- To develop a series of regional workshops to support members in exploring texts and pretexts.
- To collaborate with like-minded individuals and associations to advance child-centred, humanising pedagogy.

Despite facing some significant setbacks in our endeavours this year, it is clear there continues to be a need for the Association: we simply need to find the means to enable those who need to access the Association's wealth of knowledge to do so.

Regional Workshops

The subcommittee responsible for planning, organising and delivering regional workshops focussed on developing work around approaches to GCSE set texts. It was felt that by looking at ways to approach GCSE content in child-centred, humanising ways it would enable the Association to access a new generation of teachers and increase the number of participants who would be afforded the time and funding to attend by their schools.

Unfortunately, the number of bookings received for events in London and Sheffield have been extraordinarily low. This has led to the cancellation of the Sheffield event and some rethinking of the London event (which will also be attended by students from the PGCE course at The Institute of Education - IOE). While a huge blow to the confidence of the NEC, the success of the recent Oldham event has reaffirmed the importance of the work of the Association and has provided the motivation that we needed to push forward with similar work in the future.

Collaboration with other Associations

The NATD continues to be represented on the steering group of the Drama and Theatre Education Alliance, although attendance at recent meetings has been hampered by my movement into a new role within my professional life. We have consulted on the recent

SeizeTheDay campaign and have supported the DTEA's lobbying efforts. With intermittent attendance, it has been difficult to influence the direction of the collective, though I remain convinced that our involvement is important for the collective voice of Drama and Theatre.

Perhaps the most significant work has been in building a closer relationship with National Drama. Geoff Readman continues to reach out for opportunities to collaborate and, as a first step, both Associations jointly published an article written by Sandra Heston on the Dorothy Heathcote Archive.

The Association remains a silent partner in discussions around the placement of the Dorothy Heathcote Archive, which is being driven by David Allen. Theo Bryer has been the most involved member of NATD in the discussions, which are attended by a significant number of prominent practitioners who continue to search for the most appropriate location, form and organisation for the Archive.

The Passing of Notable NATD Members

Unfortunately, this year saw the passing of two notable members of the Association in John Airs and Roger Wooster. Both men were members of the Journal Committee when I first joined the Association, each of them making a young Applied Theatre student feel welcome and supported in joining and taking increasing levels of responsibility within the NEC. I will forever be indebted to them for placing their confidence in me to lead the Association and being ever-present, friendly faces in times of need. Their absence at the 2023 AGM left a smiling, reassuring hole: they will be truly missed and their passing has been marked by the Association through articles in the Journal for Drama in Education and posts on the website.

The Need for a New Generation of NEC Officers

Perhaps the most pressing issue facing the future of the Association is the need for a new generation of NEC officers. Historically, one of the greatest strengths of the NATD is that it is led by teachers for teachers. Over recent years, the number of serving teachers on the NEC has fallen and therefore we must find ways to hand the reins over to a new generation of practitioners. Motion 2, passed at this year's AGM, seeks to charge the incoming NEC to achieve this, fuelling the future of the Association by driving up the active engagement of the membership.

A Personal Thanks

I can't quite believe that I have been Chair of this incredible Association for the past 9 years. Having recently taken on a position as a Senior Leader, it is no longer feasible for me to continue in the position and give it the energy and headspace required to take the

Association into its next phase. I also hope that by stepping down we can begin the journey to finding a practising Drama practitioner to pick up the mantle in the not too distant future. While I continue on the NEC after being elected to the position of Treasurer and therefore will not be disappearing from the NEC completely, I would like to take this opportunity to make a number of ‘thank you’s’.

To Paul Gibbins who, as Chair of the NATD when I first joined the NEC, once warned me that if I carried on the way that I did I would end up as Chair. I laughed in disbelief at the time! To Pavla Beier, Gemma Grubb and Ruth Saxton who were my partners in crime during my first stint on the NEC. To Theo Bryer who gave me a place on the IOE’s PGCE and has supported me ever since. To Matthew Milburn who, when I proposed the motion to close in 2017, rallied those present to have one more roll of the dice which rejuvenated the Association. And, most importantly, to Maggie Hulson and Guy Williams who have had an immeasurable impact on my practice as teachers, mentors and the intellectual custodians of the Association. Without the two of you, I certainly would not have made it this far!

A final thank you goes to each and every single member of the Association. The membership is the lifeblood of the NATD and your support, guidance and challenge fuel the Association to continue its work. I feel privileged to have matured as a practitioner through the nurturing of such exceptional pedagogues.

When the Association looked set to close in 2017, two extraordinary things happened: there was an international outcry that the Journal for Drama in Education would cease publication; and Matthew Milburn encouraged colleagues to have one last throw of the dice to see if we could use our remaining funds to rejuvenate the Association. In that time we moved from having 6 members, to now having over 100 members and subscribers. I look forward to supporting Matthew, the new Chair of the NATD, as he moves us into an exciting new future.

Incoming National Executive Committee of the NATD

Chair: Matthew Milburn

Vice-Chair and Secretary: Sorrel Oates

Treasurer: Liam Harris

Committee Member: Chris Green

Committee Member: Ellen Green

Journal Committee: Guy Williams and Maggie Hulson

David Davis: Mentor Of Drama In Education In Turkey

by Selen Korad Birkiye Ph.D.

Abstract

This article aims to paint a picture of the sociopolitical history of education in the Republic of Turkey; to identify the framework of the drama in education (DIE) workshops run by David Davis; and his impact on the professionals and students in our country. It will be a descriptive study the aim of which is not to give some easy answers to difficult questions but rather to raise those very questions. In the first part of the study, the three instruments of social engineering used to shape Turkish society and its individuals by using education and the other superstructure apparatuses of the governments will be described chronologically. The second part will focus on a review of studies and workshops run by David Davis in Turkey and his impact on teachers, drama in education facilitators, and students. Although secondary sources will be used in the first part of the article, the second part will be written mostly from primary sources and personal experience.

Keywords: *social engineering, drama in education, state apparatuses, critical thinking, ideology, David Davis*

Introduction

Education and especially drama in education have been problematic concepts in Turkey for a long time. But it is not possible to talk about the current education system or drama in education without understanding the three watersheds of the history of the Turkish Republic. As a tool for shaping society, i.e. social engineering, governments use education systems all over the world. In Turkey, the key stages in the development of a different kind of state ideology and the reshaping of its subjects can be described as follows:

1. The foundation ideology of the Republic (1923-1940)¹
2. The Turkish-Islamic synthesis of the military coup and neoliberalism (1980-2001)
3. The Conservative democracy (2001-2013) followed by the authoritarian conservatism of the AKP, The Justice and Development Party (2013-2023)

The first studies in drama in education began in Turkey in the 1980s in the climate following the military coup. Before 1982, some techniques of creative drama were used

¹ The Republican People's Party (CHP) shaped the fundamental ideology of the Republic, and governed until 1950. This is known as the one party period. In 1950, the multiparty period began with democratic elections. After this, predominantly right wing parties formed the government. However, despite this, much of the original ideology persisted with only minor differences. In 1960, the Turkish military executed a coup with the aim of returning to the original ideology.

in schools, such as improvisation, dramatisation and theatre games. After 1982, process-oriented, creative drama in education began to be introduced in the Turkish education system. In 1985, international drama seminars, congresses, and workshops created the momentum for training DIE facilitators and teachers which has continued to this day. In the 1990s, the Contemporary Drama Association at Ankara University began to organise DIE courses for teachers, volunteers, and different professionals. From 2001, David Davis came to Turkey several times to run workshops and his legacy especially in terms of the political standing of DIE facilitators is as powerful as ever. In 2005 the Ministry of National Education accepted DIE lessons for use in formal education. (Adıgüzel, 2008)

Education And Ideology

"Who am I?" "And who can tell me who am I?" These fundamental questions are not only poetic but existential for modern people. After The Enlightenment and the rise of individualisation, identity became one of the most important problems for human beings. Once upon a time, one's tribe, or religion or social class or caste, later ethnicity or nation-state, and various other social groups tried to provide answers to individuals. In time, the answers became more and more complicated. But something never changed: the labelling of one's own identity by others.

Turkish society didn't evolve through the Enlightenment, to industrialisation, and the emergence of modern man as an independent subject. Under the Ottoman Empire, the answer to the "who am I?" was clear to the public; independent of ethnic, religious, or language differences all the people were subjects of the Sultan. But with the foundation of the Turkish republic, different notions were layered on to the citizens depending on the ideological direction of the state. Although the real identities of individuals might be very different from the viewpoint of the state, the state always tries to reshape society and the characteristics of the people into a common pool, not in a gradual process but in short-term politics. So, it can be argued that it is very difficult to give homogenous answers to most Turkish people when asking the existential question, who am I? From this point of view, changing the ideology and the social engineering of the Turkish people can be summarised as follows:

- 1) The founding ideology of the Turkish republic is called Kemalism and its first aim was to rebuild a nation based on modern, republican and secular values. It wanted to abandon the religious, traditional lifestyle of the public and the conservative perspective of the Ottoman Empire. As a result, a modern secular state with a positivist mentality was put into practice. Social and cultural reforms were implemented from the superstructure to the infrastructure of society. So, alongside the acceptance of the Swiss Civil Code, western dress codes, calendars, the metric system and the Latin alphabet were adopted, while religious sects and their followers were prohibited. (Korad Birkiye, 2009)

Education and the performing arts were the most important state apparatuses of the

new Republic. For Althusser, the ruling class controls the superstructure with two apparatuses: the repressive and the ideological. Ideological apparatuses are the shields behind the ethics and morality of the state and are always dominated by the ruling ideology. And according to him, education is the core of these state apparatuses. (Althusser, 2019) Kemalist ideology considered education as a new state apparatus (in neo-Marxist terms), as opposed to the religion of the Ottoman Empire, as a tool to reshape modern Turkey and its subjects. To implement this, several steps were introduced: the unification of education law; the abolition of the theological schools (madrassahs); the abolition of the Arabic alphabet and replacing it with the Latin alphabet; the spreading of primary schools; the opening of public schools for teaching, reading and writing; the opening of public buildings in cities for accessing and practicing the arts and a wide range of other life-long educational experiences; increasing the numbers of secondary and high schools, modern university law courses and the opening of several universities and conservatories. (Doğramacı, 1985) All these regulations were put in place in less than a decade.

Alongside this, political direction and support was given to the teachers who were supposed to be teaching the new republican ideology. Village institutes were opened, focusing on training teachers in scientific and agricultural methods, as well as equipping them with a wide range of scientific and cultural courses. The education of farmers was one of the most prominent developments of the 1940s. It was a radical practice for reducing inequality between rural and urban areas in terms of education. (Uygun, 2016) But the reactionary response of the big landlords as well as the conservative wing led to the abolition of this Soviet education model. This may be the turning point at which Turkish society missed a huge opportunity for a mass education revolution in the country.

Theatre Studies in schools was very popular in the first 20 years of the Republic. Especially in the Village Institutes, western classical plays as well as student plays were performed. Hundreds of new plays were written, both dramatic plays with didactic content for reshaping the new society and traditional Turkish theatre forms. They were performed in public buildings in the cities. (Baltacıoğlu, 1950) At the same time, some theatre professionals were invited to the Public Houses in Europe which were giving seminars on Shakespeare, Coupeau, playwriting, and the principles of dramaturgy. (Karadağ, 1982) The reason for this was, in an ignorant society, the performing arts and especially theatre were considered to be one of the most powerful tools for educating people. (Korad Birkiye, 2009)

After 1950 Turkey entered a new stage called the multi-party democracy. In the first three decades of the Republic, the CHP (the Republican People's Party) was the only political party that tried to adhere to the founding principles of the Republic's mission. In this period, the Turkish Republic was ruled by ex-military commanders from the war of independence (1919 – 1922); firstly M. Kemal

Atatürk and then İsmet İnönü. The winner of the first multi-party elections in 1950 was the Democrat Party whose supporters are mostly big landlords and conservatives. After this period the only consistent tendency of the Turkish electorate has been the public support of right-wing parties despite some military interventions and short periods of coalition by the so-called "social democrat" CHP. So the first phase of the social engineering of the Turkish Republic was being consistently undermined by the right-wing parties from the 1950s onwards.

- 2) The second social engineering programme began in the 1980s. The military coup in 1980 and the neoliberalist wave of the Motherland Party (ANAP) and its leader Turgut Özal sharply changed Turkey's path. So a military coup prepared the ground for the new ideology, a Turkish-Islamic synthesis while Turgut Özal radically changed the economic system, from import substitution² and a policy of state control to neoliberalism. In this period, a new interpretation of Kemalism came into being: "Atatürkçülük" which was a strange combination of Islamic and Kemalist ideologies. The main principles of positivism and secularism within Kemalism began to be criticised by some in the conservative milieu stressing that secularism was the main reason for the deviance of Turkish youth. During the military governance, the education system had already been significantly damaged by linking all universities to the state agency, the "Higher Education Council" (YÖK). A wide range of social and academic activities and programmes were controlled as well as dismissing or forcing the resignation of many university professors because of their leftist or inappropriate political perspectives. Compulsory lessons such as Islamic religion, national security, and Kemalist reforms were added to the secondary and high school curriculum during this period. Until the coup, religion and morality lessons were separate, but from this point, both were combined in the same lesson, so all students (even Christians, Jews, and Alevis³) were obliged to learn Islamic rules and practices. At the same time, Atatürk became a crucial historical figure and his name and doctrines were included in every single subject in the curriculum by the military government. (Inal, 2008)

Neoliberalism is one of the biggest dangers in the world for humanity. As the last phase of capitalism, its basic principles are: a narrowing of the financial controls of national and international regulators; minimising all state, social welfare services intended for the wellbeing of the public; freeing capital by letting loose the spontaneous rules of the markets; and the globalisation of the system. (Acar, 2017)

² Import substitution industrialisation (ISI) is a trade and economic policy that advocates replacing foreign imports with domestic production.

³ Alevism is a local heterodox Islamic tradition and the core faith is built upon the postulate of every human being is a carrier of the essence of God and incorporates the trinity of God, Mohammad and Ali. Alevis are the second biggest religious population in Turkey.

As can be seen from this definition, neoliberalism imposes a worldview in which the only ethics are the economics of self-interest, whether that be individuals, companies, or nations and, of course, money. In such a system, all the humanitarian values from caring for others to preserving nature and the climate, from providing honorable living conditions for every human being to realising the potential of the intellectual and emotional capacity of children have been ignored or destroyed. So, in this system, the politics of education and the arts reflects their first principle, which is the withdrawal of the welfare state's norms – crucially, education and health. Hand in hand with neoliberalism is a conservative system, preserving the status quo, pushing all kinds of conservative values from restricting the rights of women to undermining secular or liberal ways of thinking.

In brief, Turkey began to implement a neoliberal system in the 1980s, the post-military coup period. The 1980s is known for the growth of conservatism as well as neoliberalism in Turkey as explained above. Some religious cults (including Fethullah Gülen's⁴) began to award scholarships and accommodation for their followers in houses owned by the sects beginning since 1980s. The aim was to train the students to be future bureaucrats and professionals as well as indoctrinating them with their religious worldview as so-called militants. Although tensions within the Turkish military (which is a symbol of an independent, secular Turkey) was growing until the millennium, it should be noted that to get rid of the 'communist danger', the military government gave covert support to the rise of religious conservatism and fascist nationalism in Turkey from the start. (Inal, 2008) When the AKP (the Justice and Development Party) won the elections in Turkey, conservative Islamic ideology had already been infiltrated by its members and bureaucrats into all branches of the government. The AKP call their political line a "conservative democracy". (Öztürk, 2014) And in the first decade of its governance, the power and influence of the military over Turkish society was destroyed by two

⁴ Fethullah Gülen was the founder of Gülen movement proscribed as an illegal organisation by the AKP government following a dispute. He was an Islamic preacher and founded multiple education institutions all over the world and lives in Pennsylvania, USA as a voluntary exile. At the beginning of the AKP rule, he and his followers were the brains trust of the government. His followers were placed in all of the strategic positions in the state institutions: jurisdiction, governors, police, parliament, etc. In most of the Turkish language accounts he is portrayed as a CIA/Zionist agent, a US puppet, a secret cardinal of the Pope and Western Trojan horse because of his moderate Islamic teachings. On the other hand, his English speaking critics define him as an anti-Semite, anti-Western and trying to establish an Islamic caliphate in the world. The reality is that he was against a secular Turkish state and he wielded significant influence in the government.

powerful discrediting operations, "Ergenekon" and "Balyoz"⁵. Many soldiers and commanders were sent to prisons falsely accused of preparing for a coup with falsified evidence, as was later admitted by authorities after 2016. From then on, the AKP began to annihilate all its opponents from Gezi Park⁶ protestors who were opposed to the anti-democratic practices of government, to Fethullah Gülen who was a very powerful political ally until the 17th of December 2013. Up to that point, Gülen's schools, universities, and university preparation courses could be found all over Turkey and abroad. And the reason for the breaking point of their collaboration was the attempt by prime minister Erdoğan to close all schools that prepared students for the university entrance exams.

Between 2001 and 2019, 9 AKP ministers changed the education system of Turkey 17 times. It meant that none of the students could graduate from the system that they had entered. (yenicaggazetesi.com.tr) As a result, over time, the quality of compulsory education dropped (it is now 50th out of the 70 nations according to the OECD report, 2015-2016). While most public schools have been transformed into religious schools, the number of secular public schools has decreased dramatically. And because of this policy, the principle of egalitarianism in education has been destroyed. The only alternative for parents who don't want to send their children to religious schools are the expensive private schools and polytechnic schools. The Pandemic had a very negative impact on millions of students accessing online education in the 2020-21 period. The curriculum, compulsory education levels and

⁵ The Ergenekon trials were a series of notorious conspiracy trials between 2008-2016. Secular military officers, journalists, NGO leaders and opposition lawmakers were accused of plotting against the AKP government. By the end of the trials, only 21 of 275 defendants were acquitted; in 2013, some received lifetime sentences. After 12 years of trials it was eventually decided that there was no such thing as an illegal organisation called Ergenekon. The Balyoz or "sledgehammer" coup trial centred around a series of accusations that some military suspects including two generals and 323 military officers had staged a dress rehearsal for a coup against the Islamic-based government in 2003. Both Ergenekon and Balyoz were operations invented in order to destroy public trust and support for the military.

⁶ The Gezi Park protests were a wave of civil unrest, a protest movement all over Turkey triggered by government building plans in Gezi Park in Istanbul. Although it started as a small protest against building a shopping mall on this park, with the violent eviction of the protestors it transformed into a symbol of resistance against government intolerance and the removal of civil rights. It was a public reaction against the government's authoritarian tendencies. Protests continued for three weeks, the first civilian resilience since the AKP came to power. The Government responded with state violence.

practices as well as high school and university entrance systems have been constantly changed, so the orientation and adaptation of the students to the changing curriculum and examination system is getting harder and harder every year. In 2020 a new curriculum was introduced, in which maths, philosophy, and history courses became optional, but Islamic religion courses were compulsory for secondary and high school education. In 2022, university threshold scores were removed. So, we can describe the existing situation of the Turkish national education system as chaotic.

- 3) The most recent watershed was the coup attempt on 15 July 2016⁷. As a result, in 2018 instead of parliamentary democracy, the presidential system began to be applied. From that moment, authoritarianism, antidemocratic practices and the loss of independence from the judicial system led to tremendous insecurity and fear in society. One of the targets of this antidemocratic practice was dismissing and sacking thousands of teachers from compulsory education institutions as well as universities. Criticising the government has become one of the most punished "crimes" in Turkey today.

So, this historical overview of education and policy relations in terms of the social engineering of a Turkish individual is needed for an understanding of the mission of drama in education and the impact of David Davis in the Turkish case.

DIE and David Davis' Legacy

In this section, the adventure of the Turkish Contemporary Drama Association and Davis' legacy and mentoring of many drama leaders in Turkey will be the focus.

The birth of DIE in a modern sense, in Turkey, began in 1982. A State Theatre Actor, Tamer Levent, who wasn't satisfied with his conservatory knowledge and skills and a professor of art education in Educational Sciences Faculty at Ankara University, İnci San, who was searching for effective methods for developing creativity began to work

⁷ On that night, some members of the Turkish Army staged a coup by bombing the Parliament building and pursuing Mr. Erdogan. Responding to a FaceTime address by Erdogan, thousands of civilians took to the streets in order to oppose the coup. 251 people were killed and 2200 people were injured and the coup defeated. The Government blamed their ex-ally Fethullah Güven and an enormous, nationwide witch-hunt ensued against the "Fethullah Gülen's Terrorist Organisation" (FETÖ). Although the supporters of FETÖ were still in the AKP and in parliament, thousands of people were arrested and sacked with all of their civil rights suspended. It turned into a cleansing operation of all opponents of the government, not simply the FETÖ members and their sympathisers.

with a group of students and amateur actors. Before their work, the common drama practice was the school play instead of process-oriented DIE.

In 1985, they organised an international seminar about DIE. So, DIE in the modern sense was introduced and widely discussed and accepted by the pedagogues and artists for the first time in Turkey. In 1990, the Creative Drama Association was established to develop and spread DIE as well as train DIE leaders and pedagogues but was obliged to change its name to the Contemporary Drama Association (CDA) because of conservative oppression by the state authorities⁸. By 2023, the CDA has spread to 25 cities all over the country as well as Cyprus with approximately 2000 members and 2074 DIE leaders have graduated after 300 hours of education plus a volunteer program. (<http://yaraticidrama.prg/hakkimizda>).

In 1997, The Council of Higher Education (YÖK) announced that Drama in primary schools and pre-school education would run compulsory courses within the education system as well as restructuring primary and pre-school education departments in the education faculties of the universities. In 1997, the first master's degree programme opened in Turkey. Nowadays, DIE is a very popular course and extra-curricular activity for youngsters and adolescents in Turkey. Although there has been a very satisfactory improvement in DIE since 1982 and it has been a catalyst of swift social change, from the 1980s, we have witnessed two attempts at social change as well as changes in the economy, social and ethnic conflicts, ideology, technology and its impacts on daily life. So, the questions that hang over DIE have grown every day. Is DIE only an educational technique or vehicle for self-development and self-awareness? Can we talk about its impact on daily sociopolitical issues?

So, meeting David Davis was crucial in helping us to search for the answers to our central questions.

Davis' first speech was delivered at the 8th International Drama in Education Seminar in 2001. In that seminar, his keynote was on "Howard Gardner and Swiss Army Knives". He shared a critical approach to Gardner's education method of the pragmatic skill-development of students. It was very surprising for us because Gardner was very popular in reformist schools in Turkey. But he warned the pedagogues about the constraints of this method such as not allowing the children to develop their maximum potential. He then ran his workshop exploring the stages of planning and the techniques of a workshop process. He urged us to focus on the action, motivation, main importance, modelling,

⁸ In Islam, creativity is the essence of God and does not belong to human beings. The officials of the AKP would not accept the term "creative" in the name of the association.

and the universal meaning in the work. He focused on transferring actions in life to the drama in education process by using pre-scripts and the artistic imagination. (Adıgüzel, 2005)

His second keynote and workshop were given at the 11th International Seminar. His working title was very interesting: "Edward Bond and Drama in Education". He outlined a comparative study of Stanislavskian, Brechtian, and Bondian dramatic approaches and the connections of these approaches with drama in education. Both Bond's and Davis' belief in the "impossibility of changing people by only preaching", is the core of theatre and drama in education and is accepted by many people. The role of art in society is not making propaganda but understanding the connections in the social system and its relations with our daily lives and inner worlds. And a way of raising the problem and motivating youngsters for connecting their lives with the issue by triggering the imagination should be the focus of art and drama in education. So, finding the social in the personal world is the key question. He says that,

...we are all victims of our time and culture. And the most important thing is raising the awareness of our bonds and connections.

He ran a five day workshop on the "Impact of Edward Bond on DIE" after his keynote speech. In this workshop, besides the practice of the Bondian approach in DIE, one of his aims was to facilitate the idea of "we don't think in the world, but the world thinks in us." To do this he raised the question of the tension between the law and practical reality. Do laws really serve as a solution to a particular issue or are they just for fixing social problems? Through this workshop working on social context, pressures and limitations on a role, facing a dilemma, decisions, and results of it and raising critical thinking were the main steps in searching for justice. And he highlighted culturally sensitive matters in a highly critical and humanitarian approach. (Adıgüzel, 2021)

The next workshop was at the 12th International Seminar in Hatay in 2008. This time he ran a very intensive 3-day workshop on the Mantle of the Expert Approach exploring two different contexts. The first one was building a hotel enterprise with the task of making the accommodation accessible for those with physical disabilities; and the second was on an international rescue organisation sending aid to an earthquake⁹. In addition to work on mantle of the expert techniques and the ways of spreading this approach to the whole curriculum, we also focused on questioning who is the drama facilitator, concepts of democracy and success, versatile thinking, trusting in the potential of the student and freeing them in their decisions of what they like and don't like as well as the concept of creativity. After the workshops, he held long discussions with the board of the Creative Drama Association on its structure, mission, activities, and its future

⁹ 15 years later, Hatay was totally destroyed by one of the biggest earthquakes in the history of the region, effecting 10 cities, millions of people and resulting in thousands of deaths. I wish we could do the same workshop with NGOs, government institutions, schools and search and rescue teams.

projects.

In these workshops, he worked on the value system of society. According to Davis, our generation is composed of the most irresponsible adults in history. Man is destroying the earth and society, making wars, and polarising people. For him:

If the dominant tendency is irresponsibility, we are obliged to learn how to be responsible and show it to future generations. If we understand the position of humanity as a care-giver of the planet, it leads to social responsibility, too. We need to teach the next generation to work for society and the world, not only for ourselves.

So, all the teaching materials and the workshops were opportunities for running this responsibility mission. (Beştepe, 2021)

Following this workshop, Davis returned to Ankara in September, and ran a very special workshop with the experienced facilitators of the Association, articulating the relationship of drama in education to the approaches of Peter Slade, Brian Way, Gavin Bolton, and Dorothy Heathcote. In this workshop, he worked on the faculties of a drama leader in the context of a nursing home and used a wide range of DIE techniques. He presented the DIE leader as a guide to all processes. Davis stressed that a drama leader is one who starts the fire, presents, evaluates and represents the issues by using a wide range of techniques. However, students decide on the development of the story, not the leader. A leader doesn't interfere in the end but helps to open the blockages in the process. So, a drama leader needs to have the knowledge and skills of drama techniques, with a wide repertoire of play, theatre, and acting and transpose them into the drama environment. The drama leader also needs to know her students. So, this workshop, not only explored several approaches to DIE, but elaborated the essential training required to be a DIE leader. (Adigüzel, 2014)

His last workshop was held in Ankara between 14-16 November 2013 and the topic of the seminar was "Being a Woman". In this seminar, a lifetime award was presented to him by CDA. The title of his keynote speech was "On shoelaces, bowls, books, and authority". He told stories about: a small child and her poor mother; Edward Bond's play for young people "Another Place" which is about a young girl and her family; and a tragic story of Spinoza's mentor, Uriel de Costa an exiled theologian. And the common point of the stories was ideology. He summarised this point as follows:

The acts of the little girl trying to tie her shoelaces in order to be her own person and the young girl bringing a bowl to feed her imaginary friend, are both, in their own ways, as important as the acts of independent thinking of these two great Dutch thinkers and the rest of the original thinkers of the Enlightenment. It is important to recognise all these acts as flowing from imaginative reasoning: humanising reasoning. This is what has been lost in today's world where neo-liberal values dominate: the values of the market where 'We know what things cost but have no

idea what they are worth' (Judt, 2010: 1–2). And in all these cases authority used violence to maintain its domination: the slap; the hammer to smash the bowl; and the whipping and chermes. The western contemporary world is dominated by neo-liberal de-humanised values. This is the drive behind building shopping malls and barracks in parks and using violence to attempt to crush the voices raised against authority. (Davis, 2013)

In this seminar, he showed how to separate the real from the ideological cloud. And reminded us that we have to find who we really are in the extreme moments of life. DIE enables the imagination to test who we are and what our values are in these extremities. So, the intervention of neoliberalism against the freedom of the people, producing standardised individuals who aren't able to criticise the dominant ideology of the education system is a significant danger for society and its individuals. DIE may lead to a change in this process.

In his workshop, his focus was questioning reason and the ways of teaching DIE. But the seminar was organised soon after the political turmoil days of the Gezi Protests all over Turkey. And it was a very fertile ground for questioning the role of politics in DIE. But this debate was not about Politics with capital P, but the politics of social authority and the responsibilities and rights of the citizens. Drama connects us to our role both in sharing and destroying our planet. In Davis' opinion, man is facing these issues every day and it's all about politics. And the issues should stimulate the students' awareness of humanitarian values. But imposing or manipulating them into making value judgements is to be ideological. Because it takes away the freedom of people to question and decide – it is against the free will of the individual. The best way is to create a safe place for participants to face their own values about the issues. The first mission for DIE is to ground this value system in the students after which, the other objectives of the lesson/session can be explored properly. The important issue is not to teach students the value system of any ideology but to lead them to create their own value system.

On the first day of the seminar, improvisations about women's issues in Turkey were developed and questioned. His question about the improvisations in women's issues was as follows:

Is reproducing the existing situation enough in DIE? And the answer is no if we reproduce the existing situation, it's not DIE. It is very limited. We need to ask questions and search for several interpretations in drama to understand our standpoint. So, the main focus should be opening a discussion on conflicts of being a human being. We should ask ourselves if this work leads to students meeting with all the questions and facing the issue from different perspectives. Teachers should be very careful on this point, about not teaching doctrines on any subject or information. Being a teacher means giving the opportunity to students to find out the knowledge, which is the teacher's specialisation, and to improve

themselves. By doing this the students face giving answers by themselves to the question of “do you really want it in such a way?”

(CDD, unpublished notes on the workshop)

At the start of the second day of the workshop, Davis applied Edward Bond’s play structure to women's issues by using creative drama techniques. In addition, in the light of social dilemmas on women’s issues, differences among making, presenting, and performing and how they affect the drama process were investigated.

Briefly, his last workshop in Turkey was the most significant one in terms of constructing his legacy in DIE. And its main line was the inseparability of politics and DIE. It was a very emotional and difficult workshop not only because of the issues but also because he celebrated his jubilee as a drama facilitator. Trying to internalise all his words on the nature of this profession, on the subject, and this world as well as knowing that this would be our final work together made the process very effective and moving, not only for me but for the whole group. And his final gift was to repeatedly focus on the individual's free will.

Conclusion

Ideology has always been one of the main problems in history. After the 19th century, we began to understand its role in societies in more detail. And now, we have most of the tools for recognising the implications of ideology in society. But it is still a problem to raise this question on a personal level. If one doesn't believe in a religion or a state system such as fascism or socialism, most people think that they have a unique way of thinking and behaving. But ideology, or hegemony in Gramsci's terms, is everywhere, from hospitals to children's books and in every level of personal relationships with our parents to our partners. So, asking the right questions rather than giving stock answers is the only way for raising this awareness which is Davis’ greatest quality.

As is explained in detail above, the ideology of the first 20 years of the Turkish Republic was Kemalism, when educated, bureaucratic elites tried to impose modern, Westernised values on society by using all the ideological apparatuses available to them as well as the repressive apparatuses of the state. In time, this equilibrium changed and another ideology began to take hold, conservatism, which initially took its power from the lower, uneducated, rural classes. Since the new millennium, ideological polarisation has led to the breaking of all kinds of relationships from the most intimate ones to professional ones. We saw this danger and shared it with Davis, and we interrogated his opinions through his workshops, keynotes, and informal conversations. His belief and respect for free will, personal choices and rights, opening different perspectives to the youngsters while rejecting hegemonic enculturalisation, rejecting manipulation of the educators and all kind of ideological state apparatuses, has shown most of us a pathway to follow in our workshops. Because as "citizens of modern Turkey" we were seeing the danger of "deviance from the modern democratic path" and trying to struggle with it. In our

opinion, we were “the ideological soldiers of Kemalism”, so as educators, our first duty was to develop Kemalist values at every opportunity. But we were confusing teaching as a part of the formal curriculum with manipulating the students with the founding ideology of Turkey; even though we were simultaneously criticising the dogmatic conservative wing for their systematic manipulation of youngsters in formal and informal education institutions. Discussions with Davis opened a new perspective of empathy to us. By using drama in education, he led us to understand the dilemma for youngsters in their primary social milieu for whom leaving school may raise more tension in their lives.

So, this thin line between manipulation and raising the right questions for questioning our reality is crucial in our situation. Without being ideological, we begin to try to find our authentic way. If we believe in the free will of the individual and we are aware that the opposite side is using every manipulation to undermine and destroy us, how can we go on as educators? We have to begin to question our methods. Maybe we are still searching for alternative ways - we don't have any formulas and we are aware that every student and every situation is unique. So, trying to connect with them first as a person may be the beginning of social peace and change in terms of respecting each other as human beings. It may be difficult to understand this dilemma for democratised Western countries because of the common consensus on the values of the society. But one of the main problems is the erosion of the value system and the emergence of new ones through the destruction of universal ones in Turkey. Every year, new divisions emerge and are encouraged in Turkish society: the conservatives and the secular; the native citizens and the migrants; Turkish and Kurdish; rich and poor; majority and minority; greens and construction lovers; urban culture and country culture; criminals and innocents; the ignorant and the educated; nationalists and globalists, and so on. All these conflicts indicate the deep ideological breakdown that has occurred in the country over last 20 years. But as followers of Davis' path in DIE, I think most of us are clear on the difference between being a supporter of a political ideology and having a culturally sensitive political attitude to egalitarian, humanitarian, and environmental rights for us and for future generations.

So, I hope we can give our students this democratic way of thinking against neoliberal, fundamentalist, conformist, dehumanised value systems that ignore the value of being and living as an honorable human being. We know that if we can share these core values without manipulating, humiliating, or oppressing the students in the education system, we will develop critical, analytical, and creative generations who will do their best to reach a "humanist" level rather than one of polarised "others".

So, on behalf of myself and my Turkish colleagues, I would like to thank David Davis for his generosity in sharing his professional knowledge, his world and wisdom with us, for the opening up the hope of a new and better future.

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Teaching Ethically in the Marketplace or Baby-sitting the Trauma

by Guy Williams

Author's note: I have found it challenging re-reading this piece four years on, not least because it started life as a spoken address (at the Dublin conference in 2019¹) but also largely because so many things have changed. Things that were commonplace at the time now jar and, of course, things that we didn't imagine or expect have been thrust into our lives. I have taken the decision to leave the original text as intact as possible with a couple of footnotes just to emphasise the differences. I have also appended notes that begin to illustrate some of the more significant changes that have occurred in the intervening years. The intention is to draw through what was a snapshot in time and identify its relevance to today's world.

Abstract

An account of the author's personal development from the 1980s to the present day. The context is the continuing impact of neoliberalism as it has been experienced within education. The author's role as a practitioner within NATD and a number of different schools within the UK has given him insights into the wider social and political implications of the ideology. The paper concludes by focussing on the effects of the agenda on a marginalised young person and asks whether the work that he is doing is anything more than babysitting the trauma that individuals experience.

Keywords

Drama-in-Education, NATD, ethics, The Education Reform Act, Pupil Referral Unit (PRU), trauma

Introduction

My personal journey as a teacher started when I qualified as a Special Needs teacher in 1982 with a degree in Cultural Studies. I fell into teaching Drama in 1983 when the school burned down and we needed to find activities for the kids to do while temporary classrooms were delivered! I discovered Gavin Bolton and Dorothy Heathcote in 1984 when I read 'Towards a Theory of Drama in Education'. I encountered David's work in

¹ On Saturday and Sunday, the 9th and 10th March 2019, Drama practitioners from around the world gathered at Trinity College, Dublin for a conference: Who Am I? Who Can Tell Me Who I Am? All the contributors had worked with David Davis over many years and had been invited by Carmel O'Sullivan (Professor in Education in the School of Education) to deliver a paper to mark his eightieth birthday.

1987 when we employed one of his PGCE students, Gill Brooks. I joined NATD in 1988. I studied full time for David's MA in 1991 - realising I needed to have my brain relocated by him. On David's prompting, I was Chair of NATD from 1997 to 2003 and have been on the Journal Committee from 2004 to the present. Having taught mainstream Drama from 1983 until 2016, I now work in a Pupil Referral Unit in Brighton.

Very early in my career, the Education Reform Act was passed and ever since then, alongside all of my colleagues in the UK, I have been teaching within a culture defined by the market forces of the neo-liberal agenda. David has been the driving force and the intellectual analyst of resistance for NATD. The experiences of the Association and my own as both a member and a teacher describe the nature of the socio-political context and the struggle that continues to this day.

How do I as an individual teacher, now working in a Pupil Referral Unit, and as a member of NATD continue to teach ethically whilst being marginalised? The attack comes in many forms: the Association is withering, our pedagogy is being denigrated and then ignored and I was driven from my workplace.

The ethics of NATD

Established in 1979, NATD is an incredibly significant part of my life; it is an incredibly significant part of Drama in the UK and therefore of the lives of young people in the UK. I came into the Association in 1988 aware that David and other members were trying to unite the six Drama Associations that existed then into one coherent voice. Ultimately it stumbled and there are now two Associations. Despite the fact that they are still divided, the drive was to unite². Similarly, NATD and David were seeking to set up an international drama in education association, which ultimately became IDEA. Both of these huge endeavours were driven by NATD.

In the 1990s, NATD's Policy Document was produced. It is still pertinent and is available to read on the Foundations page of the NATD website. It is the bedrock of what NATD stands for and, by association, what I stand for as well. It argues for a broader, richer, more human curriculum. To this end NATD continues to call for the repeal of ERA. (NATD 2012) To understand where we are now, we have to understand where this started. It was driven by Margaret Thatcher (UK Prime Minister 1979 – 1990), Sir Keith Joseph, (Secretary of State for Education 1981 – 1986) and Kenneth Baker, (Secretary of State for Education 1986 – 1989) and it ripped apart education, ripped apart local education authorities, ripped apart teachers and is continuing to do so to this day. The Policy Document continues:

Drama in Education, as a method of artistic enquiry into the social world, stands in direct opposition to attempts to use education as a way of

² Since 2019, there has been much bridge-building work done by both NATD and National Drama.

processing young people to meet the demands of the economy... An educational system needs to give all young people access to the full range of human culture. It is the totality of what humanity, the major learning species, has learnt to know and to do... [It enables us to] interrogate and make sense of the world and our experience in it... [It] harnesses feeling and thinking in an enquiry into the social world...and gives (young people) an opportunity to formulate the values by which they wish to live...The needs of the child must be placed at the centre of the educational process... Therefore we must continue to oppose ERA and to build a humanising curriculum which develops all young people to their full potential. (NATD 2012).

In the late 1990s, that drive towards developing internationalism led us to developing relationships with practitioners around the world. It coalesced in our work particularly in Bosnia, Serbia and Kosava. This arose in the first place largely through David's MA - the students who came to his course brushed up against, influenced and became part of NATD. They were vibrant and exciting times with as many as three hundred delegates from across the world at NATD conferences. It was a place where people talked, where people listened, people struggled with ideas, people argued, shouted at each other, named things, collaborated and where people resisted. Those qualities were the ones that sustained me through some exciting times when I needed to keep my focus on what I was doing in the classroom, and some very difficult times.

Over the following twenty years, the ground shifted. In his most recent article in *The Journal for Drama in Education*, David referred to one of John Berger's pieces:

It is not only animal and plant species which are being destroyed or made extinct today but also set after set of our human priorities. The latter are systematically sprayed not with pesticides but with ethicides. Agents that kill ethics and therefore any notion of history and justice...particularly targeted are those of our priorities which have evolved from the human need for sharing, bequeathing, consoling, mourning and hoping. And the ethicides are sprayed day and night by the mass news media. The ethicides are perhaps less effective less speedy than the controllers hoped but they have succeeded in burying and covering up the imaginative space that any central public forum represents and requires. Our forums are everywhere but for the moment they are marginal. (Berger 2008)

This is clearly what is happening to NATD at the moment. We have been marginalised - we are being sprayed. Membership of NATD currently stands at twelve³. From a mass membership to such a tiny cohort - things are difficult.

³ At the time of the Conference, membership stood at twelve. At the time of writing, it stands at seventy three.

However, there is hope. The Journal keeps going, although Maggie Hulson and I as the editorial committee said when we brought out Volume 33 Issue 2,

that it would have to be the last; that it was unsustainable for us to continue. But we have another one in the pipeline coming out very soon and we have committed, with Carmel to publishing the keynotes from this conference as well⁴. Something began to happen this year⁵ through Matthew Milburn, (a long-standing member and a headteacher) who has driven lots of very interesting work from a position of influence from within the school system. In February 2019, we ran a series of workshops at Leeds University with Primary PGCE students exploring what a different kind of learning, of teaching, of assessment looks like. Out of that we think that twenty-five or twenty-six potential student members have emerged and a small group of those have committed to helping us to plan an event which is going to take place at Leeds University in June 2023. There may be a future. But these are difficult times.

Trying to teach ethically

In 2010, against my better judgment, I took a job in an Academy. Thirty million pounds had been spent on it - an architect's dream. It felt like I was working in a German car showroom at times. It certainly wasn't designed with teaching in mind. Walking into the building was a daily internalised contradiction – it shouted of its modernity and style but lacked any substance. It stood for education in the marketplace, setting itself up in competition with other schools, prepared to do anything to survive in this dog-eat-dog world.

An article that appeared in the Guardian last year.

Schools have also faced stronger incentives to compete for students and the funding that is linked to them. New providers are being encouraged to run academies and free schools on the premise they will pressure existing schools to improve. (Greany and Higham, 2018)

Of course it's a blatant lie but that is the way that it is presented. The truth is:

Yet school leaders can feel obliged to put the market position of their school above all else even if this means making decisions that contradict their professional values. (Greany and Higham, *ibid*)

To exemplify the professional values of the head teacher at the Academy, I recall that at my interview I was observed teaching a piece about the war in Bosnia. The interview

⁴ The Issue in which this article appears, 37.2, is the eighth that we have published since the Dublin conference.

⁵ 2019

panel didn't question me about it at all. The children weren't particularly responsive to what I was doing and I thought I'd completely blown the interview. But they gave me the job. It transpired that the whole process was a sham. The other two candidates on the day realised what a horrific place it was and dropped out so I was given the job as the last man standing. Within a month, when I tried to start doing the things I had said I was going to do at interview, the Head called me into her office and shouted at me telling me that I was useless, that I had lied to her, that I was doing none of the things I had said I was going to do. This was a woman who that summer employed her husband as a supply teacher but called him a consultant and paid him five hundred pounds a day. The dishonesty in the place was just astonishing. Ofsted (The Office for Standards in Education) Inspectors came at the beginning of the following year and, not surprisingly we went into special measures. On the day the findings of the inspection were announced, some men in dark suits turned up, emptied her office and led her off.

Once a school is in special measures lots of parents, the parents with the wherewithal that is, take their children out and so the roll falls. In the UK every child carries a price on their head. If they go somewhere else they take that money with them so the money diminishes. Savings have to be made and savings are made first of all with resources (such as books and photocopying and food) but this quickly shifts to the support staff and then teaching assistants and finally the teachers. The downward spiral is self-perpetuating because the quality of what's actually being done with the young people deteriorates and so more leave and the money diminishes... it's a vicious circle, out of which it is almost impossible to break.

So that was the kind of place in which I found myself. I was desperately trying to understand what was happening to us and to me throughout this process. There were three different head teachers over the first three years that I was there and each of them brought in a new raft of deputy heads and each of those brought in new initiatives. One year: It is absolutely essential that you mark with a green pen. This was accompanied by a PowerPoint presentation on the philosophy of marking with a green pen. The following year with equal vehemence someone new came in: You have got to mark with a purple pen, you can't possibly mark with a green pen. And the following year it was a red pen. But no one said anything. Everyone was living in a climate of fear.

Richard Hatcher wrote a fantastic article entitled 'Profiting from Schools'. He was charting the trajectory through which the Labour government of the day was taking education. He wrote about reducing teaching to technique.

The second strand to Labour education thinking which paves the way for the corporate agenda is its tendency to reduce teaching to technique. This technicist, reductionism is exemplified most clearly by David Reynolds ...expanding his thesis of 'the highly reliable school' in which teachers would be technicians working to exacting methodologies (Broadsheet, Volume 16, Issue 2).

And that is what happened to us. We all had to teach in the same way: we all had to use PowerPoints; we all had to start with a 'Do Now'; we all had to set out learning objectives - ideally the students were to write these out in their books. But I tried to make it work. In part, I was attempting to model a different, more human approach. In part, I went along out of fear. So, how could I make this work for me? Below is the first lesson in the Bosnian scheme of work I referred to above. For Ofsted, and so with my school, the central concern was - how do you measure progress? In particular, how do you measure progress every fifteen minutes in a lesson? Based on the principle that a) Ofsted might at some point turn up and b) might only attend for fifteen minutes and c) they have to see progress in that fifteen minutes. So everything was predicated on having to show that progress is made every fifteen minutes.

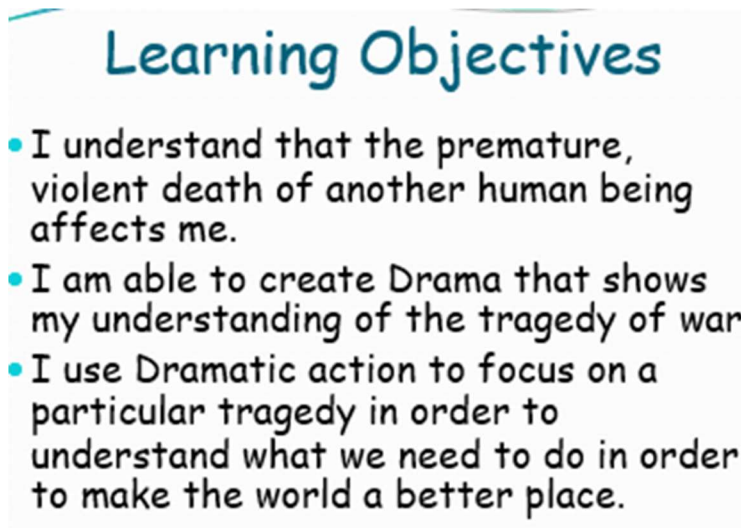


Figure 1 The learning objectives from my scheme of work.

The scheme of work to which the above objectives refer was based on the story of the couple who became known as the Romeo and Juliet of Sarajevo. Admira Ismić was a young Bosnian Muslim woman and Bosko Brkić was a Bosnian Serb (Christian) Orthodox young man. They met at school before the war - before the horrific, cultural, religious and ethnic divides ripped the country apart. They fell in love. The war started in 1992. By 1993 they couldn't bear to live in Sarajevo any longer. He was expecting to be called up to fight for the Serbian army. So they planned to leave. They bribed a local gangster to arrange a cease-fire at three o'clock in the afternoon on the 18th May 1993. The guns fell silent and the two of them started to walk across the dried-out river bed. An unknown sniper shot them both - he died instantly, she lived just long enough to crawl and die in his arms.



Figure 2 Admira and Bosko lying dead on the dried out riverbed in Sarajevo, May 1993

So that was the piece of work I was exploring with the students. I knew the senior management team was out to get me. They had tried all sorts of things up to this point to get me to leave. A lesson observation was arranged with the deputy head. It was a good lesson. Children were engaged. Children were excited. Children were sad. Children were disturbed. Children were thinking.

At a particular moment in the lesson I placed an image of Admira and Bosko in the centre of the studio. I asked the students to take up the position of snipers, (not *the* sniper, not the sniper who shot Admira and Bosko) who would have been there looking down the barrels of their guns. Looking at the bodies of these two young people at the moment they died. The students were in a shadowy role, looking down, thinking of the implications of what had just happened. I asked the question,

How do you kill a child?

And left it hanging there.

At the end of the day, I went to the deputy head for my debriefing and he was smiling, he was laughing, and I was momentarily heartened. But it quickly transpired that he was just delighted because he had 'got me' and he was relishing what was about to happen. "Do you know, Guy, I went up to R and I asked him what he was learning?" He told me that R had replied: "We're learning how to kill children." I said, "Gosh that is interesting isn't it?" I wanted to go back to the class and explore things with him. The deputy exploded. "What! How can you possibly say that?" I had an hour with him, after that he

never spoke to me again.

I was put on a Personal Improvement Plan. I was given a mentor who was my head of department. She was a lovely woman who I got on with really well but she was painfully uncomfortable with Drama in Education and highly resistant to Dorothy Heathcote's work. She was completely committed to theatre skills. She had to observe me three times over a twelve week period. Before the whole process started I told her that she was being set up as my executioner. She had convinced herself that they genuinely wanted me 'to get better' and she believed that if the worst came to the worst, she could make sure it didn't happen. The twelve weeks dragged out - they didn't appear to know what they were doing. They kept on checking with Human Relations (sic) to find out what procedures they needed to use. The end of the summer term came and went as did the summer holidays. Ofsted was coming and they didn't want to muddy the waters so Christmas came. So it was that at the end of the first week in January, six months after the observation, my colleague came to me in tears and handed me a letter. Her name was at the bottom of the letter - she'd signed it but she hadn't written it, of course. I was put on notice that I had a further twelve weeks in which to improve and if I didn't, I'd be sacked. Give or take twenty-four hours I resigned. And that was the end of that. I felt so good. I felt free.

It is enormously difficult to maintain your ethics in the face of what is a ruthless marketplace. I spent six years in that place trying to find allies. The fight has to be engaged with others. When you are struggling within the system it can be a very lonely place. Trying to change things from within is just not possible on your own. My mistake was to fail to realise that the fear was already so deeply rooted when I arrived that all of my interventions and actions were seen as faintly ridiculous by those who might have stood alongside me. The moment when I started to teach what I didn't believe in was the moment I should have left.

A different kind of teaching

I am now working in a PRU (Pupil Referral Unit). It is a place for young people who don't fit in anywhere else. We specialise in working with students who are in their last year of education, they are fifteen or sixteen years old. They have been thrown out of schools, some of them four or five secondary schools. Some of the students haven't been to school for two or three years. They are desocialised, they are deskilled, they have been demonised.

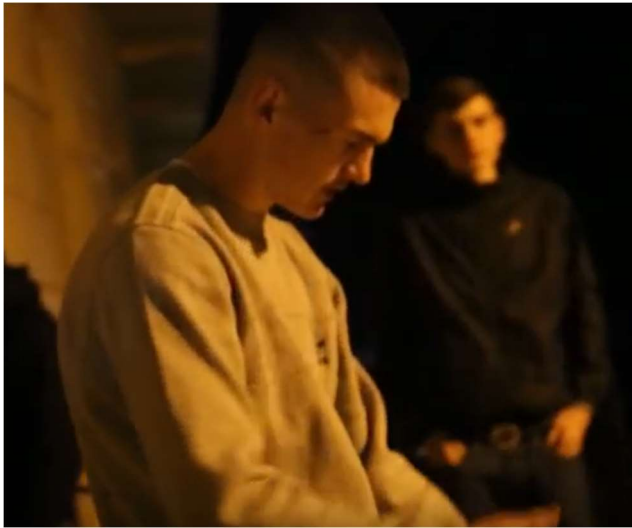


Figure 3 Still from YouTube video: [Flipz x SJ x AJ - HSG - 1 time tv](#)

The video, from which the above still has been taken, made by one of the local gangs is a piece of Grime and it's made by young people in the area. Most of the figures in the background are young people I am currently teaching or I have taught in the last couple of years.

Just to be very clear, the language is misogynistic, materialistic, at times it's racist, it's very, very violent. The lines I want to look at are:

Mm, Listen
Couple weeks left
Fresh out of pen
Fresh out again
Then I'll be looking for death
I back out my chef (Weapon – knife or gun)
I dip in his head
I dip and I dip and I left
I go to the mosque I do my wadu (Muslim prayer of washing)
Then I get down and feel blessed
I never pray for my mess

There is no attempt to self-censor. There is no sense in which these young artists are seeking to accommodate society or to fit in to it. It has its own morality, a code that exists at the margins. There are, of course, echoes of American rap, which articulates a different view of the world from the mainstream but which has been absorbed by the market and

sanitised for global consumption. There is a strain of British Grime (which echoes American rap) that aspires to wealth and fame and the trappings of that material ‘success’ but here it is an articulation of how some young people are feeling and what they are thinking.



Figure 4 Jaden Moodie

On the one hand you might think this is bravado - this is the talk of rappers and grime artists. But this is the same world in which a fourteen year-old boy, Jaden Moodie, was knocked off his scooter and three assailants stabbed him to death (The Guardian, 2019). In the last eighteen days in the UK⁶, ten young people have died from stabbings. And nearly all of them appear to be drug related. In Brighton the gangs are all based around the supply of drugs – HSG in this case, quaintly named the Hillside Gang. Most of the sales are of cannabis but there’s a creeping into other drugs as well. Xanax is a current significant concern - a prescription anxiety drug that you can get on the internet from the USA for a pound per pill. On their own they are quite effective in the treatment of anxiety but mixed with alcohol they can be lethal. And there is increasing evidence that the use of Xanax is enabling young people to suppress their feelings and many of the recent stabbings have been enabled by the numbing that Xanax brings. A lot of our students are vulnerable to sexual exploitation sometimes in association with the gangs. There is a very high incidence of domestic violence. There are pockets of Brighton that are incredibly deprived. And they drink astonishing amounts of alcohol. If not every day, then certainly in massive binges over the weekend. And they buck the trend in terms of cigarettes - all bar two of the young people smoke.

So this is part of the background. Within this context, I want to tell you about a fifteen

⁶ Just to be clear, this was in March 2019.

year-old girl who I will call Amber for the purposes of this article. Amber is a girl who arrived this year⁷. She has been diagnosed as being ASC (Autistic Spectrum Condition) and having ADHD (Attention Deficit Hyperactivity Disorder). We know that something significant happened to her when she was six years old. We don't know what it was. It hasn't been treated. It's sufficient to know that she had nightmares about it every night and has done for the last ten years. She doesn't want to sleep. She drinks vast quantities of energy drinks in order to stay awake. After she goes to sleep and has the dreams, she wakes up and voices in her head tell her to harm herself and to kill herself. She cuts her left arm. She gets a blade and scrapes off the skin. Before she came to us, she hadn't been to school for two years. In the classroom she will come in for a minute. She will throw things on the floor and tear them up. She will climb on the tables and kick over the chairs. She will get a marker pen and write on the walls. She will pick up anything available and throw it out of the window. She will get scissors, start attacking other people, kick in the doors and run around the building.

How was I going to engage this girl? More preposterously, how was I going to prepare her for her GCSEs? My job is to teach English and Maths to her. Not only would she not engage in the subject matter, she wouldn't even stay in the room. She just wouldn't do anything at all.

She is immaculately turned out every day. She looks beautiful and her makeup is a big part of her sense of self. Her friend (who I will call Jade) is similarly interested in hair. So we talked about what was going to happen in the future. They both want to study hair and beauty at college – Jade is going to do hair and Amber is going to do makeup. In discussion with my highly supportive head teacher, I approached them with a plan:

“OK let's create a portfolio shall we? If you're going to go to college, they're going to want to know what you can do. What we'll need to do is lots of practical work. Then we'll need to take photos of it and then we can write about it. Then when you go to college for interview you can take it along with you.”

Amber said: “OK as long as you are my first client.”

The picture below is me after three hours work. I wasn't allowed to talk for three hours and I had to walk around the school and show everyone how amazing the make-up was. That was the beginning of a change. She spent hours on the portfolio. After a month she said: “Guy, this isn't going to get me a GCSE. I need to write something.” We talked about what she could write. With a big smile on her face, she told me, “I'm going to come back and I'm going to be a teacher. I'm going to get you the sack and I'm going to be a better teacher than you are.”

⁷ The academic year 2018 – 2019.



Figure 5 Guy Williams in a lesson with Amber

I wrote a frame for her about her doing her teacher training and then coming back to our school on the first day of her job. It took her two or three days to get going. Then one day she took a piece of paper and lay down on the floor in reception. There were all kinds of chaos going on around her but she lay there for three hours writing the story in her own bubble.

We have a therapist in the school - an exceptional woman. She doesn't take students out and interview them. She builds up relationships by being in lessons. One lesson a week she is with Amber. On two occasions there has been a moment when I said to Amber, "Do you want to have a chat with Christine now?" And she said "All right then."

The first time we went into a room she just sat there grinning. I decided that I would speak for her - I spoke as Amber. Amber sat and watched us and laughed and stopped me a couple of times and corrected the discussion. The moments only lasted for four or five minutes but another shift occurred. Just before Christmas she came in and dropped a piece of paper on my desk and said, "There, it's for you. I don't want you to read while I'm here." And she went. This is from Amber:

To Guy

Thank you so so much for helping me with everything like for example my dreams. It's been hard. You talking to me and listening to me has actually helped me so much like before we started talking about it I was self-harming so much and now I can't even remember the last time I did it. Thank you for believing in me and my stories and my work. It means loads.

From Amber

I am not teaching Drama anymore but I am guided by the thinking that I have developed over the past thirty years. A way of teaching that places the child at the centre and seeks to build a humanising curriculum around her. For Amber, the starting point, the way in, the lure was the commodified world of beauty therapy. But it brought about a shift for her – her sense of self as someone with self-respect, at home in the world and seen by others as belonging – and she is beginning to address the damage. I am teaching in a place that offers a different model – small class sizes, personalised learning largely beyond the National Curriculum and unconditional positive regard for young people.

Babysitting the Trauma

However, I have to ask myself, is babysitting the trauma all that we are doing? I find myself caught in an endless cycle of self-doubt and questioning, followed by moments of elation and delight. Forces that originate far beyond my classroom come crashing through the doors on a daily basis. The more subtle asphyxiation that slowly drains the lifeblood from those who would resist, from those who struggle to place the human at the centre of our world and erodes the hopes and aspirations of its victims can be seen in the panic in the eyes of everyone who seeks to do more than simply contain the problems. And so I retreat into my classroom and work with the individual, human manifestations of the trauma – with Amber and Jade and all of the other young people who pass through. I have stepped away from the nakedly market-driven world of the Academies and embraced the ‘unconditional positive regard’ at the heart of the school. But I cannot delude myself that we are immune. We do a good job with the damaged children who come to us but act as a pressure valve for the mainstream schools of Brighton and Hove that are desperately trying to keep the Ofsted wolf from their doors. Every child that we work with, removes a problem from the school that rejected them. Invariably, these students are under-achieving and so we improve the statistical exam results of the school that sent them to us. My own children, both in the UK and Australia feel the dead hand of boredom. A boredom that arises from education systems that processes them into the market-place, that side-step independent thinking, discourage difference and dissent and celebrate compliance and conformity.

In February⁸, thousands of head teachers across the country wrote to the parents of the children in their care. As a parent of children in mainstream education, I received a copy. The letter identified that since 2010 school budgets have been reduced in real terms by 8% and by 20% at post-16; that class sizes are rising and the curricular offer is being restricted; that schools are increasingly being asked to support children’s emotional health and well-being and that it is often the most vulnerable in our schools who are bearing the brunt of cuts.

In the same month, an online petition calling for increased funding for schools was

⁸ 2019

debated in the House of Commons. Members of Parliament from both sides of the house cited examples of funding cuts that only create further trauma. The following is an extract from Hansard 4th March 2019 Volume 655. Liz Twist, MP for Blaydon, is speaking:

With increasing numbers of pupils, and decreasing funding in real terms, schools have had to make cuts that have resulted in 5,400 fewer teachers, 2,800 fewer teaching assistants, 1,400 fewer support staff and 1,200 fewer auxiliary staff.

It is a national scandal that is being replicated in many corners of the world as the neo-liberal agenda drives ever deeper. In the UK, it has become transparently clear that it is no longer austerity that is the justification but rather the ideological motivation has been revealed. Brexit, of course, is a useful distraction from the underlying thrust of the project. As is the climate catastrophe. And the crisis in the NHS. And in Social Services. And in the prison system. And the ever-widening gap between rich and poor. And the proliferation of food banks. And the homeless begging on the streets. In fact the horror can be seen in every aspect of our country that was re-structured after the second world war to provide a decent society for all of its members. There is an inexorable drive towards reducing the tax ‘burden’ on the rich which can only be achieved by reducing the Welfare State, the safety net for the vulnerable. Neo-liberal logic only has one conclusion: only the strong survive. Every one of these actions leads to more young people like Amber. More schools and Academies that ruthlessly pursue policies to feed the system and discard anyone who doesn’t fit.

We cannot stand alone. To baby-sit the trauma is to lie to yourself and to those you are attempting to help. In NATD we continue to nurture and develop an understanding of the world and of the needs of the young. It is growing again. It was almost dead but it is stirring. I was alone in the Academy but now I am surrounded by colleagues and friends who recognise the need for a different approach. We are modelling a different kind of teaching and learning. And I look into the eyes of young people every day and know that I am making a difference because I stand alongside others who know that we must continue to struggle for change.

We must continue to work for a humanising, child-centred curriculum with an internationalist perspective. There is hope for NATD. There is hope for us as individuals. And there is hope for the world. As long as we collaborate. As long as we work together. As long as we fight together. As long as we name what it is that needs to be fought against. And we have to love the children.

February 2023

Since that gathering in Dublin in 2019, the world has been in tumult. The dominance of right-wing populists such as Bolsonaro in Brazil, Trump in the USA and Johnson in the UK appears to have been loosened. The Covid 19 pandemic exposed and accentuated the inequalities between the rich and the poor, the global north and south and in the UK saw

the friends of the political elite getting even richer even quicker. The brief moment of respite that it gave the ailing planet and the contemplation of possible ways of avoiding climate catastrophe were quickly replaced by the primacy of the economy. Along with the war in Ukraine, it has now become a cloak behind which the UK government is attempting to hide its mismanagement, corruption and decadence. The chaos and entitlement of the public-school educated, millionaire club have stoked anger and resistance across the country.

In 2019, I described NATD as withering, as membership was dwindling perilously close to single figures. At the time of writing, membership now stands at seventy-three and The Journal for Drama in Education has maintained its subscriptions from twenty three university libraries across the world. A shift has occurred as Drama teachers have once again begun to look for alternative approaches to fuel their desire for justice and a human approach to education. It is not without its tensions as many new members have yet to be convinced of the huge benefits of meeting face-to-face, working in the same physical space and having time to explore complexity together. Virtual learning and development, for completely understandable reasons has become the norm. The association needs an active group that meets and shares practice so there is new blood to sustain it for the future.

In Brighton, vaping and cannabis have become normalised as daily, self-medication for the marginalised young as well as an increasing number of those in the mainstream. The gang structure appears to have broken down as county lines are more centralised and individualised. There is an increasing incidence of drug-fueled violence which for a significant minority has become their identity. Xanax, cocaine, ketamine and cannabis are commonly used, combined with alcohol, with the intention of seeking violent confrontations, often with strangers, which are videoed on smart phones and shared on social media. The lockdowns of 2020 and 2021 broke the tenuous relationship that the children of poverty had with routine and a sense of belonging. Driven into their bedrooms for months at a time, their dependency on their phones has become almost unbreakable. When sharing their screen time statistics with me, many are in excess of fifteen hours a day and some up to twenty-three hours.

Commenting on the Annual Report on Education Spending in England 2022, a new analysis from the IFS (The Institute for Fiscal Studies) on reduced resources devoted to education spending, Dr Mary Bousted, Joint General Secretary of the National Education Union, said:

The IFS annual report is a stark reminder of the pitiful state of education funding... The IFS notes that the 2010s were a lost decade with schools funding falling by 9% in real terms. While the situation has improved since, real-terms education funding will still be below 2009-2010 levels in 2024-25. It is amazing how far our expectations have been lowered over the past 15 years to see this as in any way acceptable. It is a symptom

of failure from a failed government.⁹

What is happening in education is replicated across the state sector as the neo-liberal agenda pushes inexorably towards privatisation, reduced taxes for the rich and a ruthless legitimising of a survival-of-the fittest hegemony. This is further accentuated by the so-called cost-of-living crisis, yet another attack on the poor and the vulnerable and the obscene sight of bailiffs breaking in and installing pay-as-you-go meters in the homes of those who are on the edge while Shell and BP declare their biggest ever, annual profits.

This climate of fear, however, has energised and empowered the Union movement. This week sees the biggest series of strikes in the history of the NHS. The National College of Nursing has taken strike action for the first time in its history. Rail workers, bus drivers, border force officers, civil servants, lawyers, postal workers, airport workers and road workers have all been on strike in the last six months. And now the teachers have joined them. Without exception, there has been overwhelming support for these actions from the general public. The government's response has been to do nothing except propose even more draconian anti-union legislation.

My sense of baby-sitting trauma in the classroom has become more acute. In many ways this is symptomatic of the position of all those who care for the vulnerable and the damaged across the country and the rest of the world. While we take actions to soften the edges of the suffering, the core festers and becomes ever more brutal. Shifts are occurring that give me hope. Change has to come if we are not to wake up one morning and discover that the baby has died in our arms.

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<https://www.theguardian.com/commentisfree/2019/jan/15/the-guardian-view-on-jaden-moodies-murder-criminals-targeting-children>

Hansard 4th March 2019 Volume 655:

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Dorothy Heathcote's 'Four Levels' Charts, with Commentary

by David Allen

The 2022 *Dorothy Heathcote Now* conference focused on the continuum between 'process' and 'product.' Dorothy herself remains associated with 'process,' and so might be regarded as irrelevant to more theatre-oriented work. (In the UK, and elsewhere, there is a strong emphasis in the drama syllabi on 'product.')

The idea of a process/product split in drama was always dubious, however. In Dorothy's case, her 'process' work was always informed by theatre practice, and contained elements of 'product' in the form of demonstrations/presentations etc.; moreover, she was herself committed to teaching 'theatre,' and 'demystifying the art form' (UCE/D4¹) for students. This is evident in a series of charts which she produced in the late 1980s / early 90s, which outlined 'four levels' of drama work. The first version appeared in her published Keynote for the 1989 NATD conference (*The Fight for Drama, the Fight for Education*, 1990).

Level	Facilitator Position	Sign Generated	Self Spectator	Realisation	Purpose/goal	Feedback
<i>1st level</i> often termed "improvisation" (wrongly in my view).	To induct, protect, disarm, engage.	mainly made to be read and to create resonance and affective learning.	beguiled away from resistance to experience.	at interest attraction.	often pre-meditated by facilitator.	security, interest, pleasure, protection.
<i>2nd level</i> improvisation now a more apt term.	to energise to drive towards concern, and to make demands and stretch.	to place pressure, to support and challenge and take some risks, some deliberate role reversal ref power to influence.	to accept challenges, take risks and to volunteer and "see" tools and put them to use in process and test results.	seeing "how it works", examine results in process, recognise how tools have operated, initiate not just respond.	starting to have opinions, make choices, validate input and the positive/negative product.	meeting challenges, interest in skills, reviewing, mediating and meditating.
<i>3rd level</i> towards art and channels conscious endeavour.	now becomes audience, foil, critic, mentor, collaborator.	facilitator now 'reads' signs and responds rather than is sole creator of sign, feeds back interpretation.	watches the intention, 'forming' process, assesses tools in use, accepts struggle and process, energises.	checking form related with ideation - accepts change of viewpoint, discards, re-directs, re-formulates, accepts ambiguity.	finding more tools, exploring forms, shaping and considering audiences.	critical spectator honing language to consider products.
<i>4th level</i> art form theatre	serves needs supports energy considers wider audience of theatre.	precision, clarity of statement, team work a priority.	stringent "forming" interests and self discipline.	medium now related with message.	to communicate, challenge, stimulate, respect material/ audience.	interrogation of product, mode, style and see "forward".

In her Keynote, she stated that she designed the chart 'because of current debate about whether teachers should be teaching theatre arts or using drama as an education medium'. The four levels 'move between considering using *some* dramatic system, down to, considering the art form of theatre' (at Level Four) (1990, pp. 48-50; emphasis in original). In a note preserved in the Dorothy Heathcote Archive, she described the chart as: 'My attempt to break down into detail what I use as my progression with classes. (as mine is always instinctive: in practice it is "triggered" by my observation of the group

I'm teaching!)' (DHA; emphasis in original²).

Level One, as we will see, represents the first steps into drama work, and shows the teacher engaging the class and edging into the 'expressive' mode. The second level is defined as 'improvisation'. The third level gives more autonomy to the students over the work; and the fourth level is the 'art form, theatre'. It should be noted that there is not a hierarchy of levels; rather, Dorothy saw a continuum between them. Neither did she suggest that different levels were targeted at different age ranges. The teacher, she said, is 'moving constantly between [levels]. It's ever so fluid. ... One is not in a higher level. They're all equally productive' (UCE/D3). She used the example of a drama about the long march of King Harold's soldiers to fight at the Battle of Hastings. One moment, she observed, there might be a 'game' element in the drama; and the next, you might move into 'theatre' form:

And all the time, you're running through the variables. This one: the understanding will come more through the talk. This one: the understanding will come more through the silence. You're into theatre. You're very much into theatre: 'When men speak of us, in times to come; when our bones lie in the earth, wherever they fell, what would we most wish them to understand?'—you go straight to Level 4, because you make a demonstration of what we wish you to understand at this hour. And you're into theatre, whether you like it or not. You have to be, because you're asking for the expression of meaning to somebody, not 'living through' something. (UCE/D3)

She stated that the choices of levels is

to do with: where people are at, that you're going to be working with; and therefore, as a teacher, you are constantly functioning differently, according to the needs of the children, the needs of the work, the demands of the work, and your values. (KB³)

At a teacher training event at the University of Central England in 1992, she observed that,

when you're teaching, you are constantly moving around the possibilities; that sometimes, with a group of children, the work they are doing demands from you the kind of intervention that helps them shape work, because the intention of the children and you, is that this work shall somehow be seen by somebody else. And I don't necessarily mean seen as a theatre performance, but might be a demonstration of something. So I realise that frequently, I've found myself saying to 7-year-olds, the sorts of interventions that you might find yourself saying to 15-year-olds who are about to do a production. I remember saying to some 7-year-olds ... when they were working out how best to show that Jezebel had another total commitment to her gods, that were totally different than Elijah and the rest of the people. And the children worked out that Jezebel would become the

High Priest of Baal; and to do that, they'd have to put a mask on her, so that everybody would know she was the queen, but at that point, she would assume the power of Baal. Well, you can't get more theatrical than that... So I've always been very aware, when I intervene, and I intervene a lot, at the level of my intention, which totally alters my language, and it totally alters this selection of bandings. (UCE/D1)

Dorothy also claimed that using the chart would help teachers to monitor their own work, and break it down—awakening their 'self-spectator'—so they can see how they are 'inducting' the drama, or using 'sign,' etc. (KB).

Lisa Hinton (Deputy Head, Woodrow First School) observes that the Four Levels chart is concerned with the question, 'What do the children demand of us?', in terms of the social health of the group, as well as their understanding and use of drama / theatre. It does not address the curriculum demands (except in terms of drama / theatre skills), which are also in the teacher's mind (email correspondence, 24.1.23). Dorothy in fact told delegates at the UCE event that, as they worked on the different levels, 'I realise ... we haven't discussed much the business of curriculum; but in my mind all the time has been that, at whatever level you were working at, with whatever class you have, the curriculum requirement which has been your intention to teach about, has been at the core of how the material has been selected, and how you've been dealing with it' (UCE/D5).

For the UCE event, Dorothy produced a much more detailed Levels chart than the original version, outlining the forms of teacher intervention and strategies at each level. It was a roll of brown paper, some 210 cm high, with notes handwritten on cards and attached to the paper. I found this chart in the Dorothy Heathcote Archive (Manchester Metropolitan University); I have transcribed it, and it is published here for the first time. There is a precision in these strategies at each point; an awareness of her own position as a facilitator, and how that position shifts. Dorothy was often seen as an 'intuitive' teacher, and yet it is clear that she was highly conscious, at any moment, of the forms of intervention she was making. Indeed, if you watch a video of her at work, you can see her applying these strategies, and moving between the different levels. Later, as I examine the different 'levels', I will use her 1983 project, 'The Gardeners of Grantley,' as an example.

I found other documents in the Archive that were produced for the 1992 event. In addition, there are two more key resources which I have drawn on in this article, to clarify and expand on the Levels chart: the video of an interview with Ken Byron, recorded c.1992; and videos of the 1992 UCE event. I discussed the charts with members of my monthly 'Dorothy Heathcote Seminar' group; I have included some extracts from our discussions. I have also incorporated some comments by Maggie Hulson, who edited the article for publication (email correspondence, 7.2.23).

Condition of self-spectator in individuals demands protective/luring strategies by teacher. Subtle/delicate/genuinely → [leading to] dramatic expression.

Teacher intervention at Level 1 recognises all strategies protect class from feeling stared at or even awakening self-spectator too early.

Working → [towards] a willing suspension of disbelief.

<p>A Participating in incremental tasks — opinion, moving things, commenting listening making.</p>	<p>B Providing large range of tasks — sequential and true to materials and foreshadowed drama themes.</p>	<p>C Provoking image-making suitable to later action. (Anthropology not psychology or sociology!)</p>	<p>D Making certain they are given supportive feedback relevant to drama mode.</p>	<p>E Crystallising choices visibly — blackboard positions of objects etc.</p>
<p>F Building social health towards cooperating/building/supporting & risking undermining <u>negative</u> peer pressure, supporting positive peer pressure.</p>	<p>G Making contracts, Promises, Agreements. Offering warnings positively.</p>	<p>H Providing productive tension (sometimes crude) to proffer lures of increasing pleasurable experiences (must obey laws of drama). <u>No conning.</u></p>	<p>I Creating <u>resonance</u> in work - invoking by all appropriate means the dramatic exposition of ideas from iconic to expressive.</p>	<p>J Inviting demonstration frequently — subject to protection.</p>

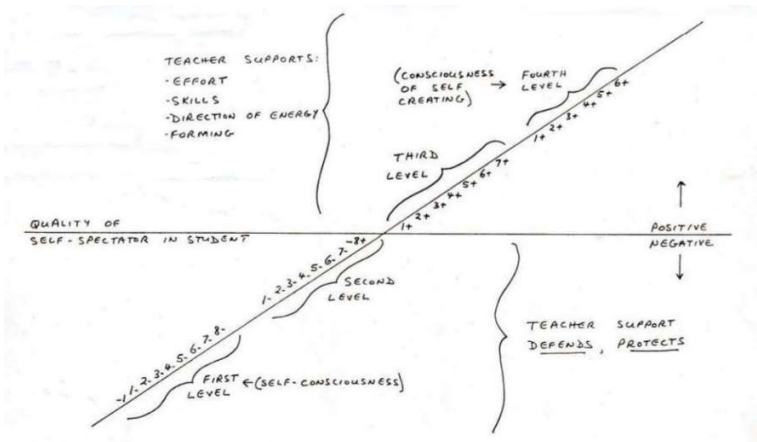
Elements at work at all four levels

At the very top of the Levels chart, there is a diagram which shows the ‘Strategies / Purposes’ that are always in use, at all four levels. These are primarily ‘protective / luring’ strategies, which will stop the class ‘feeling stared at’, and at the same time, begin to awaken the ‘self-spectator’. Dorothy wrote:

Condition of self-spectator in individuals demands protective / luring strategies by teacher. Subtle / delicate / genuinely → [leading to] dramatic expression.

She observed: ‘The teacher is protecting individual privacy, always. This will operate no matter what you’re doing’ (UCE/D1). (‘When you move into the “now” time of drama, people can very quickly feel stared at. ... Protecting people from feeling stared at, then, is essential the very instant you start “now”.’ [Rolling Role 1993].) She sees a danger in ‘awakening self-spectator too early’ (presumably because it might cause ‘self-consciousness’ rather than ‘consciousness of self’). At the same time, she notes that the interventions at Level One *are* aimed at awakening the ‘self-spectator productively’; as she stated, ‘the self-spectator is beguiled in, so that you get rid of the rat-like spectator’ (UCE/D1)

The Archive materials included the following graph, with a note in Dorothy’s hand, saying it was produced by a student, and is based on the four levels. The numbers on the graph refer to the numbers in Dorothy’s Levels chart (-1, -2, 1+, 2+, etc.).



It is clear from the graph, that the ‘levels’ turn on the movement from ‘self-consciousness’ (i.e., where participants may feel stared at), to ‘consciousness of self’, or ‘consciousness of self-creativity’; and the shift in the ‘quality of [the] self-spectator’ in the student, from ‘negative’ to ‘positive’. Indeed, a note on the label of a video of the UCE event (preserved in the Dorothy Heathcote Archive) states that the ‘four levels of

teacher intervention’ are intended ‘to move students from outside [the] drama through to self-spectator in the art form’ (UCE/D4). At the first two levels, the teacher ‘defends, protects’; at the 3rd and 4th levels, the teacher ‘supports effort / skills / direction of energy / forming’. There is an increasing emphasis, as we will see, on participants being able to *consciously* use the elements of the art form—such as ‘sign’—with support and challenge by the teacher.

The ‘self-spectator’ is an aspect of Dorothy’s work which has, arguably, been overlooked; yet she saw it as ‘the heart of what we are doing all the time’ in drama teaching (UCE/D1). Here is the clearest explanation I know of the concept:

... this is terribly important, in terms of: ‘I know, I know that I know it, and I can now use what I know I know.’ And that is, you see, that inside all of us, there’s a self-spectator. ‘In my head, I can see myself doing things.’ ... I don’t hear the self-spectator discussed; but for anything to be created, creatively, and stand up to the cognitive challenge of it, the self-spectator creates the possible artist. The self-spectator breeds the craftsman. The self-spectator creates the pride in work. ... It is one of the most important things in teaching: can the child enjoy themselves realising they’re doing this? *They’re doing this.* (*Making Drama Work*, 1992)

Lisa Hinton notes that the graph appears to suggest that the lower levels (1 & 2) are ‘the negative end’, and so this is not ‘a good place to be!’ This goes against the idea that the levels are not hierarchical; it makes Levels 3 and 4 appear superior (‘positive’). The line between ‘negative’ and ‘positive’ marks a shift for the teacher, from the need to protect more in the ‘lower’ levels, and to challenge more in the ‘upper’ levels. Lisa, however, suggests that the chart could be inverted—with 1 and 2 above the line, and 3 and 4 below—to suggest ‘going deeper’, rather than moving from negative to positive; and this would be more ‘teacher friendly’ (email correspondence, 24.1.23).

Level One

At Level One, the teacher is ‘inducting, protecting, disarming and engaging the pupils’ (1990, p. 50). At this level, in particular, Dorothy stresses protection from feeling ‘stared at’; she said it is about

trying to build a bonding that makes them want to see me again; so that gradually as they come into these sessions—and it might be, if I were a teacher, it might be weekly sessions—when we enter this sort of world, they are coming in more and more ready to get in. (KB)

There are two diagrams in the chart for each level: ‘interventions’ and ‘strategies’. The difference is not entirely clear, but ‘interventions’ seem to refer, in part, to the teacher stance or function—here, the stance is ‘Playwright’—and ‘strategies’ are more about specific steps or actions. We may also see ‘interventions’ as referring to the ways that

1st Level

Teacher intervention

To awaken self-spectator productively.

Function: Playwright stance

<p>Prelude</p> <p>Neutral stance.</p> <p>Significant placement and positioning of any objects [and] of self.</p> <p>Unthreatening.</p> <p>Significant where necessary.</p>	<p>1- Casual, inviting & demanding as little as possible.</p>	<p>2- 1st task - possibly - the least demanding.</p> <p>(Lure, intriguing, entertaining, beguiling elements.)</p>	<p>3- Might include blackboard examination of something. Re-arrangement of objects.</p> <p>Very small challenges.</p> <p>Watching 'product' (e.g. social health, peer pressure, teacher status for group, teacher stature for group.)</p>	<p>4- Working for reality contracts not fictional behaviour.</p> <p>Increasing challenges → [leading to] decisions. Foreshadowing. Contracting.</p> <p>Careful protection of individual privacy.</p> <p>Supportively inviting more. Inviting bolder comment/opinion/feedback visual/iconic/vocal. Awakening spectator by <u>language</u> use.</p>
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<p>5- Arriving at first firm choice and decision. First contract specified (gently/firmly).</p> <p>Developing with their assistance what is being stared at.</p> <p>First hint of <u>now</u> time or role (at twilight level).</p>	<p>6- Demanding some consensus action (clearing objects, moving positions, transferring something, displaying it).</p> <p>Awakening spectator ref. result of shifts. Affirming their choices.</p>	<p>7- Some expressive demand made.</p> <p>First dramatic excursion for class.</p>
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Teacher interventions

At Level 1: seeking by use of strategies.

<p>Prelude. Teacher observation</p> <p><i>Always necessary.</i></p> <p>Reputation of class.</p> <p>Watching [how] children come in.</p> <p>Place objects. Place themselves.</p>	<p>1- <i>Changes with time + contact.</i></p> <p>Something needing an undisturbing reply (innocuous).</p>	<p>2- <i>Changes quickly.</i></p> <p>Introducing the word <u>drama</u>. Very casual, or indication → [leading to] drama work (still undisturbing).</p>	<p>3- <i>Teacher closely watching readiness, social health.</i></p> <p><u>Something to stare at.</u></p> <p>Teacher laconic almost. (<u>Almost</u> entertainment level.)</p>	<p>4- Asking opinions. Asking for choices.</p> <p>Giving supportive feedback on their actions.</p> <p><u>Not</u> avoiding actual challenges e.g. cheek, silly provocations etc.</p>
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<p>Eye contact with teacher, with each other.</p> <p>‘Settling’ strategies of class (if any!).</p>			<p>Shuffling/sorting things → [leading to] outcomes.</p> <p>Watching + writing publicly.</p> <p>Commenting on things handed out. Small incremental tasks.</p> <p>Helping move something, "ordinary".</p>	<p>Getting them staring <u>more</u> interestingly.</p> <p>Making decisions incrementally.</p>
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<p>5- Incrementing demands via lures. Hints & promises of productive <u>tension</u> to come.</p> <p>Language awakening spectator in individual but always including group by inference.</p>	<p>6- Asking for a consensus decision about previous task/s.</p> <p>Awakening spectator still by their having something to stare at.</p> <p>Usually iconic at this stage.</p>	<p>7- 1st step → [towards] representation in some action (photographic, sculptural, holding things, going round looking at 'others' or ‘things’ etc.)</p> <p>Not yet symbolic - purely functional in process.</p>	<p>8- Very short excursion into expressive mode.</p> <p>Teacher's language stressing staring at either <u>self</u> or other.</p> <p>Not feeling stared at!</p>	
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the teacher seeks, over the four levels, to shift the function or position of the pupils, and awaken the self-spectator.

At Level One, at the very beginning (steps -1 to 2-), the teacher's approach appears very casual, 'whilst in fact not being' (UCE/D1). At this level, in terms of 'sign,' the teacher is 'allowing their signs to be read, is creating "the other", almost entertaining if you put it at its least demanding' (1990, p. 50).⁴ The teacher is providing 'something to stare at'—which might be an object or an image, or it might be the teacher him/herself. (Maggie Hulson notes that the 'other' here is already an example of the use of a 'convention'; it begins the process of working through the medium of the art form, and establishes a shared language of use.) Note 8- in 'Strategies' states: 'Teacher's language stressing staring at either self or other.' The 'self' here is probably the teacher, inviting the class to 'stare' at them (by working in role, for example). ('I am the thing to be stared at. ... That's what I am, I'm an object to be stared at, and I can feed their feeling real'—*Rolling Role* 1993.) She noted that, at this level,

I'm not calling anything dramatic, but I am actually talking dramatically, my body is working dramatically; so I can't say they are improvising at that stage. Now, of course, you might be ten minutes into a lesson like that and suddenly you're in Level Two, especially if the children are eager, as little ones are; you're suddenly into, 'Well, let's get on our feet and do it.' (KB)

One of the strategies to prevent people from feeling stared at, is to 'develop minute incremental tasks' (Point 3-). On the surface, the teacher's approach remains casual, 'almost laconic': the tasks are 'ordinary' and may, for example, involve 'shuffling / sorting things'. At the UCE event, she gave an example of a drama which began with the unveiling of a 'skeleton' (made from paper), which was under a sheet.

The piece of cloth was the first operant thing about not feeling stared at. 'Do you think between us we could manage to lift this without disturbing what's underneath?' So there's promises, there's a task, and there's a cooperative task, because the fabric will show straight away if it's working, or not.

The tasks 'must be sequential':

One must seem logically to follow the other. If you've uncovered a skeleton, can you now do something with what you've uncovered? That's what I would call by sequential. They seem reasonable to the people having to do them, and they are true to the materials you're handling.

The teacher is 'building the social health' of the group through the tasks: 'This first process is: can you build belief? Can a group cooperatively find the parameters of what they are engaged in, and feel it's interesting, worthwhile going on with it?' These early tasks will also lay the basis for subsequent developments in the drama:

And it will foreshadow all the drama themes. Now in that sense, you see, you're operating as playwright; that, in the way that a playwright ... has to

say: if this is the journey I want people to make when they watch this play, where is the beginning point? The very precise beginning point? And in my case, I chose finding a skeleton as the beginning point for what would have been a year, it could have been three year's work, if one were in a position to do it. (UCE/D2)

Maggie Hulson observes that the apparently simple task of lifting a sheet, nevertheless involved being in control of a potentially disturbing artefact (a skeleton) and making it safe. There were significant implications, then; the task made a powerful 'prelude' to the drama, foreshadowing future developments.

Level One in 'Gardeners of Grantley'

Level One is evident in the opening phases of the 'Gardeners of Grantley' project at Ripon City School in 1983:

- a. Dorothy greets the group, and sits with them on the floor. Her tone is (seemingly) casual. She introduces the word 'drama' at one point: 'our drama work begins with a very ordinary moment round a blackboard in school. ... You're used to doing drama, aren't you? Good!'⁵
- b. Dorothy asks them to think of themselves as students at a prestigious agricultural college,⁶ and to consider the subjects they are studying. When she asks for their answers, there are the first, tentative steps into the 'expressive' mode, and into 'now' time. But they do not have to do more than state their chosen subject (e.g., 'Goats').
- c. She is switching at this stage between talking to them in and out of the drama. She is not yet asking them to sustain being in role. She now invites their suggestions for the college name. They also decide how long they have been studying at the college ('asking opinions / asking for choices ... / making decisions incrementally').
- d. At one point, she addresses them as if she is the Principal of the college, and they are her students. They only have to listen; she is presenting herself as 'an object to be stared at'. She also plants the seeds of future developments: as the Principal, she explains that they have been entered into a competition, to design an Italian garden.

5- incrementing demands via lures / hints & promises of productive Tension to come.

Language awakening spectator in individual but always including group by inference

In the DH Seminar group, we discussed the meaning of this last phrase (Point 5-). We looked at the moment in 'Gardeners' when Dorothy asked the group to choose the subject they are studying at college. Iona Towler-Evans noted that Dorothy was talking in the drama about 'we' and 'us'—emphasising, in this way, 'we're all in it together'. Brian Edmiston commented:

I agree with that. ... As you said, Iona, [it's] 'for us.' 'We,' 'for us': 'We're doing this for our work; but you, in particular, you're studying this.' So, I think what the language is cueing for them is: 'Everybody needs to know what they're doing. In your imagination, work it out.' And you can see in that movie, some of them are going, 'Er...' They're not quite sure; but it's

the way that she's positioned them, and it is: individual, always including the group. So, it's: 'What are you doing in our college that we're beginning to create here?' ... If you let people work on their own, then it's actually working against what we're trying to create here. (DHS⁷)

e. She gives them an 'other' to focus on: a partially-made model of an Italian garden. She invites them to work on completing the model, using clay. At the same time, she stresses that, as they work on the model, they should be asking themselves questions about the design of an Italian garden—such as 'How tall is the grass?' She acts as 'scribe' at this point, noting down their questions; and she continues to talk to them in 'now' time—e.g. 'Does anybody know the kind of flowers we're going to need in the round beds?'

6- asking for a consensus decision about previous task/s.
awakening spectator still by their having something to stare at usually iconic at this stage.

7- 1st step → [towards] representation in some action (photographic, sculptural, holding things, going round looking at 'others' or 'things' etc.)

In Dorothy's notes, Point 7- is said to be 'not yet symbolic—purely functional in process'. Brian Edmiston suggests she is referring here to Bruner's three modes of representation in action: iconic, symbolic, expressive. In the 'Gardeners' example, Brian observes, the children are 'making a representation, and it's functional'. It is a case of simply deciding what goes where on the model:

Because, if you don't establish that, you don't know how to read it. You've got to know what's there. So, if it's a plan or map they're making, you've got to know, 'Okay, that represents a pond.' And that's purely functional.

If the work moved into the symbolic, however, the children would be interpreting it in a more complex way, and 'starting to create a story, and imagining in much more depth' (e.g., they might be asked, 'Why did they put a pond there, I wonder...?') (DHS).

f. Dorothy suggests to the children that they can learn more about Italian gardens if they visit a 'museum' in a manor house. There is a significant change here, when Dorothy asks the group, 'Are you used in drama to just finding yourselves—"I'll be in this place, and now I'm in another place?" Can you do that, in your own minds?'⁸ They now move to the 'museum' in Grantley Hall; she speaks to them in role as the museum curator. She asks them some questions about their work, and then invites them into the museum. There are still plenty of things for them to 'stare at': a table covered in objects (clothing, photos, diary pages), all relating to 'Lady Maria,' the woman who commissioned the Italian garden in the 19th century.

8- very short excursion into expressive mode.

Teacher's language stressing staring at either self or other.

Not feeling stared at!

g. There is a 'portrait' of Lady Maria in the 'museum': a person-in-role, posed as if she is a portrait. There is, again, a significant change, when Dorothy says to the children: 'Would you care to meet the Lady? ... Now, in drama, of course, I can make a portrait

“speak,” can’t I? Because in drama, you change according to what you need.’ She turns to the student/teacher who is playing Lady Maria: ‘Maria, will you bring your century into our century?’ She takes her by the hand, and leads her forward, inviting the class to question her about the garden she made.

Level Two

So at the second level, now, it seems to me: if I’ve won a bonding of wanting to work at all with me, then I’m going to energise. Frequently children cannot energise themselves in large groups. For a start, they didn’t choose the curriculum at that point. ... So my job then seems to me to help them get something moving into the situation which begins the process of bondings, of filling the spaces between people, listening to one another. (KB)

In the second level, students are encouraged to move increasingly towards the expressive mode. At UCE, Dorothy observed:

You’re asking for more and more courage in moving into the expressive mode. ... Now, the teacher is going to make more demands upon people, to live the lives of the people they are representing. That’s what’s meant by increasingly demanding the expressive mode. You can’t push it beyond what people are ready to handle; but that is your desire. (UCE/D4)

The focus at this level is on ‘bondings and motivation’ rather than ‘showing and demonstrating’ (UCE/D3). The teacher function is described as ‘Playwrighting/team!’, indicating, perhaps, that the pupils themselves become more involved in decisions about the drama (‘showing how they can take and keep power in [the] medium, and over, teacher power to inform, instruct and control outcomes’). This awakens the self-spectator, in the awareness of the choices that they are making; the teacher is inviting a ‘blend of self-spectator and spectator of others into work in progress’.

This was evident in ‘Gardeners.’ A number of Dorothy’s M.Ed. students were arranged, from the start of the drama, as a ‘portrait’ of the gardeners who had supposedly created the garden in the Victorian era. In the next phase of the drama, after the encounter with Lady Maria, Dorothy invited the pupils to decide how the portrait of the gardeners should be ‘awakened’. She had imagined that they might simply follow her example of the way she woke Lady Maria from her portrait (by asking her ‘to bring your century into our century’). However, they did not choose this option. Instead, they chose to march *en masse* across the school hall (which is where the session was taking place), towards the ‘portrait,’ calling out questions about the garden, as if this might stir the gardeners to answer them. Dorothy observed that her own tone and language became ‘rougher’ at this point: ‘there’s a brusqueness about my negotiations now [with the class], that are to do with: “Get these people answering for us.

Second Level

Teacher intervention

Playwriting/team!

<p>1- Sustain all 1st level supports on gradually decreasing (i.e. more challenging) terms.</p>	<p>2- Move increasingly towards expressive modes using strategies helpful towards → awakening spectator in self & group.</p>	<p>3- Deliberately challenge. Protected risk-taking by participants.</p>	<p>4- 'Teach' skills where logically helpful. (Common senseness, ordinariness of drama, relation with <u>real</u> life & living.</p>	<p>5- Increase tension and 'waiting for kicks' demand (from crude to subtle, of course).</p>
<p>6- Affirm more now via explanation of how or why things can be 'made to work'. Awaken spectator opinion & choices.</p>	<p>7- Judiciously invite blend of self-spectator and spectator of others into work in progress.</p>	<p>8- This is possibly the point at which positive spectator is in progress.</p>		

Level 2 Strategies

Demonstrating energy and interest and support in every strategy available.

<p>A Creating more subtle tension making strategies.</p>	<p>B Inviting and supporting risks — giving feedback.</p>	<p>C Showing different ways to achieve expressive mode (frame etc).</p>	<p>D Planning progression ref. plot and aiding understanding of means/tools of drama.</p>	<p>E Demanding carefully the 1. expression of attitudes; 2. beginnings of exploring motives; 3. exploration of bondings in class <u>and</u> drama world.</p>
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<p>F Showing more and more the tools of expression which are available to them.</p>	<p>G Showing how they can take and keep power in [the] medium, and over, teacher power to inform, instruct and control outcomes.</p>	<p>H Helping them to delay 'endings' and avoid 'quick kicks'</p>
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These are the people that really know””(UCE/D3). It was a way, then, of energising the group; and also, ‘showing how they can take and keep power in [the] medium’—in other words, take decisions about the drama. Brian Edmiston—who, as an M.Ed. student, took part in the ‘Gardeners’ drama in 1983—comments that the children were ‘now joining the teacher as a playwright. So she’s saying, “How might we do it? We can do anything we want”.’ The result was something non-realistic and theatrical; whereas if she’d just said, ‘Let’s just talk to them,’ there wouldn’t have been any sense of significance about it. Whereas here: ‘We have woken them, now we can talk to them.’ ... The group worked together. They all walked down the hall together; there was a real sense of ‘we are making it happen.’ ... Because it’s enacted, you feel it and see it. It’s not just an idea, it’s in the body; they’ve done it. (DHS)

Level Three

Dorothy observed that, at Level 3, the teacher is ‘bringing in the laws of the theatre. “You could try this through silence, or you could try it through a lot of sound.” Or: “There’s another way to do it, and that is, try a very still response, and see what that causes, in the bonding situation”.’ The teacher is also ‘making more and more challenges’ (UCE/D4).

Dorothy saw that there is a danger, however, of falling into the ‘life as it’s lived’ mode, or ‘Let’s live it forwards’: ‘Because this is a trap of Level 3. As you’re expecting more expression, you’re creating circumstances that demand more ability to sustain, you can so easily fall into the trap of the self-indulgent “run-on,” till they eventually dry up, because the convention doesn’t offer them anything’ (UCE/D4). In her article, ‘Signs (and Portents?)’ (1982), Dorothy produced a list of 33 conventions; and she is referring here, I think, to the first convention: ‘Role actually present, naturalistic, yet significantly behaving, giving and accepting responses’ (1982, p. 25). She argued, however: ‘The more you demand of them, the less you must demand, “I am living through this”’ (UCE/D3).

The full list of conventions ‘really come into their own’ at Level 3, ‘so that people begin to feel competent; they begin to feel they understand what they’re doing. And it’s the sort of thing which is done in the beginning by very small-seeming exercises’ (UCE/D4). Arguably, working through conventions is way of developing students’ control over ‘sign’ (and other elements of the art form), as well as an awareness of preparing to present / demonstrate something to an audience. Dorothy saw, however, that the teacher needs conventions even with younger groups, ‘not because with little ones you say, “Well, let’s try it this way” ... but you make a convention happen in a much more practical way.’ She used the example of a drama with a class of 5-year-olds, about the aviator, Amy Johnson (represented by a person-in-role), who had crash-landed her plane, and was now lying unconscious in a rose garden. In role as the owner of the garden, Dorothy asked the children to go and investigate: ‘And you’ve created a convention. You’ve turned her into an effigy.’ The children reported back to Dorothy about what they saw, and this helped

3rd Level

Teacher intervention

1+ Inviting decisions ref. forming for expression of ideas.	2+ Leaving more and more autonomy to class (social health etc).	3+ Teaching skills of expression, sign, use of 'laws' related with purpose.	4+ Challenge to seriousness (not gloom or lack of laughter and frivolity).	5+ Pushing for longer expressiveness. Ability to discuss and argue progression.
6+ Stress self-spectator as self critic.	7+ Emphasis on control Energy Autonomy			

3rd Level Strategies

A A regular teaching programme to de-mystify art form in context of needs as they arise	B Treating class as working as creative artists. Lab. classroom full-blown.	C Teaching social and negotiation skills ref. co-operative productive work.	D Inviting curriculum demands from class.	E Offering a variety of forms of dramatic expression. Conventions Genres Different frames
F Challenging sloppiness or lack of precision. Affirming risk-taking.	G Functioning as 'audience spectator'.	H Offering critical feedback in clear precise language.		

to move the drama into ‘slowing-down-time’, rather than ‘living-through-it-time’ (UCE/D3).

This also helps to awaken the self-spectator, so that everyone may realise, ‘just a little bit, with the self-spectator element, to say, “This is happening to me”’ (UCE/D3). Dorothy told Ken Byron: ‘The third level, then, you see, is when they deserve to have the self-spectator alerted now more. And it is this alerting the self-spectator that creates the beginning of art and of any sort of aesthetic endeavour’ (KB).

The children in ‘Gardeners’ moved onto Level Three, through the use of conventions. They worked in groups to represent the ‘ghosts’ in the garden, based on information they were given about people who knew Lady Maria. They had to decide on a location in the garden where one of the ‘ghosts’ might be found, and ‘sculpted’ someone in the image. Then, the M.Ed. students were given the role of visitors, who walked round the garden, and sensed the presence of the ghosts, and even heard ghostly voices. The children went, then, from observing the M.Ed. students in a ‘portrait’ convention, to being the people inside a convention themselves; from encountering the students as an ‘other,’ to being / creating the ‘other’ for the students. Dorothy allowed the ‘ghosts’ to wear an item of costume or hold an object, which might be seen as continuing to give them a certain amount of protection. Maggie Hulson notes that the role itself held a certain power and protection, as something ‘unsettling’ and ‘scary’ for the M.Ed. students to encounter.

At the UCE event, Dorothy acknowledged to delegates that the ‘ghosts’ episode was an ‘enormous step’ for the children, ‘to take upon themselves the moments in the garden when the ghosts were fixed [in a location]; and they did it fairly crudely. It was too complicated, yet, for them to get to it very sensitively; but later, you’ll see how they did it when, instead of being people, they became trees. Then, they could handle the emotion’ (UCE/D3).

It is evident from the video of ‘Gardeners,’ that Dorothy was encouraging the children, as ‘ghosts,’ to reach for a selectivity in action and gesture. This is what she told one girl, as she was preparing her role:

Could you predict what’s in your mind [i.e., as the ‘ghost’]? Because that’s what this exercise is about. It’s an exercise of saying, ‘This was such an important day, when I came on this occasion [to the garden], that I’ve been kept here ever since.’

The girl was standing with a flower in her hand. Dorothy took the flower, and as she spoke, she shifted into speaking as if *she* was the ‘ghost.’ She continued:

‘And if strangers could pass by and they could hear me whispering, they could understand something of that day.’

She smiled at the girl: ‘Do you get it?’ Later, after the M.Ed. students had encountered the ‘ghosts,’ she asked them to say what they had learned. One of them, for example, observed: ‘There’s a strange corner up there, where I didn’t feel terribly welcome, as if

I were an intruder. ... I had the feeling that somebody was about to leap out and say, "What are you doing here?" It was a way of giving feedback: 'This is the self-spectator, so they [the children] can hear the effect they had on other people' (UCE/D3)

Dorothy observed that this work 'is a demanding, high-skill activity': 'The children are in full expressive mode. They are not actors. They are skilled' (UCE/D3). She distinguished between the 'classic' and the 'domestic' modes in drama work. Betty Jane Wagner (in her book *Drama as a Learning Medium*) describes how Dorothy would 'press' for the 'classic' mode: 'The press for style and form [in drama] is continuous, and to sustain it requires great concentration and control. The classic is always larger than life and more highly selective in gesture, tone, posture and language' (1990, p. 175). In other words: the 'classic' means selecting for significance. In 1975, she told teachers that, when working in role,

the only thing that you must remember about role is they must function in the classic mode. That is, they must function in the mode of high selectivity; no domestic chat. Everything is there because [of] its potential implications, significantly placed information significantly given... The significance of elevation is the classic mode I'm talking about. I'm not talking about pretending to act. (Heathcote 1975; emphasis in original)

In the 'ghosts' episode, it is evident that Dorothy was seeking to edge the children towards this 'classic' mode. Again, this was not a question of them 'pretending to act', but of significant information, 'significantly given'. (Dorothy was always aware, however, of the danger of pushing too soon for the 'classic'; she was 'very wary of children offering a semblance of the "classic" only because *she* wants it'.⁹)

Level Four

At Level 4, there is 'enormous pressure in the sign, that the pupils should now be signing with precision and clarity' (1990, p. 50).¹⁰ At this level, the curriculum might be teaching about theatre; however, as we saw in the 'Jezebel' example, this level may also be apparent in work with different age groups, and with different curricula. It may be manifested, for example, in Mantle of the Expert, whenever there is a need to publish or 'demonstrate' the learning that has taken place. In 'Drama as Context for Talking and Writing' (1980), Dorothy describes a project in which the children were in the frame of archaeologists, 'seeking to understand the past'. They were looking at stages in the conquest and downfall of a civilization; the project was based on Shelley's poem *Ozymandias*. In the final phase of the drama, they were asked to create wax figures (using themselves as the waxworks), which 'would explain carefully the events as they were believed to have occurred'. In this way, the children became 'spectators of their own work', creating depictions for visitors to the 'museum' (Heathcote 1980, p. 13). Similarly, when teachers at the UCE event planned a 'waxworks' task, aimed at primary school children, Dorothy saw that the 'form' would demand selectivity, and would enable the children to 'begin to understand the significance of sign' (UCE/D5).

4th Level

Teacher intervention

<p>1+ Mutually building curriculum challenges (lab classroom).</p>	<p>2+ Adventuring into 'publishing' materials of growing complexity.</p> <p>Performing Demonstrating Informing Teaching</p> <p>— to other colleagues or outside people.</p> <p>—</p>	<p>3+ Moving → [towards] developed characterisation.</p>	<p>4+ Exploring forms of theatre.</p>	<p>5+ Researching material/s.</p>
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<p>6+ Developing visual literacy.</p>

4th Level Strategies

<p>A Devising ways to offer realistic authentic challenges.</p> <p>— e.g. examination work.</p> <p>Providing challenging opportunities.</p>	<p>B Providing different modes of research e.g. Art Photographic Sculpture etc.</p>	<p>C Exploring characterisation 'methods'.</p>	<p>D Teaching styles, forms of theatre.</p> <p>Including set design, costume design etc.</p>	<p>E The same theme/s as a) improvisation around theme b) plays of different periods around theme c) forms of theatre around themes: Pantomime, Commedia del Arte, ballet, story theatre, chamber theatre etc.</p>
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<p>F Examining performances via film/video/visits.</p> <p>Reading biographies, auto-biographies.</p>
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In *Acting in Classroom Drama*, Gavin Bolton distinguished between ‘performing’ (for an audience), and ‘presenting’ which may occur within a classroom, through (for example) ‘tableau, depiction, sculpting’, etc. (1998, p. 274). Both are forms of ‘exposition’ of meaning. (As Brian Edmiston observes: ‘If you don’t have meaning-making at the centre, go away and do something else. Because the whole thing is about making meaning’ [DHS].)

The ‘Gardeners’ drama had a central meaning or theme: ‘The garden as a paradigm of life’ (Edynbry, 1984, p. 5). Lance Edynbry (who took part in the project) observes: ‘we decided that the aim (centre) ... should be that pupils should gain an understanding of the paradoxes to be found in a garden’ (1984, p. 12)—i.e., to evoke the eternal cycles of nature. As Dorothy told the children: ‘the life of things and the death of things in the garden; the seasons in the garden’. The drama ended with a piece of theatre which explored the theme. It was created by and for the participants rather than an external audience. The performance was conceived as a form of ‘masque.’¹¹ (In her planning notes, she described it thus: ‘All this will be conventionalised as a ballet with voices—no—a Masque’ [DHA].) It is notable that Dorothy continued to work in this phase through conventions. Each of the children was paired with an M.Ed. student. They now represented ‘spirits’ of the garden, or ‘genii loci’ (trees, flowers, etc.): they held a simple mask in their hands (not on their face), with a sign on it to represent a tree or plant (such as tree rings). As Lady Maria passed them, they gave voice to ‘the spirit of the garden’, its ‘wisdom’. (One of them, for example, said: ‘I prick to protect’.) The convention again called for selectivity, and a heightened, ‘classic’ mode. At the same time, the children spoke, not as themselves, but *through the mask*, again providing a form of protection.

*

At the UCE event, Dorothy asked delegates to define for themselves the laws ‘without which a piece of theatre cannot be created’:

Because I find when I go into 6th form ... I used to teach a lot in a high school, on the theatre course there; and I did find students had no realisation of their theatre knowledge. They were used to being in plays ... and they were used to producing bits and pieces ... but they had no realisation of the tools. And it seems to me, unless they’re going to have that realisation, you might as well pack it in, because how are they going to face their ‘A’ levels ...? (UCE/D5)

She offered her own definition:

... the amazing range and variety of theatre, and indeed all drama, is all always in the end, an exploration and exposition of bondings. So at Level 1, it may be an exploration; at Level 4, it is an exposition for others. ... And

these bondings are always on the way somewhere: some bondings are being reforged, some built, some lost, and so on. But they are always in process of change. ... That's the first thing.

The second thing about it is, that all those bondings are expressed through a limited palette, but the limited palette is unlimited in its variety; and it is based upon 'sign'— that hard-edged 'sign'—which is so complex, and is forward-moving all the time. ...

And this is what it's about, then. And it is forged and understood ... in the process of it.

It is never understood through talking about it. It is partially comprehended through talking about it, but you will never understand it until you meet it, come to grips with the bonding, through the act—through the doing-thing. (UCE/D5)

Looking at different aspects of Level 4 that are listed on the chart, such as 'teaching styles, forms of theatre', and 'exploring characterisation "methods"', one might wonder how, exactly, this differs from a standard 'Theatre Studies' curriculum. Arguably, one key difference lies in the idea of a core on which everything turns (which, for Dorothy, was 'bondings'). This ensures that the work is never simply a matter of learning about the particulars of theatre form / style / performance skills etc., but that *meaning-making and communication* lie at the centre. Different skills may be developed, and different forms deployed, but always as 'an exploration and exposition of bondings'.

It is notable that Dorothy refers to Level 4 as the 'lab classroom'. Her model of drama was as a form of laboratory, where 'human ideas are under review; where human relationships are explored. Where will you find another such lab?' (H.D.T.A. 1984). The focus at Level Four, then, is not on theatre arts as an end in themselves, but rather, on continuing to explore relationships and ideas, and using theatre as a medium of 'exposition'. The idea of 'exploring characterisation "methods"' might, of course, suggest learning about different approaches to acting (Stanislavski *et al*). However, in her conversation with Ken Byron, Dorothy discussed 'character' and action in terms of her model of 'levels of investment' (see Heathcote & Bolton, 1995, p.20). As she suggested, we are always doing something, and it is always in a context. Underneath that 'doing', there is always a purpose: 'If you do dramas that are merely doing, they are literally nonsensical', because humankind always 'does, because'. Beneath that, there is an investment in doing it.

So, if we're looking at a piece of theatre, one of the things we have to be gradually getting the people who are working on it to penetrate, is not only that the act shall be seen to be truthful, but it shall be imbued with the motive seen in the act; and the investment begins the character, because 'I am this kind of person' [in the drama].

But below that, there is: where did I get this from? What models am I using? Now this is what puts [historical] period in [the work]. ... The models are terribly important when it comes to deeper study, because each model is a different period, frequently.

But below that, there is this thing that seems to go along with humankind: 'Because this is how life should be'—and these are the values in the drama.

She used the example of doing the Christmas story, and the innkeeper, answering the door to Joseph and Mary. With 5-year-olds, she would ask a 'second layer' question at this point (i.e. about motive).

I will not say, 'How do you think life is like for innkeepers?' But at a later stage, if we're looking at changing the Christmas story into a ballet, for example ... we have to get into: 'What are the values that an innkeeper lives by, in order to do his inn?' ... Does he exist to offer hospitality? Is that in his heart? So when you get deeper into drama, you've to decide: 'what life should be.' ... But you can't get into characterization if you don't go down this deep. (KB)

This, again, suggests approaching character as in a 'lab' where behaviour and relationships are continually 'under review'.

it's one of the ways in which people can explore, very slowly, the bondings; and they don't have to act. ... And it works on text, because if Hamlet is standing behind Claudius—'What are you doing?', 'Why are you doing it?', 'What is your investment, in pausing here?', 'What is Claudius's investment in kneeling here?' [etc.] ... You sort of get into it, and the text then is much more open.

In terms of teaching students about theatre, Dorothy argued, 'these are what you require'. The problem with the National Curriculum is that teachers

are feeling pressurised into getting the complete scene done, as you might say: 'Now we can do this; now, we will go on and teach them this'—rather than: in the doing of whatever it is they're doing, all the learning can be injected into the process, not the product. (UCE/D5)

At levels 3 and 4, Dorothy stressed, the teacher is 'demystifying the art form' (UCE/D4). She gave the following example, of using minimal script, and working 'on a ha'penny', to 'teach in two lessons everything there is about theatre': 'Frequently I have found ... people try for their canvases too long and too big. You see, a three-minute section of text is far too long. Ten lines is far too long for students to really get into the heart of theatre, so it can work slowly enough.' (UCE/D5]

She recalled how, on one occasion, she produced a script for a scene, which contained only two lines of dialogue.¹² She commented: 'And that is enough; and on that script you

can teach in two lessons everything there is about theatre' (UCE/D5). Interestingly, this kind of condensed or concentrated focus on a particular moment—the two-line scene, the encounter between Hamlet and Claudius, and so on—can be seen, again, as a kind of 'convention,' to slow down time, and magnify a moment of relationship, of bonding, to investigate it in depth, and to demand from the performers a selective, precise, 'classic' presentation mode.

In 'The Activity of Dramatic Playing', Gavin Bolton identified 'two basic polarities in dramatic activity: (1) moving in a direction of "being" or "experiencing" and (2) moving in a direction of giving someone else an experience, i.e. performing'. He saw these as a 'continuum': 'just as there is an incipient degree of "demonstrating" at the heart of a child's play, so vestiges of "spontaneity" can linger in the most rigid theatre performance' (1986, p. 53). He saw a line, then, running between 'experiencing' at one extreme, and 'performing' at the other. Arguably, however, Dorothy's practice, especially at levels 3 and 4, demanded the combination *in the moment*, of experiencing and demonstrating, spontaneity and control. At the UCE event, she stated that students need to experience being 'in the moment', and not simply think in terms of external 'results.' She observed:

so often, you watch plays where nothing is born. It is only copied from the last rehearsal. You never feel you're present at the birthing of meaning; and yet, you know when you watch great actors, you're present at the very birthing of meaning, even though they did it six hundred times before. Because they know: some of what is born is a copy, but some of what is born is meaning. (UCE/D5)

Students need, then, to experience 'the birthing of meaning' in themselves: 'To be in 'now time'—really now—and not anticipate, is one of the most important understandings students have to get if they are going to understand theatre' (UCE/D5). Once students have experienced being 'in the moment' like this, then the 'self-spectator' kicks in, and choices can be made for how a scene may be presented to an audience. It can be formed out of those first authentic responses:

... we can monitor it and see how it feels. Did it say what we wanted it to say? Will it communicate all we want it to be? Does it need more than that? But that stumbling on authenticity seems to me absolutely important. ... If you've had the sort of experience I've been on about just now, you've an enormous trust, then, in the sign. ... It's the first element of theatre, that later is built on with all the technique. (UCE/D5)

She gave the following example. (She was here discussing a task that might be done at Level 3, but it seems equally valid at Level 4.)

... because you say, 'I want to try to help you understand how, in a drama, you always live in *now*. You never try to think forward, you never go back; you *now* respond. And you don't know what it will be, because this is not a

script yet. ‘How many ways between us, can we discover—not think of—for Lady Macbeth to take the bloody knives from Macbeth?’

She envisaged the students working in pairs on this moment.

[as if speaking to the class] ‘At what point, given this text—you’re not going to be asked to say the text, but when I say the text, you find the point at which you’re going to take them from him, and he’s going to surrender them.’

The idea was to act and react spontaneously *in the moment*—to discover how you do the action, rather than plan it: ‘And they’ll all do it differently ... especially if they stand so they can’t see one another, they can only see their own Macbeth or Lady Macbeth’ (UCE/D4).

This is, again, a concentrated moment, brought to life only for a matter of seconds, so that every gesture, every movement, is significant. It becomes, again, a ‘convention.’ It may seem as if Dorothy is suggesting a moment of ‘experiencing’ (or ‘living through’) followed by a time of reflection when the performers make final choices on the ‘signing’ for the scene (‘Did it say what we wanted it to say? Will it communicate all we want it to be?’). But in fact, the selection of a key moment or action (Lady Macbeth taking the daggers, Hamlet poised to kill Claudius, etc.) already creates ‘enormous pressure in the sign’. What the students ‘live through’ is the exploration of meaning *in the sign*. The focus on the action means that the experience is always-already aesthetic: the performer is *finding the sign*, and at the same time, plummeting the *significance* of the action. There is always-already a combination of spontaneity and control; a sense of both ‘I am making it happen’ and ‘it is happening to me’, doing things and seeing you are doing them. The significance remains when the scene is performed again: ‘you’ve an enormous trust ... in the sign’. This is not, then, a continuum, but a duality of experiencing and presenting; of self, and self-spectator.

At all four levels in the chart, Dorothy is working through theatre form, and inducting young people to ‘take and keep power in [the] medium’. At Level Four, the aim may be ‘to help people know the curriculum of theatre’ (UCE/D5), but this goes beyond simply learning about history, genre, acting methods, etc., and instead, takes students into the ‘heart’ of the art form. As Dorothy observed: ‘they either get it at its complicated level, or they don’t get it. You can’t simplify art. All you can do is give them the same tools as everybody else in that art form gets.’ She concluded: ‘You can’t simplify the process; what you can do, is enable the process to be perceived’—by breaking it down, so that ‘they don’t have to do too much’ (UCE/D5).

These were Dorothy’s final observations at the UCE event, on the way the levels operate in the classroom:

In a way, the image is like a snowstorm—you know the Victorian snowstorm inside of a globe? When you toss it all about, and the snow falls down, the landscape appears so. So, that might be the landscape you're working on at that point; and some things stay hidden under the snow, you don't bring them out at all. When you shake it up again, with another class, the landscape is different. But that which lies under the snow is always there. How the snow falls, is what you teach, at that time. I found that a good image, for me, you know, because it hides things and reveals things, does the snow. (UCE/D5)

With thanks to members of the Dorothy Heathcote Seminar group, especially Claire Armstrong Mills, Roberta Luchini Boschi, Vaishali Chakravarty, Vishakha Chakravarty, Brian Edmiston, Helen Hallissey, Lisa Hinton, Richard Kieran, Eleonora Mariella Mele, Tara Power, Shuba Rawat, Iona Towler-Evans, and Sian Towler-Evans.

Notes

1. For an explanation of key abbreviations used in the text, see 'Bibliography.'
2. For an explanation of key abbreviations used in the text, see 'Bibliography.'
3. For an explanation of key abbreviations used in the text, see 'Bibliography.'
4. In the 1990 NATD publication (p. 50), this sentence reads: 'allowing their sights to be read, is creating "the other"'. I think this is a mistake, and 'sights' should be 'signs'. I have found a typewritten version of the text in the Archive, and it does say 'sights' and not 'signs'; however, Dorothy often wrote her articles by hand, and someone else then typed it, and her writing could be hard to read at times.
5. All quotes from 'The Gardeners of Grantley' are from unedited footage in the Dorothy Heathcote Archive, Manchester Metropolitan University (MMU).
6. It seems likely that Dorothy meant to say 'horticultural college' rather than 'agricultural college', given the focus on garden design. At the UCE event, she actually explained the project this way: 'A group of people will be treated as if they are students in a college which deals with horticulture' (UCE/D3).
7. For an explanation of key abbreviations used in the text, see 'Bibliography.'
8. For his M.Ed. thesis (1984), Lance Edynbry was interested in internal coherence. Dorothy set herself a challenge: to create a drama which would include a number of

switches in frame, and so would seem incoherent externally, but would be coherent internally. At the UCE event, Dorothy shared the video of ‘Gardeners of Grantley’ in order to illustrate internal coherence to the group (UCE/D3).

9. This is taken from my diary account of a workshop with Dorothy, which I attended when I was a PGCE student in 1984.

10. Dorothy’s theatre-oriented work is her least well-known, and I am therefore devoting more space here to Level Four than to other levels.

11. For a video of the ‘masque’ sequence, go to: <https://youtu.be/kQdeFjEa3n8> (‘Dorothy Heathcote: The "Masque" from "The Gardeners of Grantley"’)

12. A copy of the script is preserved in the Archive, MMU. The scene was set in the year 1790. The context was that a young widower desires that his wife should be buried secretly in a temple he has built in the grounds of his house. He summons an apothecary to ask for formaldehyde. The person who arrives is the apothecary’s daughter. These were the lines:

WIDOWED PERSON: I had a need to see your father.

DAUGHTER OF THE APOTHECARY: My father has a chill and dare not face such a journey. He bids me help you. What is your need?

In the script, Dorothy also noted: ‘There is opportunity to employ a third protagonist in any form desired—this protagonist MUST be used’ (DHA); this puzzled the students at first, but it led to some creative solutions (UCE/D5). This drama is linked to the ‘skeleton’ drama, discussed earlier: the idea was that the ‘body’ that was buried in the mausoleum, would be uncovered, many years later, by a group of builders, doing repairs to the marble floor (UCE/D1).

Bibliography

The following abbreviations are used for key sources:

KB: video recording of interview with Ken Byron (November 1991) (C12, Dorothy Heathcote Video Archive, University of Central England)

DHA: Dorothy Heathcote Archive, Manchester Metropolitan University (MMU)

DHS: Dorothy Heathcote Seminar group

UCE: Five videos of teacher training event at University of Central England, 8-10 May 1992: ‘Teacher Intervention and Strategies in the 4 Levels of Drama Progression’ (D1-D5, Dorothy Heathcote Video Archive, University of Central England).

D1. Introduction / Self-Spectator / Internal Coherence

D2. Level 1: Keying / Signing / Incremental Tasks / Role

D3. Level 2: Meaning Making Through the Use of Conventions and Framing

D4. Level 3: Improvisation / Use of Teacher Language / Public Voice / Laboratory

Method

D5. Level 4: Representing Material in Theatre Form

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Entertainment, Shakespeare and our Situation.

Edward Bond talks to Lewis Frost

(Recognised internationally as the UK's greatest living dramatist, Edward Bond's plays continue to ask audiences to know themselves.

I write plays, because we need a new drama that will look us in the face so that we can know ourselves and the world we are in. Otherwise the world will destroy us.¹

In January 2023 Four Points Theatre presented a production of Bond's *Have I None*, directed by Lewis Frost. Alongside the production Frost also interviewed Bond and he has been kind enough to allow us to publish a short extract from the interview. The interview can be seen in its entirety on

<https://www.youtube.com/watch?v=QndOUFO0FvI> and also on Bond's website.)

LF Why did you start writing plays?

EB When I was 14, I went to see a play and it changed my life. It was *Macbeth*. It was Shakespeare's last tragedy. After that, he stopped writing tragedies because he knew he couldn't answer the questions he was raising. So, he gave up writing tragedies although he was on the tip of making great discoveries. Instead, he wrote a series of romantic comedies and then died. It was said he died drunk in a frozen ditch in a snowstorm.

LF Can Shakespeare still speak to the problem of our times today?

EB Well Shakespeare changed my life. . . I'd ban him. (*Laughs*) Really! Shakespeare when he went to work every morning crossed over the Thames and on top of the bridge were the severed heads of criminals. He walked under the severed heads – the heads might have been a snack for crows. That was life! So he just didn't see it. My childhood alerted me to problems it's easy to ignore. People ought to see that the life we are now living is passed its use-by date.

LF But wasn't Shakespeare asking the right questions?

EB He couldn't possibly ask the right questions for us because the world has changed so much. Modernity turns it inside out. The first world war was in 1914, since then the world has never been at peace. Now peacetime is more destructive than war – we are destroying the earth! But why weren't there any first world wars before that? It's because the situation didn't make them. The situation has changed so Shakespeare cannot really

¹ [BENCHMARKX Deeply shockingly bad and irresponsible | Morning Star](http://www.benchmarkx.com/deeply-shockingly-bad-and-irresponsible/)
(morningstaronline.co.uk)

ask the questions that are important for us.

LF What is the role of drama today?

EB There is a distinction. Drama is about the world or a room. All the plays of The Entertainment Industry - West End, Broadway, Hollywood, TV – are set (functionally) in a room, even when they are set outside and on the top of a mountain. TV can make a play about astronauts going into deep space – but they are still stuck in a room, they take the lounge or kitchen with them, they carry them in their mind. But it's obvious the world's problems are also the problems of the room. The Greeks faced the dangers of a huge Epic totalitarian war. They said we survived now how shall we live? So they created the foundation of their own and all subsequent drama and at the same time they created the first democracy. Now we do not live in a democracy, we live in a very corrupt society and it is corrupt if you have multi billionaires and children starving because they can't get food, that's corrupt. We can't go on like this. There has been life on earth for millions of years but in the last three hundred year we have industrialised the world to an extent we are not physically, emotionally, intellectually, creatively, imaginatively, administratively, institutionally prepared for. We are a sick and bewildered society. Parliament is now a farce. The louche Johnson, the pathetic waif Truss. Ministers changing places like members of a relay race team. Even the monarchy's traditional rectitude is attacked by an unstable second son and his silver screen Goddess – a battle between Windsor and Hollywood that Hollywood will win. We need a new drama that will look us in the face so that we can know ourselves and the world we are in. Otherwise the world will destroy us. That's why twenty years ago I wrote *Have I None*. It's a tragi-farce, it's set in 2077. That gives us 54 years.

Roger Wooster

by Guy Williams

Roger was a long-standing member of the Association and even before he was a member of the Journal Committee his active presence was felt at numerous national conferences and workshops. His first contact with us came through our sister organisation, SCYPT (the Standing Conference for Young People's Theatre). He was a leading TIE (Theatre in Education) practitioner, working first at Open Cast Theatre and then Theatr Powys, during which he honed his enquiring mind, seeking to find meaning and the most productive ways of exploring the world with young people. He never lost that inquisitiveness or generosity of spirit.

Roger initially studied English and English Literature before spending two years in Sudan as part of the VSO (Voluntary Service Overseas) programme. He later attributed his thirst for the Welsh Language and the need to understand culture through language to this early formative experience. Having completed his teacher training on his return, he and colleagues from his course set up Open Cast Theatre in order to provide TIE experiences for young people in South Wales. But he was restless and dissatisfied with the work that they were doing and constantly searching for ways of making it more meaningful. His move to Theatr Powys, the new minds he encountered there and their engagement with SCYPT set him on a new path, exploring the work, primarily of Dorothy Heathcote and Gavin Bolton. He also championed bilingualism within the company and, as an 'honorary Welshman' by this time, embarked on learning the Welsh Language.

He went on to teach TIE as the central discipline of a Performing Arts course at Coleg Powys and from there to the University of Wales. He also found time to complete an MA whilst he was teaching. His vast experience of TIE led him to write two seminal books: *Contemporary Theatre-in-Education* and *Theatre-in-Education: Origins, Development and Influence* which have become central reading to all of those who care about the field. Roger was also a regular contributor to *The Journal for Drama in Education* providing insightful articles and reviews for the Association.

He joined the Journal Committee in 2011 and worked with us until 2015 overseeing the publication of eleven Issues in that time. Even after he left, he continued to proof-read the Journal for the next six years (one of the most onerous tasks for the Committee) and to bring his incisive, academic mind to bear often working remotely from his home in France. He is sorely missed and will be remembered by us all for his intelligence, his passion, his warmth and generosity of spirit. He was a stylish man with a huge heart.

Interview with Roger Wooster 12 August 2022, Pontypool

Interviewed by Chris Cooper

Roger Wooster, actor, theatre in educationalist and teacher, died on 5th October 2022, after a long courageous and graceful period of living with his cancer. Roger was a long-time associate of the Standing Conference of Young People's Theatre (SCYPT) and the National Association for the Teaching of Drama (NATD). He made significant contributions to the development of the theoretical journal of NATD as a member of its editorial committee over a number of years.

Shortly before his death, Chris Cooper interviewed Roger at his home in Pontypool, Wales. The following transcript of that interview is printed here in recognition and celebration of Roger's life, his work and his steadfast determination to defend and develop a theoretically guided approach to the related fields of theatre and drama in education.

Chris Cooper (CC): Okay, so the date is the 12th of August at 2.22 in 2022. There you go. 2.22 in 2022 and I'm talking to Roger Wooster here in his home, and we're just going to talk a little bit about your life and work in TiE, Roger. First question, just out of interest, tell me a little bit about how you ended up in Wales and how you got here in the first place?

Roger Wooster (RW): Well, I was born in Buckinghamshire, and I decided to go to university in Swansea, so that brought me to Wales initially. To be honest, the main reason was it was far enough away from Mum and Dad not to be expected to go home every weekend. So yeah, I did a degree in English Language and Literature, and after that I did two years Voluntary Service Overseas in Sudan teaching English. I think that is what made me start to think about cultural issues; of important ways of thinking about another culture. So, when I came back to Wales afterwards, I was much more alert to the fact that there was a distinctive Welsh culture, history, language and although it didn't make much difference in my life at the time, it became more important later on. So, then I did a Post Graduate Certificate in Education (PGCE) in Swansea, and it proved very useful in opening doors when you're trying to persuade educational authorities that you know what you're doing.

CC: What year would this be?

RW: This was in 1974. And then with other very like-minded graduates we decided to set up our own theatre company, called Open Cast Theatre

CC: Now, does that name ring a bell? Or am I ...?

RW: It may or may not. It survived several years and looking back, I think we were really riding on the Arts Council's interest at the time in the notion of theatre and education and their ambition to have a company in each of the then nine counties of Wales.

CC: So, this is the Welsh Arts Council.

RW: Yes, the Welsh Arts Council.

CC: So, it was actually a TiE company from the beginning?

RW: Ah well, TiE as I understood it then, yea? And looking back, really, you're doing children's theatre in schools. There was no workshop element, there were no ideas of creative thinking or problem solving, stuff like that. ... It just wasn't ... we didn't know what we were doing, but we still called it TiE because that was what was opening doors at the time. And unlocking the money.

CC: And was there any, apart from the Welsh Arts Council's policy which was opening doors, was there any kind of influences you can name that you were drawing on for developing your practice?

RW: I have to say no to that. We really didn't know what we were doing but as time went on, I got more and more frustrated with the fact that the stuff I'd been doing in my PGCE (you know we used to study child psychology in those days, and sociology as part of that) wasn't really impacting the work. They just were not, and that's when I went, you know, to Theatr Powys (TP).

CC: So, when did you make that move?

RW: Now, that would have been, late 1976.

CC: And where? Because Theatr Powys wasn't always based in Llandrindod Wells?

RW: They were based in Brecon at the time.

CC: So, you went from Swansea to Brecon.

RW: Yea.

CC: And who was in TP at that time?

RW: Hmm, there was David Coslett, and Maggie Todd and the director was John Greatorex – I spoke to him on the phone the other day, he’s still going. Although he was the Artistic Director in name only because he was Drama Advisor to the County. In those days you had Drama advisors, and English advisors; people to help guide you before we had the national curriculum, which told us what to do! So, Joan Mills, who is now a voice specialist in Aberystwyth, although I think she's retired, was the actual director. So even from the beginning TP was a mixture of community theatre and TiE. but looking back on it, again, some of the early projects were much more, applied theatre. They were naive. I think looking back at the projects, you know, the usual ‘don’t smoke’, ‘don’t drink’, ‘how to choose a career’, and things like that, went on until the late 70s. Then Greg Cullen joined the company and also Louise Osborn, and they started to introduce us all to the ideas of Dorothy Heathcote

CC: So that's how it came in.

RW: That’s how it came in. We could see that what we'd been doing before wasn’t really hitting the spot, although it pleased the teachers. We’d given them what they wanted and pleased the local authority, but it wasn't educationally sound, you know, I came to realise.

CC: So you were in the company then as an actor-teacher, in the late 70s. So where did Greg and Louise come in from?

RW: From Chats Palace¹. I think they both worked in London from memory and they were the main influence in starting to get the Company involved with the Standing Conference of Young Peoples Theatre (SCYPT). We started going to SCYPT Conferences and obviously, that was the big, big leap. We actually saw what other companies were doing based on sound educational principles

CC: So, what was your first SCYPT Conference, do you remember?

RW: You know, I don’t. They all merge into one, and the events I remember, or one of them, was when Dorothy Heathcote gave a demonstration workshop based on the story of the Holly Bush. It focused on the girl who went missing playing Hide and Seek. They can't find her the next day and she’s been hiding in a chest all the time. She was working with a group of 15 year olds from a local school. And I remember when Chris Vine did

¹ Chats Palace was founded in 1976 to provide arts and education opportunities to the local community, when the Homerton Library moved to a new building a few yards down the road. The former library building was appropriated by members of the local community who wanted to ensure that the Grade II listed building, donated to Hackney in 1913 by philanthropist Andrew Carnegie, remained in community hands and ‘For the Betterment of East Londoners’. Following its conversion to an arts centre, Chats Palace has remained an impressive architectural landmark and much loved community asset.

a workshop on the work of Boal. My memory for dates is never good enough. But yeah, you saw a lot of good theatre based on TiE principles. Of course, the nature of demonstrations at a conference are that they tend to be the performance bits. So again, you don't get to see the workshop. And that we had to work out on our own I think. The first project where I thought 'Yes, we're doing this now in TP' was when Greg wrote *Past Caring*.

CC: Is that the one there is an article on in one of the SCYPT Journals? I'm sure there is a case study. [SCYPT Journal 14 – case study by Tessa Gearing]

RW: Yes.

CC: That must have been a significant moment for the company. Not only are you developing internally, but you were putting your work back out there into the movement.

RW: Yes, yes. It was about the notion of change. How we cope with change, what you can do to resist it, or to adapt to it? Or make things acceptable? And the children involved had to ask themselves, listening to this newfangled thing called the radio, and claiming it would destroy community life... But you know, talking about that and thinking about that, also got them talking about mechanisation, agricultural redundancy

CC: So this one [*Past Caring*] was set in when, the 1920s?

RW: The 1930s. So, then the final, quite touching scene, was with the blacksmith, who'd been a character throughout. His job was no longer viable, people had cars and things. The children gathered around to say goodbye to him because he was leaving them, leaving the town, which led to a whole discussion about how to cope with that and what it might bring to their lives in terms of change.

CC: That is interesting because I think I've seen a photograph of the blacksmith.

RW: Yes, it is in the SCYPT Journal.

CC: It sounds to me, I suppose I'm checking with you, that in a way it was a qualitative development and it's interesting because you're introducing concepts, conceptual learning, as the basis for the programme.

RW: Conceptual learning, and participation as the way of children protecting themselves into sharing ideas, which they hadn't verbalised before. You know, 'this is me speaking but it's not me speaking'. And that is such an important part of a strategy of processes.

CC: Yeah. And you're not trying to teach them not to smoke or to become obese, you're actually asking them to think about the concept of change, and how that appears in every

aspect of their lives. So what were the developments coming out of *Past Caring* that were significant for you?

RW: Well, firstly, it was about that time, that I was starting to push for Welsh language development within the Company. Now there was a lot of resistance to the notion of TiE amongst the companies in Wales who were a bit nervous about using that description [TiE Company]. They tended to be more performance based than TiE, and there was a tension there. They were very reluctant to even consider the ideas of somebody like Dorothy Heathcote because she was from across the border – ‘we don't need English ideas to help us develop our own TiE’. I can sort of understand that, but it was sort of keeping them in rut. I remember going up to, I think, [Theatr] Clwyd in North Wales, and giving a lecture to them in Welsh, my first public engagement speaking in Welsh, you know with slides and stuff and demonstrating how there are ways of framing questions which don't contain the answer within the musing tone and all those ideas from Dorothy Heathcote. I don't know if it had any impact, but it helped me crystallise what it was that was lacking in Welsh language TiE. I'm skipping through... we're in the late eighties, and I offered to direct a Welsh language project about the French Revolution. It would have been on the anniversary in 1989 [bicentenary]. A small team of Welsh actors, I can't remember their names I'm afraid. The programme was called *Bara Neu farw*, which is a slogan from the French Revolution - ‘bread or death’. And the children were in and out of role discussing the actions of the characters and advising them on what they could do, or what they should do; when it was appropriate to use civil disobedience, or worse, and some people at the time said it was the most advanced TiE programme that had happened in Welsh at that time, so I was pleased with that. But it was becoming time. People began to point out that I'd been with Theatr Powys for 14 years and perhaps we all needed a change after that sort of period of time. At that time Coleg Powys, which was part of the local authority then, was starting to set up a performing arts course in Newtown, so I applied for that and was appointed to lead the course.

CC: Okay. So before we go on to that, can I just unpack a little. All this is very interesting because you started by saying that when you came back from Sudan you became very aware, probably as an Englishman as well, that the power of language and the fact that there's so much ideological value in language...that the English language was impacting upon what is a discrete Welsh culture. So, you are seeing that, and it made you very conscious and you said it really began to impact; not necessarily immediately but later in life. So, this feels like a moment where you were suddenly looking at the Welsh language work, recognising its weakness, but also recognising that a resistance to introducing theoretically guided practice was coming from that schism, that tension in the culture, you know, between Welsh identity and English speaking ideas. So, would you say that was the time when you first really felt that tension in your practice?

RW: I think it started very, very, very, very small. I mean, it was 1985 when I started to learn Welsh.

CC: And you gave a lecture in 1988?

RW: I did a lot of quite intensive courses and stuff, but I thought ‘I can’t keep on sitting in Company meetings saying the Welsh context is important without understanding a little bit about it.’ So I did that and then I think in 1986 again, I came third in learner of the Year at the Eisteddfod.

CC: Congratulations!

RW: I won a course. Now they get trips to America but never mind.

CC: I suppose, that rebirthing of [the Welsh] language in Wales we take for granted now. I mean, when did that really start to kick in do you think?

RW: It must have been ... or no... is that cause or effect? I’m trying to think when the first Welsh Language Act was [1967]. There’d always been pressure. I was taught at Swansea University by somebody in the Philosophy Department for many years. He was a very old man. It was only years and years later, that I discovered he was one of the three people who burned down the Penderyn Ministry of Defence site, you know, as a Welsh nationalist. They’d just hijacked some agricultural land, turned people off, so they could throw bombs around on it. And then there were things like the drowning of valleys and that sort of thing... It was constantly in the news.

CC: I remember the second homes, that was in the news a lot in the 70s, the burning of holiday homes.

RW: The influence of the Welsh Language Society grew and grew. And there were really strong pressure groups for the language, and so it did lead to the first Welsh Language Act and there’s been another one since.

CC: OK. So, the first Welsh Language Act, what was the substance of that in a nutshell?

RW: Basically, that trials, official documents, should be available in Welsh. There was some nod to the rights of children to have a Welsh language education.

CC: So it was significant?

RW: Yeah, significant, it was. And now that's much, much stronger now. It's very rare you pass somewhere and it hasn't got bi-lingual signs. Even the warning notice under the swimming pool will be bi-lingual, you know, even though you may be living in a very

English-speaking area. The principle is, this is Wales therefore this is the language, and they have a target I think of having a million Welsh speakers by 2050.

CC: Really? That's pretty ambitious. So, if you were imagining you're sat in a team meeting with me in 1985, what would your argument be to me as a team member, as to why it's important to do Welsh speaking work in Theatr Powys?

RW: My argument would be, and was I think, that TiE is an important tool in a child's education, perhaps the most important in a child's education. So the fact it's being presented to them in a parallel culture, I won't say alternative culture, that would be putting it too strongly, but a parallel culture, is actually contributing to the disruption of that culture and as artists that was not something we should be wanting to do. For me, I always said this in meetings at the time, the fact that there are lots of languages, each denoting a different way of thinking, is important. English is not the only way to think, you know, and we need to recognise that. We are all products of the past that our nations had, and it's ingrained in us to think English is great. But there are other ways – the very fact that there are so many words which cannot be translated, that in itself, says that language is a reflection or different ways of thinking.

CC: I'm very familiar with this in my experience of China. It's very interesting. By the time I got to know Theatr Powys, it was already well established, you had the community tours, you had the TiE tours, but you had the Welsh Language TiE tours as well. How was that structurally introduced?

RW: Well, they had me as the sort of cuckoo in the nest, arguing for some Welsh language product, and finances being what they were, we weren't in a position to expand the number of permanent actor-teachers. So, it was done on a project by project basis. People were brought in for whatever it might be, twelve weeks or something, to rehearse and tour. I think that's how it was, even after I left, in fact. Generally, it became a much more hire and fire type arrangement.

CC: Yeah, so what was the deficit for that? In terms of, I imagine, that if you'd been doing this, developing within the core team, if you like, this synthesis of theatre, and drama in education pedagogy, really, driven by Heathcote and Bolton etc. How did this translate when you were getting in freelance Welsh actors?

RW: The Welsh language actor-teachers were coming in and you were introducing them to the ideas, and you know, to be fair, they picked up and ran with them fairly well and they were leading me as much, well more than, I was leading them. It was their culture that we were working with. So, the positive side of that is, I think, perhaps when they moved on to other TiE work, they were able to take some of that with them without it having the stigma of being English ideas, you know, because they'd actually worked on them through their own language.

CC: Yea. I mean, I'm only saying that, again, because it resonates very much with today if you're in a situation, say at Big Brum, for example, because they haven't got any core team left. So, every time there's a new project, if that's doing one of my plays, like, you know, Richard will have to nearly always bring in new people every time. And obviously, they don't really have any of that history or that practice to draw on. So, you have to constantly re-invent the wheel. So, it must have made it quite difficult, but as you say, you were still at that time, in a period of relative growth, within theatre-in-education. Whereas now we're in the death throes.

RW: I suppose the other thing that ran alongside that was the fact that there was a stronger attitude towards Welsh language in schools. I've sort of touched on it, but I mean I think, the Local Authority found it very appealing. So many things have saved Theatr Powys along the road... so, at the time when, after the national curriculum came in and the company was in danger of being totally chucked, John Greatorex, the Drama Advisor, managed to move the funding for Theatr Powys from education to community and thereby saved the day. And then on another occasion, as a part of our community touring, we actually did a Passion Play around all the churches, and that kept us afloat. You know, won over some people who'd perhaps never seen a Powys show before, and then as the desire for more Welsh language in schools came about and developed, then what the company could offer in that respect was more and more appreciated.

CC: Okay, that helps me sort of patch it all together a bit. So, then after 14 years, you moved on to Coleg Powys in Newtown. And what was this new course then?

RW: It was a BTec in performing arts. I don't know if you're familiar with the BTec, but there are a whole host of modules, you can choose. I made the selection and I made sure that TiE was one of them. Also I insisted that the information sheets for the course, were published bilingually, although the prospectus for the college was still very much in English. So, there were all sorts of modules from arts administration to straight theatre, to film acting, but every year, with the second year group, we did this TiE option. We would put together a project and actually tour it as professionally as we could. These people were aged 17 or 18. And on occasions, well, on lots of occasions, they just produced amazing work because they had this added advantage of talking to their peers, you know. I take some credit for the fact that the techniques they were using, were good solid TiE approaches. But they were able to really communicate with the audiences they had. So, again, getting permission to go into schools was not always easy. And no, we did have a tendency to slip into what might be better called applied drama. But, we always insisted, I always insisted, that there were workshop elements in which ideas could be ... for example, we did a project called Smashed, which was about drugs, but also about parents not coping very well with prescription drugs, right? And at the end of the session, we would have discussions about what the characters should have done, what decisions were made, why they made the decisions they made. It was role play, basic,

simple stuff, probably drawing more on the ideas of Boal more than Heathcote, but it was very useful. We did one on child abuse too, I can't remember the title, but to see these young people dealing with issues of child abuse to people of their own age or just a little younger than they were, and drawing out of them ideas and opinions and then, as often happened, people would want to talk to them afterwards, 'I don't know who to tell about...' And they were very good at guiding them to an appropriate adult. I think that by doing that TiE unit, they grew up so much.

CC: Yeah, it gave them agency.

RW: Yes, yes it did.

CC: I was really, really struck by what you're saying about how, given the tools that TiE was giving these young students of yours, how impactful they were in their own community. And that's why I said it's gives them such agency. I wonder if you wanted to elaborate a bit more on that?

RW: Looking back, I'm not aware that very many of them went on to seek careers in theatre-in-education, but what I found a lot of them are doing is things like working with young people, working with children and taking an active part in that, and their local communities. At least a lot of them keep in contact with me, to tell me what they're up to. I just think that they grew up about five years in that one year of doing theatre-in-education. And there was only a lecture of a couple of hours a week and then loads of voluntary rehearsal time which the more they got into it, the more pleased they were to undertake even though they knew that their parents were never gonna see it. There wasn't any applause at the end, well they might get applause from the children they were working with, but so much of the course would be about jazz hands...

CC: But this was something different and they responded to it. So, from 1988, how long were you in Coleg Powys?

RW: Again it was another huge chunk of my career. I was there from 1990 until 2004.

CC: Oh right. Yeah. So, 14 years, 14 years at Powys. 14 At Coleg Powys and then you get itchy feet. Most people do it after 7.

RW: Yea well, you know, the trouble with the academic life is, you're not allowed to find something you enjoy doing and develop it. You've got to be thinking, when are you going to be doing your MA, when are you going to be doing your PhD or your next publication. Are you working towards – why aren't you working towards - becoming Head of Department or Dean or whatever it is. But I've never been that sort of person, I'm not interested in organising people's careers and lives. So, the pressure grew and

grew really, and I found I was getting stuck with doing loads of stuff that I didn't want to do, which is why I took early retirement.

CC: From 2004 then, because you weren't really happy with how it was going?

RW: Yes. I went there to run the Performing Arts Course. Happy as a lamb. By 2004 I was expected to look after art and design, hairdressing, leisure and tourism you know. Sorry, I cannot be interested in these things. And then you just become a manager telling people to come to meetings and writing minutes and then nothing happens.

CC: So, then you found the opportunity at Newport?

RW: Yes, well that's it. I thought again, things being as they are, I'm not going to get anywhere else in terms of a University, unless I get an MA. So, I did an MA in educational drama up at Trinity Carmarthen, yea? Which was I think two years part time with a hefty dissertation at the end, which became my first book [Contemporary Theatre in Education – Intellect 2007]. And Kevin Matherick, I think, was leader of the course, and again he was very influential, introducing me to some of the key players. By this time I was quite familiar with Dorothy's work, and Gavin Bolton's work, probably less so Boal, and certainly less so of the early people. The Caldwell Cooks, the Brian Ways, the Peter Slades, those are three who'd passed me by until that point, and it was really interesting for me to see where these ideas had come from and developed. I was still doing my MA and working at Coleg Powys, and I tried out some of the Brain Way exercises with my students and they loved them. They really got off on them. So, yea, that was really important to me. And then I did my dissertation on how theatre-in-education was developing in Wales and where it was at.

CC: Yes, so how did you end up in Newport?

RW: In Newport? Well, again, I'd got the MA, I just kept my eye on the adverts. Didn't want to leave Wales.

CC: You're an honorary Welshman now aren't you.

RW: Yes, honorary Welsh now. My children were still both in Wales – well one of them is in London now – I just didn't feel I wanted to go further afield. So, it could have been anywhere, you know, it could have been Bangor or Aberystwyth. But this opportunity came up in Newport. I applied for it. Got it.

CC: Is that a college as well?

RW: It's a university. It's part of the University of Wales. Yeah, I was quite surprised at the lack of facilities there. Obviously, they were trying to get something very new going. I think I joined the course when it was in its second year.

CC: What was the course titled? Was it an applied theatre course?

RW: No, it was more general than that. I think it was a degree in performing arts again, all different modules. But again, I snook in one on theatre-in-education. And also while I was there they started a course in applied drama and I taught on that as well. And then there were some sort of crossover ideas.

CC: So, what were you teaching as applied drama rather than, say, applied theatre?

RW: I suppose, the key things we were trying to teach was the ideas of how to extract thinking from young people. It was quite a practical course. The students had to go out and actually work with young people in local centres.

CC: So, in a sense, it's applied. I remember when the term was first used – I mean Nicholson wrote a book on applied drama before she shifted over to the aesthetics of theatre. So, it was about how you apply all the drama and methodology in different contexts. In the community.

RW: That's right. I mean in terms of students, it was building up their workshop skills, just how to run a workshop, you know, what you're trying to do, how to frame questions, what sort of activities are useful and what are not.

CC: Real core teaching skills.

RW: Yes. By this time I think the University was experimenting with people mixing and matching modules across courses. So, I think quite a lot of the students were actually doing degrees in education, so they'd do TiE as one of those [modules]. A bit of a mess really, I think, looking back. And again, even then in those short years. I was getting pushed towards concentrating on publications and PhDs and 'wouldn't you like to run the applied drama rather than concentrating on the TiE', and 'by the way, we really like the way you teach the film school so...'. So, the teaching was great, I really enjoyed that, working with young people, but the ever changing bureaucracy behind it all just made me think... you can't teach an old dog new tricks...

CC: That's why you took early retirement?

RW: Yes, well, I was 62 in 2011. It was about five years early. But then in the University I think you could retire from 55.

CC: So, can I just take you back a little bit? Because what's always struck me is that I didn't know you as a member of TP. I knew you as a teacher from Coleg Powys who had a very strong connection with TP. So, I met you at TP on numerous occasions and you've maintained a very strong connection with the company and been very supportive of the company. So, I mean, I'd be interested to just get a sense from you what you felt the developments in TP were since you left. You reached retirement in the same year they were closed. I'm not trying to blame you.

RW: It's the case studies in the book. I thought the project *Careless Talk* [1986/87] was actually the high point of that sort of TiE that I've seen anywhere. And I wasn't part of that, I had left by then, so I can say that. But just the way the children became more and more involved, and more and more analytical, and more and more thoughtful, till by the end, they were able to sit down as a group together and decide what to do without any adults with them at all. And then go to explain to the Mam, the mother, exactly what was going on with the son – post traumatic stress – and explain it to her. These ten year olds, eleven year olds, it was just phenomenal.

CC: And that was still under the leadership of Greg at that point and Louise?

RW: Louise actually. Louise did most of the writing for the performances and had some tremendous actors – Karen McGuigan, Dave Lynn, bless his soul.

CC: Dave would have really started his career in Theatr Powys?

RW: Yes. He was part of, remember the Youth employment Schemes – YOP²s, whatever they were called? Theatr Powys had a whole company of YOPs and so we had a second company working out of the building at one point and he was one of those. And when the YOP scheme ended, he was taken on as one of the actor teachers. He was a really good actor but also very sensitive to the needs of theatre-in-education. And Tessa Gearing of course. So, just the four of them, but just a tremendous project.

CC: So, then in 1996, when Ian [Yeoman] became the Artistic Director [of TP]. (It's got to be 96 The Dukes³ was closed in 1995.) What do you think that Ian brought particularly, and not just him but that phase of the company's development, to the theatre-in-education work?

RW: Now, speaking of course, as someone who only saw the end-product and not part of the process. But what I noticed is projects with just his own personality. He has that way of talking very calmly. You've got to shut up and listen or you're going to miss it. What he's saying is really important, and that way of drawing the children in, the young

² Youth Opportunities Programme

³ The Dukes TIE, Lancaster.

people in, that's one of the things that struck me. The other thing I noticed, especially with the *Romeo and Juliet* project, I don't know if you saw that, was that use of the key images from the play which all came together at the end – it was the ring, the knife the cross the herbs whatever - and the young people had to arrange them as they felt they should be arranged. And then talk about why, or even not, which gave them that liberation of showing their understanding of the play and its themes without having to write an essay or talk in front of the class or whatever, which was something I'd never seen before in TiE.

CC: Okay, so that was kind of a new dimension, in the use of objects particularly.

RW: Similarly, the very, very well used in schools, *Mice and Men* project. Two or three actors in that? Again, that way of taking something school really wanted, but actually opening up in new ways and not just telling the story, but actually getting them into the themes of the book, why it's an important novel. It's that way of giving the schools what they want but also giving them what they need, you know.

CC: And that's something that I think Big Brum learned while I was still the Artistic Director. Learning from that kind of approach. And I think Richard [Holmes] has taken that even further as a model. So if, for example, I am asked to make an adaptation of something like *Jekyll and Hyde* or *Romeo and Juliet*, actually. And yet, he will create a subsidiary TiE programme, often that a new practitioner [writer] will create, and they get the school to buy both. So actually, the big performance is subsidising theatre-in-education. It's just finding those ways to survive. And it's worked well, because I think without that, Big Brum would have really struggled to continue to survive particularly since it was cut [by the Arts Council England] in 2014 as a national portfolio organisation.

So, you've seen a lot of that work, and maintained that support for the company to the bitter end, obviously. We all did. I mean, my only involvement actually wasn't in TiE strangely. I was commissioned to write quite a lot of the community tours. But, I suppose when it came to the final act of cultural vandalism, [the closing down of Theatr Powys] what would you say that Welsh culture and Powys lost?

RW: They lost a way of understanding the world. Of seeing beyond. I won't say seeing beyond what. Just seeing beyond. It's taken the X-ray vision away from them, I think.

Having said that, one of the things that, in my sadder moments, I think, well ... given all the great work that went on all over the UK, from the 60s to now. Why are we still where we are? You know, why do we put up with the Johnsons of this world? Why do we still put up with this world? Why do we hate immigrants? Why do we want to protect our borders? Did we really make a difference? And I want to believe we did. So, when I'm

feeling down (*puffs out cheeks*), was it worthwhile? And I know it was but... you know... Do you ever feel the same?

CC: That's such an interesting thing to say –

RW: It's not that we're changing the world, you know, by getting in and teaching kids how to think. You might think okay, they grow up to be adults. They're thinking... a lot of them are thinking wrong (*Laughs*).

CC: Well, that's interesting. That brings me to your first book which was *Contemporary Theatre-in-Education*, which was a reworking of your Masters. And I was happy and pleased, to be asked to help with that process. And I think it produced a very valuable marking of the moment, particularly in Welsh TiE. And then you went on to produce this, which is your *Theatre in Education: Origins, Development and Influence* [Methuen Drama, 2017], which I think is an enormous contribution, for which I think anyone who's committed to the field will be grateful for, so thank you for that.

RW: Thank you for saying it.

CC: Well, it's true. But in terms of your last question to me I always think this is a very interesting quote that you chose from Bond actually, from the 2014 NATD [National Association for the Teaching of Drama] Conference, you say [Quote] “Bond pointed out the importance of knowing oneself, and that it is the lack of self-knowledge that brings down all the great tragic figures of theatre”, which of course, is the essence of the tragic in the culture, because if ever anyone demonstrated a great lack of self-knowledge its someone like Boris Johnson. To go back to your earlier point, right down to the bitter end, his final speech, it could have been something written by Shakespeare, on a bad day, but in terms of the sheer lack of self-awareness. It's pure tragedy in that sense. And then he said [Bond], and you quote, “When children are engaged in TiE, they are enabled to think” and you quote him, “...we are making it happen *and* it is happening to us at the same time.” And you say, “...life itself, of course, can be described in these same words. Many applications of drama and much self-styled ‘TiE’ offer (often questionable) momentary solutions, but do not have the power to ask the question, ‘What is it that makes us human?’ And if the question remains unasked, it will remain unanswered.” Which I think is a wonderful paragraph.

So, to go back to your saying when you're in a ‘down moment’, I think I *don't* share that. I don't, I don't feel *that*, I don't feel that sense of ‘Did we get it wrong?’ I know that there's practice out there that doesn't ask that fundamental question about what it is to be human. I think you've just described in the last hour to me your journey to that point, when you began to find that way of crossing that boundary. Going from sort of utilitarian or instrumentalised thinking into conceptual, values-based thinking.

RW: Yea, yea.

CC: And I think the movement that was, made a massive difference. And I think your connection with your students from Coleg Powys nearly forty years later, is telling you that, but of course it's not enough.

RW: No.

CC: And I don't think in that sense it's because we have ultimately failed. I think actually it's a measure of our success, in asking that question, and I think that's why Theatr Powys got closed. And I think that's why the theatre-in-education movement has been completely emasculated. And that's why I think this is a really valuable book. And I think why people still resist this narrative, is because what you do in your book, is you really pay attention to what the art form *is*, rather than what people might casually assume it is or claim it to be. And I think in that sense our movement did have success.

RW: Right. Okay.

CC: And of course, it's imperfect. Because you show me a classroom where real learning is taking place and everything's good. I remember Dorothy saying to me after the first time I met her, I had a spectacular failure in role, and she said to me 'that's great'. I said 'Great?' I was traumatised by having her next to me, and she said, 'yes, because now we will learn.' [referring to Chris' mistakes]. And that's what you learn from. And I think that is the difference.

RW: Yes. Well, I think that the particular journey I took with TiE, has perhaps been unusual, in as much as most people will have had exposure to ideas of theatre-in-education and developed them. I seemed to spend the first sort of five years, just not knowing what I was doing. And then applying that [the ideas of theatre-in-education]. I got it back to front somehow. If I'd started off by reading Dorothy Heathcote, and Boal, and Gavin Bolton, and maybe even the ideas of Gardner in America, with multiple intelligences, had that experience maybe as part of my teaching qualification, I'd have got there much quicker, in terms of understanding what I was trying to do. But maybe that's true of all us?

CC: I think we could all say that in different ways. And maybe you wouldn't have been as alive to that cultural difference that you experienced in Africa as a young man really, which helped you see being in Wales differently. Maybe you wouldn't have had that point of entry and it's how you brought those things together. That's important. In the book you are looking for survivors and you are looking for places in which, if not the absolute art form, certain approaches, certain elements of it are being employed in different ways. And you wrote this in 2015 [published in 2017] and we're seven years

on, I don't know if you've got any thoughts about anywhere you see that legacy, or any new results of that?

RW: No, not in terms of companies working. I'm not saying they're not out there, it's just that I haven't come across them. Except, the company that did *Too Much Punch for Judy*, when the book came out, I got quite a stropy letter from the Director saying that they should have been mentioned as they were the most successful TiE project ever, with more performances to children... but I had seen it. I saw it at Coleg Powys. And it was a straightforward performance piece - don't drink and drive. Okay, which we all know. You shouldn't smoke. You shouldn't do this, you shouldn't do that. But we do it, or some people do it. Even though, intellectually, they know. So, what's the point? I know actor-teachers, or actors, you know, who go into schools and do a project about 'don't smoke' and then pop out for a fag in the interval. And you know, you've probably seen it happen yourself. But, post *Too Much Punch for Judy*, it was a very moving play, the workshop consisted of 'has anyone got any questions?' to an audience of 250. Or 'what do you think about this?' as if anybody's gonna put up their hands in front of 249 other people and express an opinion or ask a question. And yes, they've done loads of performances, and yes, schools love it. But it didn't rate as a project which deserved to be in my book.

CC: Did you write back?

RW: I did. Not at great length. I just said, you know, for me theatre-in-education's got to have elements of some sort of participatory performance or some sort of engagement with the ideas rather than just a plenary at the end of the performance. And that was the end of the email correspondence. But he was obviously quite miffed because he was very proud of the fact that he'd done so many performances of the play.

CC: You see, I think that brings us back to your moments of being down, because it's rigour which actually demands an analysis of what it is that we are seeing in terms of practice [that makes the difference]. And being able to say, 'Well, no, that's fine. It's legitimate. It's doing, what that is doing. But it's not asking that question about what it is to be human. And I think that's what SCYPT, and you know, those companies associated with it, were really successfully trying to do. To find new ways of asking that question.

RW: That's right and for me in a project like *Too Much Punch for Judy*, the question is 'why do we do things that we know are bad for us?'

CC: Which is a useful question.

RW: You know, that's the question that needs to be answered. There's no opportunity to even ask it.

CC: Why do we act against our own interests? It's the question of our times.

RW: (*Laughs*) Yes.

CC: But if you've not got an understanding about what the role of theatre and education is, and what education is, and what learning is, you're really never going to address it.

Well, that's fantastic. Sorry, but I've kept you talking for about an hour and a half there. I just thought that it would be very valuable to have your thoughts. I don't know if there's anything else you want to say?

RW: No, I think with my general grazing over the years I've covered most of what I feel needs to be said anyway.

CC: Thank you very much. I think that's going to be a very valuable listen or read for people.

RW: Well do get it out before I drop dead, won't you?

CC: I promise, promise I will.

Biographies

David Allen is Artistic Director of Midland Actors Theatre. He is the author of numerous articles and books on drama and theatre. He runs the Facebook group, The Commission Model of Teaching, and also manages the website www.mantleoftheexpert.com, and convenes the Dorothy Heathcote Now conference. MAT has been lead partner on three Erasmus plus projects on Dorothy's work, collaborating with partners across Europe.

Selen Korad Birkiye is a dramaturg, theatre scholar, drama in education leader, and expressive arts therapy practitioner. Studied sociology at Middle East Technical University. She graduated her doctorate at Ankara University Fine Arts Education Programme. Began to work in State Theatres in 1990 as PR coordinator, later on as stage manager. Worked as a dramaturg in more than 40 productions all over Turkey and got several theatre prizes since 2001. Began to give arts management, dramaturgy, contemporary drama, and theatre history lectures in several universities including Istanbul University, Mimar Sinan University, and Anadolu University, since 2004. Currently giving lectures in Istanbul Aydin University Drama and Acting Department as a freelance associate professor. In her DIE career she found the opportunity of having workshops from David Davis, Dorothy Heathcote, John Sommers, Ruth Burgess, Julian Boal, Luciano Iogna, Kathleen Gallagher, Patrice Baldwin, and so on. She worked in several primary schools, museums, and courses as a drama leader and a member of the Contemporary Drama Association. She is currently working at French Le Paix Hospital as a freelance drama therapy practitioner. She has written two books (Intercultural Tendency in Contemporary Theatre; and To Manage or Not to Manage, That's The Question: A guidebook for Performing Arts Management), many chapters in some edited books, and articles in national and international journals.

Edward Bond is a playwright, director, poet and cultural theorist. He has written over seventy plays that have been performed in over sixty countries. For 17 years he was artistic associate with Big Brum T.I.E company and wrote ten plays for them. Methuen published Vol 10 of his Collected Plays in January 2018. Edward Bond is internationally recognised as the UK's greatest living dramatist. At the AGM of NATD in 2023, he was awarded life membership of the Association.

Chris Cooper has worked in educational theatre and drama since 1988 when he joined The Dukes TIE as an actor-teacher. He was Artistic Director of Big Brum TIE from 1999-2015. In 2008 he created Accident Time Productions which works mostly in Europe. Since 2009 Cooper has been Consultant to Drama Rainbow in Beijing where he is a frequent visitor. In 2017, he became a founder member of Jian Xue (See & Learn), which is a research and development NGO with a specific interest in theatre-in-education. He has written extensively on the theory and practice of educational theatre and drama in a variety of publications and is the author of 54 plays.

Lewis Frost After joining Geoff Gilham's Actors Group Theatre Company for their first two tours in the late eighties, Lewis went on to work as stage manager and actor with the Belgrade and Dukes theatre-in-education companies. Following a period working in television as a director cameraman, Lewis returned to drama founding Four Points Theatre Company with other alumni from East 15 Acting School and continues to direct and write plays.

Guy Williams is currently a teacher of literacy and numeracy in an alternative setting to mainstream education in Brighton, UK. Prior to this, he was director of performing arts at a school in Lancing; and head of Drama in schools in Crawley, Caterham, Tottenham, Birmingham and Runcorn – all mainstream institutions within the UK. He studied Cultural Studies at Portsmouth Polytechnic before gaining a PGCE (Children with Learning Difficulties) also at Portsmouth Polytechnic. He studied for an MA in Drama in Education with David Davis at Birmingham Polytechnic. He was Chair of NATD (National Association for the Teaching of Drama, UK) from 1997 to 2003. During this time he ran workshops and presented keynote speeches at a variety of conferences in Bosnia and Serbia. He also took five pieces of young people's theatre to youth theatre festivals in Mostar and Belgrade. He was awarded the International 'Grozdanin Kikot' prize for his contribution to the development of Drama-in-Education by the Centre for Drama Education, Mostar in 2003. He has been a member of the editorial committee of The Journal for Drama in Education (NATD) since 2004 and regularly contributes articles.

Roger Wooster had careers as a jobbing actor, an actor/teacher and latterly as a Senior Lecturer in Performing Arts at the University of South Wales from where he retired in 2012. He published a wide range of articles on drama and theatre-in-education including *Theatre in Education in Britain*, published by Bloomsbury Methuen in 2016. Bloomsbury also published his *Screen Acting Skills*, in February 2020. He sadly died in 2022.

Back-copies of The Journal for Drama in Education

The following back-copies are available at £3.00 each. (Earlier back-copies are also available. Details of these can be found on the NATD website natd.co.uk). Please make cheques payable to NATD specifying the Issue you require e.g. Vol 36, Issue 2. Please write to: Guy Williams at guy.williams@natd.eu or
74 Rotherfield Crescent, Brighton, BN1 8FP.

Volume 36, Issue 2. Summer 2022

Includes: *Who Am I? Who Can Tell Me Who I Am?*, David Davis; *Countering the Insistence of Neoliberal Consciousness and Mentality - Materialist Approaches to the Intensive Practices of Speaking and Acting: Lacanian Analysis and Drama in Education*, Bill Roper; *Response to Bill Roper*, David Davis; *An interrupted discussion with Bill Roper*, Konstantinos Amoiropoulos; *Approaching the real: Attempts in early years classrooms*, Konstantinos Amoiropoulos; *Response to Kostas Amoiropoulos*, Bill Roper; *Remembering Bill Roper*, David Davis; *Bill Roper*, Konstantinos Amoiropoulos.

Volume 37, Issue 1. Autumn 2022

Includes: *Poem*, Michael Rosen; *The White Paper 28th March 2022 - How our education system can level up and the case for a fully trust-led system*, Matthew Milburn; *Tipping Point, Throwing Point Why do we wait until children are in crisis to intervene?*, Viv Cohen Papier; *Belonging and Not Belonging*, Lex Butler; *The Arts and Education*, Dorothy Heathcote and Gavin Bolton; *What's happening when children are doing drama at depth?*, Geoff Gilham; *Real in All the Ways that Matter: Weaving Learning Across the Curriculum with Mantle of the Expert*, Viv Aitken, Reviewed by David Allen; *Reading Shakespeare through Drama*, Jane Coles and Maggie Pitfield, Reviewed by Chris Green; *Obituary for John Airs - 11th March 1941 – 20th August 2022*, Brian Woolland.

The Mary Simpson Fund

For nearly 20 years, members of NATD who require financial assistance to attend our events have been supported by the Mary Simpson Fund. Dorothy Heathcote and Gavin Bolton were close friends of Mary. Gavin outlines the history of the woman in whose name so many teachers have been able to attend our Conferences and Regional events.

Mary Simpson nee Robson 1907-92

Having begun her career as a primary school teacher in 1924, Mary Robson was appointed to the newly set up Emergency Training College in 1946, (becoming a two-year training establishment after three years and then, in 1961 amalgamating with Neville's Cross College, Durham) under the auspices of the University of Durham. It was based at Wynyard Hall, property of Lord Londonderry whose estate is on the edge of Teesside. From the start, a feature of the college was the insistence by the Principal that it should revive the pre-war tradition of the Londonderry family of promoting the Arts by arranging concerts and play performances for the local community. This is how Mary, an artist, actress, theatre director and much-loved trainer of teachers established her reputation in the Northeast. Her early productions included 'Tobias and the Angel' and 'Peer Gynt'. One of her students at that time recalls that 'She nurtured everyone and brought out the best in them. She was kind, gentle and unassuming with a twinkle in her eye and a wonderful sense of humour.'

Such was her reputation that Professor Brian Stanley, Director of Durham University Institute of Education, in 1950 offered her the post of working with experienced Drama teachers (there was no other such post in the UK) but she turned this down because she wanted to continue to work in Art as well as Drama. Her non-acceptance of such an invitation is not without its significance in the history of UK Drama Education, for Dorothy Heathcote would not have been appointed and her whole career and influence on the world's drama teaching would have been much less influential had she accepted it. And my career too would have been seriously affected, for it was Mary Robson who introduced Dorothy and me to each other when I was appointed Durham Drama Adviser in 1961. She invited us both to tea (a popular way of entertaining guests all those many years ago!) and because I replaced Dorothy at Durham University two years later when she moved on to Newcastle, we were able to share our work for the next 30 years!

In 1969, Mary retired and in 1978 she married her cousin, John Alfred Simpson (popularly known as Alf Simpson), also an artist. She died in 1992.

Mary bequeathed a sum of money to continue the nurturing of students and young Drama teachers. In 1992, Dorothy Heathcote and Tony Grady recommended to the NATD committee of that year, that using this money a fund could be set up to enable all members to attend Conference. That fund still exists in Mary's name and continues to ensure that all who wish to can attend our events. We are always looking for ways to top up the fund and at each conference there will be an event or activity that encourages you to contribute. Please give generously. In addition, you may like to consider paying your membership fees by standing order and adding a small monthly amount that will go directly into the fund. Please contact the Treasurer for further details and a standing order form.

If you would like to receive support from the Mary Simpson Fund, please write to the Chair of the Association indicating your reasons for needing support and the proportion of the Conference fee that you would like to receive.

The Tony Grady International Fund

Tony Grady was twice Chair of the national executive of NATD. He was an outstanding leader, always careful to develop the theory and practice of drama and theatre in education, always with the needs of the young firmly at the heart of all endeavour. Tony was also on the editorial committee of *The Journal* of NATD for seven years, again providing a focus and leadership that was second to none. Underpinning all of Tony's work was a great humanity born of which was his leadership of 'NATD to think and work as internationalists'¹. He was a founder of the International Association for Drama and Theatre and Education, and led developmental work in Bosnia, Serbia and Kosova, always working to bring international delegates to NATD conferences.

In 2003 Tony died, much mourned and missed, not only for his insight and guidance, but also because he was a good mate to so many of us. When the arrangements for his funeral were being discussed his partner, Angela asked that, instead of flowers, money should be donated to NATD to create a fund for bringing international delegates to NATD conferences. In this way, through the Tony Grady fund, NATD seeks to continue, both in conviction and in action, an internationalist practice.

We are always looking for ways to top up the fund. At each conference there will be an event or activity that encourages you to contribute. Please give generously. In addition, you may like to consider paying your membership fees by standing order and adding a small monthly amount that will go directly into the fund. Please contact the Treasurer for further details and a standing order form.

If you are a practitioner from outside the UK and would like to receive support from the Tony Grady Fund or you know of someone who would benefit from it, please write to the Chair of the Association indicating your reasons for needing support and the proportion of the Conference fee that you would like to receive.

¹ Margaret Higgins 18th December 2003 – letter to NATD