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Special Issue to accompany the International Conference:
***Dorothy Heathcote Now*, 8th – 10th October 2021**

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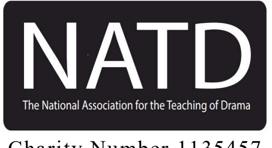

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Notes for Intending Contributors to The Journal for Drama in Education

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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Special Issue to accompany the International Conference: *Dorothy Heathcote Now*, 8th – 10th October 2021

Dorothy Heathcote: Active Learning

Image courtesy of Brian H Burnett, NY, NY www.linkedin.com/in/BrianBurnett

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Editorial

That Dorothy Heathcote formulated significant contributions to education methodology is beyond question. Both in her work with teachers and in her writings, Dorothy's impact on classroom practice and on teachers understanding of it has been profound.

It has been of great interest to us that in the wake of the societal upheavals of the past two years, there has been a re-awakening of interest in Heathcote's work and of the humanising pedagogy she advocated. We are very happy to be publishing this issue of *The Journal for Drama in Education* as a companion piece to the *Dorothy Heathcote Now: International Conference 8-10 October 2021.*

It could be argued that this is a key generational moment. Although Dorothy herself died in 2011, there are many practitioners at present in the UK and around the world who worked with her, who took on and developed and broadcast her work. Some of them have contributed articles to this issue. What we do now matters. What we have learnt from her, what her body of work has to offer us now can enable us to remodel what happens in our classrooms so that we don't return to the old ways, the old normal, that gave rise to the neglectful chaos we have been trying to live through.

The backbone of this issue is Dorothy's original article *Contexts for Active Learning. Four models to forge links between schooling and society*[1], which she wrote following a presentation of it that she made to the NATD[2] conference, Gradgrind's Children, in 1998. In this article, Heathcote interrogated the world of contexts as a learning tool, describing four stages in her theory and practice. This description changed our understanding of how children learn and of how we can use drama as a learning tool.

Further below, we offer a précis of the whole article. (If you haven't had the opportunity to read the original, we recommend that you do. It is available in Volume 19, Issue 1 and was reprinted in the Commemorative Issue Volume 28, Issue 3.) In the first instance, as we introduce each of the articles in this issue, we offer a list of the contexts:

Model 1 – Drama used to explore people
Model 2 – Mantle of the Expert
Model 3 – Rolling Role
Model 4 – The Commission Model

Model 1 – Drama used to explore people

[1] *The Journal for Drama in Education* Vol 19 Issue 1
[2] National Association for the Teaching of Drama

In *Man in a mess: person in a paradox, person in a paradigm, person with a problem, person in a pandemic…* Sorrel Oates gives an account of why Heathcote's influence is still so powerful today. She describes the political context within which she has to work and the journey she has been on to rediscover the principles that established her as such a formidable practitioner in the early 1990s as she emerged from David Davis' PGCE (Postgraduate Certificate of Education) course at The University of Central England (UCE). Indeed, she very clearly describes Education in a mess and Society in a mess. Her solution has been to gather like-minded colleagues around her, in a progressive school and go back to highly complex basics. She eschews the artificial divide that has bedevilled Drama in Education for several decades and celebrates the essential relationship between Process Drama and the Art Form of Theatre. She teases out the key elements of Process Drama as invented by Heathcote; articulates the centrality of the crucible paradigm; and champions Heathcote's 'Levels of Meaning' as the bedrock of her work. In this powerful opening piece, Oates concludes by placing the central, humanising demand:

> Do they stand and watch or do they intervene? Like Edward Bond, Dorothy's 'man in a mess' demands that we take a position, that we ask that question.

Guy Williams' *Shaving Heads: Informing our total existence* opens with the stimulating act of shaving their heads by his students at a performance in August 2010, Mostar in Bosnia. This visceral act of 'coming of age' signalled to Williams that his educative 'journey with them was over'. Williams reflects on his own practice of teaching Theatre Studies which was carved out by Heathcote's models, especially that of 'living through' drama Model 1. He further studied her theory and practice during his MA programme at the University of Birmingham facilitated by David Davis. Williams works through the art form of theatre to the point where his students preferred to 'provoke and communicate', 'rather than be looked at'.

The teacher-student dynamic is a central thread in his work with 'man in a mess', built on negotiation, the forging of bonds, responsiveness, the inversion of status. His work with students exploring the personal in the political is challenging, sometimes seen as controversial and always contextualised in the contemporary. The 'shaving of heads' is a symbolic, political, theatrical act. Yet, as Williams writes:

> .. I never taught them to act… I am a teacher looking to make meaning and make sense of the world with young people.

Model 2 – Mantle of the Expert

In *Why Can't Every Teacher Use Mantle of the Expert?* Renee Downey shows us how she became a keen advocate of Mantle of the Expert. From day two of her MA course through to reviewing the clear learning benefits for her own pupils some years later, Downey charts a learning journey for herself and her pupils that leaves us in no doubt of the educational force that is Mantle of the Expert. She offers us detail of her first tentative steps with her class, as well as analytical illustration of its long-term impact, and concludes with an inspirational account of her next steps as she moves on to advocate Mantle of the Expert in a wider sphere. She concludes that:

> I'm a different kind of teacher, a researcher and a member of a strong teaching community.

As Heathcote was developing her models, she was also developing guidelines for classroom practice. One such set of guidelines is her conventions of dramatic action. Tim Taylor's *The Conventions of Dramatic Action – A Guide* continues to develop his highly regarded craft and art of enabling and encouraging teachers in the application of Heathcote's methodology to classroom practice. Heathcote's conventions were first published in 1982 in her article 'Signs (and Portents?)'[3] and they have appeared in a variety of settings since then. Essentially, Heathcote listed the conventions, each with a definition underneath. What Taylor does, supported by Jim Kavanagh's convivial, credible illustrations, is to provide expanded models for each convention. He offers user-friendly detail, clearly grounded in classroom practice. As Taylor says:

> Learning to use (the conventions) takes time and practice, but just as it is the artist, not the colours or the brushes, who creates the art, so it is the user of the conventions who creates the dramatic action.

Taylor's guide shines with a human-centred method that challenges the child and locates the teacher as an artist in her classroom.

MaggieHulson's *Conventions of Dramatic Action and Teacher Use of Sign* is a companion piece to Tim Taylor's *The Conventions of Dramatic Action: A Guide.* Reading the two pieces side by side is an illuminating experience. Where Taylor has unpacked Heathcote's conventions and focussed on what the students are doing, Hulson shifts the focus to the role of the teacher and her assistant. She uses more than eight concrete examples of what the adults in the room might be doing in order to facilitate the engagement and investment of the young people. She says of the Conventions that they can be 'deceptively simple' and argues for a sophisticated reading and application of

[3] Signs (and Portents?) Dorothy Heathcote *SCYPT Journal 9*, 1982

them. They are not, '…goods that can easily be popped into a bag of teaching techniques…' by time-poor teachers. By focussing on the teacher's use of gesture, she highlights the richness and complexity of the process in which young people can bathe. She says that:

> …the aim is twofold: to illustrate something of the pathway decisions a teacher might make in the moment to moment unfolding of the lesson; and to encourage the teacher to apply it.

Deceptively simple in its own right, this article is a wonderful exploration born of decades of practice both in the classroom and in educating teachers by an exceptional practitioner.

Model 3 – Rolling Role

Rolling Role is perhaps the least practised of the four contexts. Thus Claire Armstrong Mills' article *Rolling Role- A Perspective* is a rare resource. Armstrong Mills' aim is to encourage teachers to use her examples for themselves. She elucidates something of the theory behind Model 3 as she recounts her extensive contact with Dorothy Heathcote, including work on videos. Quoting Heathcote, Armstrong Mills explains that with Rolling Role:

> …any number of members of staff can form teams of collaboration whilst teaching their own timetable and curriculum area.

As with other Models, the creation of a team and a context is central, with the careful formation of the *human element of the community* being essential, and this article furnishes us with details of one particular project. Armstrong Mills explains how teachers from a range of specialist subjects were able to opt into the project and how some were involved in planning with Heathcote. She describes the underpinning method and illustrates some of the lessons that arose, at the same time paying attention to learning theory. The article concludes with an analysis of why Rolling Role isn't more widely practised and urges teachers to '…try 'standing on the shoulders of a giant.' I did, and the perspective was remarkable'.

Model 4 – The Commission Model

The classroom practice of Woodrow First School in Redditch is at the centre of Lisa Hinton's *The Commissioners*. Describing the development of Model 4 work, Hinton coherently signposts the important differences between the Commission Model and that of the Mantle of the Expert, as well as the challenges faced by the teacher. She begins by describing how Mantle of the Expert was introduced to, and quickly embraced by, the

staff at Woodrow. It laid the ground for new partnerships, new endeavours and influences and Hinton goes on to explain how a Commission was developed between her class and the Black Country Museum. One of the key differences between this and Mantle work is that Commission comes first, driving the curriculum choices and the design of tasks. This demands flexibility from the teacher as well as secure knowledge of the curriculum so that she can fit it to the commission. As she recounts how she guided her class through this challenging work at an especially challenging time, navigating the hiatus and stresses caused by the pandemic, Hinton analyses the advantages of this way of working and values the place of support structures, including Heathcote's own strategies. She concludes that this way of working offers clear rewards and that:

> Dorothy Heathcote's dream of an educational method that places the child at the centre could very well be realised for those children who have teachers willing to hand over some power and take a risk!

Currently, Woodrow First School is running a Rolling Role. It will be fascinating to see how this progresses.

The Dorothy Heathcote Archive by David Allen, Sandra Hesten and Stig A. Eriksson, is both a fascinating history lesson and a call to action to preserve and disseminate the work of Dorothy Heathcote. In it, the authors describe the genesis of the Archive, Heathcote's own desire to have the resources made as widely available as possible and the current challenge to find a permanent, secure home for posterity. There are a number of tantalising pearls that reveal glimpses of the working of Heathcote's incredibly fertile mind. The call for the creation of an International Archive Committee at the *Dorothy Heathcote Now* Conference is undeniable.

Looking at *Contexts for Active Learning. Four models to forge links between schooling and society* again, in these times reminds us afresh of the detailed care Heathcote took over developing her method and making it transparent. It is fascinating to see her unpick her 'Eurekas' as she moves through her four models of teacher/student activity, getting to the heart of the problem - how to temper the substance of the interactions between '…the teacher and the social and academic nature of the class'. For example, there is a clear development from, 'I knew to develop a group point of view not cast children into parts as actors are organise' at the end of Model 1 to, '…everyone shares in the tasks which must be accomplished for the client' in Model 2. As part of our commitment to broadcasting Heathcote's work, we offer you this précis. Encapsulating the four models, it delineates the function of 'role' in a dramatic fiction and the importance of the group perspective of the participants - an extension of the learning potential of working 'in role' through 'Mantle of the Expert'.

Chair's Report: A War of Attrition

by
Liam Harris

I always begin writing my Chair's reports by reading my last and I was a little taken aback that it has been almost an entire year since I attempted to capture the experience of my 'A' Level Drama and Theatre students as the Covid-19 pandemic unfolded. The year has paradoxically flashed past in the blink of an eye while simultaneously being the most gruelling and taxing I have experienced.

While the students I described in my previous report have moved on to universities, gap years, colleges, drama schools, apprenticeships and employment, the ones still at the school have now experienced a full year of disrupted Covid learning. Add that on to the five months of disruption last year and many students, particularly those in Year 13 (seventeen and eighteen year-olds) and Year 11 (fifteen and sixteen year-olds), may have now completed courses without the full experience of full-time, face-to-face education. This, of course, varies from school to school as Covid bubbles burst and whole year groups are sent home to self-isolate for ten days at a time.

For these year groups, grades have been determined by teachers using the full range of evidence available to them. For some schools, this has meant a whole series of mock examinations, set by heads of department (using the materials sent out by exam boards to support the process) and marked by teachers. For others, a more holistic approach has been taken, gathering evidence from books, set tasks, low stakes tests and coursework to support the awarding of grades. This has led to accusations of a lack of consistency between schools in the grades awarded, an increased workload for members of staff, and suggestions of an increased chance of students from certain demographics being left behind. In a year when day-to-day disruptions have fatigued and confused, last minute guidance from the Department of Education has muddied waters, and contending with various stints of online learning has robbed staff and students of the face-to-face contact they need to thrive, it is no wonder that many colleagues are excited to return to the normality of teaching to prepare students for terminal exams. I consider myself a proudly progressive educator, yet even I have wondered whether this was one blow too many for me to take in what has increasingly become a war of attrition on child-centred, humanising classroom practice.

But we cannot and must not allow ourselves to return to the old ways simply because it is easier. We must continue to strive for a more child-centred, humanising alternative to the current assessment system: one that truly places student achievement at its heart. The chaos of the current Covid assessment crisis shouldn't be used to prove that terminal, high stakes testing is the only fair way of assessing what young people know, understand

and can do. Instead, it should be used to prove that the current system is not fit for purpose: if it cannot capture the incredible things that students have achieved over the past eighteen months, then it cannot be used to capture the progress young people make in their development at all.

Since the pandemic began, the National Executive Committee (NEC) of NATD has been holding online events with like-minded educators, coming together to imagine alternative means of assessing the achievement and development of young people. In February 2021 our *Reform or Replace? Assessment To Meet the Needs of Young People* conference attracted over fifty delegates to listen to speakers outline alternative, child-centred assessment systems. My thanks to Matthew Milburn, Tim Boyes, Maggie Hulson, Dr Debra Kidd, Dr Jane Coles, Sorrel Oates, Mehrunissa Shah, Myfanwy Marshall and Ellen Green for volunteering their time to speak at the event and offer such empowering contributions.

This was succeeded by an assessment round table hosted by NATD at which contributions from Dr Maggie Pitfield, Theo Bryer, Maggie Hulson and Ellen Green stimulated discussion amongst those in attendance to develop NATD's seven principles of a child-centred, humanising assessment model. You can find the seven principles below:

1. Assessment should be driven by the child and the child should own the outcomes.
2. Parents/guardians should have involvement in the assessment process.
3. Assessment should be formative, not summative and must never be reduced to a grade.
4. Assessment must be on-going and regular, used to inform teaching and guide learning.
5. Assessment must involve a range of forms of expression, capturing learning in whatever media is appropriate for the subject and the child.
6. Assessment must be evidence based, should be collected and collated as a part of the learning journey of the child.
7. Graded league tables must be abolished. They do not serve the needs of the child.

The outcomes of the assessment round table have been collated and placed onto our website and include some examples of what child-centred assessment could look like within the classroom.

The work undertaken by the Association this year is to culminate in a Conference on assessment held in Birmingham on Saturday 20th November. Please save the date to ensure you can join us for a day of keynote speeches and practical workshops around

developing a more humanising assessment system that is fit for the 21st century.

Alongside our work on assessment, the NEC continues to develop its relationship with the Drama and Theatre Education Alliance (DTEA). Represented at meetings by Maggie Hulson and Theo Bryer, NATD continues to champion the voice of Drama Educators within the organisation and influence the development of the DTEA's policy and activities. My thanks to both Theo and Maggie for their continued involvement in representing us so passionately.

In my role as Chair, I represented the Association on Pearson's Drama Expert Sign Off Panel for Diversity and Inclusion at which the set texts for the Edexcel GCSE Drama specification were reviewed and revised to develop the representation of the global majority within the course. While we are pleased to be involved in the discussion and the development of a more diverse selection of set texts, the NEC felt unable to commit to being named as an external partner due to wider concerns with the reductionist model of assessment of such qualifications.

The Association has also launched its new website. Though we are currently dealing with the odd teething issue, the NEC hopes that members find the new website is more accessible, navigable and brighter than its previous iteration. Please note that the web address has now changed to www.natd.co.uk. The NEC's thanks goes to Mark Richardson, the developer of our old website, who went above and beyond for over ten years in maintaining and providing support for the old site. I encourage members to contact Guy Williams with any issues or concerns with the new website directly at guy.williams@natd.eu.

And so, another year has passed – the most draining experienced by educators across the country in recent memory. In my previous report I stated the following:

> […] over the last 20 years, the education system has been realigned to focus on the needs of the economy, rather than the needs of the child. It is a shame that it has taken a global pandemic to bring this to light but there are glimmers of hope beginning to appear as the realisation dawns amongst school staff, students and parents. And as educators, we are on the front line, making sense of this chaos with the young people we teach – a responsibility that we cannot and will not shirk even without leadership and guidance from our current government.
>
> (From Chair's Report 34.2, August 2020)

While we are tired and desperately trying to find time to switch off over the summer break, I stand by the statement above. The pandemic has been an 'Emperor's New Clothes' moment for our education system and the golden opportunity remains for real,

tangible changes in the way in which we guide the development of our young people. NATD and its members are some of the most battle-hardened, progressive educators, standing up for the voice of the child for over forty years. While the last year has been tough, and the urge to return to the relative normality and certainty of terminal exams is tempting, we certainly will not succumb to the effects of this war of attrition. We must continue to call out the Emperor's nakedness, in all its utter depravity, to strive for a better future for us all. Not only will we call it out but we will also be there presenting more humanising, child-centred alternatives when we do.

At the recent *Reform or Replace? Assessment To Meet the Needs of Young People* online event, Matthew Milburn asked those present to use Dorothy Heathcote's *Paradigms Regarding Views Of Children* model to consider how the current examination system views our young people (see below).

NATD

Paradigms Regarding Views Of Children

(not in order of value or preference)

Child as clay	in time you'll turn into the class I want	**Child as flower**	given enough time and care
Child as crucible	me and you have to keep stirring everything around	**Child as candle**	you can rely on me to keep you lit up
Child as machine	by October we should all be able to…	**Child as echo**	no, do it the way I've said/shown you
Child as vessel	we did the towns yesterday, we'll do crops today	**Child as friend**	if I'm nice to you will you be nice to me?
		Child as adversary	the trouble with you lot/class is…..

Note: paradigmin this context is employed as an epistemological viewpoint which as an organisingprinciplegoverns perception. It determines what we shalland shallnot see.

Dorothy Heathcote's ***Paradigms Regarding Views of Children***

Those present determined that, largely, the assessment system currently views the child as a combination of machine ('by the end of a two year course, students should be able to prove their worth in a two hour exam') and vessel ('students should be able to recall the knowledge they have gained from their long term memory').

As the effects of attrition have set in throughout this pandemic, I have often found myself checking in with this model, considering how the decisions made as Head of Department represent my view of the young people I teach. Asking children to remain in their socially

distanced boxes outlined on the studio floor and limiting their contact with one another felt like a necessary evil at the height of the pandemic. But what view does that present of the child? Writing a recovery curriculum plan that prioritises catching up on Brecht and Stanislavski to get them through their exam, rather than spending time developing their ability to create drama collaboratively: what view does that present of the child? Returning to an assessment system that reduces intellectual curiosity, creative collaboration, personal triumph, perseverance, empathy and resilience to a number on a piece of paper rather than attempting to capture the nuance of each child's personal development what view might this present of the child?

It is a question I charge us all to ponder carefully as we enter into the next phase of this pandemic. And the question is an urgent one for the young people living through it.

Man in a mess: person in a paradox, person in a paradigm, person with a problem, person in a pandemic…

by
Sorrel Oates

I used to think that most of my process dramas started with a problem to be solved. Then I realised that actually the problem was just a gateway into a dilemma because the last thing drama wants is to solve the problem. Once we have solved it, the story is over, the play is over and there is nowhere left to go. In drama and theatre, the exploration of the site, the human condition that we find ourselves in, should be infinite and should have many answers and wonders and paths and avenues to keep us questioning and making decisions that will need more decisions and wondering and questioning. Often, months later, when I think that we have finished a drama, a child will come up to me and say 'What did happen to Dr Frankenstein?' Even though they were there at the end of our drama and saw (in their mind's eye) him walk off across the ice. And, 'How *did* Ali's story end?' Even though they were there and were part of creating an ending with their class.

I think that I have come to understand that good, powerful and useful drama, like good, powerful and useful theatre doesn't have neat tidy ending - Dr Frankenstein walks off across the ice to find the Creature with the scientists' advice ringing in his ears and we, in role as these scientists, who have helped and guided him to the Arctic, don't really know if he will teach the Creature how to live in this world or take his revenge for the death of his brother. Ali may find a new home, safe from the war they were fleeing but that is not the end of the story – how will they stay in this country when they were smuggled in on the back of a lorry; when they still have family in their homeland; when there are people who we have identified who may exploit them? The dilemma ravels and ravels the more we seek to unravel. The mess becomes messier, the problems more paradoxical, the dilemmas darker, the Ddrama more powerful, with more possibility of offering us an insight into our world and the lives of others. This is the heart of not just drama in the classroom but also theatre. And so and so, over the past few years, as I have struggled to come to terms with the arid disasters that are the new specifications at GCSE and A Level, I have returned to Dorothy, to 'man in a mess' (person in a mess) as a way of reconnecting with what is important about theatre and drama. If we start with Dorothy in Y7, where is her work by the time we get to Y13 – what is the connection – the through line?

Ten years ago, I was told, after an observation by SLT, during which I was teaching a process drama lesson, that the students had learnt nothing, that as I had not once mentioned the 'playwright' and the 'reader' (yes – I know – that tells you all you need to know about that observation), that this scheme of work was ineffectual and it was

made clear to me that the Drama department – that had just been absorbed into the English department - was to re-write all its schemes of work with a focus on the playwright/author. A few years later, the GCSE and A Level were re-formed[1] (yet again) only this time with the emphasis on the written word outweighing that of the practical performance-based work (70% Written to 30% Practical) and the death of practice and exploration felt complete. I will be honest, I was on the verge of giving up – it all felt a million miles away from where I had started, a million miles away from anything that I recognised as Drama. Dorothy's work seemed to have no place in secondary education.

Eventually, I left that school and found myself in a wonderful open, progressive, multi-cultural school where the arts were valued, and staff were actively encouraged and trusted to teach using their own pedagogical approaches. That presented me with a dilemma – woman in a mess. I desperately wanted to go back to Dorothy's work, to how I knew I taught best and how I felt children learnt best, but the exam syllabi were demanding a skills-orientated curriculum with the end point being 70% written exams and written coursework.

And then, as curriculum leaders, we were asked to explore with our departments the reasons why we taught our subject, what it offered the young people in our school, what was unique about it. We were asked to define the philosophy and ethos for our department - not for the school and not for OFSTED but for us, for our subject, to explain what our subject offered the young people we worked with and why it was important to the curriculum and to our lives. After discussions with my department, I wrote the following opening statement and as I wrote I realised that our work *was* embedded in Dorothy's work, that her approach, exploration and questioning - the Crucible Paradigm[2] where the teacher and the learner work together, stirring things around, questioning and exploring in order to arrive at a shared understanding - underpinned our teaching from Y7 to Y13. Called 'Imagining Worlds, Creating Reality: Drama as a way of Knowing', our opening statement reads as follows:

> Drama puts you, as, performer, designer, devisor, director or audience, both in and outside the event being explored and asks you to bring your whole self to the situation, to take an active part, to make decisions and choices, to develop deep understanding and profound knowledge of concepts and ideas that enable us to ask and answer philosophical, life changing questions.

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[1] https://www.gov.uk/government/consultations/changes-to-subject-content-for-gcse-drama-and-as-and-a-level-drama-and-theatre

[2] Dorothy Heathcote - Keynote Address to Conference 1989 in NATD Publication: *The Fight for Drama, The Fight for Education*. Republished 2012 with NATD Journal 28:1.

Working with my team, we shaped and re-shaped the KS3 curriculum first. In Year 7, we immerse the students in process drama, knowing that this would teach them all about the art form and will make them independent, imaginative creators and learners who know how to work socially and co-operatively (something we identified as being an essential skill to enable them to progress as Drama practitioners in their own right; something that is a skill they can carry with them for the rest of their lives regardless of whether they ever do drama again after Y9.) So, a class, working on a process drama, in role as the townspeople, facing the 'mess', the problem, the dilemma of the fact that their town is about to be demolished by an international oil company 'rehearse' (in role - so effectively creating scenes) possible scenarios in which the townspeople can find ways to fight back, to make their voices heard, to survive. Because it is drama that works in real time, these must be real solutions, believable solutions, the words must have power and effect. Each facial expression, action, gesture must be right, or we will lose our town and livelihood. This matters to them and so they will make sure that it is believable. They hold elections, carefully creating the right character to meet the demands of the situation as the new Mayor. They write and deliver powerful speeches. They form barricades and choose the moment in their drama when someone might be sacrificed – what is the highest moment of tension – the crisis point? Will there be a moment of Peripeteia? Will there be a resolution? By the end of the drama they will have learnt how to craft (*playwright*) a dramatic experience for actors and audience that will make them all look at the world differently. They will have learnt how to negotiate with each other in and out of role, they will have had their imaginations and creativity exercised and developed, they will have learnt that their opinions and ideas are important and can and will have effect. Their self-confidence orally, socially and intellectually will have grown and flourished. We know this because of what we see in front of us, because of what the parents say to us on parents evening, even on the virtual parents evenings we have had recently, our lessons both face to face and remote are clearly things that the students talk about at home.

At the other end of the school, working within the constraints of the GCSE and A Level syllabi, how do we keep this philosophy of exploration alive? What happens to our person in a mess? When devising, we encourage our students to start from what interests them, what concerns them, what questions they have about the world, their lives and the lives of others. We explore the 'mess' around us. People in a mess, the mess people create, and ask why is it important to explore this? Why does it matter if we offer ways out of this mess? We want our exam classes to create interesting, effective theatre that matters to them – just as it mattered to the Y7s – they will use the range and scope and breadth of the art form drawing on the practice of generations of theatre makers. We give them choice, teach them a variety of forms and styles and encourage them to use the forms that inspire and excite them and that will help them and their audience to explore and explain and question the ideas and stories that they want to share. A group of our

students chose to explore how women have *been* and *are* pressured and forced into stereotypes that ultimately destroy and disturb. Using 'Princesses' that we recognise from fairy stories, they twisted and changed the characters using Artaud, elements of *Complicité,* Brecht and DV8 Physical Theatre. They created a disturbing, immersive and provocative theatrical experience for the audience that left us thinking and questioning. The process of creating and performing challenged these students; they learnt resilience, co-operation, respect for each other and the art form; they learnt how to shape and make the work of practitioners their own; they developed their performance skills in ways they never knew they could in response to the demands and needs of their play and discovered, like the Y7s, how to make their voices heard – here is the recognisable 'through line' embedded in the practice of Dorothy Heathcote. Dorothy identified five elements that need to be present for explorative Drama to function[3]: (1) social collaboration, (2) now time, (3) the consideration of 'one of the three levels of social politics. The psychology of individuals to drive the action, or the anthropological drives of the community, or the social politics of how power operates'[4], (4) some change in the participants behaviour to show they are in the fiction and (5) the event must have 'productive tension'. These are the elements of process drama and they are also the elements of theatre and are present in most theatrical experiences in the classroom (with possibly the exception of 'now time' which is particular to process drama).They are certainly present in my classroom. The three levels of social politics are a device that I find indispensable in planning drama experiences and questions for exploration from Y7 to Y13. They are the frame on which I can shape analysis of a set text, a decision in a devising process, and they can help me to ask the questions, make the statements as Teacher-in-Role that will elicit deeper thinking and responses from my students at KS3 as we explore and explain the 'mess' we find ourselves confronting.

Though, if we choose to teach in the current system, we cannot ignore the fact that, at exam level, classroom drama is no longer primarily about practical exploration and creation. The demand for students to become expert writers about drama, forms the bulk of their marks now. This has been the greatest challenge for me and my colleagues, to draw through our principles and philosophy into the way in which we teach students how to write an A*, Grade 9, PEE paragraph about their set text, their own performance and design work or the work of professional theatre makers. I don't pretend to have solved this – you can't solve it if we are honest, without a re-working of the syllabus and the assessment models we are currently shackled to. These models are blatantly not the way to assess, share and celebrate the abilities of students to create, perform and appreciate drama practice.

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[3] Contexts for Active Learning. Four models to forge links between schooling and society by Dorothy Heathcote (NATD Journal Volume 19, Issue 1 2003) p 12 See how this is cited on page 15

But - unless I am to give up - I have to start somewhere. I hold onto and ask my colleagues to hold onto, the fact that *Practice*, for us, is primary at all Key Stages. In the studio, we believe that students learn best in Drama by doing, performing, experiencing, talking and discussing and that the knowledge, understanding, confidence and skills they gain from this will enable them to create meaningful, original drama and theatre that they will then be able to write about it in an assured, fluent and analytical way. In this process we endeavour to work in Dorothy's 'crucible' paradigm[5]. The teacher is the guide, scaffolding learning experiences that support and facilitate the progress of the child. These learning experiences may involve the expertise and support of other students as well. The learning is social, guided by the needs of the child, the situation and the events we experience and see in the wider world, remembering that: 'Through others we become ourselves' (L S Vygotsky)[6].

Most plays worth exploring start with a person in a mess – they have a paradox, a dilemma that needs to be explored. Exploring Miller's 'The Crucible' (set text on the GCSE AQA syllabus) with our GCSE students, John Proctor is probably the archetypal 'Man in a Mess'. Every time he tries to resolve the 'mess', he creates another dilemma for himself and those around him. Even at the end of the play, when Elizabeth's line seems to imply that he has resolved the dilemma: 'He have his goodness now', our students rarely see it that way – they are outraged by this line and the ending. What about the injustice of an innocent man being killed? What about his family? What 'goodness' is there in this world that the Proctors inhabit? Yes, they respect that he, like those in front of the House Un-American Activities Committee, has stood up for what he believed in and paid the ultimate sacrifice. But this generation of students are the children who are calling my generation to account for what we are doing to the world environmentally, politically and morally. They will not walk quietly to the gallows, they will march and fight and protest. It is good that they question the end of this play and Miller wants us to do that, of course he does - any play worth watching needs to send its audience out onto the streets discussing and looking for answers. It needs to allow us to ask why is lifelike this? Should it be like this? How can life be different? This is the last question in Dorothy's Levels of Meaning (AMIMS)[7]. Dorothy's levels of meaning came out of an interview that she did with Geoff Gillham in 1984 and they have been my touchstone ever since I was introduced to them by David Davis during my PGCE two years later.

The five levels of meaning are a series of questions that enable us to analyse and unpick

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[5] Dorothy Heathcote - Keynote Address to Conference in NATD Publication: The Fight for Drama, The Fight for Education. (op cit)

[6] Vygotsky, L.S. (1987) The Genesis of Higher Mental Functions.

[7] Gillham, G. (1988) 'What life is for: An analysis of Dorothy Heathcote's 'Levels' of Explanation' and republished in *The Journal for Drama in Education* Vol. 31, Issue 2, Summer 2015

the ‘why’ behind an action or event. Geoff summarised them in the following chart:

ACTION	What is the behaviour, the way something is done?
MOTIVATION	Why someone does it, what he/she wants out of doing it?
INVESTMENT	What’s at stake that drives them to do it?
MODEL	Where the behaviour is that is being ‘copied’ or rejected?
STANCE	Why life is as it is? [8]

These questions guide us through our explorations and it is ‘Stance’, the ultimate question, that we ask when we come to the end (for that moment) of our ‘man in a mess’ explorations whether they be in the KS3 process drama, the creation of devised work or the exam class’ exploration of their set text.

So, Dorothy’s work continues to underpin our work. In doing Drama, from Year 7 to Year 13, our students will have had their imaginations exercised and developed. They will have had to look at the world through the eyes of others, from the corporate giants and the determined townspeople in Year 7, through to the people of Salem in Y10/Y11 and the generations of women fighting for self-determination in Year 13. We will explore and explain, we will investigate the ‘mess’ that surrounds humanity. We will endeavour to make this an open process. The Greeks understood this. When the Greeks invented Drama, it was part of their democratic process, they saw it as essential to their citizens being able to think, to question and be part of creating a truly democratic and equal society. Drama that we see, create and perform, transforms and opens up our imagination. It makes us agents of change, firstly in the safety of the studio, in our imaginations and in the imaginative tragic, comic worlds we create and then in the real world, giving us the tools to recognise injustice and inequality, violence and barbarism, peace, humanity and humour. As Edward Bond said, you can teach a child the skills to be an expert bricklayer but who will enable them to develop their imagination so that they can choose what they do with those skills – do they build a hospital or do they build a gas chamber?[9] Do they stand and watch or do they intervene? Like Edward Bond, Dorothy’s ‘man in a mess’ demands that we take a position, that we ask that question.

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[8] ibid p35

[9] Bond, E. 1998 (ed. Stuart, I.) *Edward Bond Letters 4*, Routledge, London

Shaving heads: Informing our total existence

by
Guy Williams

In August 2010, a group of young men stood in an open courtyard at the Pavarotti Centre in Mostar, Bosnia. It was their performance space and the audience was about to enter. I watched as they shaved their heads in their final act of preparation for *Tongue,* a piece that they had devised based on the Greek story of Philomel and Tereus. As they took up the clippers, I knew that my journey with them was over. They had all chosen different paths: two of them were about to start at The Central School of Speech and Drama; another would attend Bristol Old Vic and can be seen in Seasons three and four of *The Crown* on Netflix; yet another now works for the BBC. I witnessed the most beautiful and devastating piece of theatre that night. But I never taught them to act. I don't have a degree in theatre. I am a teacher looking to make meaning and make sense of the world with young people.

That moment stands out for me from the thirty-nine years I have been teaching as a pinnacle of students fighting for independence and creativity with a fierce thirst for meaning-making. It was realised through a complex web of profound influences on me and the subsequent struggles I had with myself and the world of actions and ideas around me. Initially, I encountered the work of Dorothy Heathcote through other practitioners; then through reading; which in turn took me to David Davis' MA course in Birmingham and meeting Dorothy and developing ideas with her. On one lovely occasion, she came to stay at our house as she worked at Hazelwick School with me on a Mantle of the Expert project. I remember being struck by the way she interacted with my children. They were young, perhaps four and five, and they were drawn to her. They talked and shared and showed her things. She talked and mused and responded to them. Fascinatingly, she never praised them, she simply shared their interests and enquired about the implications of what they said and did. It was a beautiful lesson for me in placing the world and the child at the centre of our interactions but doing so with honesty and openness. It was a lesson in teaching. In her article, *Contexts for Active Learning*, re-published in this issue, she writes of one of her fundamental principles:

> I realised that every single teaching strategy I have ever invented has been because I can't bear to be in a position where I have to 'tell people off'. If I reach that point, I am breaking a deeply felt rule to do with power used to disadvantage. Although that may seem rather high-minded and moralistic, what it means at bottom is that it isn't based on collaboration. To get collaboration from classes, who really owe you no attention you haven't won, needs subtle and honest strategies which forge bonds rather than confrontation.

I am not sure how conscious I was of this at the time I started working in Crawley, or indeed if I could have articulated it in this form but it formed the bedrock upon which my practice began to emerge at that time. Whether working with students aged 11 or 18, I was seeking to forge bonds rather than confrontation. ‘Power used to disadvantage’ encapsulates the essence of many school management systems which cascade this approach down into the classroom. Although there was a gentility to some aspects of life at Hazelwick, placing the student at the centre, negotiating for meaning and collaborating, were not its touchstones. Heathcote characterises it in this way:

> So long as teachers come to school to teach *pupils* and pupils come ‘to be taught’ the energies of both are deflected and neglected.

I started working at Hazelwick School in Crawley, West Sussex in 2004. I had been teaching since 1982; I completed David Davis’ MA in 1992; I had been employed in Runcorn, Birmingham and Tottenham (amongst other places). But from the outset at Hazelwick, I felt like I was really beginning to teach for the first time. I felt ready and I sensed that the young people I was working with were ready to engage with me. For the next six years, I watched as they entered the Drama Studio with an increasing sense of thirst and independence; I erected scaffolding and gradually took it down, piece by intuitive piece until that night in Bosnia. Hazelwick is a large, successful comprehensive school in the town that has grown up around Gatwick Airport. The number of students whose mother tongue is other than English is twice the national average. The number of students who are in receipt of free school meals is half the national average. It saw itself as the local grammar school and was very traditional in many ways – the large sixth form had a strict uniform code. The headteacher was delightful as long as you didn’t disagree with him. In 2004, the Drama department was very traditional – skills-based with levels of achievement displayed on a floor-to-ceiling chart in the studio. The black box studio itself had a proscenium arch dividing it in two – the object of each lesson being to share a performance. Overspill lessons took place in an L-shaped mobile classroom.

Within this context, the introduction of living-through Drama created ripples – disturbances that resonated for many students. In the first sequence of lessons with the youngest students (based on a combination of O’Neill’s Mystery Pictures and Tag McEntegart’s workshop), the class worked in pairs to create characters who cared about children in crisis. They worked with me in a shadow role as a hospital administrator, establishing investment and tension. They created depictions for a photograph album to create a history for the focus of the play. But the communicative initiative (a term coined by John O’Toole in collaboration with Dorothy Heathcote) shifted when they worked as adults with me as teacher in role as a selective mute. They contracted into the teacher playing the child while they took responsibility as the adults. They took control as teacher/directors. And they reflected on what was needed to create a world in which

children thrive. There was a real sense that students at the school approached this 'new' drama with excitement and commitment. As one boy said to me several years after I'd last taught him:

> I loved your lessons. I always felt as though what I was doing and what I was saying really mattered.

Heathcote might have called it 'negotiating for significance'.

The fourteen year-old students in Year 10, at the start of their GCSE course encountered SCYPT and NATD's story, *In Defence of the Young*. After their first lesson, one of the parent governors contacted the deputy headteacher commenting 'I don't know what they are doing but a switch has been flicked – she's on fire'.

They all did their homework – finding an object of significance for the child in the world described in the story. They created dramatic action around the object. And when they were ready, they encountered teacher-in-role as the governor of the detention centre. They watched the teacher become the governor. They directed him and dressed him. They worked as a class with him in role as he lay down the rules. They understood constraints. They wanted to know why the adults of this world saw the young as monsters. They were operating at the level of the individual, exploring the social context and questioning the political, both within the fiction and in their own world. There's a bit too much of a jump here from monsters to social politics. I need a bit of a lead in as the reader. Heathcote writes of social politics. That the work must have meaning and significance[1]:

> It must involve participants considering one of the three levels of social politics. The psychology of individuals to drive the action, or the anthropological drives of the community, or the social politics of how power operates. These three form the lubrication and friction which makes the work have meaning for participants beyond the ordinary and mundane.

The seventeen year-olds took the text of Woyzeck. It was not a text that they needed to perform for an examiner but they performed it nonetheless. They became the set designers, directors, wardrobe, make-up and cast of their interpretation of the play. One group took the idea and ran with it – an extended metaphor centered around a supermarket. The piece was a site-specific, promenade – part-performed on the roof of the Drama studio, partly in the pond at the centre of the school site – full of risk and

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[1] Contexts for Active Learning. Four models to forge links between schooling and society by Dorothy Heathcote (NATD Journal Volume 19, Issue 1 2003) p 12

adventure. Its internal coherence was carefully thought through. But the focus throughout was on questioning a world where human beings are alienated, disempowered and stripped of their dignity. The groups worked together and created a whole. Of course, they were preparing for an A level qualification in Theatre Studies, but their focus was on the central meaning; they collaborated and shared responsibility; they were not interested in being looked at but in what they could provoke and communicate. As a teacher who discovered drama as a way of working rather than an actor discovering teaching, I came at it from a different direction to Heathcote but this resonated for me:

> I knew to develop a group point of view not cast children into parts as actors are organised. Considering that I had just completed a three year Theatre course this is still a mystery to me but it took me forward.[2]

Drama in the classroom was overtly within her 'crucible paradigm' ('you and I are stirring this around together') but so was the theatre that we were creating.

In my final year at the school, the sixth formers had become productively obsessed with the war in Bosnia. The Drama staff agreed to teach a scheme focussed on the true story of Admira and Bosko to all of the Drama classes in the school. The students created a series of site-specific moments across the school – at the school gates as the children were arriving; in assemblies; on the playground at lunchtime – provoking and challenging. They were challenging the whole school population to ask how the world stood by and watched while a quarter of million people were slaughtered. Many of the group were there in Bosnia in August 2010. They returned on their own in 2011 having created a Community Arts company, Bridges, performing another piece based on the character of Patroclus in the Iliad. They developed their work and ran an extended project with ex-detainees from the Gatwick Detention Centre as well as directing the school shows back at Hazelwick. Often, as teachers, we don't see the learning that is taking place. We intuitively understand that a seed has been sown, that significance has been embedded and that at some point in the future it will begin to emerge. We know that in the UK, our increasingly functional and reductionist education system only values that which can be measured, fetishising data and resulting in empty, soul-destroying years of training for examinations. My own children, (touched by Heathcote) are enduring the final moments of that process. They have suffered lockdown through a series of endless exam practices and past papers. Sadly, we know that if there had been no pandemic, they would have had to go through the same torture in school rather than in their bedrooms. It is the modus operandi of the 'successful' school. Heathcote envisaged a very different approach:

[2] ibid p13

> The class work will be related with three teaching values which will be built in from the very start with all the participants. These are rigour, responsibility and realisation. The latter is very significant because it embodies a factor often missed out of schooling. Realising now what we have learned, can understand and put to use in our lives, that previously we had not recognised.

The students who created Bridges enabled me to see those values in action – seeds growing and emerging, realisation translated into deeds. It is, perhaps, disingenuous to say that I never taught the students to act. I am not anti-skills but convinced of the need to immerse young people in a process, exploring the world and their relationship to it. Over the six years that I spent at Hazelwick, I saw how powerful this process is: young people who are engaged with the world through the Drama become increasingly sophisticated in the manipulation of the art form in their drive to reveal the content. They experiment, take risks, delight in the fun that they derive from this deep learning - as Bolton says 'taking their fun seriously'. And we grew together – I took more and more risks, grew increasingly excited by working with them, became better and better as a teacher. The moment they shaved their heads shocked me. It was their decision. They had moved away from me. And I knew they were right.

Mitch Holder-Mansfield was part of that group. He has reflected on his experience as a student.

> I was, admittedly, a conscientious student who enjoyed all my courses – even those bound to traditional classrooms and textbooks. However, throughout my GCSE and A-level years, it was Mr Williams' approach to pedagogy that underpinned my educational development, curiosity and joy. 'Drama & Theatre Studies' was treated not as a subject to be taught – with facts to be recalled and skills to be mastered – but as a tool for us to collectively refine, and to apply to the world to help us understand it. As students, we were given a singular sense of responsibility and self-determination. This culminated in our performance in Mostar in summer 2010. While our decision to shave our heads as part of this was motivated by the drama and the narrative, there was also a thrill in exercising the autonomy the process had given us, through an expression of our commitment to the storytelling.[3]

I leave the final word to Heathcote:

[3] Holder-Mansfield: 8/4/21: Personal email.

As a teacher, I want students to enjoy and find use in the curriculum but I believe it has to be embedded into caring about it and joining all the parts together. When formal schooling is left behind we draw on what we know about to 'inform' our total existence.[4]

[4] Heathcote, D., op.cit., p13

‘Why can’t every teacher use Mantle of the Expert?’

by

Renee Downey

I’m Renee, a New Zealand teacher of around 14 years’ experience. In that time, I’ve taught mostly in small, rural schools in Northland but I have also taught in London and have recently moved to Hamilton where I am currently teaching a Year 5/6 class. Seven years ago, I stepped through the door, on the first day of a postgraduate course on Mantle of the Expert[1]. I had a clear vision for what I wanted to get from this course after being sent there by my Principal. I was going to take the ideas for an integrated curriculum approach and leave the ‘silly drama stuff’ behind. I was very clear on this. There was no place for drama in my classroom; we had serious learning to do.

By day two, I had no option but to re-evaluate my position on drama and its place in the classroom. Through the practical experiences our lecturer Dr Viv Aitken provided, teaching us about Mantle of the Expert *through* Mantle of the Expert, I had the opportunity to experience first-hand how my students might view the experience themselves. What struck me the most in these first days was just how much I cared about our team and our commission. I realised if I could bring this pedagogy to my classroom, I could move beyond merely motivating my students to learn – perhaps they could become invested in their own learning, just as I was. After all, just two days into a postgraduate course on a topic I didn’t really value, I was genuinely invested. The experience and knowledge I had gained from eight years of teaching had just been turned on its head.

I was relieved that a part of this class allowed us to create our own Mantle of the Expert plan with the guidance of Viv. I went back to school from the summer break with a plan for term two, and the knowledge that I needed to help my class ‘prepare to play’ in term one. This was important – I was taking my class of Year 3 and 4 students away from what they’d experienced in classrooms; which predominantly involved the teacher sharing their knowledge from the front of the room, worksheets or explicit tasks and right or wrong answers, to a student-centred, creative, open way of learning. I also had to introduce them to the idea of our ‘what is’ and ‘what if’ worlds – knowing when we are working in our imagined world.

I decided the best way to do this was to introduce a drama based activity or two each day

[1] Mantle of the Expert is a teaching approach developed by Dorothy Heathcote from the UK which uses drama for learning, inquiry and expert framing to integrate the curriculum, offering students opportunities to encounter the curriculum ‘in the same way as in real life: not as a set of separated “subjects” or “learning areas”, but as landing points within an holistic ongoing experience’ (Aitken, p.37).

and to use a storybook to open an imagined world for the class to explore through drama conventions. So I chose the *Thirteen Storey Treehouse* by Andy Griffiths (Macmillan, 2011), an illustrated novel kids love but which can't be taken too seriously. Basically, I chose it because it felt safe. Each chapter we read, I looked for a way to have children respond using a drama convention. I'll admit I found this really difficult – at this stage I still had absolutely no idea what I was doing. But the students adapted immediately and I very quickly learned that the only person in the room who wasn't getting it – who didn't truly understand the pedagogy – was me.

We had reached the part of the story where Andy and Terry painted their friend's cat yellow which made it turn into a catnary (a cat and canary hybrid). The catnary flew out of their treehouse and it was at this point I had planned on asking the children 'what if you saw a catnary?' I believed this was a brilliant open-ended question and I also believed that because I was using the words 'what if' I was opening an imagined world – doing drama. I thought I knew just what would happen next: they would give me creative answers related to being shocked, excited or confused. I would diligently write these words on the board (probably I would choose the 'helpful' responses - the ones that fit with what I wanted them to create next). I would then have them write a poem inspired by the shock and awe of seeing a catnary (after providing them with an example and a basic framework of course). I knew exactly what I wanted and expected the children to do.

So I asked the class my question: 'what if you saw a catnary?' and that's as far as I ever got with my planned lesson. As soon as I'd asked the question, the children immediately jumped up, started moving around the classroom and talked to each other about the catnary they had seen flying past the window (there was also the occasional scream). Soon, there were multiple catnaries flying around the room. Everyone in the class was involved in responding to this imagined scenario. Some were interacting in small groups, while in a couple of instances, it was individual play. As I sat and watched, I was mesmerised by their imagination, creativity, teamwork, involvement, and their ideas. I was hooked into their world and quickly found myself hiding behind the couch, thanks to my ridiculously strong fear of birds. We then, quite naturally and without input from me, came out of the moment of play to enter into a lively debate over what the catnaries would eat. After all – were they a cat or a bird? The language and discussion that came from this was rich and there was absolutely no need for me to write any of it down. They were attentive to each other's ideas and keen to form their own. They then asked to write about their ideas which naturally led to them wanting to know more about persuasive writing.

In this moment, the children in my class taught me some important lessons which remain at the forefront of my mind every time I sit down to plan. First, they taught me that drama comes naturally to children. It was only me that was having a hard time with it. Secondly,

they taught me to let go of my predetermined ideas and instead allow them to take leadership. Thirdly, they taught me to trust in the drama as a process we could use together to create something unexpected and new.

While they were learning about the diets of different species of cats and birds, as well as persuasive writing, I was busy realising that they were far better learners than I was a teacher. I could see that what I had planned included neither drama nor an open-ended question; after all a question isn't truly open if the teacher has preconceived ideas about the responses they're looking for. These children had shown me how exciting learning in an imagined world could be.

After the lessons of term one, our Mantle of the Expert unit in term two was a huge success. The children in my class were truly invested in their learning, just as I had been during the postgraduate course. For eight weeks, the children in my class came with me into an imagined world where they worked as a responsible team of animal rescuers, commissioned by the CEO of an international animal charity to safely remove animals who had lost their homes from deforestation in the Brazilian rainforest. The professional tasks arising from the commission along with the productive tensions generated an array of authentic, meaningful and engaging tasks including writing, reading, research and science experiments. The children were truly invested in their learning, they were working at a much higher level of the curriculum than I would ever have thought possible, they developed strong social skills and the key competencies (a key part of the New Zealand curriculum) were a natural part of our learning adventures. Other teachers from my school would walk past and, seeing the students working so excitedly, ask them about what they were doing which made them keen to learn more. By the end of the unit, I was completely sold on teaching through Mantle of the Expert and so were the students.

Teachers, in our global society, deal with an ever increasing wealth gap, and rapid advances in technology. We are increasingly faced with more complex health, mental health and learning needs in our classrooms alongside a growing list of societal ills we are asked to fix (financial literacy being the latest). Simultaneously we face a constantly changing and growing list of things we must do to be good teachers (group by ability – don't group by ability, set goals, make sure you include student voice, ensure you are culturally and digitally competent, individualise the learning, make your learning space innovative, modern and flexible… the list goes on!). We are asked to do a lot of things and be a lot of people. And we do. We do our best to stay up to date with current theories of learning but I have found in my career so far that the implementation of one idea will often come at the cost of something else I was supposed to be doing. This can make teaching an exhausting struggle both in and out of the classroom but we do it because we care and because we want to be good teachers.

Mantle of the Expert has changed much of this for me. It is such a clever system, combining so many aspects of effective teaching, that I find it helps me to be a good teacher without having to turn myself inside out to try and be everything I'm meant to be and do everything I'm meant to do. I would go so far as to say that teaching with Mantle of the Expert has, to date, provided answers to almost every 'problem of practice' I have faced in my teaching. It allows me to set up learning experiences that are cross-curricula, agentic, authentic, engaging, aesthetic, and a whole lot of fun. I think what I like best is how the approach is community-centred and how it reflects the natural ways we all learn throughout life. For me, and my practice, it's the most effective pedagogy I've ever encountered.

Two years after the catnaries had invaded my classroom, I was becoming increasingly convinced of the value of Mantle of the Expert for my class. Others in my school were also interested and we decided to apply for funding from the Ministry of Education's 'Teacher Led Innovation fund' to conduct a school-wide inquiry into Mantle of the Expert. In particular, we wanted to explore impacts on student achievement in writing and resonances with te ao Māori – the Maori world view, specifically in relation to education (in a school with over 30% Māori students and a history of unwilling writers, particularly boys). I led this research over eighteen months with a team of four colleagues from the school and with input from research and cultural mentors. Key findings from the study included:

- Improved outcomes in writing for students, including Māori students.
- Increase in self-efficacy during writing for all students.
- Improved attitudes towards writing.
- Improved understanding of Mantle of the Expert by all teachers.

We concluded that as a team we had seen positive changes in student achievement not only in writing but across the curriculum. We also saw positive changes in student attitudes toward learning and behaviours, both in and out of class. After the positive findings from our inquiry, our school committed to providing professional development in Mantle of the Expert to all staff. Our aim was to ensure that all students had the opportunity to learn through dramatic inquiry and Mantle of the Expert.

In December 2016 (the end of the school year in New Zealand) I said goodbye to my Year 6 students with a great deal of sadness. It's always poignant when children move on from primary to intermediate schooling, especially where the school is as small and friendly as ours. This time, there was an added element of sadness, since I had taught many of the students for three or four years and they were the first cohort to experience Mantle of the Expert right through this time. It was hard to say goodbye after our years of rich learning together. I was also fearful. What had I done to them? Would they be at

a disadvantage going into a more conventional way of learning at their new school?

I needed to know the answers to these questions and decided the best way was to delve into them as part of my Masters in Education. Working with my supervisor (Elizabeth Anderson) I designed a research thesis centred on this cohort and their experiences as they moved from Primary to Intermediate school. I interviewed a group of six past students and a control group from other schools who had not learnt through Mantle of the Expert/dramatic inquiry at primary school. The findings from this research included:

- In general, students from the 'Mantle' group were achieving slightly higher than those from the control group when they entered intermediate.
- The 'Mantle' group were able to identify a range of inquiry skills they had learnt at primary which they also used during inquiry learning at intermediate. In contrast, the control group identified a number of skills they needed for inquiry learning at intermediate.
- The 'Mantle' group were able to describe and discuss their inquiry learning experiences and different topics they had learnt about at primary while the control group could not recall their inquiry learning experiences from primary (though they would certainly have had these experiences).
- All students from the 'Mantle' group were emphatic that Mantle of the Expert should be taught in all schools – they were quite indignant it wasn't. (Downey, 2018)

To summarise – I hadn't sent them off unprepared for their future learning. In fact, they felt the learning we had done had in fact helped them at intermediate level. Phew!

During the interviews for my Masters study, one of the students asked wistfully: 'Why can't every teacher use Mantle of the Expert?' It's a good question and one I am keen to address. I'm very proud to be a part of a group of Primary and High school teachers, University lecturers and consultants who have just formed a new charitable trust – Dramatic Inquiry Network Aotearoa Trust – which aims to provide accessible, quality professional development opportunities in dramatic inquiry and Mantle of the Expert for teachers throughout New Zealand. It's exciting to know that there is a group of enthusiastic and committed people who believe in this pedagogy as much as I do.

Now it is the start of 2021 and I am embarking on a new job, in a new school, in a new city. I have moved from a small semi-rural school with just 7 teachers to a city school that is so large I can't even work out how many teachers there are -more than 32, I know that much. What's more I have gone from a school which is predominantly NZ European with around 30% Māori students to a school which I have been told has students from over 70 nationalities. It's quite the change, but one I'm looking forward to. Any new

start brings its fair share of anxiety and with just a few days to go before school begins, of course I worry if I will have the skills to meet the new needs I will face as a teacher. However, something that eases my mind is knowing I can go into this new school with the pedagogical skills and knowledge to bring curriculum to life and to respond to the needs of all my students. I'm pleased to be a 'mantle teacher' at times like this as I feel secure in a pedagogy that aligns with my beliefs about teaching. It also really helps to know I have the support of colleagues and senior leadership: my new school has a commitment to using Dramatic Inquiry in every classroom.

I've certainly come a long way since I was that drama-resistant teacher walking into the first day of a course on Mantle of the Expert. Seven years later, I'm a different kind of teacher, a researcher and a member of a strong teaching community. Amazing what an encounter with a catnary can do!

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The Conventions of Dramatic Action: A Guide

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Credits
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Introduction
You might think of the conventions of dramatic action as an artist's paintbox designed for teachers to create situations for learning in the classroom. The conventions are like the brushes, organised into compartments depending on their size and utility, as well as the colours, arranged on the palette for mixing and combining into new shades and variations.

Learning to use them takes time and practice, but just as it is the artist, not the colours or the brushes, who creates the art, so it is the user of the conventions who creates the dramatic action. This guide will help you in the process of learning how to use them and apply them, how to see their potential, and how to come to know them until they are as familiar as using a whiteboard.

It will take time. No artist – not even Picasso – knew how to paint the first time they picked up a brush, but the process will bring rewards and satisfaction right from the start. The conventions were revealed by Dorothy Heathcote, who talked of 'uncovering' them, meaning they were not new when she made her list but already there in plain sight. She was talking about the conventions that slowly developed, almost unnoticed, in theatre, and later in film and TV, over many years and became, through usage and application, established practices and ways of communicating ideas and events. Because of this they don't need explaining, any more than paint or canvas needs explaining the first time someone looks at a work of art: it's the coherent application of the convention that communicates, not the convention itself.

To illustrate, take a look at this still from the film *The Exorcist*. You don't need to know much about the film itself to grasp the symbolism of someone facing a dark, disturbing trial, one he knows is coming and will may cost him his life. The light from the window illuminates his position – standing in a gateway – like a spotlight, turning him into a silhouette and drawing his eyes up to a first-floor window. It's clear that whatever happens to him, it's going to happen in that room.

The point is that all of this is done using the conventions of film and graphic art. These signs and symbols are ones we understand instinctively, because we are human beings and human beings are meaning makers. We are really good at recognising symbols and creating narrative events to explain them. The artist, in this case the filmmaker, doesn't need to explain what he is doing: he lets his art do the talking and, importantly, the audience do the thinking.

And this, of course, is exactly what we want in the classroom. Dorothy Heathcote's list of conventions was not collated for the purposes of entertainment or artistic merit, but to enable the creation of situations in the classroom that would get students thinking. They are about learning and are there for us, as teachers, to use and apply, to mix and match for our students and their educational needs. They are not easy to use well, any more than it's easy to use a brush and apply colours like an artist does, but they are (through practice and development) something we can all learn how to use effectively and, over time, artistically.

Notes

There are thirty-four conventions on Dorothy Heathcote's list (see Appendix 1), divided up in this guide into three sections: Section 1 concerns the first seven conventions which deal with the enactive representation of people in dramatic situations: Section 2 is about iconic representations or the use of images and models; Section 3 is about symbolic representations or the use of words and symbols.

The terms 'enactive', 'iconic', and 'symbolic' come from the work of Jerome Bruner, and are ones Heathcote used often in her work. Her original list, published in 1980, made no reference to them, but they did appear in a later version in the mid1990s. They are included here as they work as a useful way of dividing up the different conventions and

their uses.

Another useful division concerns the way time is manipulated using the conventions: convention 1 has time operating at a natural pace, convention 2 allows time to be stopped, rewound and played again; and the rest of the conventions hold time at a particular moment.

SECTION 1: ENACTIVE REPRESENTATIONS
Conventions 1–7: the representation of people in dramatic situations

Convention 1
Here the students are brought into contact with a role (typically played by an adult, but not always) who interacts in a natural fashion, as if events are happening now, in real time. This interaction takes place within a fictional situation negotiated between the teacher and the students where the students themselves can also be invited to represent people within the fiction.

Let's look at an example. A class of seven-year-olds has been studying Florence Nightingale and her part in the development of nursing in the 19th century. They are familiar with this image of Florence as the 'lady with the lamp' and how she helped reform medical practices in a hospital in Scutari during the Crimean War.

The teacher has planned to use drama to develop the students' understanding of these events and to create a situation where they can use and apply their growing knowledge. Having shared her plan with her teaching assistant before the lesson, she asks her to stand in front of the class as if she is Florence Nightingale in Scutari. This strategy is called 'adult in role' (AIR). To facilitate the use of the convention, the teacher says, 'Mrs Brown is going to represent Florence Nightingale in this engraving.' She points at the picture on the whiteboard.

Mrs Brown follows the teacher's instructions and stands up, holding out an imaginary lamp. She then starts looking around the room as if she is in the hospital, her forehead etched with concern.

The teacher asks the students what they can see. The students

talk (while the AIR stays in the fiction). The teacher next asks questions to develop the students' thinking, such as "What do you think Florence might be looking for?" and 'What might she see that would cause her concern?'

During this time, the AIR is in the imaginary world representing Florence in Scutari while the teacher and the students are in the real world of their classroom, looking in, as it were.

It is important to stress that since they are outside the fiction, the students cannot interact with the AIR. It would be incoherent for them to suddenly start talking to Florence. So, until she is brought into the fiction, the AIR will ignore them, neither responding to what is happening in the classroom nor involving herself in the conversation between the teacher and the students.

If the teacher wants to give the students the opportunity to speak to Florence, she will need to cast them as people inside the imaginary world. This will first involve a certain amount of scene-setting such as: 'I wonder what the hospital in Scutari was like the first time Florence visited. What sort of things do you think she saw and heard? Shall we have a go at recreating that event? It will mean moving the tables and chairs around. Some people might like to represent the injured soldiers, while others might want to represent the doctors and nurses. Shall we have a go?'

In this short series of questions and scene-setting comments (planned in advance), the teacher incorporates a series of key elements:

1. An inquiry question: 'What was the hospital in Scutari like?'
2. A sense of time: 'The first time Florence visited. It won't be like the scene in the engraving!'
3. The introduction of tension: 'What sort of things do you think she saw and heard?' (The students know from their studies that conditions in the hospital were awful.)
4. Scene: 'It will mean moving the tables and chairs around...'
5. Characters: 'Some people might like to represent the injured soldiers, while others might want to represent the doctors and nurses.'

As they work, the teacher and the teaching assistant (now out of role) spend the next ten

minutes or so helping the students prepare the space. Once everything is ready, the teacher restarts the fiction using a narrator's voice:
'Florence had only arrived in Scutari the day before, and this was her first visit to the hospital. What she saw and heard that day shocked her to the core."'

This is the cue for the AIR to go back into the fiction and represent Florence. She steps forward and is met by two students who have agreed to represent nurses showing Florence around the hospital (as shown in the photograph below). As the fiction begins, everyone is now inside the imaginary world, imagining events from the different points of view of people involved – doctors, nurses, and patients. The drama that follows is improvised and continues until the teacher calls a halt. She moves around the room, giving support where needed, but does not stop the action unless things break down and she needs to intervene to get it back on track.

At the end of sequence, the students and AIR come out of the fiction to discuss the events of the drama with the teacher and the TA, reflecting on what happened and what it was like for Florence during that first visit, drawing on their existing knowledge and growing understanding.

It is important to say that while convention 1 can be exciting and involving for those taking part, it does carry with it certain risks. Mainly, that once things 'get going', the teacher has to rely very much on what the students can create in the moment. Occasionally, this will mean they run out of ideas or the work begins to lose focus. If this happens, the teacher can bring things to a halt, either to negotiate a rerun or to stop the drama altogether for reflection.

Convention 1 is the only convention that treats time in this way – ongoing, as if events are happening now. All the other conventions hold time and, as a consequence, provide

the teacher with a greater degree of control. Convention 1 can feel exciting and has many of the qualities of theatrical drama or even real life, but, as with all art forms, the wider the canvas, the greater the risk!

Convention 2

Convention 2 represents an event inside the imaginary world as if it were a piece of film, meaning it can be stopped, started, and rerun as often as needed so those watching can look intently and make comment. The events happening in the film are created as a piece of drama in the classroom which can be made by the teacher, another adult, and/or the students.

Inside the fiction, the film is being watched on a screen, as in this photograph of NASA mission control watching a live feed of people in discussion. It might be a documentary, a drama, CCTV footage, or any kind of moving image.

The people watching the film might be the film-makers, editors, the audience or even a team of detectives.

The great advantage of this convention is the way it holds time and gives those watching the opportunity to look closely and make meaning. The teacher facilitates this through discussion with the students – “Let’s pause it there. Did you see that look? What did you make of it?” – giving them the chance to reflect and discuss events.

Two aspects are important to highlight. First, the people in the film cannot interact with the people watching (unless they are in communication through a walkie-talkie or some other device). Second, the film is not ‘realistic’ in the sense that the people watching have to pretend they are looking at a screen – instead, the ‘framing’ of the film is done by the imagination.

To illustrate, let's imagine a sequence of teaching steps planned to teach a moment of Tudor history. The students have been studying the period and know about Catherine and Henry VIII's struggle to produce a son and heir. The teacher wants to explore some of the tensions this might have produced at the time.

Step 1 She starts by showing them an image of Henry and asks: 'Imagine a scene in a film where Henry and Catherine are meeting each other for the first time since the birth of the Princess Mary. Henry, as you know, was hoping for a boy. Everything rests on it – some might say the future of his family – and Catherine is more than aware she is running out of time. I wonder what that scene might look like. Why don't we have a go and see what we get? It'll be best to work in groups of two or three, and once you've decided on what happens in the scene, we'll come round and take look at each clip. It doesn't need to be long - 10 to 15 seconds should be enough'.

Step 2 The students now divide into groups and find a space in the classroom to work on their version of the scene.

Step 3 Once they are ready, the rest of the class watch the scenes one at a time, not as children, but as filmmakers who are looking at alternative ways to depict the event. Each clip can be viewed, stopped, and rerun as many times as necessary while the teacher facilitates discussion and analysis, making the film a source of inquiry.

Step 4 When needed, the teacher can step in and pause the action to ask a question – 'Let's pause it there. Did you see that look? What did you make of it?' – drawing attention to details the students might have missed. 'Henry didn't look at all pleased, but he made an attempt to hide it from Catherine. Why would he do that, do you suppose?' - and so on.

To review, in this sequence the students worked together in groups to create a short scene from a film about the life of Henry VIII. In the scene, they represented actors playing the roles of Henry VIII, Catherine, and others. Inside the imaginary world, the scene was being watched on a screen by a team of filmmakers who were trying to decide which clip would appear in the final cut. At the same time, the teacher stepped in when necessary to stop the clip and engage the children in discussion, bringing into focus important details that encourage inquiry and the application of knowledge.

Here are some more examples of convention 2:

1. A class of young children watch an adult-in-role representing a wolf they have captured. They are a team of problem-solvers. Inside the imaginary world, the wolf is in a cage and they are looking at a screen showing CCTV footage. The teacher mediates this event by stopping the action and asking questions with the aim of developing the children's understanding about wolves in fairy tales and wolves in the real world.
2. A class of junior-age students, studying the Kindertransport are looking at imaginary film clips, created by themselves, of families bringing their children to the railway station in Prague and saying goodbye. Inside the imaginary world the students are working as a team of historians researching a new documentary. The teacher is aiming to develop the students' understanding of events from the different perspectives of those involved.

Conventions 3–7

Conventions 3, 4, 5, 6 and 7 are variations on a theme, each one looking in a slightly different way at how an artistic depiction of a person or event can be represented by someone (or a group of people) in the form of an effigy or a portrait.

To see how this works, imagine a scenario where a statue of Rosa Parks has been placed on a plinth outside the National Museum of African American History in Washington, DC. The statue has been created by a Black female artist, working for the museum, to celebrate the life of Rosa Parks and her contribution to the civil rights movement in America.

Let’s now explore how conventions 3 to 7 can be used to create an inquiry into the historical context of this scenario and its implications for cultural change in America and beyond.

Convention 3

Convention 3 is the use of an effigy (like a statue) that can be talked about, walked around, and even sculptured afresh, if that is part of the fiction.

After introducing the scenario to the students, the teacher invites one of them to join him at the front of the class to represent the statue: ‘I wonder,’ he says, ‘how the artist might depict Rosa. Is there someone who would be prepared to represent the statue’. Some of the students put up their hands. ‘Ryan, could you help us out?’

With the student standing beside him, the teacher asks the rest of the class, ‘Do you think she should be standing or sitting? Should she have anything in her hands? What about her clothes?’ In this way, he is working collaboratively with the students, co-creating the statue, and drawing on their knowledge of Rosa and her place in history.

The student representing the statue listens to the suggestions from the class, then decides how to depict the role. Let’s imagine her sitting on a chair with her feet together, chin up, holding a purse.

The teacher asks, ‘How old do you suppose the artist has chosen to depict Rosa in the statue? Is it the time when she was photographed on the bus, or is it later in life – perhaps when she was thinking back on everything that happened afterwards?’

The aim of this question is to open up a wider discussion about why the artist has chosen to depict Rosa in this way and what this might say about her, her qualities, and her contribution to the civil rights movement.

The important thing to stress here is that the statue is a work of art, created by an artist to represent Rosa Parks, and as such must conform to the limits and requirements of its artistic form. That is, it is three-dimensional, solid, unmoving, and silent. As such, it can only communicate through the signs and means available to that form: a statue can’t talk, can’t move, and exists inside, but separate from, the world around it.

If the teacher wants to change that form, he will need to shift to a different convention, since it would be incoherent for the students to talk to a statue. For example, he might say ‘I wonder what Rosa’s friends and family asked her when she came home that first night after her protest? I bet they had a million and one questions! If you were Rosa’s family and friends, what would you want to ask?’ This is a subtle, but clearly signed, shift into convention 1. The students would now be cast *inside* the fiction at a time and place where they can talk to Rosa about her experiences.

Once this is over, the teacher might shift back to convention 3: ‘Do you suppose the artist could capture any of these memories in the way she depicts Rosa? Perhaps in the expression of her face or the way she holds her purse?’

Convention 4

Convention 4 is the same as convention 3, but with the variation that the effigy can give lifelike responses and then return to its original form.

Doing this requires the teacher to protect the internal coherence of the imaginary world by using the contingent ‘if’. For example, ‘If we could talk to the statue, I wonder what it might say.’

This activates the role to respond to thoughts and questions from the students, not in dialogue (which would be incoherent, as we just discussed), but *as if it were talking to itself* - something like ‘Some people smile, but not everyone. I’ve seen some nasty looks’. This is a kind of soliloquy.

Of course, the statue might know something of Rosa’s story. It might have picked up things from the artist, from the inscription on its base, or from listening to people who have stopped to look at it. It just can’t tell Rosa’s story from Rosa’s point of view.

A variation of this is to have the students voice the thoughts of the statue by coming up and standing beside it, speaking on the statue's behalf (as in the illustration above): ‘Last week a group of masked men sprayed me with paint. They were laughing as they did it’ or ‘There is an old woman who comes to see me every week. She has tears in her eyes’, and so on.

Convention 5

This convention is similar to convention 3 but here the depiction is in the form of a two-dimensional image rather than a three-dimensional effigy.

A portrait (which can be either a painting or a photograph) is a consciously created piece of art, unlike a snapshot, which is a moment captured in time.

Everything in a portrait has been chosen by the artist to signify something about the subject.

In this portrait of Rosa Parks, for example, the kind of chair she is sitting on, the expression on her face, the way she is holding her purse, the people in the background, the colours, the framing of the image – everything is there for a reason and open to interpretation.

Whereas this photograph of Rosa is a snapshot taken at the time of her protest, the setting, the person sitting behind her, the expression on their faces, and their clothes – none of these things were chosen by the photographer (although the photographer may have selected this image from a series of others for artistic reasons).

For a teacher planning to use convention 5,it is important to be clear about these distinctions and to make that apparent when introducing the convention to the students. There is no need to worry that one way is right and the other wrong, it is simply that portraits and snapshots are created in different ways, which has implications for the ways they are interpreted and given context.

Let’s look at a classroom example for each type of two-dimensional image.

As a portrait: The teacher asks the students to work in pairs to represent a portrait of Rosa Parks, with one student representing Rosa and the other the artist. The pair can decide whether they want the portrait to be a painting or a photograph. As they work, the teacher asks them to consider five elements: how Rosa is depicted (standing, sitting etc), the expression on her face, where she is in the portrait, what is in the background, and any significant objects. They can choose to label these elements with writing and/or drawings.

Once the students are ready, the teacher invites one pair at a time to show their portrayal of Rosa in front of the rest of the class, with the student representing the artist standing beside their work.

Working with the teacher, the rest of the students now look at the student representing Rosa, and the elements the pair have created, in order to interpret the portrait. If they have any questions, they might try to ask the artist but the artist might prefer to let their work do the talking.

As a snapshot: This time, the teacher asks the students to imagine Rosa getting on the bus and taking a seat. The class decide to rearrange the classroom, putting the seats in rows, like a bus, and labelling the front rows 'Whites only' and the back rows 'For coloureds'. They then discuss the passengers on the bus and who was sitting where. They then decide which of the students is going to represent Rosa, which is going to represent the white passenger without a seat, and which is going to represent the driver who orders Rosa to move. 'This', the teacher says, 'is an event that changed history. There was nobody there with a camera that day but imagine if there was. Which moment do you think would tell this story best? Which moment, photographed, would make it on to the front page of newspapers all over the world?' The students then go through the event (using convention 1), pausing at various moments when they think a photograph might best capture it.

Of course, this is a sensitive subject, so the teacher would need to be careful at every stage to protect the students and give them ample opportunity to stop the fiction and reflect on what is happening. Drama, and the use of the conventions, can create a safe space for inquiries of this kind, but it is always the teacher's responsibility to step carefully and ensure the students feel protected.

Convention 6
Here the effigy or portrait is activated to hear what is being said but cannot converse. It is a variation of conventions 3 and 5.

Convention 6 sets a high demand on the students who are aware that the effigy/portrait is listening but is powerless to react. Imagine, for example, the unveiling of the statue of Rosa Parks outside the museum. Who might be there and what might they say? One of the students might represent the statue, while the rest of the class represent the people gathered for the unveiling. 'What', the teacher asks, 'do you suppose the statue heard

that day about Rosa and her place in history? I imagine some of the people knew her and remembered what people said about her at the time of her protest'. This invites the students to voice the words of those gathered, and to draw on their developing knowledge and understanding.

Convention 7

Convention 7 is a variation of convention 4 where the effigy or portrait is activated to speak only and cannot move. The students can interact with the person representing the role, but (as with convention 4) the effigy/portrait is *not* the person depicted.

For example, standing beside a student representing Rosa's statue, the teacher says, 'What questions would you ask if this statue could speak?' and then activates the role to answer the students' questions. Again, not in conversation but as if it were talking to itself, and not as Rosa, but as the statue. 'I remember the day I was unveiled, there were a lot of people there. Most of them cheered and clapped, but not all. Sad to say, there were a few who looked on with hard eyes.'

SECTION 2: ICONIC REPRESENTATIONS

Conventions 8–11: using images and models

Convention 8

Convention 8 is the use of images to represent people, places or situations. The image might be a photograph, painting, drawing, map, artefact, or model which has been selected or made in advance by the teacher or the students. These can be used as rich sources of information for learning and for creating imaginary scenarios. Let's look at four detailed examples.

Example 1: a photograph Selected by the teacher to introduce the students to the character of Scott of the Antarctic.

This photograph[1] contains a great deal of information about Scott's character, his work and his preoccupations. The teacher might start by saying, 'I thought you might be interested in having a look at this photograph, taken many years ago. I will tell you more about the person in the picture in a minute, but first have a close look and see what you notice'.

[1] Public domain: https://commons.wikimedia.org/wiki/File:Robert_Falcon_Scott_in_the_Cape_Evans_hut,_October_1911.jpg

This is an invitation to examine the image without worrying about who the man is or what is going on. Try it yourself – you might want to make a list. Stick to what you can see: rows of leather-bound books, a bed with a woollen bed cover, a jacket (maybe a naval officer's?), a Union Jack flag in a rack beside a row of pipes, etc. Next,the teacher asks, 'What might the things in this photograph tell us about this man?' He smokes a pipe, he might be in the navy, he reads of lot, perhaps he's writing a diary, etc.

Notice how the teacher keeps the inquiry at the level of speculation – 'What might the things in this photograph tell us about this man?' She is not asking the students to guess or make factual statements, nor is she asking them to work out what she wants them to say, something that is deadly to this kind of teaching.

Next, she builds on what the students have already said by making some speculations of her own: 'It seems to me he's away from home – the suitcase under the bed, the temporary nature of the bookcases, the photographs on the walls and beside his desk, all I assume of people important to him. Time also seems important. I can see at least two pocket watches, and, judging from all the woollen clothes and balaclavas, keeping warm and dry is essential'. She has studied the picture in advance and knows what is going onbut at this point she is keeping the information back to stimulate the students' curiosity, and to teach them how to look closely and make inferences.

Her own observations are drawing on themes she will develop later in the inquiry: travel, family, time, environment. Some of these themes are from the list below, developed by the anthropologist Edward T Hall and often used for planning by Dorothy Heathcote. Take a look and see how many others appear in the photograph.

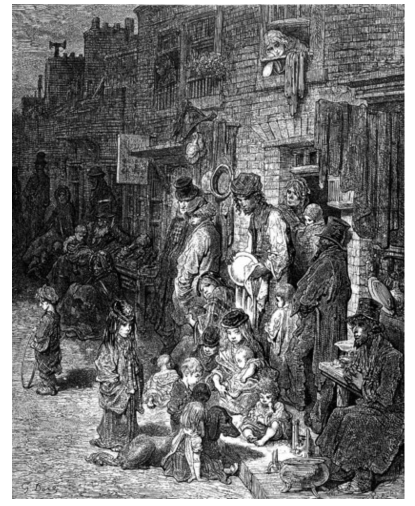
Divisions of culture					
War	Family	Shelter	Work	Child-rearing	Embellishment
Worship	Myth and memory	Nourishment	Learning	Travel	Celebration
Law	Health	Clothing	Leisure	Climate (environment)	Territory

Shelter is an obvious one. The teacher might ask, 'What kind of place is this? Made of wood – like a shed? – temporary, crowded, multifunctional. It seems to be a bedroom, a study, a wardrobe, and an equipment store all in one!' There are few embellishments – maybe just the Union Jack, the frame on the photographs, but everything else is plain and functional, even his ashtray. Clothing is obviously important, especially clothing to keep warm, and so on.

The important thing is to choose the right image: find one that will teach the students a lot about a subject from just looking, as well as piquing their curiosity.

Once they are really interested, the teacher can start telling them about what is going on: 'The man in the photograph is Captain Robert Scott. He's an explorer, one of the most famous explorers of his time, and he's writing in his diary about this, his most important mission...'. The teacher starts reading the words from Scott's diary: '12th December 1911, Cape Evans, Antarctica. Weather still bad. Last night the wind blew so hard I thought our cabin would collapse. We found the body of another pony this morning, frozen to death - that is the second this week. It looks like we are going to be stuck here until the summer, August at the earliest. Right now the pole seems as far away as ever'. (See convention 17)

Example 2: a work of art Selected by the teacher to introduce the students to the subject of Victorian poverty. As in the previous example, this image[2] is selected for the quality of the information it conveys to the students without the teacher having to tell them. To start the session, her first words might be 'This image is part of a collection by the artist Gustave Doré about the city of London in 1872 during the reign of Queen Victoria. Take a close look and see what you find'.



This is an invitation, not to speculate, but to look closely. There is a lot of detail. As the students start to notice things, the teacher asks them to speak in complete sentences, modelling the language to guide them: 'Standing in the doorway is a woman carrying a baby in a harness.

[2] Creative Commons: https://commons.wikimedia.org/wiki/File:Wentworth_st,_Whitechapel_Wellcome_L0000878.jpg

In front of her is a black man, with a soft hat, wiping a plate with a cloth'- andnd so on.

She draws their attention to things they might have missed – 'Can you see that hat perched up there? I wonder if it is for sale?' – and makes general observations, such as 'There are a lot of children! Even babies. I do know that at this time children were often expected to care for one another. Sometimes for hours at a time, or even longer'.

She might talk to them about the use of the tools of dramatic imagination – darkness and light, movement and stillness, sound and silence – and how they think the artist has used them in this image. 'If we could turn the sound up on this picture – like a film – what sounds do you think we would hear? What about silence? Do you think there is ever any silence in a place like this?'

Her next step is to give the students a bit of background information, and ask them to have a go at interpreting the image: 'This is a time before mobile photography. There were photographic studios, where people would go to have their portrait taken, but scenes like this were still largely drawn by hand and then engraved – that is, carved – on to a metal plate so they could be printed for mass consumption. Looking at this image, what do you suppose the artist wanted people to learn about this part of London and the people who lived there?'

As the students speculate, she weaves in new historical information: 'Yes, overcrowding was a major problem, especially in the big industrial cities like London and the cities in the north. Although other cities, even the smaller ones, had their own problems.' … 'You're right, there are a lot of children. The children of the poor rarely went to school for more than a few hours a week, and they were expected to work and look after their younger siblings – their brothers and sisters. Families were big, because people died young, especially the young. You'd be shocked if I told you how many children died before they were five.'

Example 3: a model Created by the teacher as a focus for the students' observations and investigations.

This image shows a nest containing eggs laid by a dragon. The children know the teacher created the nest and made the eggs at home, but their level of investment in the story means they are prepared to suspend their disbelief and operate within the fiction as if they are a team of investigators, carefully recording the find and making notes in their journals.

The teacher is in role (Convention 1) as a homeowner who has discovered the nest in her garden and invited the team in to answer her questions and find out who or what has laid the eggs.

Example 4: a map In this photograph the children have been given a map of the area they are exploring in their story.

In the fiction they are team of environmentalists protecting 'bog babies', a rare and endangered species, for the Milton Keynes Park Trust.

We can see them here marking on a map possible sightings of the bog babies.

Convention 9

Convention 9 is a drawing or model created in collaboration with the students.

The aim is to work together with the class, listen to their thoughts, and bring them into the fiction. As the teacher works, he talks to the students and does his best to incorporate their ideas.

In this illustration, for example, the teacher is creating an image of the wolf in the story of the Three Little Pigs. As he draws he stops and asks the students for clarification. Something like, 'What do you make of his paws? Should he have sharp long claws that scratch the ground and make marks?' If the children say, 'Yes!' he will add them to the drawing.

Next, *'What about his eyes? Have I got them right?'* If there is some disagreement, he might say, *'I'll tell you what, let's have a look at all the different ways the wolf's eyes might appear in this picture. Have a go at turning your eyes into the eyes of the wolf.'* (This is a temporary switch to convention 5, 'the role depicted as a two-dimensional image'.)

In response, the children start creating different versions of the wolf's eyes, using their own eyes to represent the wolf's eyes in the picture. Looking at the students the teacher switches to the voice of a narrator, describing what he can see on their faces: 'Here is a wolf with a cunning mind – there is mischief behind those eyes! Here is a wolf full of

anger. I wouldn't want to meet him in a dark wood. Here, on the other hand, is one who seems friendly, even kindly. I wonder if I should trust this wolf?'

And so on, always with the aim of bringing the children more and more into the story world and teaching them about character and their depiction through images and words.

In this picture is another example, this time of students collaborating on the drawing of the body of a man found in a cave.

Later, as the story developed, they stepped into the fiction and took on the role of detectives, investigating how the man died and how his body ended up in a cave on the side of a mountain.

In this use of the convention, unlike the first example, the students were the ones doing much of the drawing, the teacher having handed over the pens after drawing the outline of the body and introducing them to the context.

In this example (see left) the children and adults are collaborating on creating a memorial garden for the Selfish Giant.

Inside the fiction they are a team of landscape gardeners working for the giant's sisters, who have asked their team to create a space that people can visit to remember the giant and how he changed and welcomed children into his garden.

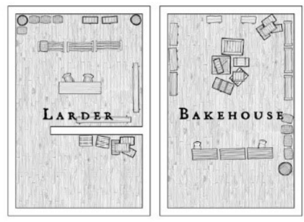
The gardeners are particularly keen on making a narrow-gauge railway which can be used by visitors to travel around the garden and visit the different areas.

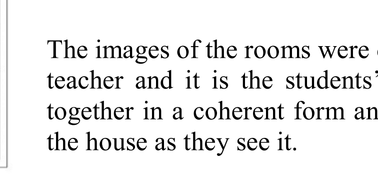
You'll notice how the adults have provided the children with a range of resources and materials, and are working alongside them to create the landscape.

Convention 10

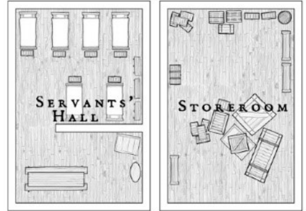
In convention 10 an image is made using prepared parts, which the adults and children work together to assemble.

In this photograph the class are working together to assemble the rooms of a ruined Tudor house, which they are later going to research and restore as a team of historians.





The images of the rooms were drawn in advance by the teacher and it is the students' task to put the rooms together in a coherent form and, by doing so, recreate the house as they see it.



Convention 11

Convention 11 is the same as convention 10, except that the teacher assembles the parts beforehand and presents them as a fait accompli.

For example, the teacher uses this image with the students, who are operating as a team of secret agents working to uncover a spy ring.

She presents it on the whiteboard and speaks in role: 'This image is the best we have, I'm afraid. It's a composite of different eye-witness accounts, people who say they saw him in the hotel lobby the day before the explosion. I

don't know if there is much we can learn from this. What do you think?'

The idea is to make the fiction feel authentic and to work with the students on teasing out meaning and looking for clues. It requires concentration on the part of the students and the application of the skills of inference and deduction.

Conventions 12–15: using clothing and objects to represent people and their interests

Convention 12
This convention involves the use of clothing to represent a person and their interests.

Imagine a dress worn by Florence Nightingale on her first visit to Scutari. The teacher is introducing this idea to the students using a dressmaker's dummy and a real dress which looks like it might be from the period.

In the fiction the children are operating as a team of historians advising a museum, who are in the process of creating an exhibition to record the life of Florence Nightingale.

The teacher starts the session by talking in role as a member of the team: 'This came this morning and I'm so excited to show you, it is the dress worn by Florence on her first visit to Scutari. We didn't even know it existed until it was found in the loft of her family home'. (An episode of the story the children explored in a previous session.) 'I was wondering if it should go in the exhibition. What do you think? I guess we will have to add something to the guidebook so visitors know how important it is.' This starts a conversation which later develops into a piece of writing.

Convention 12 is a way to get closer to the person under inquiry, in particular, to find out things that are important to them and tell us something about their inner thoughts and feelings.

Imagine, for example, that this dress was a present to Florence from her mother, given to her the night before she set sail for Scutari. To introduce this idea the teacher says, 'I bet this dress could tell us a thing or two if it could speak. Perhaps it remembers the first time Florence saw it...'. She then stands a little taller, puts her hand on the dress and speaks as if she is Florence's mother): 'I've had this dress made for you, my darling. It is quite fashionable, so you'll be able to wear it on the voyage and while you are in the hotel. It is made from hard-wearing fabric, so it should help to keep out the cold and last for the whole trip. I made the collar myself'.

Next she switches to the facilitator's voice and asks the children, 'What do you make of that?' – inviting them to think about what they have just heard and what it tells them about Florence and her relationship with her mother.

To supplement the discussion, the teacher goes on to give the students more background information about the weather in the Crimea, materials used to make coats in Victorian times (before the invention of synthetic materials), and how lace-making was a popular pastime for Victorian middle and upper-class women.

Following up, she asks, '*What else might the dress remember?'* She offers the students the opportunity to step up and take her place, and they respond, *'The journey was rough. I remember there was a storm and we got wet'.* And *'The hotel room was very small and dark. I don't think Florence liked it'*, and so on.

Here is a photograph of students at Woodrow First School using a dressmaker's model in this way.

You'll notice they've added a speech bubbles to record the spoken words of the roles represented by the dummies, incorporating convention 18.

Convention 13 Convention 13 is the same as convention 12, except that the class dress the model so as to see 'how it was' on the day when these events happened. For example, the teacher might say, 'I wonder what Florence was thinking as she buttoned up her dress. Do you suppose she was worried about the challenges ahead? Let's see how that might have looked'. She invites a student to come up and fasten one of the buttons in a way that will indicate how Florence felt at the time.

‘Did you see that?’ the teacher says. ‘Her hands were shaking. What do you suppose was going through her mind?’

Asking the student fastening the button to ‘hold the moment’, she invites the others to add Florence’s thoughts : ‘I hope the hospital is not too awful’. ‘Will anyone listen to my ideas?’, and so on.

Convention 14

Convention 14 involves a person’s clothing that has been cast off in disarray, inviting questioning, observation, and problem-solving.

For example, imagine a class standing in a circle looking down at an old-fashioned jacket and hat which once belonged to a child. The class have been studying life in a Victorian workhouse, and the teacher starts by saying in the voice of a narrator, ‘All that remained of the boy the next day was a hat and a filthy jacket, left behind beside the roots of an old oak tree’.

Switching now to the voice of a member of the team (an inspection team sent by Parliament to investigate conditions in the workhouse), he says, ‘So, this is all there is. There has been neither sight nor sound of the boy since he ran away. Where should we start? Do you think there is anything at all we can learn from this?’

His purpose is to stimulate discussion and to invite the students to use their understanding of the situation and their growing knowledge of Victorian workhouses to make meaning from the situation and to co-construct a coherent storyline.

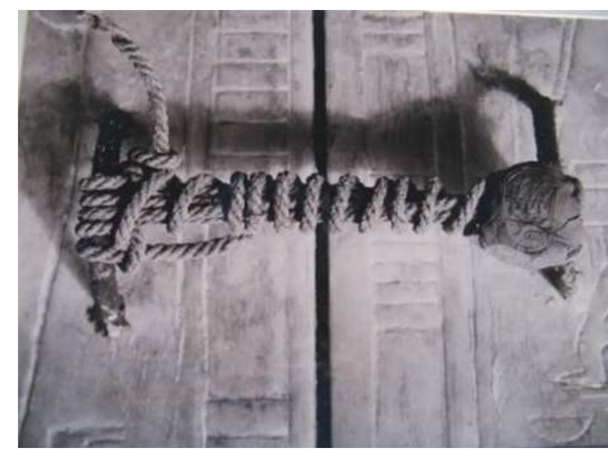
The discarded clothes throw up all kinds of questions, which the students (as the inspection team) will need to answer: *‘What happened to the boy?’, ‘Why would he leave his hat and coat?’, ‘Where is he now?’, ‘What made him run away?’, ‘Where should we start looking?’*

Convention 15

Convention 15 involves the use of objects to represent a person’s interests, concerns, and status. As with convention 8, the use of images, this can be used in multiple ways.

Here are two examples.

Example 1 Imagine a classroom where the students are working as a team of archaeologists uncovering an ancient Egyptian tomb. In the fiction, the archaeologists have uncovered the entrance, worked their way down a long passageway and are now outside the locked doorway to the inner chamber.



The teacher, speaking in role, says, 'What should we do? We can't go any further without causing damage, and how do we know this isn't as good as it gets?'

Following a discussion where the students talk about the various options available to the archaeologists, there is an agreement that they should use an endoscope to look through the narrow gap between the doors.

To facilitate this, teacher switches to the narrator's voice, 'The team gently feed through the tiny video camera and turn on its light. What they see delights and amazes them, a room full of the most wonderful objects: jewellery, carvings, statues, weapons of all descriptions, silver cups, wooden plates, even furniture. Chairs, small tables, stools, and mirrors. And in the middle the most magnificent stone sarcophagus, beautifully carved'.

All of this is the set up for what happens next: the use of the convention. Switching again, this time to the voice of a facilitator, the teacher sets the students a task, 'Could you please grab one of those pieces of paper and draw one of the objects the archaeologists have found inside the tomb? You can use the images of artefacts found in Tutankhamun's tomb to give you some ideas'. He holds up a set of pictures which he has found on the internet and printed out in advance.

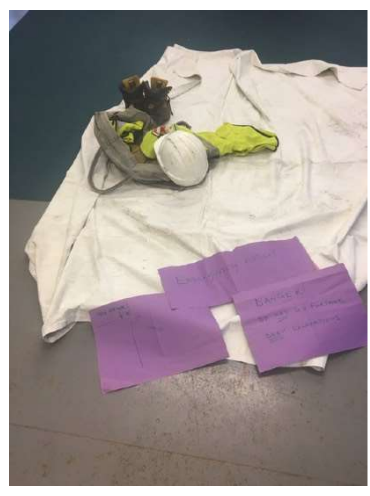
The children set to work.

At some point, the teacher interrupts them with a second task. 'When you are ready, could you please write on the back the following three things. One, a description of the object. Two, who left the object? And three, in what way was this object of importance

to the person buried here? Perhaps it's a family heirloom, or something they had as a child. Maybe it's a gift, or something they can use in the afterlife. You decide'.

Once the drawings and the writing are done, the students stand around the sarcophagus, now marked out on the floor of the classroom using masking tape, and ceremoniously place the objects around the tomb, speaking the words written on the back as they go. 'A small wooden sword, left by his brother, to remind him of the games they played together as children. A green stone amulet, left by a friend, to keep him safe in the afterlife', and so on.

This image shows the same idea from a different context, this one is the tomb of Boudicca and her daughters in a study about the Roman invasion of Britain and the Iceni revolt.



Example 2 This example is from a workshop led by Luke Abbot. The participants are introduced to the context through a collection of objects, important to the work of construction and excavation. Rather than saying, "Here is a team of workers examining a large hole," Luke invites the participants to work things out for themselves, giving them time to look closely and examine the clues he has provided.

This use of the convention is close to how a scene is introduced to an audience at the theatre. As much information as possible is provided through visual signs rather than verbal explanation.

Here are two more examples from Luke's workshops.

This one is from a context called 'The Magic Toyshop':

This one is called 'The King's Dilemma', about Henry VIII and the succession crisis:

SECTION 3: SYMBOLIC REPRESENTATIONS

Conventions 16–24: using words – written or spoken

The following set of conventions represents people and ideas through the use of words. Some of the conventions lean more towards spoken language and some more towards the use of writing. They are, however, often used in combination.

When using these conventions, it is important to pay careful attention to the protagonists' point of view since this will create different kinds of account. Traditionally there are five options:

first person perspective	*I was there, it happened to me*
second person perspective	*I was there, I saw it happen*
third person perspective	*I was told how it happened*
omniscient narrator	*I will tell you what happened*
objective narrator	*I will describe what happened*

The difference between an omniscient narrator and an objective narrator is that an omniscient narrator sees all and hears all, including what is going on in a character's head – 'Odysseus pulled on the rope and thought, "I don't like the look of those clouds"' – whereas an objective narrator will only describe what can be seen – 'At the sight of the clouds, Odysseus pulled on the rope and gritted his teeth'.

Convention 16
This convention is a verbal account of a person or event given from the second-person perspective. For example:

> ‘He had dark eyes and the biggest hands I have ever seen. The way he tore that book apart made me frightened for my safety.’
> ‘The King didn’t take the news well. He shouted, ‘Rid me of this woman!’ and stormed out of the room.’
> ‘First there was a roar, like the roof being ripped off the world, then a shockwave that threw everyone to the ground, and next came the fire and smoke. I can’t believe I’m still alive.’

There are several ways to enact this convention: the teacher-in-role as the eye-witness; another adult-in-role; or a recording of the account, either on video or audio. The last of these allows the teacher to stop, start, and rewind the recording and to interact with the students as a facilitator.

Convention 17
Convention 17 is a written account in the first-person perspective like a diary or a letter, giving an insight into the writer’s personal thoughts and feelings. For example:

> I visited the hospital in Scutari today for the first time. What I saw and heard there will never leave me: patients crammed together in tight dirty rooms, buckets of foul smelling water, bloody bandages cast on the floor, and everywhere, the sounds of suffering.

> Dear mother, I fear the King will never love our daughter. He can barely stand to look at her and always finds an excuse not to hold or comfort her. What is to become of us! I am worried my life is in danger.

> The wood is far darker than I imagined, everywhere shadows lean over me like silent spies watching my every move, there are rumours of wolves coming down from the mountains.

As in convention 16, these accounts can be enacted as teacher-in-role, adult-in-role, or as a recording. It is worth mentioning that two people might be involved, one representing the role – writing at their desk – and the second reading the words. This voice-over approach is a convention often used in film and television.

Convention 18
Convention 18 is a written, first-person account, spoken by the author. A police officer, for example, giving evidence in court using their notebook: 'The accused walked up to the bank and pulled on a balaclava. He fetched a gun out from a bag on his shoulder and pointed it at the guard'.

Importantly, the author has written the account knowing they may be reading read out it in public.

Other examples might include a funeral oration, a speech at a wedding, and a declaration given at a hearing into an accident: 'I started my shift at 9 o'clock. The evening had been quiet and we didn't expect things to change. There had been reports of icebergs, but they were over fifty miles north and the captain had given orders not to slow down'.

Convention 19
Convention 19 is a written, second-person account of a person or event, read by another. For example:

> 'The man entered the hotel alone at approximately 10:45 carrying a small rucksack. He was dressed in a black hooded top, blue jeans, and a pair of white training shoes. Without speaking to the reception desk, he opened the door to the elevator and ascended to floor 12. There he was met by another man, dressed in an expensive navy blue suit, who took him to room 1215. The man in the suit knocked on the door, which was opened from inside, and the two men entered. They have been in there for the last 30 minutes.'

Convention 20
Convention 20 is a story told about a person in order to bring that person closer to the action.

This is very similar to convention 16, 'a verbal account of a person given from the second- person perspective', except that the emphasis is on the story rather than the character:

> 'I don't think he saw what was coming. There had been rumours of course, but no one had seen a giant in this part of the world for generations.'

‘She had thought about running away, even leaving the country, but what was the point? Her life was here, everything she ever cared about. Her mind was made up: she would fight for her crown. After all, no King of England had ever executed a Queen!’

Convention 21

Convention 21 is a formal report of an event told from the point of view of an objective narrator. Through formalisation the event is given social significance. This is the first step towards creating myths and legends, which in turn have a key role in forging identity and community values.

‘Sergeant Kidd showed exceptional bravery. With no regard for his own safety, he leaped out of the sink hole and attacked the enemy gun position. But for his courage, many of his comrades would have died that afternoon.’

‘The team arrived minutes after the accident. Pointing their hoses at the flames, they soon realised there were people trapped inside the building and so set about planning a rescue.’

‘Digging a large hole, and baiting him with a goat, the team were able to capture the giant alive and unhurt. It was a good job they did, otherwise they would never have learned why he had come down from the mountains and what was the real threat to the country.’

Convention 22

Convention 22 is a letter (or email etc.) read in the voice of the writer. This is a form of the first person point-of-view in communication with another. A communication of this kind always has the reader in mind. Thus, a letter to a queen will be different in style to a letter written to a close relative or friend.

‘Your Majesty, we are writing to update you on our plans to capture the giant who is blighting your countryside...’

‘Dear son, I know you want more than anything else to serve your King and country, but I beg you, do everything you can to keep safe. Please do nothing to put yourself in danger unnecessarily.’

Convention 23

Convention 23 is the same as convention 22 except that the communication is read by another, with no attempt to portray the person who wrote it, but still expressing feeling.

The Queen’s counsellor: ‘Your Majesty, we have received a letter from the team

hunting the giant. Shall I read it to you?'

A soldier reading the letter written to him by his mother: 'Dear son, I know you want more than anything else to serve your King and country...'.
This time the students are brought closer to the person receiving the letter, and to that person's response to the writer's words.

Convention 24
Convention 24 is a communication read by a third person without feeling, as evidence in a formal situation.

When a text is read without emotion, the emphasis is on the content, requiring the students to read the communication for significance and for the meaning behind the words, without the help of the reader.

'Your honour, I will now read out a letter written by the Queen to her mother a week after the birth of her daughter. I believe this clearly demonstrates the Queen's state of mind at the time, 'Dear Mother, I fear the King will never love our daughter. He can barely stand to look at her and always finds an excuse not to hold or comfort her. What is to become of us! I am worried my life is in danger.'

'The order to attack was sent at 12 noon by telegram: 'Advance C Company and attack enemy gun placements at 12:15. Signed, Colonel F. P. Ryan, 2nd E. Lancs Regt.' The significance, your honour, is that Colonel Ryan did not know at this time whether or not the bombardment had been successful. If he had waited another fifteen minutes, he would have learned that the enemy had been unaffected by the shelling and their machine guns were still in place - a massacre might have been averted.'

Conventions 25–30: verbal conversations between two or more people

Convention 25
Convention 25 is the voice of a person talking to another, using informal language in a naturalistic tone. Often, this is done using an audio recording so that the focus is on the voice rather than the person playing the role who might be providing additional, non-auditory information.

> 'I can't make it this evening. I have, um, something important I have to do.'
>
> 'I need an ambulance right away. He's collapsed on the floor and I can't hear his breathing.'
>
> 'Hello, pleased to meet you at last! Where shall we sit? I have so much to tell you...'

Convention 26
Convention 26 is the same as 25 but using formal language.

> 'Mrs Beckett, have you a son called Simon?'
>
> 'It is my solemn duty this evening to convey the news we have all feared for so long...'
>
> 'Do as I say and nothing more. Go to the last house on the street and stand under the light. When you get there, put on this cap and wait. They'll let you know if they want to talk to you.'

Convention 27
Convention 27 is deliberately listening in on a conversation without being seen, as in eavesdropping or surveillance.

The emphasis is on the words rather than actions, so the teacher might ask the class to close their eyes and listen to the conversation, or to imagine they are listening and making notes. The words can be read aloud by people in role or recorded in advance as an audio track.

> 'It is tonight or never, if he leaves the castle in the morning, we may never get another chance.' (Servants eavesdropping on Macbeth and Lady Macbeth.)

'Here is the combination. The safe is behind the desk in her study. I'll distract her and you can sneak in through the door to the garden.' (Detectives listening to a conversation among thieves, using a recording device.)

'It's cold tonight and you can't see anything without a moon. I hate this country and I hate this wall. Two more weeks and I'll be on a boat back to Rome.' (A raiding party of Scottish warriors listening to two Roman soldiers on the top of Hadrian's Wall.)

'I'll play it for you, but I warn you it's a very poor recording. 'We've had word... *_crack_, _crack_* Tuesday... *_crack_* o'clock. Drive the van up to the back door and... *_crack_, _crack_* wear the overalls on the back seat... *_crack_*.' That's all we've got. What do you make of it?' (A team of investigators listening to a recording from a faulty surveillance device.)

Convention 28

Convention 28 is a report of a conversation, written and spoken by a third-person narrator.

The conversation could be recorded or read by an adult or student in role. This convention is more formal than convention 27 and there is no attempt to portray the people speaking or their feelings.

This is a transcript of the recording made by the surveillance team, two weeks before the robbery: 'Voice 1: Has anyone seen Michael since Saturday? Voice 2: Not as far as I know. Why, is it a problem? Voice 1: Sure, it's a problem if we need someone to make a decision on the job. Voice 2: Can't you do that? Voice 1: No way! I'm not sticking my neck out. What if it all goes wrong?'

The following is an account from an eyewitness of the Captain's actions that morning: 'It was the Captain that got the telegram. He took it from the telegraphist and said, "It's an order from the Colonel. We're to go over the top." The Lieutenant replied, "But the shells have missed the German lines. They'll be back behind their guns before we get up the ladders. Is there nothing we can do?"The Captain said, "Orders are orders. Get the men ready."'

An extract from the transcript of the interview with the father of the missing children:

'Detective: What did she tell you to do?

Father: She said, “Take the children into the woods and leave them there.”
Detective: Why would you do that? Don’t you love them?
Father: I do but we were starving and she said they could fend for themselves... Oh, what have I done!’

Convention 29
Convention 29 is the same as convention 28 but with two people reading the respective parts.

Convention 30
Convention 30 is a recollection of a conversation, reported as overheard, as in gossip.

> ‘I heard them talking. You won’t believe what he said: “If the bridge is not built by the weekend, I’m pulling out of the project.” She said, “That’ll be a disaster for the team.” He said, “They’ve had plenty of time. Let’s see what they’re made of.”’

> ‘After the battle I heard the Captain talking. I don’t know who else was there, but I heard the Captain say, “It was a disaster. We’ve lost fifty men and who knows how many more are going to die in the hospital.” Second voice: “You had no choice. Orders are orders.” The Captain said: “That’s what I told Kidd... He never came back.”’

Conventions 31–34: receiving partial information – codes, secret messages, signatures, signs, enigmatic words and symbols

These conventions are usually presented to the students as iconic representations – drawings, artefacts, or pieces of writing – often, but not always, incomplete. The aim is to generate curiosity and intrigue, and to ask the students to work at finding the answers, as they would for a puzzle or a mystery.

Convention 31
Convention 31 involves the use of cryptic messages or coded communications. Sometimes the students will have the code, other times not.

> **Example 1:** ‘We have intercepted a secret message being smuggled out of the castle. I think we may be able to use the Caesar cipher to decode it.’

Plain: ABCDEFGHIJKLMNOPQRSTUVWXYZ

Cipher:XYZABCDEFGHIJKLMNOPQRSTUVW

Message: Yb obxav cfsb elrop xcqbo prkaltk. X pxzh tfii yb ibcq lrqpfab qeb mlpqbok dxqb. Fq tfii zlkqxfk texq vlr xob xcqbo.

Deciphered: Be ready five hours after sundown. A sack will be left outside the postern gate. It will contain what you are after.

Example 2: 'This strange symbol was found carved into a tree, close to the entrance of the wood... I wonder what it means.'

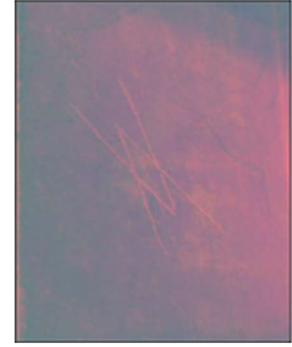
Convention 32

Convention 32 involves the use of a signature which might be on a letter, a legal document, or some other paper. The question is, what can be learned from a signature?

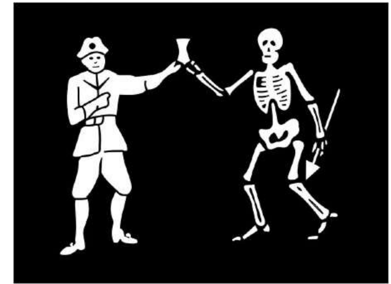
> 'Look here, at the bottom... is that a signature? It seems little more than a scribble, possibly done in great haste. I think I can make out the word 'Colonel'.'
> 'This confession is signed with an X. How do we know it was her that signed it? Couldn't it be anyone, and what if she was forced?'

Convention 33 Convention 33 is the sign of a particular person or organisation.

> 'Take a look at this – I found it scratched into the stone at the back of the tower. I wonder if it is a mason's mark.'
> (In medieval times, stonemasons and other craftsman made marks on their work as a sign of their craft and guild.)



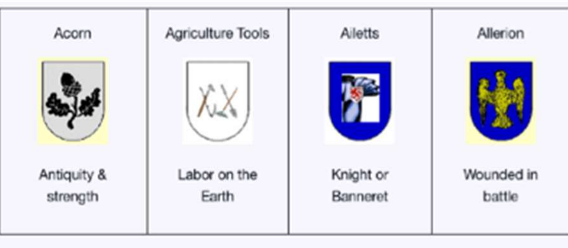
'This is all that was found beside the body. What can it mean?' (This is the sign of the Black Hand Gang, the political anarchists that assassinated Archduke Ferdinand and started the First World War.):



'The flag that flew from the main mast of their ship made my blood run cold.' (The flag of pirate Bartholomew Roberts, AKA Black Bart, depicting him and Death holding an hourglass between them).

Convention 34

Convention 34 is the signs of family histories as depicted in heraldry, such as a shield made in metal, stone, ceramic, or paint, with printed or letter headings. The images of heraldic shields are full of symbolism and hidden meaning. Here are a few:



APPENDICES

Appendix 1: List of the Conventions of Dramatic Action

Section 1: Enactive representations

The representation of people in dramatic situations

1 The integration with a role/roles happening in real (natural) time
2 A person or event framed as a film, can be stared at, stopped, started, and rewound
3 The role present as an effigy (like a statue) that can be talked about, walked around, and even sculptured afresh, if that is part of the fiction
4 The same as 3 but with the variation that the effigy can be brought into life like responses and then returned to its original form
5 Similar to 3 except the depiction is in the form of a two dimensional image rather than a three dimensional effigy - like a painting or photograph
6 The effigy or portrait is activated to hear what is being said but cannot converse. This is a variation of conventions 3 and 5
7 A variation of 4 where the effigy or portrait is activated to speak only and cannot move

Section 2: Iconic representations

Using images and models

8 The use of images to represent people, places, or situations. The image might be a photograph, painting, drawing, map, artefact, or model which has been selected or made in advance by the teacher, or the students
9 A drawing or model created in collaboration with the students
10 An image made using pre-created parts, assembled by the children and adults working together
11 The same as 10 except the teacher assembles the parts beforehand and presents them as a fait accompli

Using clothing and objects to represent people and their interests

12 The use of clothing to represent a person and their interests
13 The same as 12 except the class dress the model so as to see ‘how it was’ on the day when these events happened
14 The clothing of a person cast off in disarray, inviting questioning, observation, and problem-solving
15 The use of objects to represent a person’s interests, concerns, and status

Section 3: Symbolic Representations

Using words – written or spoken

16 A verbal account of a person or event given from the second-person perspective
17 A written account in the first person perspective - like a diary or a letter -

giving an insight into the person’s personal thoughts and feelings

18 A written, first-person account, spoken by the author, such as a police-officer giving evidence in court using their notebook

19 A written, second-person account, of a person or event read by another

20 A story told about a person, in order to bring that person closer to the action

21 A formal report of an event told from the point of view of an objective narrator

22 A letter (or email etc.) read in the voice of the writer

23 The same as 22 except the communication is read by another with no attempt to portray the person who wrote it, but still expressing feeling

24 A communication read by a third person without feeling, as evidence in a formal situation

Verbal conversations between two or more people

25 The voice of a person talking to another using informal language in a naturalistic tone

26 The same as 25, but in formal language

27 Deliberately listening in on a conversation without being seen, as in eavesdropping or surveillance

28 A report of a conversation, written and spoken by a third-person narrator

29 A reported conversation, as in 28, but with two people reading the respective parts

30 A recollection of a conversation, reported as overheard, as in gossip

Receiving partial information – codes, secret messages, signatures, signs, enigmatic words and symbols

31 The use of cryptic messages or coded communications

32 The use of a signature, which might be on a letter, a legal document, or some other paper

33 The sign of a particular person or organisation

34 The signs of family histories as depicted in heraldry

Signalling Across Space and Time: Conventions of Dramatic Action and Teacher Use of Sign

by

Maggie Hulson

The article below is offered as a companion piece to Tim Taylor's *The Conventions of Dramatic Action: A Guide.*

Alongside Dorothy Heathcote's four models are strategies, illustrations and tools she developed to ease the application of the models to classroom practice. How her work would appear in schools, how teachers might understand and use it in their classroom practice was a matter of great interest to her.

One such illustration is the list of Conventions of Dramatic Action. I recently asked Tim Taylor where he thought they sat in relation to the four models. He answered that:

> It seems to me that Model 1 is obviously early Heathcote 1950s - '70s, which morphed in the mid to late '70s into MoE, and then later ('90s) into RR and CM[1]. The conventions list was first published (as far as I know) in her essay 'Signs (and Portents?)' in 1980, but she was definitely using them much earlier. I think she talks about 'uncovering' them rather than inventing them - like the models - as they were always there in drama and theatre and she was just naming them on the list. That's my view anyway.

Dorothy's conventions were set out as a list with definitions below each title. This format can prove attractive to time-poor teachers as, at first sight, it seems to offer goods that can be easily popped into a bag of teaching techniques. However, as with her *Paradigms Regarding Views Of Children*[2] Dorothy's strategies can appear 'deceptively simple'.[3] It is be appealing to go along the list as one might when shopping, ticking off each item as it lands satisfactorily in the basket. Yet each item calls for careful consideration, to be turned this way and that for examination.

As a teacher educator, I have often been struck by the relationship between the conventions and what might be called the art form of drama, in particular how the teacher might use sign to generate significance. It is through this demonstration of meaning that the teacher can observe, respond to and guide the work as it proceeds.

> Instead of pointing the children towards products and conclusions, the

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[1] MoE = Mantle of the Expert, RR = Rolling Role, CM = Commission Model

[2] *The Fight for Drama – The Fight for Education* NATD, 1990 p27

[3] Maggie Hulson with Guy Williams 'An Approach to Planning a Lesson', *The Journal for Drama in Education* 34.1

negotiations between teacher and class relate with how the children themselves are coping with *doing* the task. Monochronic (clock) time naturally gives way to the contextually-rich diachronic processing time. This relieves the teacher of seeing what the children can't do. They modify their devices to develop what the children *are* doing, and can so observe why. This is a much less frustrating position from which to operate AND it helps the teacher to be more inventive about devices as the tasks proceed.[4]

How the teacher manipulates and modifies use of sign, simultaneously developing an assured use of it in young people, makes all the difference to the learning journey. Tim Taylor's illustrated guide to the conventions encourages and empowers teacher understanding of the careful application of this sophisticated method. It also provided me with an opportunity to have a think about teacher use of sign. The ensuing description may seem to be too specific, with too much detail in places and I hope you will be able to excuse any hint of teaching grandmothers to suck eggs. It is based on my experience as a teacher educator. I have found it useful sometimes to be specific when discussing e.g. a physicalised attitude or a confident posture, and the aim is twofold: to illustrate something of the pathway decisions a teacher might make in the moment to moment unfolding of the lesson; and to encourage the teacher to apply it.

The Conventions Of Dramatic Action: A Guide by Tim Taylor Illustrated by Jim Kavanagh	**Teacher use of sign**
Convention 1	
The teacher has planned to use drama to develop the students' understanding of these events and to create a situation where they can use and apply their growing knowledge. *Having shared her plan with her teaching assistant before the lesson, she asks her to stand in front of the*	Existing teaching techniques can be used here. Think about how near to or far from the class the AIR (Assistant in Role) might be. Starting at a distance and coming nearer to the children with measured movements, could be a way of drawing them in gradually, allowing them time to accept the convention. It might be an idea not to look directly at the class, for two reasons; firstly it can indicate the building of a fictional context[5] that they are not yet in, and

[4] Heathcote, D. (2008) 'Two Lights Shone Across Practice', *The Journal for Drama in Education*, 24.2, p12

[5] Dorothy Heathcote speaks of drama as 'another time-space-room which all the participants ????

class as if she is Florence Nightingale in Scutari. This strategy is called 'adult in role' (AIR). To facilitate the use of the convention, the teacher says, "Mrs Brown is going to represent Florence Nightingale in this engraving." She points at the picture on the whiteboard. *Mrs. Brown follows the teacher's instructions and stands up, holding out an imaginary lamp. She then starts looking around the room as if she is in the hospital, her forehead etched with concern.*	secondly it could be read as threatening or provoking. This kind of deliberated movement from the AIR (or teacher) can help to draw focus. Or, with a class used to this way of working, it might be an idea to begin in the midst of them, moving to different points whilst looking around. This could be an exciting start. The quality of movement and posture/stance are also telling. They signal the atmosphere, the seriousness of purpose. Unhurried movement might indicate trustworthiness and confidence, thoughtfulness. A firm stance, weight equal on both legs, shoulders relaxed could show, in combination with the frown of concern, that this is serious situation, but perhaps there is something that can be done about it.
It is important to stress that since they are outside the fiction, the students cannot interact with the AIR. It would be incoherent for them to suddenly start talking to Florence, so, until she is brought into the fiction, the AIR will ignore them, neither responding to what is happening in the classroom nor involving herself in the conversation between the teacher and the students.	How the eyes are used at this point can indicate that the representation of Florence is 'not here'. Avoiding eye contact and directing the gaze down and into the middle distance can help.
The teacher and the teaching assistant (who has stopped being in role and comes out of the fiction).	Establishing a way of indicating when the teacher and the teaching assistant are in or out of the fiction will help the class negotiate the decision making. It could be something as simple as a prop taken up or put down, or a quality of voice. It probably won't be an issue if the adults are clear.

recognise is available when required for the learning' op cit.

Some people might like to represent the injured soldiers.	The intention here is the same as with the AIR representing Florence. It is not about acting, so much as establishing the essential 'truthfulness' of a representation. The teacher could direct via questions about small detail- e.g. the angle of limb, the direction of the gaze, the tension in an arm or hand.
Once everything is ready, the teacher restarts the fiction by using a narrator's voice.	It might be an idea to think about the quality of the voice. The class might need pulling in with a quiet voice, or energising/focusing with louder, brisk tones. The narrator's voice can be an authorial one and often directs the action, indicating atmosphere and the degree of significance. The use of the familiar teaching tools of vocal pace, tone and register can be developed here.
Convention 2	
Step 3 The scenes are watched, one at a time, by the rest of the class, as if they are filmmakers looking at alternative ways of depicting the event. Each clip can be viewed, stopped, and rerun as many times as necessary while the teacher facilitates discussion and analysis, making the film a resource for inquiry.	Teachers starting out with this method may worry about the viewing and stopping. There may be some concern that the students won't be able to sustain focus when stopping and starting. It might be felt that they will 'come out of character' or giggle and so 'break' the mood. The teacher can allow for this in her classroom speak. She might say 'Yes it's not easy is it? Might we be able to look at just how…?' The key, as Tim illustrates in step 4, is to focus on the matter at hand. Usually if the teacher is comfortable with the methodology, then the children will follow suit.
Convention 8	
Once they are really interested, the teacher can start telling them about what is going on: 'The man in the	As the teacher moves from the inquiry mode ('What might the things in this photograph tell us about this man?')

photograph is Captain Robert Scott, he's an explorer, one of the most famous explorers of his time.' *The teacher starts reading the words from Scott's diary: '12th December 1911, Cape Evans, Antarctica. Weather still bad. Last night the wind blew so hard I thought our cabin would collapse. We found the body of another pony this morning, frozen to death, that is the second this week. It looks like we are going to be stuck here until the summer, August at the earliest. Right now, the pole seems as far away as ever'.*	through informational ('The man in the photograph is ….') to reading Scott's words, she might want to consider the use of different tones of voice. The inquiry questions may be apparently casually placed, low stakes (although of course they aren't casual at all), whereas the beginning of the diary extract, particularly with those few short sentences, may seem more urgent, indicating a shift in dynamic. This isn't so much about trying to sound like Scott, as trying to convey something of the sensation of standing in his shoes.
Convention 9	
In response, the children start creating different versions of the wolf's eyes, using their own eyes to represent the wolf's eyes in the picture. Looking at the students the teacher switches to the voice of a narrator, describing what he can see on their faces: 'Here is a wolf with a cunning mind – there is mischief behind those eyes! Here is a wolf full of anger. I wouldn't want to meet him in a dark wood. Here, on the other hand, is one who seems friendly, even kindly. I wonder if I should trust this wolf?'	It might be an idea to consider how to support the words with tone. *'Here is a wolf with cunning mind'* can be spoken, for example, in a way that expresses curiosity/discovery or that echoes the particular quality of 'cunning'. The choice will depend upon the needs of that class and how they respond to the demands placed upon them. The manner in which the teacher looks at the class, acknowledges individual children's responses with eye contact, a nod, a particular facial expression or tone of voice is the very stuff of teaching.
Later, as the story developed, they stepped into the fiction and took on the role of detectives, investigating how the man died and how his body ended up in a cave on the side of a mountain.	As with Convention 1 the careful use of questioning can help the class with their role. Some children may have a pre-conceived notion on how a detective should behave and again teacher tone, facial expression; body language can be a useful model.

<table>
<tr><th colspan="2">Convention 14</th></tr>
<tr><td>The class have been studying life in a Victorian workhouse, and the teacher starts by saying in the voice of a narrator, ‘All that remained of the boy the next day was a hat and a filthy jacket, left behind beside the roots of an old oak tree’.

Switching now to the voice of a member of the team (an inspection team sent by Parliament to investigate conditions in the workhouse), he says, ‘So, this is all there is. There has been neither sight nor sound of the boy since he ran away. Where should we start? Do you think there is anything at all we can learn from this?’

His purpose is to stimulate discussion and to invite the students to use their understanding of the situation and their growing knowledge of Victorian workhouses to make meaning from the situation and to co-construct a coherent storyline.</td><td>The difference between two distinct role voices can be slight and accompanied by a slightly different stance/way of holding oneself. It’s not so much about acting as representing viewpoints. The use of tone of voice and speed of delivery, for example, could demonstrate two different attitudes between the narrator and the member of the team.</td></tr>
<tr><th colspan="2">Conventions 16–24: using words – written or spoken</th></tr>
<tr><td>Convention 20 is a story told about a person in order to bring that person closer to the action.

This is very similar to convention 16, ‘a verbal account of a person given from the second- person perspective’, except that the emphasis is on the story rather</td><td>The difference between focusing on a character and focusing on a story can be enhanced by stance and tone.
In convention 16, the account of the character makes the character powerful and has an element of the disturbance they have caused in the second person.
In convention 20, the account of the story places the second person in the more assured place of the authoritative narrator.</td></tr>
</table>

than the character…. *Convention 20 is a story told about a person in order to bring that person closer to the action* *Convention 24 is a communication read by a third person without feeling, as evidence in a formal situation.*	With convention 24, it's a good idea to remember that 'without feeling' does not mean like an automaton. There will still be e.g. accent, which might denote social class or geographical location, inflexion and rhythm. Also, how one says 'Your honour' may indicate attitude, which in turn could imply veracity.
Conventions 25–30	
Conventions 25–30: verbal conversations between two or more people	Each of these will call for decisions regarding the qualities of voice already discussed. They may also bring the additional quality of volume and spatial relationship. Where you place the voice in the room and how loud it is, whether the class is huddled together around a tape recorder, can impact on immediacy and engagement.
Conventions 31–34	
These conventions are usually presented to the students as iconic representations – drawings, artefacts, or pieces of writing – often, but not always, incomplete. The aim is to generate curiosity and intrigue, and to ask the students to work at finding the answers, as they would for a puzzle or a mystery.	Here the teacher's use of provisional language can be key to the class being drawn into the work. Such phrases as 'I wonder if…', 'How might it be if..', accompanied by matching body language and tone of voice will make it clear that the work needs them. Again, it might be an idea to consider the spatial relationship between the iconic representations and the class.

The interpretations above are offered as examples only, perhaps as one more voice in the chorus that advocates Dorothy Heathcote's work. Besides, as Tim says in his article:

> Learning to use (the conventions) takes time and practice, but just as it is the artist, not the colours or the brushes, who creates the art, so it is the user of the conventions who creates the dramatic action.

Rolling Role - a perspective

by

Claire Armstrong-Mills

The first conversation I had with Dorothy Heathcote was in 1991 in a tutorial at the then University of Central England. She asked if I would be interested in working with her in a series of videos on a new way of teaching that she was filming at University of Newcastle. Of course, I was flattered, and accepted with alacrity. To be honest, I thought she'd probably forget the conversation, but as Igot to know her, I realised that she didn't make offers casually.

Some weeks later, I got the call, and duly set off for the University of Newcastle via her house in Gateshead. By then, my initial excitement had turned to trepidation, and curiosity as to why she had chosen me. I never got round to asking her.

The plan was to make a linked series of sixteen videos designed to explain how teachers could use a new method of collaborative teaching, using diverse materials, some of which would be produced by one class and subsequently used by another. She called this method 'Rolling Role,'and defined it as:

> …a system of teaching in secondary schools whereby any number of members of staff can form teams of collaboration whilst teaching their own timetable and curriculum area. The programme [the 'Rolling Role'], involves the team in devising a common context from which their curriculum teaching can spring, and this context provides PURPOSE and RELEVANCE for the curriculum work to be undertaken. The context is carefully structured so as to provide easy access to the Science, Humanities, and Arts curriculum at all levels relevant to the age, abilities and skills of thestudents involved in the programme.

Over the course of the sixteen videos, Dorothy explained her thinking and showed me how the material can be produced, used and reused, and how teachers from a range of specialist subjects can opt into the project and benefit from the cross-curricular links (often entirely unexpected) that arise as the work goes on. As she put it:

> One of the things that makes Rolling Role generate interest and commitment is the human element of the community, which needs to be established before the project can begin. This can be a very time-consuming activity: many ideas will occur and be discarded, but it is essential that this process is not rushed. The success of the whole project depends on the thought and preparation invested at this stage. The

> guiding principle behind the design of a Rolling Role must be to create 'a reality,' which, combined with the elevated symbols of the bases, will enable the participants to operate on both a literal and a metaphorical level.

I agreed with Dorothy that I would undertake a Rolling Role project in my own school, initially on my own, with my own classes and material, based in the Drama department. If I were able to complete it to my own satisfaction, I would then attempt another, this time hopefully involving other members of staff and curriculum areas. I can't do justice to this innovative method in this short article, so I've selected the key points for readers to understand and possibly use for themselves, based on my own experience of teaching Rolling Role.

According to Dorothy's principles, each Rolling Role needs three bases, or domains, which between them cover the relevant curriculum areas, and a point of change, which provides the main dramatic tension. The point of change creates disturbance within each of the three domains, producing opportunities to apply the curriculum learning to the created dramatic context.

The Rolling Role must be supported by actual materials which 'fix' the domains. The domains,which represent the overall community, cannot be altered, though they can be added to.

My first Rolling Role, entitled *Shackleford*, had the following domains:

History/Anthropology - the Victorian institution, St Matthew's
Mental HospitalArts - The Long Barrow Museum
Science - A spring water bottling plant, based at Brekenholme Abbey

The point of change was the proposal to create a medieval theme park, which would be built in the grounds of the former St Matthew's Hospital.

The reality of each of the domains and the point of change was established through the prior preparation of maps and plans of the area: historical background research into an authentic Victorian asylum in York; pictures of a range of buildings and geographical features; and writing and illustrations of various medieval themes.

The Rolling Role was presented to and worked on by ten classes: five year 8 and five year 9, in what was their Drama lesson of one hour a week. It ran for approximately three weeks, a total of thirty hours. Over this period, classes produced 'published' material which then became the focus of work for other groups.

A sample of lessons undertaken in the *Shackleford* Rolling Role:

- Designing a brochure for the bottling plant
- Sampling bottled water from other - genuine - sources, making notes on the variety of contents (based on a *Which?* magazine analysis)
- In role as medieval monks, repairing the stained glass windows of Brekenholme Abbey (coloured gel from studio lights)
- Writing and recording chants, recounting the legend of the Shackleford Giant, buried in the LongBarrow
- Choosing the decor of the Long Barrow Museum (paint charts and wallpaper books)
- Designing appropriate rides for the proposed theme park.

The second Rolling Role, which eventually became known as *Leyford*, was more complex because it involved teachers from other curriculum areas and was designed to help deliver the aspects of the National Curriculum, as it then was. It was also designed in collaboration with Dorothy Heathcote herself.

First of all I approached a number of teachers in my school and attempted to persuade them to get involved in the Rolling Role, via their curriculum areas. The first approach I made was to show teachers from Science, History, Art and CDT a picture/diagram of a medieval cruck barn-cum-house and asked each of them how they could use it in delivering their curriculum area.

I was surprised at the number of areas each teacher was able to suggest:

Science offered investigations involving insulation, heat transfer, conduction, convection and radiation, sound-proofing, wiring/lighting, ring-mains and fuses; costs of heating and lighting; open fire efficiency; heat loss; CO_2 and SO_2 pollution.

History suggested: medieval uses of the building; architecture of the period; methods of construction; hygiene; rural economy.

Art considered: interior design; decor and furnishing; facades depending on use and situation of building; fantasy - adapting the building for use as a set for a horror film (model or draw); design/advertising material promoting something like the Avoncroft Museum of Buildings; comparing architectural styles; relating structure to purpose.

CDT suggested: structures; bracing for strength in frame construction; uses of timber; methods of fabrication.

The teachers who gave me these ideas were, of course, describing how they would use the material in their own style of teaching.

The same subject-specific content could be taught using Rolling Role, involving the co-operation between individual teachers as part of a team. Persuading other teachers to try this approach was easier said than done. Some responses I encountered were: 'Well, I wish I had time to teach like that …' 'We're not doing that while I'm Head of XXXX …' 'We have to be aware that in many cases, the tail is wagging the dog.' This last comment I took to mean that the creation of roles for pupils appeared to be more important than the learning which took place through these roles.

Because the predominant teaching mode in secondary schools tend to be either transmission or project, it takes an enormous leap of faith on the part of non-Drama teachers to agree to commit to work which uses unfamiliar methodology and requires a different kind of preparation and close collaboration with colleagues from other disciplines. Nevertheless, I succeeded in persuading a History and an Art teacher to get involved in the planning and teaching of a Rolling Role.

As part of the planning, we three went to Gateshead to stay with Dorothy Heathcote, and later to the University of Newcastle, where recordings were made of our Rolling Role planning sessions.

For the *Leyford* Rolling Role, the bases were agreed in consultation with Dorothy. It would include the specialisms of my two colleagues, History and Art, while I would undertake to cover the English curriculum. The bases (domains) were:

- History/Anthropology: A Saxon manuscript found in the Olde Reeve Library (based in and on the Cruck Barn building).

- Arts: A medieval fresco illustrating the feudal system (plaster-on-hessian, created by the Art teacher).

- Science: A school for the blind combined with a guide dog enterprise.

- The Point of Change was the donation of a manor house building and a new library by a local celebrity (to be defined by the students).

We agreed to run the *Leyford* Rolling Role with subject groups from Years 7 and 8. Some of the lessons which arose in the course of the project were:

- A Year 7 Art class in role as Art historians, interrogating the fresco, regarding

content and colour. Their notes rolled on to another Art group, who used it to inform the design of a modern fresco.

- A Year 8 Drama class were involved in dismantling the 'Old Reeve Library', based on the Cruckbarn illustration. As part of their English attainment targets they moved and catalogued 'the books' (library cards prepared by myself in advance), in taking the old library apart, for the shelving.
- Another Year 8 Drama class 'found' a hessian-wrapped package, containing a medieval manuscript, in a poor state of affairs. Their first task was to try to decipher it and then write areport to the Head of History, requesting his opinion and advice.
- A Year 8 History class continued that work, scrutinising the document and producing a modern interpretation of the narrative it contained.
- A Year 8 Drama class were in role as plumbers, producing quotations for the installation of a new heating system in the Old Reeve Library [Cruck Barn].
- A Year 8 Drama class interviewed a sight-impaired visitor, who came into school with her guidedog. The pupils questioned her on their designs for guide dog harnesses and how dogs identified and used their free time.

The *Leyford* Rolling Role lasted over four weeks. There was a wide range of lessons, too many to describe in this article, all carried out in 'Now Time', with students always as experts and colleagues, working on specific tasks collaboratively.

In writing this, I am reminded of what an exciting way it was to teach. The students were really engrossed, and took responsibilities beyond those expected at their age. The tasks set were given a tension by being set within 'the communities' of *Leyford* and *Shackleford* and were given significance by the fact that each affected change, development or survival within the community.Vygotsky would have been proud!

The purpose of this article is the same as my MA dissertation *A Teacher's Guide to Rolling Role* to encourage teachers to give this method a try. I quite understand how difficult it might sound to teachers of other disciplines. In fact, fact many Drama teachers would probably have reservations because it might not look like their own experience of Drama. In fact, when I was operating these Rolling Roles, I was frequently asking myself 'Is this Drama, when pupils were undertaking tasks?'

On reflection, I realised that the tasks created the community with the problem, which is the conflict situation which I can recognise as Drama. Teachers of other disciplines have many calls upon their time, but the Art and History teachers who engaged with me in the *Leyford* Rolling Role were amazed and impressed by the students' engagement and commitment.

I think there are a number of reasons why Rolling Role hasn't 'caught on' as a teaching method:

1. It requires more time in planning and preparing materials than other teaching methods. Materials need to be of a high standard to make the community feel authentic to the students, and to allow the teachers and students to work in role as experts.

2. The Rolling Role needs to operate in 'Now Time', which requires the teacher to use a different language to that of traditional transmission mode. An example of this from the *Leyford* project would be when discussing the potential possibilities of the New Library development; the teacher wanted the students to focus on the installation of the heating system. The students and teacher contracted to be framed as a plumbing firm in receipt of a letter from Leyford Council, requesting tenders for the heating and plumbing in the new building. The teacher's role as foreman required only a slight change of register and the sign of a pencil behind the ear, and she could then speak to them along these lines:

   'Right lads - have you all got a copy of t' letter from t' council? And t' ground plans of t' old an' t' new buildings? We didn't have owt to do wi' t' old building's heating, did we? Was it something to do wi' t' floors or that big old chimney? They had electric in the end, didn't they? Can anyone remember why?'

3. Many teachers would be put off by this idea of handing power to the students.

4. For it to work at its most productive, teachers have to co-operate with each other at all stages of the project.

5. All the materials have to be 'published' for everyone involved, students and teachers, to use. The pressure on teachers of editing or reworking the presentation of some of the materials for reuse can be intense.

6. Unfortunately, we no longer have Dorothy Heathcote, whose imagination and knowledge remains unequalled, and who could advise, constructively criticise and help develop the ideas and work of committed teachers. But, as the subtitle of my dissertation said: *Facile est inventis addere* - it is easy to add to what someone else has invented.

It would be good to think some teachers might try 'standing on the shoulders of a giant.' I did, and the perspective was remarkable!

The Commissioners

by

Lisa Hinton

My first encounter with the work of Dorothy Heathcote came around twelve years ago when Richard Kieran, then a temporary head teacher of the school where I teach said, 'Shall we try a bit of drama?' I have to admit t that I was a bit apprehensive. Our school is hidden away in a housing estate in Redditch. The level of social and economic deprivation is high. Did we really have time for drama when we were trying to teach children to write? However, as a school we were looking for something different to bring the curriculum to life for our children.

Richard was talking about Mantle of the Expert and soon everyone at Woodrow First School was 'obsessed' with it. We immediately saw the difference Heathcote's method made to learning and to the school community. Richard quickly became the substantive Head teacher and since then we have been learning about this dramatic inquiry-based approach, working primarily with Luke Abbott, Iona Towler-Evans and more recently with Tim Taylor.

In 2012, we became a training school for Mantle of the Expert[1] and have continued to develop our practice. What Heathcote's Mantle of the Expert[2] does is give children a voice and an influence which they didn't have, previous to learning in this way. Through working on curriculum tasks 'as if' they are a responsible team, they are motivated by an urgent and meaningful purpose to learn and respond to the needs of their client. They know, in every class from nursery onwards, that the client is fictional, that adults are in role. They talk enthusiastically about using drama and their imagination to co-construct their 'Mantle story'. They build concern and empathy for others and respond to tensions which arise (planned by their teacher).

What we noticed quickly was that children wanted to read, write and research because the client and tasks in Mantle of the Expert demanded it – not because the teacher wanted them to. Parents also told us their children were talking about their learning without being asked.

For me, Dorothy Heathcote's work made me enjoy teaching again. I was learning with the children. I was seeing them excited about learning and positioned with power and agency within our classroom. Along with the whole staff, I completely changed the way

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[1] https://www.mantleoftheexpert.com/

[2] Heathcote, D and Bolton, G (1995) *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education,* Portsmouth, New Hampshire, Heinemann

I taught. The way that I now speak to and with the children is about 'us' as a team. I genuinely look forward to planning the next Mantle and I tell people that I can't go back to teaching how I did before.

So why I am talking so much about Mantle of the Expert when I should be talking about Heathcote's Commission Model? Well among our Mantle of the Expert Partnerships, we work with Midland Actors Theatre [MAT] and became involved in an Erasmus Plus Project which focussed on Mantle of the Expert. Its success led on to the current Erasmus Plus project which looks at Dorothy Heathcote's Commission Model.[3] After attending a training week with Luke Abbott, David Allen and Iona Towler-Evans, I was intrigued to explore how my Year 4 class of eight and nine year olds might respond to a real commission from a real client as opposed to imaginary Mantle ones and I joined the project.

Heathcote says, 'The Commission Model brings Mantle of the Expert to the real world' (Ozen and Adiguzel, 2010). Both have a client, a job to be done and a responsible team (the children). In Mantle of the Expert these are fictional; in the 'as if' world whereas in The Commission Model the client is real and so are the tasks. The children are themselves: children. Therefore, I felt that this might offer a slightly different learning experience for our oldest classes who have been working with Mantle from the age of three. In this way of working, a commission may come from within the school - for instance one class or teacher may commission another class to make something for them. Alternatively, an organisation such as a museum can commission a group of children. The Mantle of the Expert Network website details how Dorothy Heathcote worked on a commission with a group of students and teachers from Queen Elizabeth High School to inform the design of a garden to be used by patients, staff and visitors at the NHS Hexham hospital in Northumbria.

In the spring of 2020, a commission began to form for my class when the Erasmus Plus team visited the Black Country Living Museum [BCLM]. Meeting with Mel Weatherley, Head of Programme Development, the group discussed how such an organisation might work with schools. At the time, this offered merely future possibilities. Fast forward a couple of months however and the museum had been forced by Covid 19 to produce a set of online home learning resources for children[4]. They were looking for a class to evaluate these, and as our school is quite local, it presented a potential commission. The timing was fortuitous as we would be returning to school in September and we would be commissioned by Tom Dipple, Programme Development Manager, who would at least have experience of interacting with young children.

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[3] https://www.mantlenetwork.com/

[4] https://www.bclm.co.uk/history-at-home/history-at-home/1.htm

Without this already established link, I think finding a client from the community may have been a challenge.

The 'History at Home' commission was agreed in early September 2020. My Year 4 class would be asked to evaluate the museum's online resources for Key Stage 2 children, suggest improvements and offer ideas for future projects by the end of December. 'As in the world outside school, a commission must have clearly defined parameters in order that it remains manageable' (Heathcote, 2003) and the children would know from the start that they would not be making resources for the museum website but rather advising Tom. Heathcote stresses that time scales matter and December seemed perfectly reasonable. Running alongside this would be a parallel commission led by David Allen [MAT] with older students at a local academy.

My first concern after agreeing on the commission was; how will we focus on the school curriculum? When planning Mantle of the Expert, the teacher starts with the curriculum. I enjoy researching, thinking of clients and inventing the start of the narrative. However, with the Commission Model, the client has specific demands which drive the work. I did have my own ideas about a historical focus but once the commission began, this didn't fit in with the time scale or with how the children developed the work with Tom, and I had to let this go. The tasks have to be designed to fit the needs of the commission and the time available. This involved me being flexible with the history content to be learned, and having to focus on the period covered by the museum resources. I was able to find links in the National Curriculum and I could see opportunities for computing as well as reading and writing. Although the curriculum was quite narrow in this commission, I believe it would be possible to align any commission with a school curriculum which allows for flexibility in when and how National Curriculum content can be taught within a Key Stage.

As already mentioned, the children remain as themselves during a commission and therefore anything they do has to be within the realms of possibility. With Mantle of the Expert there is a degree of protection in the fiction whereby the children don't have to produce something to the real life standard of the team. I wondered whether there would be the same level of investment from the children with the constraints of the commission placed upon them.

So, the next consideration was how to set up the commission with the children; they needed to be 'hooked' early on. The class have a wealth of experience working with Mantle of the Expert. How would they respond to a real life client and a lack of narrative? The children become so absorbed in their Mantle stories . Who doesn't love a good story? Where would drama fit in to the commission? Would the children lose the element of choice and autonomy? Would the feeling of being part of 'the world of work' (Heathcote, 2003) as Heathcote puts it, balance this out? Also, how would I as the teacher find

working with an external partner? Would I be open enough to the museum's needs? How would we manage the time scales and also, how would we work around the restrictions placed upon us by Covid 19 to communicate effectively?

I decided to start with what I and the children knew; a 'Mantle view'. The museum resources were designed to be used by children at home. Therefore, we used drama to explore the experiences and feelings had by the children themselves during the first Covid 19 'lockdown'. This led on to us creating 'imagined clients' – other children who would be learning at home. Where did they do this learning? Who was at home with them? Plans of rooms and spaces were created as were family photos (which were drawn). This context was developed further with a 'given' that there was a child who loved to learn about history. A discussion on pre-lockdown learning included the children reminiscing about a school visit two years previously to the Black Country Living Museum. Fortunately, I was able to draw on this connection as we couldn't visit the museum or invite Tom, the client, in to school.

The familiarity of the drama and spending time in the world of the client meant that there was a foundation from which to build the commission. I decided to introduce it using a video. I had to be very careful to ensure that the children realised Tom was really from the museum and not an adult in role like in our Mantle work. I purposefully chose a video rather than a letter (as suggested by Heathcote) as I felt that the children needed to see the actual person, but we could re-watch, pause and discuss in the same way as we might do with a letter. This was consolidated by examining the transcript. What was Tom asking us to do? How did we feel about this?

There was a range of responses from the children from nerves and reservations, through to excitement and confidence. They started a notebook which they entitled 'The Commissioners' and this was another link to their work in Mantle of the Expert – they were almost framed as commissioners, working as they might in a fictional Mantle team but this time with real demands. I took this idea from Heathcote's Hexham Garden Commission. Even though some of the class were nervous, they all wanted to take on the commission – perhaps there was still enough distance through the lack of face-to-face interaction to make them feel safe.

A pivotal moment in the commission arose the first time we met with Tom online via Teams. The children had rehearsed how to talk about their first impressions of one of his PowerPoint resources. I was a little nervous about whether the children could strike the right balance between sharing their thoughts and remaining respectful; after all, in his video, Tom had told us how hard he had worked to make the resources. I think the children could sense this too. In Mantle of the Expert, we can replay the drama if we want to, but this meeting would directly impact the commission and our relationship with the client. However, a couple of minutes in, Tom stressed that he wanted total honesty

from the children and would not be offended by anything they said! This changed the dynamic totally and I could see the children relax (I did too!); accepting that he really wanted and needed their opinions. On reflection, we had moved from pupil talk and teacher talk to power and responsibility being shared as discussed by Heathcote (Heathcote, 2003). As Tom took notes, the commission immediately became more important to the children, and they believed they could have real impact. This demonstrates, in my opinion, the importance of the choice of client when working with the Commission Model. There was an authentic need for the children's input.

An element of choice and flexibility (which I had worried would not be possible within the commission) then afforded itself when the children went back to the PowerPoint resource and rated each slide honestly. It became apparent that a 'fact file' slide on James Brindley was not 'child friendly' or 'fun to learn from' – their criteria for a good resource – and we could take some time to focus on it. However, the children were working at what I regarded to be a surface level; skimming over the facts and not thinking about the person being represented. How could I deepen their concern for the people from this period of history? I know that drama can do this; it evokes the 'others' and I aimed for the children to connect with James Brindley as an 'imagined client'. If we were to make suggestions on how to improve the content of the PowerPoint slide, we would still want to honour him and the importance of his work.

Dorothy Heathcote has a range of Dramatic Conventions[5] we could use to explore the significance of James Brindley to the Black Country. Which would be most appropriate here? It just so happened that our school was being visited that week by 'travelling teacher' Hywel Roberts who has a wealth of experience in using drama and Mantle of the Expert. Hywel and I agreed that as a painting of James Brindley was included on the museum resource, that he would 'bring the painting to life'. We chose to have the role as a portrait but activated to speak only, and not be capable of movement. I shared my research on James Brindley with Hywel and the children learned about his importance by interacting with Hywel in role. The drama elevated the original task of improving the slide, from what started out as superficial suggestions on colour and layout, to real consideration of the facts to include.

We sent our annotated slides to Tom at the museum where they might be described, to use Heathcote's words, as being *placed in the bank*. Heathcote states that publishing work is essential to the Commission Model. In her work on the Hexham Garden Commission, the students did not design the actual garden, but shared their ideas with the garden designer and published a collection of poetry based on the space. What we

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[5] https://www.mantleoftheexpert.com/wp-content/uploads/2018/01/DH-Dramatic-Conventions-MoE.pdf

did publish was the children's work focussing on an introductory project video made by the museum. After evaluating this, the children used the content to create their own improved *Imovie*[6] mock-ups. Although these will not form part of the museum's online offer, the videos were published via our online classroom on which every child was thrilled to receive individual feedback from Tom. Some of the movies have also appeared on The Commission Model Facebook page[7]. Therefore, others will see what the children have done – an important aspect of the Commission Model.

An unexpected aim of the commission work emerged from a class session with the Erasmus Plus partners. The group wanted to explore the idea of imagined clients further. An adult in role as a parent talked to the class about their child struggling to engage with the History at Home resources from the museum. We had thought that maybe the children would advise her on having a quiet workspace, taking breaks etc. but much of the discussion centred on the children's feelings of isolation and disconnection from people – especially their peers and friends. It became clear that this social aspect of learning is of huge importance to them – they had all put themselves into their introductory project *Imovies* talking directly to the imagined audience – children like themselves watching at home. Was this an example of children acting as 'self-spectator' as Heathcote describes it? Possibly.

This instance of thinking wider than the immediate Commission Model client is of interest to me; perhaps because I value narrative so highly when working with young children and I believe that stories can be found within the imagined clients of the Model. The children could have explored the lives of the families they had created, and certainly the people of the Black Country past and present, in more depth. The commission was inspiring me to delve into stories from the region and could have led to further work in the realm of Mantle of the Expert!

Time (mixed with Covid 19 restrictions) was our biggest challenge during this commission. Finding dates and times to meet with Tom and other partners did dictate the pace of the work. The gaps that this created were filled by learning more about the historical content, but I missed having a Mantle story, or opportunity to invent, to fall back on. Whilst it was beneficial to gain knowledge of this period of history, the commission was more about how this is communicated online, so it felt like we lost impetus at times. I think this could have been different in the absence of Covid.

As part of the commission, Tom had invited us to the museum to 'celebrate' the work – another key feature of the Commission Model. As the end of December approached, the

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[6] https://blog.storyblocks.com/video-tutorials/getting-started-imovie/

[7] https://www.facebook.com/groups/commissionmodel/?ref=share

museum closed again and school moved online. The commission was in limbo. Four children were in school, around half of the class were regularly accessing online learning and the only ‘live’ interaction we had was a weekly phone call. This made it impossible for us to continue as the team of commissioners. I felt that the children needed to know the outcomes of their work though before too much time elapsed. Tom agreed to write a report which I printed and posted to each child’s home. The report included:

> Based on what the Woodrow Commissioners have suggested, I have decided on the following recommendations:
> The information and presentation will be divided up into smaller and easier to understand sections.
> The inspiration for this has come directly from seeing the videos you have all sent me, they were short, snappy and full of useful facts!

This turned out to be really positive; with children reporting their excitement and pride at receiving the letter and perhaps it can be viewed as the outcomes being published as described by Heathcote. It was also a brilliant form of *assessment*!

Excitingly, this work has been the catalyst for another commission with the museum - next time with our nursery children. They will be commissioned to try out resources and spaces for a new area in the museum and we are keen to see how this works.

I personally have missed the narrative thread and depth of drama involved in Mantle of the Expert work. The children, however, have talked as enthusiastically about their commission as they have about Mantle. I will be exploring this kind of work again; possibly using the Commission Model to structure a social action project with my class where they work on a community based task (previous groups have worked with a local homelessness charity). I will aim to incorporate more drama.

> I have a dream that has not yet been realized; I would like students, not to learn what their teachers teach them, but to be people who solve problems in the outside world that their teachers bring to them. The job of school principals should be to go out into the real world and find tasks. I dream of schools working with real tasks, rather than learning about things in class… This is actually a radical way of learning., I want students to be citizens of the world. (Ozen and Adiguzel, 2010)

When you find a client with real need for input from the children, the rewards are clearly there to be harvested. Dorothy Heathcote’s dream of an educational method that places the child at the centre could very well be realised for those children who have teachers willing to hand over some power and take a risk!

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The Dorothy Heathcote Archive

by
David Allen, Sandra Hesten and Stig A. Eriksson

Dorothy Heathcote with students (including Sandra Hesten), 1972-3.

Dorothy Heathcote once observed that people might not always be able to follow her thought processes when she was teaching, ‘because I can’t lift the top off my head and show you what’s in here’ (Heathcote, 1992). Her Archive — currently housed at Manchester Metropolitan University — is one way of getting ‘inside her head.’

The educational psychologist Jerome Bruner defined three modes of learning: the ‘iconic’, the ‘symbolic’ and the ‘enactive’ or ‘expressive’ (Bruner, 1966). Dorothy found the terms useful in her own teaching. She observed:

> It was ages before I met and instantly recognised Bruner's particularisation of *iconic* (get the picture); *symbolic* (shape it in familiar ways of writing and talking it through) before you embark on the *expressive* (do it now). The imperative of taking people through those

> stages caused my strategic vocabulary to grow (Heathcote, 2015, p.135; italics in original).

All three modes can be found in the Archive: the 'iconic' — maps, diagrams, and teaching resources which Dorothy produced; the 'symbolic' — her notes, both rough and typed, including lesson plans, articles etc.; and the 'enactive' — some 650 hours of video showing her at work. Together, the materials provide a unique way of seeing her mind at work, which cannot be achieved through 'symbolic' modes alone (such as books and articles)[1].

Dorothy hoped the Archive would be a resource for teachers, as well as researchers. She believed that research should always be underpinned by praxis — each inspiring the other. She saw, moreover, that it could be a resource for people from other fields — reflecting the range and scope of the work she did with, for example, the NHS, the National Trust, the police, businesses, museums/art galleries, and so on. She was clear that she wanted it to be unedited, open-ended, and in her own words 'not just another dry, dusty old archive' (qtd. Hesten, 2012, p.11).

In 1986, Dorothy retired from her post at the University of Newcastle; and in the same year, Sandra Hesten began working with her on the Archive. Sandra recalls that she:

> …had assembled her life's work into cardboard boxes which she had arranged roughly under concept headings. For nearly a decade, I travelled to Newcastle at the end of each working week, so that I could go through file after file, cardboard box after cardboard box with her (Hesten, 2012, p.11).

A cursory and random glance at some of the materials in the Archive reveals something of the diversity of the 'bits and pieces' it contains — with some intriguing titles:

Things to make for Rolling Role (lesson plan original) (AA002)[2]
A reconstruction of a crime (notes) (AA039)
The story of Cuthman and the first church at Steyning (notes) (AA063)
Declaration Notice - United Nations (notice) (AB004)
Approaches to the teaching of text (text, drawings) (AB031)
Do I Tell, Do I Induct (chart) (AC034)

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[1] In 1993, Sandra Hesten estimated that the Archive contained 30,000 pages of text, 2000 hours of audio and 3500 still images, as well as 650 hours of video; more material has been added since.

[2] Archive accession numbers have been included.

As well as Dorothy's own materials, the Archive also contains secondary sources — the writings etc. of her students, contemporaries, and those who worked closely with her; and tertiary sources (the work of people who continue to be influenced by her).

The Archive was organised around certain key concepts in Dorothy's work, such as role, ritual, myth, metaphor, time, productive tension, sequencing, sign, space, symbol, and so on. In her Ph.D., Sandra notes that terms like these have themselves created 'a new language for drama in education' (Hesten, 1992, p.143). She argues that:

> Heathcote constantly invented and re-invented herself through her use of language (*ibid*., p.145).

She also notes, however, that the meaning of different terms was never fixed:

> …the same terms were used to describe different concepts at different times and/or different terms were used to describe the same concepts(*ibid*., p.147).

Searching the Archive, the researcher can trace some of these transmutations, and explore what Sandra terms, 'the 'kaleidoscope of meanings' in language'(*ibid*., p.150); and also 'de-construct the keywords for their own purposes',(*ibid*., p.147).

In her thesis, Sandra drew on a number of dissertations and papers to generate detailed thesauri on terms such as 'ritual' and 'symbol'.[3] These extended notes themselves reveal the subtlety and complexity of Dorothy's work. Here, for example, is a selection (again, taken at random) of some of the terms in the 'Pilot Thesaurus on Role':

> teacher initiates role's journey

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[3] Among the dissertations and papers referenced in the thesis are:
ROLE: Abbott, L. (1982). *Four Projections of Role*. M.Ed., University of Newcastle (Archive Ref.: AR011);
MANTLE OF THE EXPERT: Herbert, Phyl A. (1982). *A Theory of Education as Presented through the Drama Process 'Mantle of the* Expert.' M.Ed., University of Newcastle (BC001);
SYMBOL: Hotze, S. (1979). *Symbol as Enabling Device*. Paper, Northwestern Univ., U.S.A. (AA001);
RITUAL: Pennington, E. (1986). *Rituals Encountered During Drama Processes*. M.Ed., University of Newcastle (CC013);
TIME: Heap, B.S. (1983). *The Present Moment: Time and the Esoteric in DIE*. B.Phil., University of Newcastle (AA018);
MOMENT OF AWE: Stevens, D.G. (1986). *Facilitating Ecstasy and Perception in the Context of Education through Drama*. M.Ed., University of Newcastle (CE010).

> teacher keys children into role's domain
> teacher learning objectives help to form role
> teacher management of role
> teacher manipulates role to facilitate learning (Hesten, 1992, p.187.)

These notes themselves form a kind of neural network, with one idea linked to another in an ever-expanding web of 'firing synapses.'

The end result of Sandra's labours was a 'key word' search index to the Archive. She also turned her Ph.D. into a manual, to guide the user through the labyrinth of material. The Archive was launched at a special conference at the University of Lancaster in 1993. Delegates were given the opportunity to search through the boxes of materials. Claire Armstrong-Mills recalled:

> Dorothy insisted she didn't want things too neat and tidy; she preferred things in boxes which had an unfinished and unpolished look. So typical of Dorothy! (9 April 2021, personal communication)

A tree-planting was organised at the conference, and Dorothy gave a speech in which she referred to two of her heroes — the legendary tree planters, Elzeard Bouffier and Johnny Appleseed, whose labours, she believed, would inspire delegates 'to plant the seeds of her methodology around the world'. She also gave a symbolic 'seed' to every participant at the end of the conference.

The Archive was featured in the film *Pieces of Dorothy* made by Roger Burgess (1993). The title comes from a statement in the film by Bernadette Mosala:

> I wish it were possible to have pieces of Dorothy, scattered all over the world, to add 'yeast.' Dorothy's work should be the fulcrum of education, internationally (*op.cit.*).

The Archive now

Sandra visited Dorothy on the day she died (8 October, 2011):

> Although unable to speak, she squeezed my hand twice when, at her bedside, I spoke of our wish for the whole of her archive to be made accessible online, so that her legacy could be protected for future generations'(S. Hesten 3 April, 2021, personal communication).

The archive was moved to Manchester Metropolitan University in 1997. Until his retirement in 2018, it was under the stewardship of John Rainer (Postgraduate Certificate of Education [PGCE] Course Leader). Sandra's Ph.D. and her Keyword Index were published on the MMU website; unfortunately, in recent years, they have been taken down for technical reasons, although staff are working to restore them. At the present time, then, the archive, while it is not 'dormant,' is not as accessible as it should be. There are other issues — for example, while new materials have been added over the years (including Dorothy's own library of books), the Index has not been updated, due to lack of funding. Moreover, the materials need to be digitalised so that teachers and researchers can access the archive directly[4]. At the 1993 Lancaster conference, Professor John Carroll told Sandra:

> I want to get the lot, at the press of a button, here at my desk in Australia.[5]

To continue the mind-metaphor: digitalising the Archive might be seen as akin to 'uploading' Dorothy's mind to the internet.

From a workshop called "The King and his Servant" (at Vestlandsheimen, Bergen, March 1981). Kanstad, BT.

The Archive will be at the centre of the *Dorothy Heathcote Now* conference, to be held at Birmingham City University in October 2021. The conference will see the launch of

[4] A number of videos in the Archive have been digitised but are currently only viewable at the Archive itself.
[5] John Carroll studied with Dorothy in the 1970s. He appeared with her in the video, *The Treatment of Dr. Lister: A Language Functions Approach to Drama in Education* (1980) (Archive Ref. CD077).

an International Committee to develop plans to safeguard the Archive for future generations. The aims are:

> 1. To locate and connect different library holdings and archives, both nationally and internationally, and integrate them in a revised Keyword Index
> 2. To digitalise as much of these archives as possible, in stages, to broaden access to the material
> 3. To ensure that the Archive represents a holistic view of Dorothy's methodology from its inception
> 4. To explore and develop plans for associated activities, such as a website: conferences and events; publications and a journal, etc. to keep Dorothy's work 'alive,' and promote use of the Archive
> 5. To secure the funding needed, in both the short and long term, to develop the Archive, and safeguard its future.

The result will not only be the 'rebirth' of the Archive, but its transformation — helping to ensure that Dorothy's work is a living legacy which continues to inform praxis; and connecting teachers and practitioners together in a 'marvellous network.'

Akiko Kato once observed that Dorothy is:

> …so big: her mind is big, her heart is big, her idea is big, and she thinks children big — their abilities and their possibilities. (*Pieces of Dorothy*).

As Sandra suggests, these words should inspire us now 'to dream, think and act 'big' in remaking the Archive, and spreading 'pieces of Dorothy' around the world.

* The *Dorothy Heathcote Now* conference (2021) is organised by Midland Actors Theatre (MAT). The company is currently undertaking two Erasmus Plus projects — one on Dorothy's Commission Model, and the other on her Rolling Role.

As part of these projects, a new film is being made, called *More Pieces of Dorothy.* The film will be previewed at the conference; and there will also be a tree-planting ceremony at Woodrow First School, Redditch (where most of the teaching is done through Mantle of the Expert).

The Keyword Index and Sandra Hesten's Ph.D. can be found at www.mantlenetwork.com/archive. To book an appointment, contact Rebecca Patterson (Senior Lecturer in Drama at MMU): R.Patterson@mmu.ac.uk

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A précis of:
Contexts for Active Learning:
Four models to forge links between schooling and society
(First published in Volume 19, Issue 1 in 2003)

by
Dorothy Heathcote
Précis by Guy Williams

All the teaching strategies Dorothy Heathcote invented arose because she couldn't bear to be in a position where she had to 'tell people off'. If she reached that point, she felt she was breaking a deeply felt rule to do with power used to disadvantage, which at bottom, it isn't based on collaboration. To get collaboration from classes, who really owe you no attention you haven't won, needs subtle, honest strategies which forge bonds rather than confrontation. She realised that her 'new' paradigm (Commissions) was a natural development of everything else she had been doing up to that point. The base building block of all four models is that of agreeing to work through invented and agreed fiction.

Model 1: Drama used to explore people

Heathcote defines this as Drama used to explore people, their behaviour, their circumstances, and their responses to events which affect them. The art form of theatre is, like play, a self-fulfilling activity: it fulfils its own future by the actions of the makers. Teachers and classes make theatre and use audiences. Around this 'pure' form there developed a network of other forms of exploring-people-and-events Certain elements must be present if it is to be linked with *drama* work:

1. It works through social collaboration.
2. It will always involve exploration in immediate 'now' time where participants engage with events in the first person; I do. That's the drama element.
3. It must involve participants considering one of the three levels of social politics: a) The psychology of individuals to drive the action, or b) the anthropological drives of the community, or c) the social politics of how power operates. These three form the lubrication and friction which make the work have meaning for participants beyond the ordinary and mundane.
4. It will always require some modification of behaviour so that the fiction isn't mixed up with the usual way people behave. It needs some selectivity, however limited.

5. The event must have focus, usually through productive tension[1], which has to be injected deliberately. In the early stages, this is usually provided by the teacher, like the first stitch in a tapestry around which all the other elaboration will naturally develop. At this level the teacher has to do the play 'wright's'[2] job, as the maker collaborating with the nature of the material.

The soul of the artist protects the wood or the stone; teacher's strategies must defend their class from feeling threatened, being stared at or exposed in negative ways. Heathcote knew that this must be avoided at all costs and she began to develop strategies such as drawings, or teacher-in-role, or deciding how a situation would be resolved in order to create the distance. Her lessons could look back-to-front or static insofar as the children first moved in their heads but not 'off their bottoms' immediately.

She later reflected that she was preparing material to meet the productive tension, so that by the time the children were intrigued nothing would fail them, no matter how inexperienced they were. She later associated this with Bruner's[3] particularisation of 'iconic' (get the picture); 'symbolic' (shape it in familiar ways of writing and talking it through) before you embark on the 'expressive' (do it now). This led her to develop: 'voices'; uses of paper; all the conventions that protect[4]; and primarily her work in subtle kinds of role. She knew to develop a group point of view not cast children into parts as actors.

Model 2: Mantle of the Expert

Heathcote chose this name because it carries two layers of meaning:
'Expert': the opportunity to work at knowledge and master the skills.
'Mantle': I declare my calling and live up to what is expected of me *in the community*.

It encompasses style, attitude and dedication which take time to build in fiction, as well as in the real world. As a teacher, she wanted students to enjoy and find use in the curriculum but she believed it has to be embedded into caring about it and joining all the parts together. She observed that when formal schooling is left behind, we draw on what

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[1] See Volume 26, Issue 1 of *The Journal for Drama in Education*
[2] Heathcote preferred the concept of 'wrighting' because it performs its intention in collaboration with the readiness of the material to receive the stimulation. She pointed out that all craftspeople instinctively temper their incursions to the nature of the materials on which they work.
[3] Emerging from Lev Vygotsky's work, Jerome Bruner proposed a horizontal model of development, with three modes of thinking linked not to age but instead to experience. These are: the enactive; the iconic; and the symbolic.
[4] Heathcote and Bolton developed the concept of protecting participants **into** the material as opposed to **from** it.

we know about in order to 'inform' our total existence.

Mantle of the Expert carries forward the elements of Model 1 except that the common point of view is embedded into task situations where a 'client in the head' is involved. Heathcote was widely read and always open to ideas – old and new – giving her a rich palette of language and concepts. She described Mantle of the Expert as operating rather like the guilds of earlier times. A maister[5] oversees the work of apprentices, but here everyone shares in the tasks which must be accomplished for the client. The teacher is a working maister responsible for providing, overseeing, and maintaining the momentum of the work. Model 1 shifts the shape of the *human explorations*. Model 2 model shifts the *shape of the episodes* as the enterprise and curriculum demands are brought into focus. This model is designed to be built around the curriculum, and is lifted from the drudgery of task enforcement by the control and power to serve the client, which is handed circumspectly and generously to the 'apprentices'.

This is mainly endowed by the teacher's language when she is in role as maister, using restricted code. Two kinds of role are available to the teacher. i) When inside the 'mantle' the ***maister*** regulates behaviour, offers information in restricted code and builds belief in the ongoing tasks of the enterprise. ii) Outside the mantle, the ***teacher*** operates as helper towards the success of the enterprise. The task then helps everyone to 'think about' some aspect. The teacher never uses the voice of the expert instructor. The form of the communication will be what Chris Lawrence[6] has called 'enlightened witness'.

Heathcote introduced Mantle of the Expert work when trying to help teachers who didn't understand creating tension, by being playwrights thus cutting out the need for children having to act, or express feelings and behave 'like other people'. She said it seemed easier to start from doing tasks and all enterprises can begin with unthreatening activity. A name for the enterprise can be chosen, or a drawing of the place where everyone works, or a job which everyone would do together can be used as long as it doesn't demand too much expertise.

Mantle of the Expert fulfils a very important function very easily. That of developing the watcher in the head – the self-spectator. It achieves it because the enterprise includes the client and considering this makes everyone aware of why these things have to be done.

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[5] There are multiple definitions of maister in middle English. Perhaps the closest is – a master (sic) tradesman or master craftsman, one qualified to ply his craft on his own account and teach apprentices.

[6] Chris Lawrence can be found at London Drama. Heathcote may not have been aware that Alice Miller coined the phrase in her article, *The Essential Role of an Enlightened Witness in Society.*

The 'client in the head' in Mantle of the Expert is akin to the artist's position in working on materials. They not only do what is necessary but they examine the nature of the doing. In school, it is the maister who invokes this for each individual and for the whole group as a community of workers. Community is essential in Mantle of the Expert.

Mantle of the Expert has strong links with play, without children feeling 'babyish'. In play, a world is made by the will of the players who control that world and live in it, as long as they are intrigued by it. This happens in the enterprise as well. Everyone is 'grown up', carrying the responsibilities of adults and facing up to the results of their decisions. A feature of this is that it appears to be a muddle with the teacher apparently having lost authority to shape the lesson. This is because, as in play, every child enters the first tasks at their own level of socialisation, imagination and information. The teacher can diagnose the skivers, the copiers, the watchers, the leaders during the early stages, especially the 'actors' who start inventing crises at the drop of a hat. The maister's voice has to regulate the latter. In Mantle of the Expert, imposed external organisation has to wait a little until the students develop belief in their responsibility to the common enterprise.

The drama model taught Heathcote a very large range of strategies which she justified because they won children over to work, protected them from feeling stared at. Her taking part allowed them to gang up and develop a common point of view in developing the event. When it was necessary for an individual to represent an 'other', they negotiated it, using protective devices like the conventions she developed. The Mantle of the Expert model employed all these and in addition, became a developing saga which could be manipulated to serve any curriculum work. Both these models fulfill the needs of the teacher to create positive social communities outside schools.

Model 3: Rolling Role

Heathcote called the third model Rolling Role because the base work can roll from teacher to teacher and many classes can share in the common context. This seems particularly useful in secondary schools where teachers are often subject-based and meet classes for a relatively short period of time on a weekly or two-weekly basis. Teachers often feel isolated as they have a discrete area of curriculum responsibility. Drama specialists, invent their own curriculum and frequently are seen as teaching a 'soft' subject, however much they try to service other subject areas. So, she invented Rolling Role to try to alleviate the isolation of subject teachers, help students carry the same context with them from lesson to lesson, and see that subjects have links with each other. Sharing skills and information is paramount in the work for teachers and pupils alike.

Rolling Role can be used by one teacher working with all the timetabled classes she meets or by teams of teachers who want to feel they are in touch with the work of their

team colleagues without disturbing their regular timetable too much. To do this, the team must develop a common context, which will provide a bank of work designed to meet the needs of the curriculum areas. So, every member of the team ensures that the bank will sustain what they need to draw from it to make contexts for their class work.

In Rolling Role, participants explore different facets of a community. They are not members of the community but they have access over time to many aspects of how the community has been, is now and they certainly wield power over how it may develop. So, the team of teachers creates a community in a place and with features/evidence they all agree will be mandatory for all when developing the affairs and concerns of the community. This model allows short as well as long lessons to be incorporated. Sometimes, a brief circumstance will be explored related to the subject area of the teacher. Work can be left incomplete so that another class takes it forward or uses a product arising from one group and recycles it to serve another curriculum area.

In Rolling Role, the drama element lies in building belief in the lives of the people and the events in the community. Interrogation of the mandatory evidence will depend on the teachers' choice of engagements with matters of concern. Teachers never use the drama word and certainly don't introduce it as a drama project.

Everyone in the teaching partnership is free to select work around the central context. However, all work produced by classes is publicly open and available to stimulate other work. The outcomes are massive. Some will be rough notes or sketches inviting re-cycling. Some will request more additions such as illustrations for text or critical study needing a report. There is a need for an area available to all to be set aside for displaying and keeping catalogued the mass of materials which develop.

So, the Rolling Role becomes a 'soap opera' of sorts as many people add to the complex developments which arise from servicing the story. We now have an archive of the community – a kind of Domesday collection. The past, the present and the future are available for attention. The teachers narrowly focus each lesson (as does 'soap opera') and milks each opportunity as much as it is deemed necessary for the curriculum work. The children are as gods developing the culture of the place and the lives of the people they create. It will be drawn to a kind of conclusion when the team of teachers considers it to have served its purpose.

The central thread which is consistent through all three models is social politics, so easily introduced via systems where 'people' business is central. In the drama model, Model 1, Heathcote developed the strategies to breed a common point of view, and a shared impulse to resolve social events. In Mantle of the Expert she created working communities with concern for others – clients in mind. In Rolling Role, she discovered the power of children to build a whole community such as a town or a commune, or a

Marks & Spencer's management team, or a Cathedral or Health Centre – any group with aspirations facing change. In Rolling Role, though, the children do not actually do the work of an enterprise. Like gods they oversee and decide how best to work things out on a variety of levels and the many varied aspects requiring attention. All classes will become familiar with some elements more than others. Only when they visit the displayed incremental and ever-changing work can the whole picture be explored.

Heathcote's main teaching drives never changed: to present children with ever increasing webs of information and skill within a framework of social and cultural awareness.

Model 4: The Commission Model.

The Commission Model emerged as Heathcote's final learning context in the early years of the millennium. It can involve a whole school, or, as with Rolling Role, only a proportion of children and staff may be involved. Then it works like a school within a school, unlike Rolling Role. The Commission Model cannot accommodate to school timetabling.

How it works:
The work of the staff and students will be that of responders to commissions sent to them from the community. The commissions will make precise demands and will have a built-in time structure so that, on the commission being accepted, an allowance of time and resources will be decided.

The work and the results of the commissions will always be brought to publication[7] which can vary according to the nature of the commission. This builds in standards and quality because the publication will be submitted to the original commissioners. The class work will be related with three teaching values, built in from the very start with all participants. These are rigour, responsibility and realisation. The latter is very significant because it embodies a factor often missed out of schooling - realising now what we have learned, can understand and put to use in our lives that previously we had not recognised. Publishing careful, organised results provides the necessary casting-off point of realisation.

The Commission Model carries the social element that is present in other models, out into the community beyond the school interests and environs. So, there will be a need for teachers actively to search out commissions and use their imaginations about institutions

[7] Heathcote uses the term publication to refer to any form of sharing outcomes in a considered and responsible manner. These could be written or drawn; artefacts created and curated; video or social media; performed or displayed.

which might like to become involved. Not all commissions need to be sought from outside the school, especially in the early stages. Teachers can invent commissions which are curriculum-based and can be tempered to suit any group and time span suitable to their needs.

Imagine then: a building in which commissions dictate groupings of staff, children and timetables; where spaces are booked for specific kinds of work needs; and materials are drawn with discrimination from the general supply. Staff, parents and children must be involved, especially in the early stages, in deciding precisely what terms like 'commission' and the 'three R's' shall *mean* in their school/community. Crash courses in specific areas of knowledge will be essential (as they are in society at large) and these will be instigated when a commission requires it. Times can also be set aside for practice periods, such as when new information or research or library skills or penmanship (or whatever comes to the teacher's mind) are needed, but always linked with an upcoming commission or an interest triggered by a completed one.

It is important that the formal structure of the timetable, peer group classes and the allocation of staff to specific groupings are not all decided at once. It is possible to consult staff to see who might be interested in trying a commission with their own class. It has to be decided upon, in consultation with their parents, who may be involved and who certainly will be informed at every stage. These commissions will need to be related to the skills and expertise of the teacher, but all the teachers taking part will be prepared to move around different commissions, helping as best they can.

The three processes of accepting a commission, accomplishing all stages of work it requires and bringing it to a published useable conclusion must be integrated into a teaching philosophy which is agreed upon by everyone concerned. Usually, the philosophy is embedded in a mission statement. Not the type of pamphlets now being produced by schools which make promises frequently not fulfilled; the mission statement must be mandatory and always incorporated in the work of each commission. Heathcote's baseline for all the work of all the people for all their commission days is:

All work undertaken shall be in the spirit of stewardship not exploitation.

This statement encapsulates economy, service, respect, detachment of scrutiny and observation, care for quality and fitness for purpose.

Regarding staff and divisions of labour: if a commission remains invented by staff from within the school to serve specific necessary purposes related to the curriculum, it need not require 'delicate' ventures involving people outside. Parents and all service staff will have been consulted anyway and usually are pleased to be involved as listeners, visiting roles – the sort of thing we are all familiar with. Certainly, commissions work does not

tolerate what Heathcote refers to as 'gawpers' who pop in just to take a look. This also applies in Mantle of the Expert and Rolling Role because the invented communities lose authenticity when 'gawpers' arrive. No-one can stop the world and get off. But commissions will grow in complexity of knowledge, research and interaction, so someone has to take responsibility for facilitating community contacts and seeking out those who can be usefully and challengingly involved. This means someone with status and authority, so here is a whole new job description for a headteacher. They can work outside the school for much of the time to locate the kind of knowledge, advice and resources a commission will require. But also in surveying and cataloguing the human and facility resources available and making unthreatening contacts, generally introducing the school to the community.

Commission work is no soft option or a 'go as you please model' but then teaching through drama systems never was, in spite of often being thought to be so. Teachers have to learn to build up group belief in the commissions, especially in early 'invented' ones. Later, more complex commissions may be believable in the sense that they are real in relation to community matters. The dilemma here may lie in convincing a group that a current commission is really relevant to their lives as young people, linking schoolwork with their needs and interests. Children never reject a community they care about and they will work to their limits to 'get things right' once they care about the people whose lives they facilitate.

Heathcote claimed that she never possessed an area of knowledge she could call a subject, so she always operated in areas of social politics and relied heavily upon the expertise of subject teachers or skilled workers in the community. Social politics, however, as any drama teacher knows, makes positive entry to subject enquiry as it relates people to information. Thus, gateways are made to a surprising range of interests and skills. But a gateway always incorporates the homely words our politicians, unfortunately, so glibly say: society, morals, work, family, concentration, courtesy, clear communication, imagination, standards, having initiative. These are the lubricants of society in forging productive social health.

Heathcote believed there are literally thousands of commissions waiting to be taken up so that schools and communities become more and more interactive and interdependent. She had a dream that children would not have to spend thirteen years of their lives being denied protected responsibility, without power to influence how they spend their time in school. Neither should they be expected to suddenly emerge at eighteen like Pallas Athena out of Zeus's head, as mature responsible members of their community. Mantle of the Expert and Rolling Role work allows them to test their capacities as maturing human beings and certainly to demonstrate their interests and abilities. A Commissions school would make a seamless link between the two worlds of work and active participation in learning together.

Heathcote was convinced that, as long as teachers come to school to teach *pupils* and pupils come ‘to be taught’, the energies of both are deflected and neglected. Paradoxically, if teachers can find a way of not *needing pupils* to be taught, they will become doers and creators exploiting opportunities for their knowledge and skills to be needed and welcomed. Then ,Shaw’s insulting statement which always offended her that ‘those who can, do, and those who can’t, teach’ will at last go to the obscurity it deserves.

The perfect model she kept before herself of a commission engaging students and staff, *and* serving the *world* community was the one in the science department of the school which tracked and identified the first Sputnik in space before even N.A.S.A. knew. Let that encourage us.

Biographies

David Allen is Artistic Director of Midland Actors Theatre; he also runs the Facebook group 'The Commission Model of Teaching.'

Claire Armstrong-Mills - A late entrant to teaching, Claire studied at Birmingham School of Speech Training and Dramatic Art, culminating in a PGCE at Birmingham Polytechnic. She was head of drama in a Birmingham comprehensive school and directed numerous school productions. Taking an MA in Drama in Education, she worked with Dorothy Heathcote on a number of occasions, in particular on Rolling Role projects, which included work with primary pupils in Claire's school and participating with Dorothy Heathcote in the sixteen Rolling Role video training tapes, filmed at the University of Newcastle. Claire acts and produces plays in a number of little theatres in Birmingham.

Renee Downey is a classroom teacher with a passion for using dramatic inquiry and Mantle of the Expert. Having recently completed a Teacher Led Innovation Fund (looking at the impact of Mantle of the Expert on students' writing achievements) and a Master's thesis (on the longitudinal impact Mantle of the Expert has had on a group of students), her belief in this pedagogy has only strengthened.

Stig A. Eriksson (Western Norway University of Applied Sciences, Bergen) served as project co-ordinator of the 4th IDEA World Congress in Bergen, Norway 2001; he is now on the international advisory committee for the next world congress in Reykjavik, Iceland, July 2022. A good portion of his Pd.D. dissertation, 'Distancing at Close Range' (2009) is devoted to an analysis of Heathcote's theory and practice.

Dorothy Heathcote developed a vision for child-centred education and a drive towards the development of drama pedagogical theory alongside practice throughout her career from 1950 through her retirement up to her death in 2011. NATD consistently fostered the organisation's relationship with this extraordinary practitioner. Always keen to promote and learn from her, NATD made her the president of the Association and she was a regular keystone at the annual conferences. She was also a much-valued contributor to the organisation's *Journal*, in which she published some of her most thought-provoking work.

Sandra Hesten is now 'retired' but still subscribes to 'school is everywhere' and (during lockdown) the 'drama of the mind'.

Lisa Hinton has been teaching at Woodrow First School and Nursery in Redditch for 25 years. Since 2010, she has been using Mantle of the Expert on a daily basis - in her own

class, across the primary age range and when training teachers in the UK and Europe. Lisa has also worked extensively in Palestine as part of a teacher exchange programme with the A.M. Qattan Foundation. She continues to be fascinated by how children are motivated to know more using dramatic inquiry.

Maggie Hulson taught Drama, in schools, full time, for over 30 years. At the same time, she developed school-based teacher training programmes for over 20 years, working in both secondary and primary schools. She has taken her work to teachers in and from countries around the world and is an associate lecturer for the Qattan Summer School. She is author of 'Schemes for Classroom Drama'. Maggie, despite being currently retired from full time classroom teaching, still teaches Drama to children and works freelance in ITE. She has been an editor of *The Journal* for over 26 years.

Sorrel Oates is currently Curriculum Leader for Drama at King Edward VII Secondary School in Sheffield. She has been a Drama teacher for over 25 years and has worked as an examiner for Edexcel and AQA. Prior to teaching, she worked in Theatre in Education as an Actor-Teacher. Sorrel was a member of the NATD Exec from 1993 – 1997 and was Chair of NATD in 1996/97. She returned to the Executive this year.

Tim Taylor is a freelance teacher with over twenty years of experience. He is an associate lecturer for the Qattan teaching programme in Palestine and a visiting lecturer at Newcastle University. He runs training courses in Mantle of the Expert, both nationally and internationally and his first book *A Beginner's Guide to Mantle of the Expert* was published in July 2016. Tim is the web manager and blogger for mantleoftheexpert.com. He writes for several education magazines and is a contributor to the Guardian Teacher Network.

Guy Williams is a teacher of literacy and numeracy at a Pupil Referral Unit (PRU) in Brighton, having taught Drama in mainstream schools for over thirty years. He is also a member of the editorial committee of *The Journal for Drama in Education*.

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 35, Issue 1. Please write to: Guy Williams at guy.williams@natd.eu or
74 Rotherfield Crescent, Brighton, BN1 8FP.

- **Volume 34, Issue 2. Summer 2020**
  Includes: *Assessment beyond exams 20th August 2020 Press release*: Matthew Milburn; *Drama in the New Normal: Is it remotely possible? Zoom Conferences on the 17th June and 8th July 2020*: Matthew Milburn, Maggie Hulson, Ellen Green and Liam Harris; *Letter for Teachers in Greece*: Maggie Hulson and Guy Williams; *Making History: Inventing the Past*: Roger Wooster.
- **Volume 35, Issue 1. Autumn 2020**
  Includes: *Conference 2020: Living Through Drama:* Liam Harris; *Internal Coherence – a factor for consideration in teaching to learn:* Dorothy Heathcote.

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.

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[1] Margaret Higgins 18th December 2003 – letter to NATD