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ABSTRACT

"One of the greatest teachers of this century" was how Dr John Carroll described Dorothy Heathcote in 1992. This comment was recognised a generation ago by the inclusion of one of her lectures, in the *Jenning's Scholar Lectures for Outstanding teachers* (1975), organised by the Martha Holden Foundation. It reflects her professional commitment to the promotion of drama as a tool for triggering holistic learning situations across the curriculum. The main objective of this research is to create an archive on her work and influence and to network this resource in order to widen its accessibility and potential to a diverse range of client/users in education, training, management and the professions.

Despite the fact that she has published articles, papers and reports in many distinguished and international journals (see Appendix 1), there remains a vast amount of unpublished written and electronically recorded material throughout the world. The archive will provide a central accessible pool of conducted research and material and thus bridge the current gap in this field. It is envisaged that the archive will define and preserve for posterity, the methodology and the uniqueness of her teaching style. Her personal use of such concepts as **role, myth, symbol, ritual, metaphor, time, sign, and empowerment** will also be explored. One of the main purposes of this discourse is to guide the reader through a labyrinth of information in order to give him/her a global perception of a Drama in Education tradition. The research will describe the contents and construction of the following :

The physical archive, comprising three different types of media: documentary, audio and video (see Appendix 2).

The setting up of individual records in a computerised keyword index with explanatory manual (see Appendices 3 & 4).

A Thesaurus of Keywords (Appendix 5) extracted from the Keyword Index database.

Pilot Thesauri on Role Ritual and Symbol extracted from selected dissertations, etc. (see Appendices 6-8). These thesauri illustrate the new lexicon of language created by Heathcote and her students

The preface will explain the choice of the style of writing and the use of Heathcote as both subject and object in the context of the research. Her biographical details, methodology, a comparison with contemporary practitioners and the extent of her influence will be summarised in the Introduction. In Part One, the philosophical, epistemological and methodological issues relating to Heathcote's drama in education approach will be discussed and set against the wider cultural, educational and political context. In Part Two, the evolution of the archive, its testing at an international conference, the refinements of her methodology, new learning metaphors and the next step forward for the archive will be discussed and analysed. Further biographical details will be used throughout the research in order to context the developing methodology and evolving archive. Some of this information was condensed from material gathered through interview, background notes and informal conversations with Heathcote and those who knew her, over a period of twenty two years.

PREFACE

One of the difficulties involved in researching Heathcote has been that she has never kept a diary or written an autobiography. Consequently, some dates and facts are, at present, irrecoverable. Moreover, she has never written "academic" text books on her methodology, partly because of a belief in a **master/apprentice**² tradition where, she "the master" passed on the methodology "live" to the student "apprentices" during her classroom **praxis**³. Thus, she forms part of the great oral traditions which will be reflected in the style of the present writing.

Existential use of time

Heathcote's ideas on the use of tenses were similar to **existential** theories which proposed that the future and past "meet in the present to form the movement of action" [1] and that they "merge together in the recreated spontaneous present". [2] Henri Ellenberger suggested that "existential theories have contributed much to our comprehension of the central position of the experience of time in human existence". [3] Rollo May recognised that "personality can be understood only as we see it on a trajectory towards its future". [4] It is hoped that Heathcote's personality and the archive will also be understood in a similar existential light.

Appropriately, the style of the present writing will reflect one of her key concepts - **time**⁴. In writing about her, the present researcher has decided to use the past tense with occasional uses of present and future. This is designed to reflect her bringing of the **past**,

¹ All footnotes will be indicated by a small number above the word whereas numbers in square brackets, for example [1], refer to chapter endnotes.

² **Throughout the research, references will be made to material currently held in the archive. Each item of material will be identified by its own file number.** For example, there are 4 references to **master/apprentice** in the Keyword Index: Burns C. *An Exploration with Junior School Children of Themes embedded in A. Garner's "The Stone Book"*, (1984) (Archive Ref. - File No. CA019). **Bold will be used each time a new concept is introduced which is relevant to the Heathcote's methodology. Thereafter, it will appear in quotation marks or ordinary text as deemed appropriate.**

³ See p. 15 for explanation of praxis.

⁴ There are 94 references to time: Heap B. *The Present Moment: Time and the esoteric in DIE*, (1983) (Archive Ref. - File No. AA018) - is a model account of time. See also, Heathcote D. *The "Other" - Sacred Great Time*, (1983) (Archive Ref. - File No. AG136): Whorf B. *Symbolic representation of time - American Indian model of universe*, (Archive Ref. - File No AB151). For cross-reference to time, see p.p. 22, 34, 40, 46, 75, 79, 85, 179 & 189

into the **now, imminent present**, while simultaneously reaching out to the **projected future**. [5] Or as Eliot says: "Time past and time future are both present in time now". [6] Heathcote referred to this process as **breeding**⁵ whereby the bringing of the past into the present "breeds" the future action of the event.

We stand in NOW time - looking back to our past, looking back to what we know, looking back to older knowledge that we have digested and maybe forgotten about, and in front of us is a new bag that's being formed ... and that is producing the newer knowledge. [7]

The use of the past tense reflects the fact that she has retired, while the use of the present indicates that she is still developing her methodology and the use of the future will indicate her continuing influence on drama in education. Thus, the combination of the three tenses breeds the future possibilities for the methodology.

Concept of shared subjectivity

In the context of the research, Heathcote will be used as both subject and object. As her methodology is at the centre of the archive and the present researcher has been in the unique position of collaborator, it was decided to authenticate her statements by other quotations even at the risk of seeming to confuse subject and object. This approach is similar to Danhar Zohar's concept of a shared subjectivity: "a subjectivity which is in dialogue with the world and which, through that dialogue, gives rise to objectivity". [8] Ilya Prigogine's echoes this concept by suggesting that knowledge is both "objective and participatory." [9] It is envisaged that an **active transformative** approach to the politics of research will be reflected in the present writing. According to Deshler and Selener:

What we decide to research and the way we conduct our research is a political statement about who and what is important. [10]

⁵ There are 5 references to breeding in the Keyword Index, for example, Heathcote D. *Breeding possibilities*, (Archive Ref. - File No. BC017).

References

- [1] Ed. Greenberg, I. A. *Psychodrama*, 1954, p. 106
- [2] Ibid, p. 106
- [3] Ibid, p. 105
- [4] Ibid, p. 105
- [5] Heathcote D. Interview with Author, 1993
- [6] Eliot T. S. *The Four Quartets*, 1954,
- [7] op. cit. Heathcote D. Interview with Author, 1993
- [8] Zohar D. *The Quantum Self*, 1990, pp. 181-2
- [9] Prigogine I. & Stengers I. *Order Out of Chaos*, 1984, p. 299
- [10] Quoted by Carroll J. "Drama as Radical Pedagogy: Agency and Power in the classroom", (unpublished Keynote Address), International Conference, *The Work and Influence of Dorothy Heathcote*, Lancaster University, July, 1993, p. 19

INTRODUCTION

Biographical details (see Appendix 9)

Born Dorothy Shutt in the West Yorkshire village of Steeton, on the 29th of August 1926, Heathcote was brought up mainly in the company of older women and admits to being very much a product of women's notions and women's feelings:

From ages three to nine Dorothy lived with her mother's parents and their eight adult children [five aunts and three uncles, the youngest of whom was nineteen years old]. Her mother [a widow] had left Steeton to work "in service" in a nearby town. Dorothy has vague memories of her much older stepbrothers, one of whom died and the other moved away not long after her mother went away to work⁶. [She never knew her father.] As the only child in an adult family, she remembers being accepted and loved, and never treated like a baby. [1]

Having had a happy childhood growing up in a succession of stone built houses not far from the Pennine hills and the woollen mills, Heathcote from an early age had the courage to be herself. Her comment, "I was somehow remarkable, I don't think I have ever wanted to just fit in with everybody", [2] shows her own awareness of being outstandingly different. As a child, she was influenced by her Girl Guide leader, Miss Dorothy Clough who possessed a social conscience and was a "product of one of those rich industrial families". [3]

She [Miss Dorothy Clough] had a library from floor to ceiling, popular books for the Edwardian child .. There were complete sets of the classics, bound up in real red leather with thick pages. I can still feel them in my hand. What craftsmanship, you know! .. I read everything I could lay my hands on, she gave me the complete freedom to use the library. Nobody ever checked if I returned them.

I joined [her] girl guides .. I would go away for a week under canvas with other girls in a very safe environment .. she invented problems for

⁶ After reading this quotation in the present research (1994), Heathcote added: "I was with my mother every Saturday and it was always our "special" day spent alone together doing what we wanted".

the pack, we would hunt a criminal [problem solving⁷ was to become a central feature of Heathcote's methodology] .. the rituals of camp life, the orderliness of the cooking, arranging one's life in an organised manner attracted me.

She was a sort of Christian .. her behaviour was that of enormous respect and she was prepared to discuss ideas. [4]

Heathcote failed her 11+ but, because that meant she did not have to leave the village school, it seemed to her later to have had a distinct advantage. Her originality might have been thwarted by a grammar school education. In spite of being labelled an early academic failure, she was to metamorphose from "Yorkshire mill girl weaving wartime parachutes in 1944 to internationally renowned guru in 1993". [5] Essentially a self-taught person, she became a charismatic and formidable personality with an original mind and endless energy. Webber's comment that education needed liberating from "the one size fits all mentality" [6] echoed Heathcote's views which were often at odds with orthodox educational theory and practice.

Towards the end of the war in 1945, at the age of almost nineteen, she auditioned for, and was accepted by, Esme Church's Theatre School in Bradford. Later, Heathcote recalled feeling overwhelmed when she realised that for example, J. B. Priestley was a member of the interviewing panel. After having read of her success in the *Yorkshire Post*, Charlie Fletcher, the owner of the mill where she worked as a weaver earning five pounds a week, offered to pay her fees providing that her mother took over her looms at the mill:

[My mother] was suffering with bad arthritis. Some days a weaver never sits down. It was awfully guilt-making for me. She needed to retire and there she was with three looms to run because the war was not yet over, and it needed to be done. [7]

⁷ There are 56 references to problem solving in the Keyword Index, for example, Duke S. *Setting the Stage for Problem Solving*, (1977) (Archive Ref. - File No. AG045): Heathcote D. *A Reconstruction of a Crime*, (Archive Ref. - File No. AA039).

Before Heathcote left the mill, Fletcher said to her, "And if it doesn't work out, there'll always be three looms waiting for thee back here". [8] Subsequently, she studied at The Northern Theatre School in Bradford from the age of nineteen to twenty one. During this period, she met Rudolph Laban, the "father" of Modern Dance⁸ and the author of *Modern Educational Dance*, (1948) who taught her to use the

power, significance and universality of non-verbal experience and kinaesthetic knowledge .. which proved to be invaluable experience .. in her work with the mentally disadvantaged. [9]

In 1950, at the age of twenty four a headmistress in Leeds urged her to apply for the position of staff tutor to the Froebel based courses for experienced and serving teachers at Durham University. She was interviewed by Professor Brian Stanley:

He appointed me on my potential. He liked people with stamina and energy. When the University of Newcastle was created, Brian Stanley had the choice of staying at Durham or going to the new Institute of Education at Newcastle .. When he chose Newcastle I went with him because his leadership was important to a twenty-eight year old tutor! [10]

Consequently, at the age of twenty eight years, she became a Senior Lecturer in Drama in Education at the University of Newcastle-upon-Tyne. (She was never to apply for another job in her thirty six years of teaching.) Six years later, she was awarded an honorary Master of Arts by her University. According to Heathcote, this was so that she would have "the proper academic credentials" [11] to match her position. Never having been officially trained as a teacher, she did not lose her innocence of vision⁹ [12] by being exposed to accepted academic models of teaching.

⁸ There are 30 references to dance in the Keyword Index, for example, Heathcote D. *Laban's Cube*, (Archive Ref. - File No. BB021); Graham M. *A Modern Dancer's Primer for Action*, (1941) (Archive Ref. - File No. AD088); Coxon D. *Dance Education and Theatre*, (1980) (Archive Ref. - File No. CA013); Farqhar E. *Study Dance*, (1976) (Archive Ref. - File No. CA013); Gilmour M. *Dance*, (1966) (Archive Ref. - File No. AA040); Sherborne V. *Movement and the Mentally Handicapped*, (1972) (Archive Ref. - File No. AI113). Veronica Sherborne was a personal friend of Heathcote's. She was also taught by Laban and until retirement taught her theory and practice of Movement Play for one week each year on Heathcote's courses. This was a reciprocal arrangement between Heathcote and Sherborne.

⁹ See Simpson J. *'Shutt 'n' Stuff'*, (1986) (Archive Ref. - File No. BF037).

In 1956, she married Raymond Heathcote, a lecturer in Engineering at Sunderland Polytechnic. At the age of thirty nine in 1966, she gave birth to their daughter Marianne, who, according to students, became an integral part of the course that year. Throughout her teaching career, bringing up her daughter provided Heathcote with fresh insights into her methodology. Additionally, her husband's engineering perspectives were always a constant source of inspiration to her. For example, in 1976 she used the analogy of thick cable to demonstrate the hidden implications and meanings of any given story:

They are like millions of strands hidden under the surface of the story line which can yield any teacher immense stores of examples of human interaction. Themes cause us to ponder and hang about wondering "why?" and "how?". Themes cause reflection which is the purpose of all art. [13]

By 1963, her Diploma in Drama in Education Course for experienced teachers had been launched, offering in-depth training in what were emerging as Heathcotian Principles. Teachers of all levels and areas of the curriculum were represented on the course, from Infant Teachers to University Lecturers and from Teachers of Drama to Teachers of Biology. Initially, the subject and status of the teacher were secondary to Heathcote's approach to learning.

Central core of her methodology and philosophy

The archive will trace the development of ideas underpinning her courses. For example on an early video, *Teaching through Drama*, in 1971 (Archive Ref. - File No. CD056) she described the central core of her philosophy thus:

Drama is about man's ability to identify. It doesn't matter whether you are in the theatre or in your own sitting room. What you're doing if you are dramatising is putting yourself in somebody else's shoes: Man's gift, with which we seem to be born, of just putting ourselves instantly into somebody else's shoes and having a sort of total picture of how it must feel to be feeling like that person right now. We have as yet not done very much about harnessing this to the education of our children but everybody uses this. We don't know how young they are

when they begin to use this. Its just about time we said to ourselves -
Can we use this in the classroom situation? [14]

This simple concept centred on **empathy**,¹⁰ "of putting yourself in somebody else's shoes", and proved to be the heart of the teaching method Heathcote evolved over the next thirty six years. She maintained that it was CHILDREN who were being taught, not SUBJECTS, and that the teacher should be able to put him/herself into the shoes of the child and allow the child to do likewise. It is accepted that these two concepts were hardly original but it was the way that Heathcote used them that proved to be so. For her, the teacher's concern should be primarily that of a Human Being and secondarily that of an Infant Teacher, Science Teacher, or University Lecturer in Politics.

In actuality Heathcote's principal concept is that of **role**,¹¹ everything else being an aspect/symbol of it. Different versions of "role" evolved out of the need for others to be able to share this simple concept in any situation/circumstance and with any class. Out of Heathcote's desire to enable others to use it, grew all the various strands depicting this one central notion of "role"- standing in the shoes of "An Other".

At one level Heathcote's teaching was designed to enable teachers to use **drama as a tool**¹² to promote cross-curriculum learning situations in the classroom. For instance, infant¹³ school children were taught through drama to understand the concepts of size, shape and colour, (Archive Ref. - File No. AI087); junior¹⁴ school children were taught through drama to understand aspects of science, (Archive Ref. - File No. CD 006); secondary¹⁵ school children were taught through drama to understand the implications involved in a given

¹⁰ There are 5 references to empathy in the Keyword Index, for example Hornbrook D. *Educational Drama and the Individual Ethic*, (1980) (Archive Ref. - File No. AU001).

¹¹ For cross-reference to evolution of role, see p.p. 174-175

¹² For cross-reference to drama as a tool, see p 25-26, 129

¹³ There are 41 references to nursery and infant in the Keyword Index, for example, Warren K. *Drama and the under fives*, (1993) (Archive Ref. - File No. CK086); Abbott L. *So who does do drama with the under fives?* (1993) (Archive Ref. - File No. CK044); Crouch D. *Quests and Fantasies*, (1988) (Archive Ref. - File No. BH005); Cooper H. R. *The Duck or the Poet. Towards an understanding of the process necessary in the journey from self to role and infant to actor*, (1986) (Archive Ref. - File No. CJ006); Charlton H. & Haws M. *Resources for creative activity in the Nursery and Infant school*, (1983) (Archive Ref. - File No. AU016).

¹⁴ There are 57 references to Juniors in the Keyword Index, for example, Thomas C. *Drama in Education with Junior School Children*, (1972) (Archive Ref. - File No. AP022).

¹⁵ There are 82 references to secondary for example, Butler D. W. *Viking Literature as a vehicle for educational drama*, (1980) (Archive Ref. - File No. AU014); Leonard A. *Five examples of how drama served a curriculum*, (1980) (Archive Ref. - File No. AU004).

historical fact, or the sub-text of a Shakespeare play, (Archive Ref. - File No. CD011) or the motivation for learning French, (Archive Ref. - File No. CC008) for example, "Next week we are parachuting into Paris in order to contact the French Resistance". She emphasised the fact that the use of drama in the curriculum, and in problem solving, lay at the heart of the teaching methodology.

At a deeper level, a fundamental truth or principle of life was revealed in Heathcote's drama teaching. Sometimes the form obscured the meaning (truth), and it was only as the veil became more and more transparent due to the penetration of the "light of understanding" that the meaning was revealed. For example, in *The Parable of the Sower*, the form is an agricultural anecdote whereas the meaning is man's salvation. The parable operates at different levels and layers of interpretations. This particular parable worked gradually as its inner meaning was not apparent to the crowd and had to be explained even to the disciples. (Matt. Ch. 13).

In a work of art, the sculptor creates the form of a man, the potter creates a vase, the playwright creates his/her characters, but at the same time, the artist is attempting to reveal some inner truth. Heathcote operated in a similar parabolic manner, in that while she was helping to create awareness of a particular curriculum concept (idea) through drama, she was also enabling the revelation of some inner truth (meaning) to be realised both by the teacher and the child. This inner truth was concerned with the condition of an individual, a group or an aspect of life. Often, universal truths were revealed. For example, if a class of secondary school children were looking at the effects of blindness on a newly blind person, she would create a moment when the class realised that this man's experience was that of every newly blind man's from time immemorial.

Her concerns were primarily with the condition of people and the effects which a holistic approach to education engendered. Drama, when used in this way, involves educational processes. It is like a continual journey¹⁶ with built-in "inner pathways", for both

¹⁶ For cross-reference to journey, see p.p. 36, 53, 72, 99, 151, 181, 188

teacher and child, similar to the archetypal quest¹⁷ of the hero in that the learning is never completed and "the process of becoming" is always just beginning.

The evolution of Heathcote's Drama in Education Course

During the early years, a significant feature of her work was that of observing prospective student's¹⁸ teaching in his/her own school, pre- and post-course. By 1969, the increased numbers of overseas students on her course made this approach impracticable. In 1979, she introduced an M.Ed. Course which ran alternately with the highly acclaimed Diploma Course. In later years, Heathcote changed the title of her course to *Drama as Education* to reflect its place at the centre of the curriculum. This notion is shared by Gavin Bolton¹⁹ in his book, *Drama as Education: An argument for placing drama at the centre of the curriculum*, (1984).

On her final course in 1982, she changed the title to *Drama as Education and Therapy*²⁰ to enable occupational therapist, Jane Sallis, to attend, recognising her exceptional qualities when working with the Mentally Handicapped²¹. However, Heathcote never liked the suggestion that her methodology was therapy-based. Nevertheless, she did recognise that if drama was a tool, then it was as much a tool for the therapist, the lawyer, etc., as it was for the teacher. She insisted that her own methodology was task-based in that:

We get on with *this*, not with *you*, we don't say we are getting on with *you* now, we are getting on with *it*. [15]

¹⁷See Coxon D. *The Journey Archetype and its use in improvised drama with children in Infant and Junior schools*, (1980) (Archive Ref. - File No.CA026).

¹⁸ The term "student" refers to the experienced teachers who studied on Heathcote's course. Most of the time they are referred to as "teachers".

¹⁹a contemporary who shared many of Heathcote's ideas and was also a leading Drama-in-Education practitioner in his own right at Durham University.

Heathcote said of him that the difference between them was that, "He flies over like an eagle [whereas] I march on like a mole". There are 76 references to Gavin Bolton in the Keyword Index, for example, Heathcote D. *Gavin Bolton - an appreciation - strictly personal*, (Archive Ref. - File No. AD001): Bolton G. *Drama and meaning*, (Archive Ref. - File No. AD022): Bolton G. *Drama and the Curriculum*, (1980) (Archive Ref. - File No. AB145): Bolton G. *The nature of children's drama*, (1960) (Archive Ref. - File No. AD140): Bolton G. *Standards in Drama in Schools and Colleges of Education*, (1970) (Archive Ref. - File No. AD146).

²⁰ There are 36 references to therapy in the Keyword Index, for example, Irwin E.C. *Drama Therapy*, (Archive Ref. - File No. AB098): Coigley L. *The development of speech and language development through dramatic storytelling: the imagination, our strongest healer*, (1993)(Archive Ref. - File No. CK040).

²¹ There are 45 references to mentally handicapped in the Keyword Index, for example, Heathcote D. *Mentally Handicapped Project*, (1976) (Archive Ref. - File No. AA023). For cross-reference to mentally handicapped, see p.p.17, 34-35, 64 & 80

Possibly, her indirect²² approach to both the teaching and the learning process created the therapy dilemma. This indirectness became part and parcel of the methodology. By leaving the space for the students themselves to fill, she also became a

"great master builder of latticed stones". [16]

It is interesting to note that her final part-time M.Ed. course in 1984-86 involved mainly local teachers who used their own schools as a base for testing the theory. Ironically, despite the international respect both courses attracted, they were discontinued after her retirement in 1986.

Contemporary Drama in Education Practitioners and their Methodologies²³

Until 1967 it was common practice for students to spend several weeks of the Diploma Course in Birmingham with two of the leading Drama in Education practitioners of the day. The first was Peter Slade²⁴ whose methods are described in his book *Child Drama*, (1958). He used to recommend Heathcote's course to prospective students, for example, Raymond Verrier: "I have a little lady in Newcastle who does a year's course". When Verrier met Heathcote, he was surprised to find that: "the little lady was a rather big lady in every sense - stature, personality". [17]

Slade passionately believed that imaginative play was an art form and was central to a child's personal and social growth. He also believed that absorption and sincerity were the key states of mind experienced by the child. As a result of observing the dramatic play of individual children, Slade coined the phrase "Begin from where you are". He regarded such a starting point as the only valid place from which the child could genuinely begin her/his play. Drama, Slade also believed, could be a therapeutic activity.

²² See Yarborough E. S. *Use Of Direct and Indirect Drama with Families*, (1980) (Archive ref. - File No. CG007).

²³ For historical perspectives - see Hall R. *Educational drama in England*, (1973)(Archive Ref. - File No. AE061); Williams K. *"What's in a stone?" An investigation of evaluation in drama as education*, (1979) (Archive Ref. - File No. AZ004).

²⁴ There are 15 references to Slade P. in the Keyword Index, for example, see McGrath P. *Drama with eyes open*, (1983) (Archive Ref. - File No. AJ012).

The second Drama in Education practitioner was Brian Way²⁵ whose book *Development through Drama*, (1967), became a "bible" for drama practitioners of that era. It is a book of practical application with a considerable number of instant lesson ideas, based on the exercise method of using drama, in which children might practise dramatic skills like movement and improvisation, prior to entering the dramatic situation. Heathcote used a process of negotiation to control the lesson whereas Way used the cymbal as both a symbol of authority and as a stimulus to the children's imagination. In Way's method, the children worked firstly on their own, then in pairs, gradually moving on to small groups and eventually to a situation in which the whole class would be involved together. All this was anathema to Heathcote who, in her mill work had experienced the necessity of beginning work without preparation or "warm up":

Heathcote believed that theatre skills practised without emotional experience to motivate them are void of any meaningful learning potential because drama cannot take place in a vacuum. Exercises in skills procurement are deliberately made void of emotion so that repetition can take place. She believes that pace, pitch, tempo rhythm and other acting nuances are best discovered in the heat and pressure of the experiential moment, not through robotic practising of skills.
[18]

Way's philosophy involved a non-competitive circle of physical, emotional, intellectual, spiritual and personal development for each child. For him, the drama lesson's main purpose was to nourish the inner individual development of the child, particularly his/her "genuineness". A notion, that Heathcote later challenged was Way's emphasis on "the individuality of the individual". [19] Her method, by contrast, is based on the constructed interaction of the whole group, with the emphasis on a social event studied from an anthropological viewpoint. She introduced the notion of **context**²⁶ into the drama lesson. Gavin Bolton defines it as "interaction, spontaneous or scripted, within a fictitious situation". [20] The idea behind her students' visits to Birmingham was to encourage them to examine

²⁵ There are 16 references to Way B. in the Keyword Index, for example, see M. Maher M. *A factual account of the Concept 'Drama Alive'*, (1980) (Archive Ref.- File No. CB007).

²⁶ See Heathcote D. *Drama as Context*, (Archive Ref. - File No. AI151).

the alternative drama philosophies of Slade and Way. Another major difference between Heathcote, Slade and Way was that she demonstrated her methodology "live" in the classroom.

Heathcote's teaching praxis

Although, she was to become one of the world's leading Drama in Education practitioners, she never lost sight of her central belief that her teaching methodology was dependent on her own teaching **praxis**²⁷. A concept which she had adopted from Paulo Freire *Cultural Action for Freedom* (1972). Freire believes in the dialectical movement of action and reflection. Action causes reflection and reflection causes new action. Praxis is purposeful activity. This issue connects with the relationship of idea and action. According to Paul Feyerabend in *Against Method* (1975) and *Science in a Free Society* (1978), idea and action are part of the same dialectical process. Heathcote (1994) believes that ideas are born in contemplation but flower in action. Another dimension, according to her is that the praxis must challenge yet be relevant to the needs of the receiver. The idea is shaped in action by the sender (the teacher) and modified in practice by the signals of the receiver (the child).

A great many of the practical elements of Heathcote's work were illustrated by her when she taught demonstration lessons for her students, for the teachers from the particular school where the lesson occurred and for the numerous observers drawn to watch her "praxis". No other practitioner of this century has taught regularly in such wide and diverse fields of education. For example, the lessons took place in a variety of education establishments both locally and further afield, and included Infant Schools, Junior Schools, Secondary Schools, Community Schools, Hospital Schools for the S.S.N. and Colleges of Education. Projects with University Departments such as Schools of Medicine, Foreign Languages and Town and Country Planning were often included in her students' timetables. She also worked with the Police, Industry and the wider Community teaching whatever

²⁷ There are 4 references to "praxis" in the Keyword Index, for example, Boland G. *Education for Liberation: The confluent Praxis of Paul Freire and Dorothy Heathcote*, (1989) (Archive Ref. - File No. CL002). For cross reference to praxis, see p.p.3, 26, 53, 106, 115, 130, 133, 139, 142 & 189

concept, or problem, was suggested by them providing that she was allowed to employ her own methodology based on the use of drama as a tool to stimulate learning situations.

As a result, she became a great "master teacher" and one who demonstrated her methodology at grass roots level, that is, in the classroom. In some ways, it was similar to observing a master class.

A self-conscious master teacher, who works daily to show others how to find materials .. select symbols, achieve dramatic focus, heighten tension and slow pace to lead children to significant moments of insight. [21]

Her extraordinary personality and consummate artistry in the classroom also contributed to this image. Betty Wagner describes Heathcote as:

large sturdy build, ruddy cheeks and mesmerising eyes ["who stoppeth one of three"!] .. lie a keen sensitivity to the nuance of language, a profound awareness of the complexity of human interaction and an artist's dedication to perfection in meeting the demands of her craft - drama. [22]

International Reputation and Media Interest

Heathcote lectured extensively both at home and abroad²⁸, undertaking major tours every year between 1967 and 1991 (see Appendix 15). Invitations to lecture abroad came from the British Council, British Army Schools Overseas, various Universities and Institutes of Higher Education, Drama Teachers Associations and TIE groups, etc.

Her drama methodology attracted early interest from the media following favourable H.M.I. reports on the novel use of drama in schools in the late sixties. Ron Smedley, a BBC producer, had been asked to produce a unit of five programmes for BBC School/Further Education TV on the use of improvised drama in schools. Prior to meeting Heathcote, Smedley had been very disappointed with the standard of drama teaching he had observed. Subsequently, Smedley explained that it was Heathcote's personality, the quality of her

²⁸ See Heathcote D. *Working Abroad*, (Archive Ref. - File No. AH105).

teaching and the children's responses to it which had withstood "the scrutiny of the camera". [23] A primary school and a detention centre were the chosen locations for the programmes. The project included the filming of *Death of a President*²⁹, in which Heathcote worked with anti-social and delinquent boys. It was as a result of Smedley having shown this work to the distinguished documentary film maker, Norman Swallow, that the BBC Omnibus programme *Three Looms Waiting (1971)* (Archive Ref. - File No. CD 001) was made.

Three Looms Waiting traced her development from weaver to educational luminary. It was extremely successful and is still highly thought of all over the world. Smedley the producer, stated that the making of the programme was one of the most interesting encounters of his career and that he has never thought of children in the same light since. The programme won the 1973 Blue Ribbon award of the Educational Library Film Association of America. According to Bolton this documentary captured not only the admiration of the education world but also won the imagination and respect of the "average" viewer. From this time, Bolton maintained, a considerable number of drama practitioners and people working in the field of education began to see her as an innovator of considerable stature, with a broader perspective on, and a deeper vision of, the place of her subject in the education of children than any other drama practitioner of this century.

The media continued to follow her career with interest. *Albert (1973)*, (Archive Ref. - File No. CD032), *Seeds of a new life (1982)*, (Archive Ref. - File No. CD025), *And Flowers in Action (1983)* (Archive Ref. - File No. CD004) were all influential films on Heathcote's work with the Mentally Handicapped. As a result of seeing *Seeds of a new life*, Norman Holm, a rich Newcastle dignitary, left a benefaction fund to Heathcote. In 1985 she made this fund available to the Portway Centre³⁰ in Bristol, a small community based unit which has a membership of sixty adults with severe learning difficulties. Much of this unit's work is based on Heathcote's drama methods. A considerable number of her past students regarded the projects involving the one to one encounters with the Mentally Handicapped as the peak experience of the Diploma in Drama in Education Course.

²⁹ See Heathcote D. *Analysis of a lesson: Death of a President*, (1970) (Archive Ref. - File No. AH146).

³⁰ See Sallis. J. *Project: Art Exhibition of Special Needs Adults at Portway Centre*, (1993) (Archive Ref. - File No. CK010).

In the 1970's a BBC Open University programme, *Here comes the Judge*, (Archive Ref. - File No. CD076) was produced and presented as part of a cognitive psychology course. This explored Heathcote's work in relation to the moral development of children and its relationship to Piagian theories. The BBC Radio Series *World of Work* (1979), featured her in role-play activities, which dealt with the sociological problems encountered by adolescents in their late teens.

During the 1980's, Heathcote appeared on two BBC North East programmes, *Heroes* (Archive Ref. - File No. CD078) and *Teacher* (Archive Ref. - File No. CD028) both produced by Roger Burgess. *Teacher* is a classic demonstration of "Mantle of the Expert"³¹, and involved a class of juniors running a shoe factory. The concept deals with the releasing of latent experience and knowledge in children when they assume "the mantle" of expertise while *running* a fictitious business venture. Throughout this process they learn to solve curriculum problems. Heathcote has just finished writing a book³² with Gavin Bolton which will explain this often misunderstood concept.

By the early 1990's a new set of Heathcote videos had been produced by the University of Newcastle-upon-Tyne, Audio Visual Centre. They comprise fifty hours of video in all and summarise the theories she has refined over her thirty six years of teaching, relating to the use of drama in the curriculum, particularly, her central concepts of "role", "mantle of the expert" and "rolling role"³³.

During 1991, a documentary entitled *The Thin Screen*³⁴ demonstrated Heathcote's work with industry and her "off guard"³⁵ concept (Archive Ref. - File No. CD084). This

³¹ For further information of mantle of the expert, see Appendices 10-12 and p.p. 51, 63, 119, 131, 138, 149-151, 163 & 166

³² **Throughout the research references will be made to material which has been or will be used as models for the thesauri of Key concepts. For example,** Bolton G. & Heathcote D. *Drama for learning: An account of Dorothy Heathcote's Mantle of the Expert Approach to Education*, Heinemann USA, (anticipated publication date, 1994) (Archive Ref. - File No. CL002) will be used as the key model for the thesaurus on *Mantle of the Expert* (Archive Ref. - File No. CL003). See also, Herbert P. *A theory of Education as presented through the drama process: "A Mantle of the Expert"*, (1982) (Archive Ref. - File No. BC001).

³³ For further information on rolling role, see Appendix 13 and p.p. 133, 151 & 175

³⁴ Filmed and directed by Roger Burgess and the present writer.

³⁵ For further explanation of off guard (see Appendix 14) and Heathcote's work with Industry, see p.p. 120, 151 & 175

video was made at Haus Rhode, Volkswagen Audi's International Training Centre in West Germany.

In 1993, a new documentary entitled *Pieces of Dorothy* (Archive Ref. - File No.CD083), directed by Roger Burgess, reveals new perspectives on her work and influence and parallels many aspects of the archive's primary remit. In this video, Akiko Kato from Japan says of Heathcote, "She's so big, her mind is big, her heart is big, her idea is big and she thinks children - big - their abilities and their possibilities". [24] It was from this kind of "bigness" that her international reputation was built and acknowledged by the media and the educational world.

References

- [1] St. Clair J. P. *Dorothy Heathcote as Philosopher, Educator and Dramatist* Ph.D. dissertation, Faculty of the Graduate School, University of North Carolina, Greensboro, USA, 1991, pp. 66-7
- [2] Heathcote D. Interview with author, June, 1983
- [3] Ibid
- [4] Ibid
- [5] Burgess R. *Pieces of Dorothy*, Audio Visual Centre, University of Newcastle-upon-Tyne, November, 1993
- [6] Quoted by Morgan N. & Saxton J. "Dorothy Heathcote: Educating the Intuition", (unpublished paper), International Conference, *The Work and Influence of Dorothy Heathcote*, Lancaster University, July, 1993, p. 3
- [7] op. cit. St Clair, J. P. p. 72
- [8] op. cit. Burgess R.
- [9] op. cit. St Clair, J. P. p. 72
- [10] Ibid, p. 74
- [11] op. cit. Heathcote D. Interview with Author, November, 1993
- [12] Ibid
- [13] op. cit. St Clair, J. P. p. 94
- [14] op. cit. Burgess R.
- [15] Heathcote D, Interview with Author, May 1973
- [16] Herbert P.A. *A Theory of Education as presented through the Drama Process 'Mantle of the Expert'*, M. Ed. dissertation, Newcastle-upon-Tyne University, 1982, p. 1
- [17] Verrier R. Interview with Author, July, 1983
- [18] op. cit. St Clair, J. P. p. 86
- [19] Bolton G. *Drama as Education: An argument for placing drama at the centre of the curriculum*, 1984, p. 201
- [20] Way B. *Development through Drama*, 1967, p.20
- [21] Wagner B. J. *Drama as a Learning Medium*, 1979, p. 15
- [22] Ibid, p. 13
- [23] Smedley R. Interview with & letter to Author, 1989
- [24] op. cit. Burgess R.

PART ONE

Explanatory background to the Methodology

INTRODUCTION TO PART ONE

Archive contents

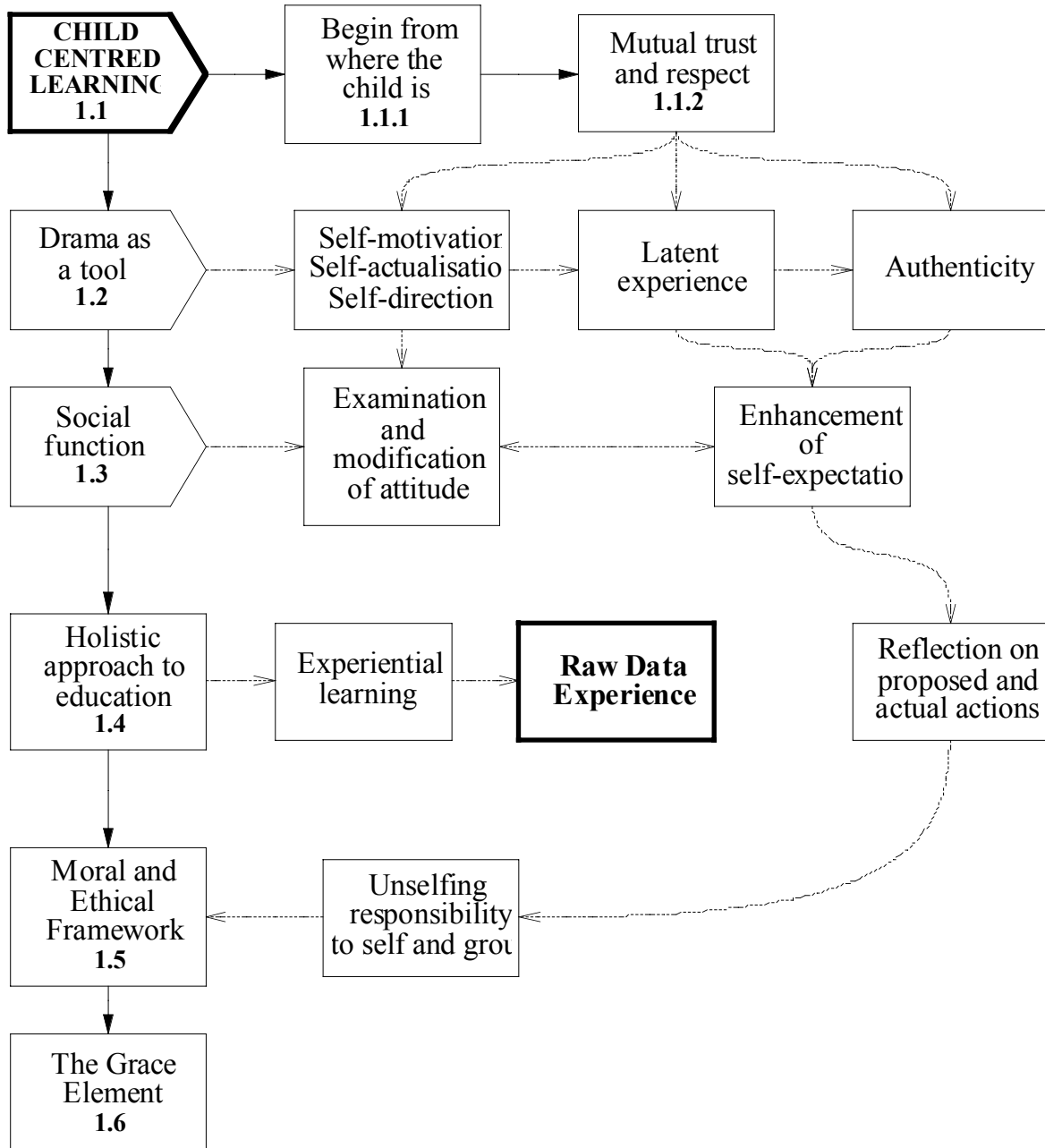
The archive contains many practical lesson examples of Heathcote's methodology and influence. The most detailed ones are to be found in the videos and the M.A. dissertations completed by teachers on her later courses. They illustrate the use of drama as a tool for triggering cross-curricular learning at all levels of education. (Further explanation of the archive contents will be given in Part Two, Chapter 6.3 and in Appendices 2 & 3)

As the archive contains a detailed analysis of all her concepts, for example, "role", "sign", "time", "ritual", "symbol", "myth", "metaphor", only brief reference to them has been included in the explanation of the methodology. Others from similar and different disciplines have influenced Heathcote, and from this rich seed bed of cross references and parallels selected examples will be made where appropriate. This will give the reader a taste of the many analogies and concepts which students have constructed in relation to Heathcote's methodology and its relevance to the wider educational, political, cultural and industrial context.

Heathcote's methodology

In order to introduce the archive user to her methodology, the present writer will explain in Chapters One to Three, how it was presented to her when she studied on Heathcote's 1972-3 course (but with the advantage of hindsight to present a more coherent picture). Analysis of her teaching methodology will be juxtaposed with examples of her childhood influences/ biographical details which shaped not only her character but also her teaching philosophy (see Appendix 9). Practical lesson examples from the archive will also be used to illuminate the methodology.

CHAPTER ONE
THE ROLE OF THE CHILD
(KEY- CHILD-CENTRED LEARNING)



As chapters one to three deal with process they will be illustrated by flowcharts. Most blocks in the flowcharts (see also p.p. 31 & 60) represent sub-headings of the respective chapters. The key to each chapter and later developments will be signified in **bold**.

1.1 Child-centred Learning ³⁶

The role of the child was an important starting point in Heathcote's methodology.³⁷ However, her radical **child-centred approach** (see flowchart p.23) to learning was not new. In 1921 John Dewey³⁸ (1859-1952) described the main difference between knowledge-centred learning and child-centred learning as:

The old education may be summed up by stating that the centre of gravity is outside the child. It is in the teacher, the text book, anywhere and everywhere you please, except in the immediate instincts and activities of the child himself.

Now the change which is coming into our education is shifting the centre of gravity. The child becomes the sun about which the appliances of education revolve: he is the centre about which they are organised. [1]

The idea of moving away from knowledge-centred learning was also explored by A.S.Neil at his experimental primary and secondary co-educational boarding school, *Summerhill*, founded in 1921 in Leiston, Suffolk.

The child centred approach to education is a parallel to Carl Roger's³⁹ *Client-centred Therapy* (1951) which can be defined as the process through which an individual can actualise his/her potential. This type of theory is based on existential learning⁴⁰. According

³⁶ There are 11 references to child-centred in the Keyword Index, for example, Wagner B. J. *Alice Beck of Hubbard Woods: portrait of a kindergarten teacher* (1977) (Archive Ref. - File No. AI092).

³⁷ See Greenwald M. *Analysis of the Heathcote methodology*, (1977) (Archive Ref. - File No. BH010).

³⁸ Heathcote always appreciated Dewey as a model for the kind of education she envisaged - human, humane and efficient in terms of teacher and class explaining the world to each other. There are 3 references to Dewey in the Keyword Index.

³⁹ There are 3 references to Rogers in the Keyword Index, for example, Rogers C. K. *To be that self which one truly is - a therapist's view of personal goals*, (Archive Ref. - File No. AG025).

⁴⁰ See p. 27-28 for definition of existential learning.

to Fritz Perls⁴¹ in *Explorations in Human Potentialities* (1966), human potential is increased through the process of integration.

Heathcote's methods drew comparisons⁴² with those of another great educator, Montessori (1870-1952). Each set out to "follow the child", realising that s/he was "absorbent" in his/her ability to learn at speed when motivated. Both provided the child with "keys" for both learning and life. There were also similarities in the way that they empowered the child and treated teachers as, "facilitators of discovery rather than as pedagogues". [2]

1.1.1 Begin from where the Child is

The teacher on her course was to begin from where the child is rather than from where the teacher would like him/her to be. The needs of the child, as perceived by the teacher, were to be integrated into the lesson structure.

1.1.2 Mutual trust and respect

In its application to the child, her method required mutual trust and respect between child and teacher. First and foremost, she believed passionately in the child, his/her abilities and his/her potential. Sometimes, it was difficult in practice if not in theory for the teacher to accept her underlying aims of allowing the child to take important decisions during a lesson. Heathcote had enormous respect for the child's ideas and encouraged him/her to express his/her views and opinions secure in the knowledge that she would take both seriously.

1.2 Drama as a Tool⁴³

Drama was to be used as a tool to promote holistic cross-curricular learning at all levels of education (see Introduction p.p. 10-11 and Appendices 2 & 3). Curriculum learning

⁴¹ There is one reference to Perls in the keyword Index - see Perls F., Mutter M.L., Perkins D. M. *A mode of aesthetic response - registration and construction*, (Archive Ref. - File No. AG092).

⁴² According to Dr Christel Barkhausen (who ran a Montessori School within a German High School where parents could elect under which system they wished their child to be educated), Montessori found drama a less valuable contributor to Education than did Heathcote.

⁴³ There are 28 references to "drama as a tool" in the Keyword Index, for example, Hardy Sr.M. P. *Drama as a Tool in Education*, (1971) (Archive Ref. - File No. AU001); Wagner B. J. *Dorothy Heathcote: Drama as a learning Medium*, (1975) (Archive Ref. - File No. AS002). For further cross-reference see, p.p. 10, 16, 22, 114 & 129

was then cultivated through the drama process. The most significant contribution the system engendered in the child was **self-motivation**, **self-actualisation** and **self-direction**. It encouraged a depth of feeling and understanding which enabled the child through the tension of the drama to discover things s/he did not know s/he knew. This **latent experience** was then "made manifest" [3] (brought into conscious knowing/awareness) through the medium of drama. By liberating the child through the drama experience, s/he was able to bring his/her real self into the classroom. Frequently, the child had to "stumble upon authenticity" [4] and knowledge of him/herself in the drama lesson and the curriculum was then acquired/revealed through genuine interaction between child and teacher. Drama was also a tool for examining areas of concerns within a given society. Heathcote with her anthropological eye encouraged the class to investigate and uncover patterns of authentic human behaviour.

In Roger's theory, **authenticity**⁴⁴ means "genuineness", not role playing or pretending to act. The person does not imitate. Instead, s/he does as his/her wishes dictate but the behaviour is purposeful (praxical⁴⁵ behaviour). Awareness on the part of the individual between the dialectical relationship of idea and action leads to an enhancement of purposeful behaviour, therefore responsibility. Heathcote's existential definition of authenticity is similar and reinforces her empathic approach to learning. According to her, (1994), it also relates to the sender's (the teacher's) awareness of the receiver's (the child's) needs. She felt that an authentic teacher should be a "servicer". Just as Dewey⁴⁶ had been convinced that:

the centre of gravity was not so much with the child as with his engagement with the world he lived in [5]

⁴⁴ There are 18 references to authenticity in the Keyword Index, for example, Heathcote D. *The Authentic Teacher*, (1985) (Archive Ref. - File No. AS044); Heathcote D. *The Authentic Teacher and the Future*, (Archive Ref. - File No. AI001); Halpin A. W. *The Concept of Authenticity*, (Archive Ref. - File No. AD083); West J. *Children's Perception of Authenticity and time in Historical Narrative* (1985) (Archive Ref. - File No. AA020).

⁴⁵ See Introduction, p.15 for definition of praxis.

⁴⁶ See Pennington E. *An exploration of the confluence between (a) The philosophy of John Dewey and (b) A model of DIE used in a University setting with reference to four acknowledged drama experts in their time*, (1986) (Archive Ref. - File No.CF004).

so, in Heathcote's methodology new perceptions arose from the child's engagement with this authentic drama-based activity which included the use of drama as a tool in education.

1.3 The social function of the lesson

The **social function**⁴⁷ of the methodology appeared to be the **examination and modification of attitudes** and the **enhancement of child self expectation**. By stopping the drama lesson, the teacher could provide periods of reflection so that the hidden implications of the actual and proposed actions could be drawn by the child. Betty Wagner suggested that the power of reflection could create in the child's mind the implication that:

Every artefact implies a maker; every tool, a task; every gesture, a feeling; every action, a goal; every word an experience; every decision, a value.

She will not allow them [the children] to continue the drama when she feels that they are not aware of the problems they are causing, and alternative ways to deal with them. [6]

At an early stage, the child was encouraged to think symbolically. Consequently, the child's creativity was channelled into symbolic group activity in which an awareness of whole group responsibility was fostered. The lesson was designed to develop an inbuilt decision-making mechanism in the child to ensure responsibility⁴⁸-taking within the context of the drama.

1.4 Holistic approach

Within an **experiential learning framework**, Heathcote believed that the child's viewpoints were to be developed and enhanced centrally. The approach was both experiential⁴⁹ and **holistic**⁵⁰: experiential in the sense that it is a process of learning which builds upon the "praxical reality"⁵¹ confronting the child. Action impels idea and idea impels

⁴⁷ See Vause M. B. *A Social Art to Engender Social Awareness*, (1986) (Archive Ref. - File No. CH005).

⁴⁸ There are 25 references to responsibility in the Keyword Index, for example, Bolton G. *Moral responsibility in Children's Theatre*, (Archive Ref. - File No. AD142); Helleman's M. *The Questioning and Meaning of Educational Response*, (Archive Ref. - File No. AG116); Davies P. *Social and Moral responsibilities of Scientists - seminar - The Genius Play*, (1986) (Archive Ref. - File No. BC048).

⁴⁹ There are 9 references to experiential, for example, see Thompson C. *Learning and Unlearning in which the writer engages with self, education, knowledge and the opinions of diverse writers of repute*, (1984) (Archive Ref. - File No. CJ021); Maher M. *Dramatic Performance and Liturgy, Experiential difference. Drama in the service of a more abundant life*, (1980) (Archive Ref. - File No. AK069); Oakley J. *Inside out. Performing the learning experience*, (1993) (Archive Ref. - File No. CK026).

⁵⁰ There are 5 references to holistic in the Keyword Index, for example, see Bauer E. *Syntality in the Search for Living Scripture (Liturgy)*, (1986) (Archive Ref. - File No. CJ012).

⁵¹ The behavioural activity of the child as s/he is involved in purposeful action with a specific curricular objective in view.

action. This is a dynamic process by which idea melts into action and action melts into idea. Ideas imply action. One improves the other by providing information which relates to the experience *ad infinitum*.

In experiential learning, the **raw data**⁵² experience of the child is acknowledged by the teacher. "Raw data" [7] is the experience which the child has in relation to the playground, the street, the family, the community, the environment. This is experience which has not been brought into conscious knowing. It is unedited and has not been directly controlled by adults and, therefore, constitutes the child's **self-generated play**⁵³ and **enterprise**. Consequently, the "crucible of real-life experience", [8] the "stirring" by the teacher and the child of the raw data experience into the drama process, is tested in the context of reflective curriculum learning (Heathcote named this paradigm - **child as crucible**⁵⁴). This experience is a concrete operation in real space and time. The event is internalised into a phenomenal world - the mind, where it is categorised and shaped into an abstract thought - a concept. For instance, a drama about justice can create an internal picture of justice which can then lead to an understanding of the process of justice. Thus, the process of experiential learning is inductive - it leads from the concrete to the abstract. According to Kolb⁵⁵, experience is the source of learning and development.

A holistic approach encompasses such experiential learning. It is also connected to the idea of **commensurability**⁵⁶. This is a process which characterises how wholes are integrated. More specifically it refers to the capacity of the constituent parts to translate into

⁵² Heathcote acknowledges the gift of this term from a discussion (1993) she had with Roger Barnes, a long term colleague from the University of Newcastle-upon-Tyne, who shared her concern for child empowerment in the learning process. See Heathcote D. *Quo Vadis*, (1993) (Archive Ref. - File No. CK048).

⁵³ There are 151 references to play in the Keyword Index, for example, Barnes R. *Play, Drama and education*, (1993) (Archive Ref. - File No. CK052); Irwin E. C. *Play Therapy for Children*, (1974) (Archive Ref. - File No. AB094); Scales B. *Socio-dramatic play in early childhood*, (1980) (Archive Ref. - File No. AB086); Vandenberg B. *Play and development from an Ethnological Perspective*, (1978) (Archive Ref. - File No. AB053); Whistler A. & McCall R. B. *Exploration and Play: Resume and Redirection*, (1976) (Archive Ref. - File No. AB052); Benjamin H. *The play factor in secondary school*, (Archive Ref. - File No. CG012).

⁵⁴ See p. 106 for cross-reference to the paradigm of child as crucible. Heathcote preferred this paradigm to the one of "child as flower" which she felt was self-indulgent, a go-as-you-please approach to learning, lacking rigour.

⁵⁵ As in the work of Kolb. D. M. *Experiential learning: Experience as the source of learning and development*, (1984).

⁵⁶ As in the work of Feyerabend P. *Science in a Free Society*, (1978).

one another. In the practical classroom situation according to Heathcote, the teacher needs to see "the tapestry in the thread and the flower in the seed. " [9]

1.5 Moral and Ethical Framework

There was a strong emphasis on what Iris Murdoch described as "unselfing". Heathcote's "Protestant work ethic" ensured that she provided a **moral**⁵⁷ **and ethical**⁵⁸ **framework** in all her lessons. Her intense focussing, with incisiveness of mind and acuity of eye on the child during the lesson, was always apparent. She recalled the influence of listening to Bible Stories from the Old and New Testament:

I can remember sitting in Sunday school .. you got a beautiful coloured stamp to put in a book .. this told the story of the church year .. at Lenten times they were purple ones .. at Easter they were very deep purple .. at Christmas they were red and white .. This symbolism had a great effect on me .. I remember looking at these stamps .. looking deeply into the pictures .. to me they were illuminated manuscripts. [10]

1.6 The grace element

Her child-centred approach always contained a **grace element**. This dialectical element turned the potential for evil into the potential for good. An example of this would be where she analysed a lesson about robbing a bank:

My object interests are they [the children] shall listen to people, understand and try to communicate with people, use the knowledge they have, gain new information. Their need interest must be satisfied if they are to collaborate with me. I immediately induct the "grace element", I never ask a child to use a gun against another. So my bank robbery begins with, "It's a marvellous building to break into, have you noticed the architecture?" Just placing that grace element - I can forgive myself for using "crippled and evil material". [11]

⁵⁷ There are 18 references to moral in the Keyword Index, for example, Al Khoury L. L. *Drama in Moral Education*, (Archive Ref. - File No. BF036); Cochrane I. *Boal - and Moral Education*, (1986) (Archive Ref. - File No. CJ019); Kohlberg L. *The Child Moral Philosopher*, (1965) (Archive Ref. - File No. AB079); Fiske E. B. *A trend in schools help students form moral values*, (1975) (Archive Ref. - File No. AB071); Becker S. *Dorothy Heathcote's Child Drama applied to Christian Teaching*, (1972) (Archive Ref. - File No. AQ004); O'Hara V. *Church, Community and Theatre*, (1982) (Archive Ref. - File No. CG010).

⁵⁸ There are 8 references to ethical in the Keyword Index, for example, Rowe D. *Ethical Issues in Caring Conference - Living with the Bomb*, (1985) (Archive Ref. - File No. AK124).

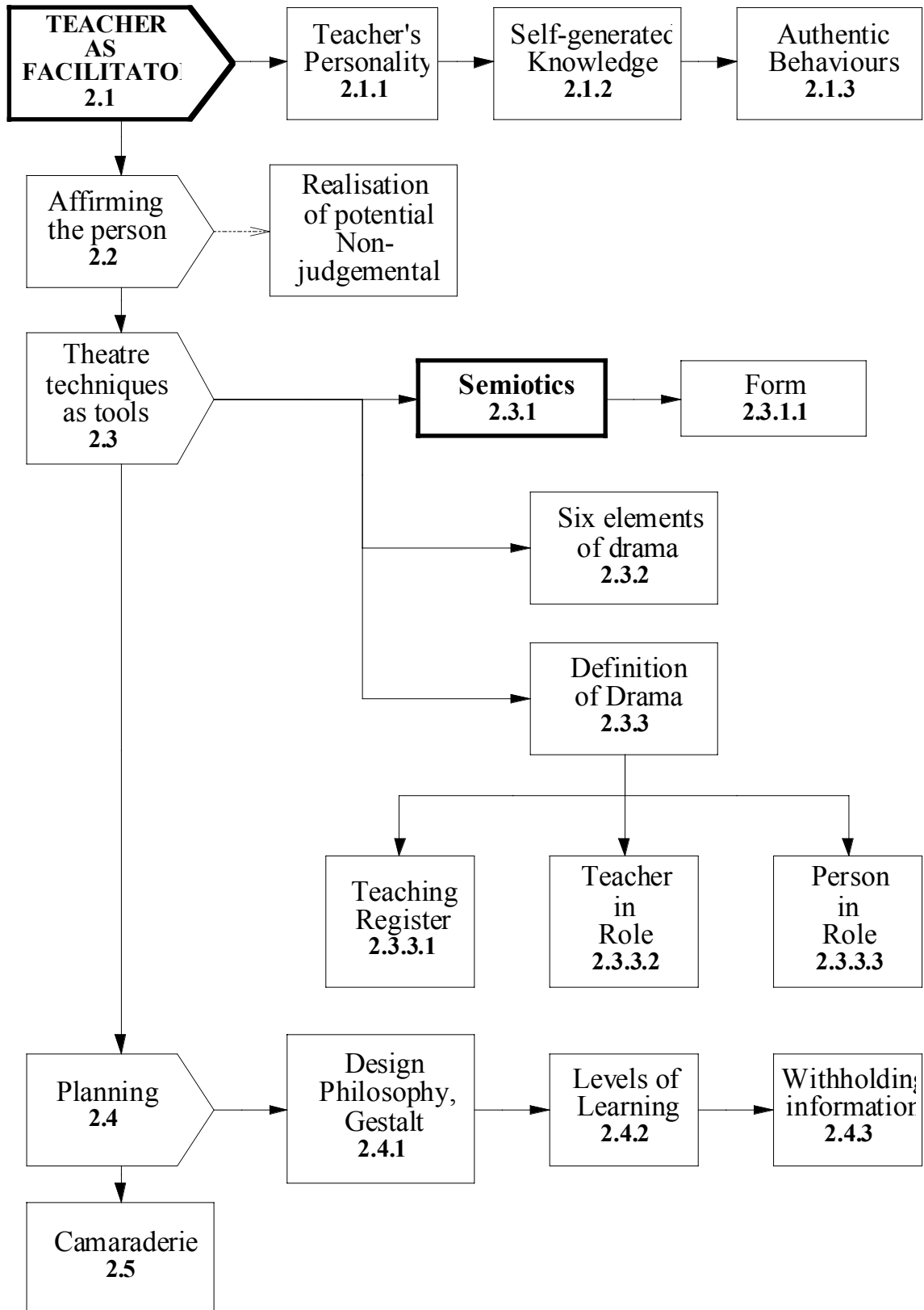
Heathcote defined the grace element as:

The infiltration of one minute element into all circumstances which transports the possibility of evil and harm into the opportunity for good
- for after all -
"Trailing clouds of glory do we come
From God, who is our home". [W. Wordsworth] [12]

References

- [1] op. cit. Bolton G, 1984, p. 11
- [2] Farrer F. "Exploring the Alternatives", First Appointments, *Times Ed. Supp.* January, 1994, p. 22
- [3] op. cit. Heathcote D. Interview with author, 1983
- [4] Heathcote D. *Authentic Teacher and the Future*, 1983, p. 17
- [5] op. cit. quoted by Bolton G. p. 11
- [6] op. cit. Wagner, B. J. p. 77
- [7] Heathcote D. "Quo Vadis", (unpublished letter), International Conference, *The Work and Influence of Dorothy Heathcote*, Lancaster University, August, 1993
- [8] op. cit. St Clair, J. P. p. 18
- [9] Bolton G. & Heathcote D. *Drama for Learning: An account of Dorothy Heathcote's Approach to Education*, (unpublished manuscript), Heinemann, USA, anticipated publication date 1994, p. 116
- [10] op. cit. Heathcote D. Interview with Author, 1983
- [11] Ibid
- [12] Ibid

CHAPTER TWO
THE ROLE OF THE TEACHER
(KEY-TEACHER AS FACILITATOR)



2.1 Teacher as Facilitator ⁵⁹

Heathcote believed that the experienced person on her course should be a teacher-facilitator⁶⁰ in the classroom (see flowchart p. 31).

As a practising facilitator, she believed, that the student, like the child in the classroom, should always be at the centre of the decision making process within the University. Thus, when she attended staff meetings at the University, she would take her knitting along, deliberately to make this political point, because she knew that the student would be at the bottom of their considerations:

The interminable meetings .. when I used to think - What are they all wittering on about? .. I would listen hard to see if students were mentioned and if they weren't mentioned, I would think here we go again! [1]

Academic circles were never very comfortable places for Heathcote, partly because her outspokenness and criticisms of the system did not always fit in with what she termed:

the arid deserts called schools and universities .. I don't mean the top soil is arid, the top soil can be quite interesting, but I believe the bottom soil is arid because it's based on wrong use of power, and wrong appreciation of people's knowledge. [2]

According to Heathcote, some academics regarded her as an "amateur"⁶¹:

By this I mean that, beside other people's thinking and talk, I stick out like a sore thumb. I read a book recently and was immediately heartened by the realisation that my "amateurishness" comes from my never having learned the language of depersonalisation. Perhaps that accounts for why I am so bad at explaining what I am about to do and

⁵⁹ There are 25 references to teacher as facilitator in the Keyword Index, for example, see Heathcote D. *"Double faced" - teacher or child, enabler or manipulator*, (Archive Ref. - File No. AG178); Oakes S. *Letters to an unborn child*, (1986) (Archive Ref. - File No. CF012); Goode T. *Heathcote at the National - Facilitator or Manipulator*, (Archive Ref. - File No. AC080); Shallcrash J. *Dorothy Heathcote- The Enabling Teacher*, (1984) (Archive Ref. - File No. AK133); Bowell P. *At your service - the relationship between successful helping and teacher needs*, (1984) (Archive Ref. - File No. CG004).

⁶⁰ See Bauer E. T. *The process of Enabling*, (1986) (Archive Ref. - File No. CJ018).

⁶¹ See Ross M. *Thoughts of a True Amateur*, (1984) (Archive Ref. - File No. AS021).

afterwards why I did what I did. I always understand it very clearly but find it difficult to depersonalise it in explanations. So do we slowly grow into understanding and change our perspectives ever so slightly, inch by inch? [3]

For her, formal descriptions of experiential learning often devalued the vitality of the living experience. Consequently, Heathcote began her course by focussing on the personality of the teacher, in relation to his/her key role as a facilitator, within the power configuration of the classroom.

2.1.1 The Teacher's Personality ⁶²

One of the starting points on her course, was to ask the student⁶³ to analyse his/her **motives** and **drives**⁶⁴ in relation to a specific teaching task. These were the inherent qualities which s/he brought to his/her teaching; the symbolic luggage which s/he always carried. The first task on the 1972-3 course was to prioritise, explain and classify, the books which the teacher always carried in this symbolic luggage. Heathcote, at the age of nineteen when she was still a student at the Northern Theatre School, used a similar principle as a starting point for the first lesson she was ever to teach at Saltaire village in Yorkshire. She asked a group of adolescent boys to consider the following question:

"If you were a captain of a ship what qualities would you look for in choosing men". The first boy said, "They'd have to run fast to obey orders." [4]

It was suggested to the teacher on Heathcote's course that weaknesses were strengths and vice-versa. Montaigne the counter Renaissance Mannerist artist and thinker believed that:

⁶² See Millarr C. M. *Breaking cover: An investigation of Teacher Personality*, (1984)(Archive ref. - File No. CF015).

⁶³ The experienced teacher on her course.

⁶⁴ There are 13 references to drives in the Keyword Index, for example, Barnes B. *My creative Process*, (1976) (Archive Ref. - File No. AY009); Henderson J. *Discord, Diagnosis and Drives in Teaching - A Necessary Interlude*, (1986) (Archive Ref. - File No. CB016); Heathcote D. *Abstract of talk on Drama*, (1975) (Archive Ref. - File No. AB142).

Man must aim at self adjustment by, first of all knowing himself, recognising his limitations and potentiality, and coming to terms with them. [5]

As Foucault said, " Everything is dangerous, nothing is innocent". [6] This is doubly so when applied to the education of teachers. For example, learning to teach from him/herself, from personal inner drives and not from text books is frightening for many teachers.

2.1.2 Self-generated knowledge ⁶⁵.

Heathcote suggested that her own self-knowledge grew, in Steeton, when she met people who:

were not regarded as more than just eccentric .. They were not judged to be stupid and so on .. these idiosyncratic people have been lost now. They must be about but where they were honoured and valued, however poor .. (but now) they seem to be .. hidden away. [7]

Such was their impact on her that the teacher on her course was expected to work with all kinds of people. For example, working with the mentally handicapped⁶⁶ on a one to one basis became the ideal situation for the teacher to realise that s/he could not rely on what s/he knows but only on what s/he is. This was sometimes the only basis s/he had for a learning situation. Although, the situation was devised originally to stimulate and stretch the child, Heathcote also focussed, indirectly, on the teaching style of the teacher by incorporating his/her ideas into the lessons.

⁶⁵ There are 65 references to self in the Keyword Index, for example, Browning J. *An exploration into the effects of Dorothy Heathcote's One Year Diploma in Drama Course on the teachers who have undergone it*, (1979) (Archive Ref. - File No. CJ010): Sirota S. *"Which of the 12 tribes does Chopin belong to?"* (1979) (Archive Ref. - File No. AD090): Ellis W. *Man - a self or individual*, (Archive Ref. - File No. AG158): Finlay - Johnson H. *The dramatic method of teaching*, (Archive Ref. - File No. AG132): Payne S. *An interview with myself*, (1983) (Archive Ref. - File No. AP004): Heap B. *New Reals: DIE as a process of realisation*, (1984) (Archive Ref. - File No. CA010): Havelock R. G. *The utilisation of educational research and development*, (Archive Ref. - File No. AM008): Morgan H. *The curriculum is the self*, (1970) (Archive Ref. - File No. AH009).

⁶⁶ See Waters C. *Real Toads in Imaginary Gardens*, (1983) (Archive Ref. - File No. BG007) for model account of work with the Mentally Handicapped. See also, Heathcote D. & Kemp D. *Earl's House Project*, (1978) (Archive Ref. - File No. AP002).

An example of the bonding and empowerment⁶⁷ which occurred during these one to one encounters can be seen in *Three Looms Waiting* when Heathcote asked a group of special needs children to roll the bodies of her adult students into a pile on the floor. At the point where this "bonfire" was to be set alight, one of the teachers pleaded with his special needs partner not to burn him. The little boy immediately pulled the teacher away from the bonfire and reassured him by telling him that the matches were only "pretend" ones. Frequently, as a result of these encounters, the teacher's perception changed not only as teacher but also as person:

[It's like] becoming a father for the first time working with a subnormal child. [8]

the experience was so intense and caring .. maybe I am a very selfish person, but to be actually giving so much to people who could give you back so little .. I was working with a deaf and blind girl, and yet the satisfaction I gained in that I shall never forget. [9]

Opportunities were often provided on the course for the teacher to explore this kind of self-knowledge in a variety of establishments. Sometimes teacher and child discovered self-knowledge together as they collaborated in the drama lesson. For example, in a series of demonstration lessons at a comprehensive school in Newcastle-upon-Tyne, Heathcote encouraged a group of adolescents to explore self knowledge but from the safety of a curriculum learning situation. In *Making Progress* (1971) (Archive Ref. - File No. CD019), an 'A' level class was studying John Bunyan's text⁶⁸, *Pilgrim's Progress*. Heathcote was brought in to make the archaic text more accessible to the teenagers. The class (in role) was antagonised by a persecutor (a member of the teaching staff in role) prior to Christian's trial scene. Later, the class after either being blind folded, hooded or having their eyes closed, wrote down their experience of isolation:

⁶⁷ For cross-reference to empowerment, see pp. 48,115-116, 120-122, 128-129. 132, 151, 154 & 176

⁶⁸ For further references to text work, see Carroll J. *A Shift in Perspective: The Exploration of a Text through Drama*, (1979) (Archive Ref. - File No. CJ020): Heathcote D. & Kemp D. *Hamlet week, Teaching box*, (Archive Ref. - File No. BB039).

Christian finds himself constantly in isolation and is always looking for companionship but despite what friends we may have everything eventually boils down to oneself.

I am confronted with death and I am completely alone unlike Christian I don't gain any inspiration from God or in a belief of some after life but I won't become hysterical, I'll use some form of escapism - push death from me and think of the little invitations of life, valleys, work, friends, songs and poetry.

I can't imagine death, I have no concept of it or a celestial city. Christian, faithful and hopeful, sees death as glory.

This paradise is an assumption. What if it is a trial for worse hardships after death. These are my feelings. Yet I admire a man who sincerely believes in his god. [10]

The Pilgrims' journey allegorises the struggle of our journey into learning. Out of role, the class realised they had embarked on an authentic journey towards self-discovery and knowledge⁶⁹.

2.1.3 Authentic behaviours

Encouraging "authentic⁷⁰ behaviours" [11] applied equally to the teacher and the child. Heathcote believed in stimulating self-generated knowledge⁷¹ and she would ask the teacher to answer four questions which would help him/her begin his/her journey towards authenticity:

- 1) What do you stand for?
- 2) When you look at your class what do you actually take note of first?
- 3) What does your working environment have to contain or lack, for you to find it productive to work in, alongside your class?
- 4) How many kinds of power must you hold on to, and which can you give away? [12]

⁶⁹ See Pennington E. *The Relationship of Internal Dialogue to planning for drama work revealed through memos to a colleague*, (1984) (Archive Ref. - File No.CF002).

⁷⁰ For definition of authenticity, see p. 26 and for further cross-reference see p.p. 4, 37, 44, 47, 48, 77, 98, 99, 106, 122, 138, 139, 140, 172 & 190.

⁷¹ See Webb L. *Prodigality*, (1981) (Archive Ref. - File No. AB056).

The teacher was asked to analyse the **social health**⁷² [13] of the class in the introductory stages of a lesson. This process involved observing such details as choice of dress, mannerisms, physique, levels of **energy**⁷³ and spatial behaviour before making important decisions about the lesson. Additionally, the teacher needed to transform the working area into a curriculum learning environment which accommodated to the needs of the class so that they, in turn, could accommodate to the needs of the curriculum. By learning to centre him/herself the teacher could acknowledge his/her own needs and limitations. A key issue, for the teacher, was the amount of power and control s/he was prepared to relinquish in the classroom. Attitudinal awareness liberated the teacher to be "authentically responsible" [14] and realistic in any risk-taking which might occur in a lesson. Eventually, this authentic behaviour could be extended not only to other teachers and parents but also to members of the wider community. "Authentic behaviour" also included accepting his/her "humanness".

All humans have drives - factors which forge their behaviour. Teachers think they teach children and subjects; in reality, they remain sane by using their drives. All drives have a darker side if they are used to hold power over others. By noting honestly their drives, they can modify them so they do not use them dishonourably on their students. [15]

2.2 Affirming the Person

The teacher should be accepted by the child for what s/he is, rather than for what s/he knows. Heathcote suggested that where both the teacher and the child is, is worth being. Her intention was always to **affirm the person**, so that the teacher on her courses could affirm him/herself in order to actualise the full teaching potential. This non-judgmental approach⁷⁴ allowed her to gauge the necessary pressure to apply to each teacher so that she probed from the inside "crawling" under the skin of the teacher. Once again she was using an empathic

⁷² There are 5 references to social health in the Keyword Index, for example, Terry P. *Seeing the Woods and the Trees. Drama as a Social Art for Social Awareness*, (1983) (Archive Ref. - File No. AW046).

⁷³ There are 17 references to energy in the Keyword Index, for example, Fairbrother M. *The natural energy source and education*, (Archive Ref. - File No. AB060); Le Prevost C. *Discussion is a practical activity*, (1986) (Archive Ref. - File No. CF010); Druce P. *Education and Drama*, (1985) (Archive Ref. - File No. AS025).

⁷⁴ See Burdett J. *An Attempt to give teacher ways of looking at a drama in not condemning the silent child*, (1984) (Archive Ref. - File No. CB017).

approach. In *An Actor Prepares* (1937), Stanislavsky similarly described the empathic process as the actor "crawling" under the skin of a character. Sister Marie Paula Hardy claims that Heathcote helped the teacher

to contemplate the emotional patterns hidden in individual lives by studying them in the mirror of spontaneous actions. [16]

Brought up in an atmosphere where her relatives and her grandmother in particular did not hide how they were feeling, Heathcote had always thought it natural to feel the ordinary personal emotions. For instance, she noticed that when her grandmother was feeling upset, she looked upset and that when she was feeling happy, she sang. This attitude towards emotion⁷⁵ was developed and heightened during her Theatre School training in that:

emotion was dealt with overtly and without shame .. taking emotional work and plumbing it, exploring it, when you think about it there's very little public exploration of emotion. The theatre does permit this, - it's one of the healthy things about the theatre. [17]

Never wishing to deal overtly with emotion, she did not set out to change the personality of the teacher on her course but just bring it into sharper focus. A certain amount of indirect personality analysis occurred owing to the implications drawn from the teacher's behaviour⁷⁶ while planning and analysing lessons. His/her self awareness was heightened in classroom situations where the **social dynamics of group interaction**⁷⁷ formed an essential part of team teaching. Moffet suggests in *Teaching the Universe of Discourse* (1968) that interaction is:

⁷⁵ There are 37 references to emotions in the Keyword Index, for example, Bolton G. *Some Uses and Abuses - Drama and Emotions*, (1977) (Archive Ref. - File No. AD144): Venezia N. *Education for Democracy in deeply conflicted situations*, (1993) (Archive Ref. - File No. CK041).

⁷⁶ See Heathcote D. *Overall task - internal pressure to get them to consider and verbally offer advice on their own behaviour*, (Archive Ref. - File No. AF004).

⁷⁷ There are 46 references to interaction in the Keyword Index, for example, Bailey M. *Who holds the Floor; Factors which influence classroom interaction within the drama process*, (1980) (Archive Ref. - File No. CA011): Moffet J. *The Man behind the Idea behind the Interaction*, (Archive Ref. - File No. AB115): Aoki T.T. *Toward Curriculum Inquiry in a New Key*, (1980) (Archive Ref. - File No. AG066): Gumperz J. & Herasimchuk E. *The Conversational Analysis of Social Meaning. A study of classroom interaction*, (1975) (Archive Ref. - File No. AW004).

a more important learning process than imitation whatever the age of the learner. [18]

The teacher needed to listen with total attention, in order to affirm the child and respond appropriately to his/her needs. S/he had to develop the ability to observe and interact with empathy. This intensified the teacher's conscious awareness of the reciprocity needed between the child and him/herself in the learning process. As a nine year old child, Heathcote spent a great deal of time listening to older people and being affirmed by them. None of her relations ever refused to answer her questions or closed her out of the conversation. She recalled that:

I seemed to pay a lot of attention to picking up signals from them and trying to understand their conversations which presumably were way over my head". [19]

Heathcote believed that learning to **read signals** helped the teacher to understand and affirm the child.

2.3 Theatre techniques as tools ⁷⁸

Opportunities were provided, by Heathcote, for the teacher on her course to study a **total communication and signing system**⁷⁹ in relation to the teaching task⁸⁰ and the teacher's image⁸¹/signals. The teacher's image is a powerful and expressive means of communicating in the classroom. Consequently, s/he had to learn how to use it affectively. By exploring **image** and **sign**⁸², a deeper and more effective communication between teacher

⁷⁸ For cross-reference see Heathcote D. *Lecture - Theatre and Drama*, (Archive Ref. - File No. BC011); Heathcote D. *Theatre Laws in classroom practice*, (1991) (Archive Ref. - File No. CD034).

⁷⁹ See Kohl H. R. *An attempt (with maths teaching in schools as my medium) to become a teacher who is a communication centre*, (1979) (Archive Ref. - File No. AJ014).

⁸⁰ There are 50 references to teacher training in the Keyword Index, for example, Heathcote D. *Aims and objectives in drama in a teacher training programme*, (Archive Ref. - File No. AG187); Wilder R. *Teacher as a synthesis of the creative arts*, (Archive Ref. - File No. AH021); Courtney R. *Drama & pedagogy*, (1971) (Archive Ref. - File No. AH041); Hayes A. & H. *A Comparison of Principles of Design and Practice: Drama as Education and Instructional Systems*, (1993) (Archive Ref. - File No. CK011); Edwards J. & Payne P. *A Drama Support Group: Context for Teacher Change*, (1993) (Archive Ref. - File No. CK013); Heathcote D. *Setting Standards and Pacing - in classroom practice*, (1992) (Archive Ref. - File No. CD051).

⁸¹ See p.41 for cross-reference to semiotics.

⁸² There are 84 references to sign in the Keyword Index, for example, Benjamin H. *A Teacher's exploration of Theatre Sign in a classroom environment*, (1985) (Archive Ref. - File No. CJ017); Heathcote D. *Sign and*

and child could be promoted in the classroom. They are two of the most potent theatre techniques available to the teacher. Part of the teacher's task was to be able to utilise them as everyday tools.

Theatre had always played an important role in Heathcote's own life. Between the age of sixteen and nineteen years of age, she attended local repertory theatre every week where she sat in a 10p seat. The standard of acting never mattered to her,

I became during my teens very much an internaliser through reflection of the stories I read, the people I saw, and the theatre I saw. [20]

With the benefit of hindsight, she realised that it was by **reading the sign** on the page/stage that the meaning was **made manifest**. As a young person she would always:

translate the sign on the page, the mark on the page, the letter on the page into visual images .. this lies at the very heart of theatre. The stories, the poems I read, all translate themselves very swiftly into visual images. The first stage being instant comprehension, the second being instant visualisation, the third being instant definition through the bodies gesture, action and vocal tone. [21]

Subsequently, she believed "image" and "sign" were invaluable tools in transforming classroom material into symbolic form in order to imbue it with greater meaning. Having had a very personal and visual memory from an early age, Heathcote became a reader of signs:

a watcher [of what was happening around her] .. a kind of "noticing-the moment-person" [who] always acted at my most vivid in.. now depicted time. Children would gather round me while I told them stories just as my grandmother, who had a sense of the portentous, had told me made up stories. [22]

Insight, (1991) (Archive Ref. - File No. CD033). For cross-reference to sign see, p.p.1, 15, 22, 39, 40, 41, 43, 44, 63, 69, 70, 96, 128, 138, 145, 164, 165, 169, 172, 177, 181 & 188.

Consequently, **narration**⁸³ and **instant script writing** were two other powerful tools associated with theatre which she felt the teacher needed to acquire. Dennis Potter in the last interview on Channel Four before his death (1994), discussed the value of using the equivalent of a first person narrative:

When the novelist says "I" you know he doesn't mean I, and yet you want him to mean it. [23]

This kind of approach to narration encourages both empathy with, and a critical perspective on the particular curriculum topic being studied.

2.3.1 Semiotics ⁸⁴

The concept of semiotics - **the sign of a sign** - is based on infinite regress, as in the work of Magritte where an artist is painting a picture of the artist painting a picture Heathcote named this concept sign. In the context of the classroom, it provides a total communication and signing system, from which the teacher can select the appropriate image and the relevant signs to match the particular needs of the class. By introducing **semiotics** into the classroom a continually **interactive environment** is created. Coming from a theatre training background and knowing that she had an undoubted talent for acting, increased Heathcote's awareness of how to project and match her own image/signals with those of the class. Through continuous observation of these signals, the teacher is able to measure the reality of the energy available in the class in order to harness it to the particular curriculum goal.

⁸³ There are 15 references to narration in the Keyword Index, for example, see Samoan-Akpan E.S. *Education through Story Telling*, (1979) (Archive Ref. - File NO. CA024) as model account for story telling. See also, Booth D. *Learning to teach drama from inside the circle. Story drama connecting narrative and role-play*, (1993) (Archive Ref. - File No. CK012); Heathcote D. *Teacher as Narrator*, (Archive Ref. - File No. AI049); Heathcote D. *Narrative*, (Archive Ref. - File No. AD067).

⁸⁴ There are 8 references to semiotics in the Keyword Index, for example, see Greenwood J. M. *Three Ways of Perceiving Literature Using Visual, Written and Drama Approaches*, (1982) (Archive Ref. - File No. CC011); Benjamin H. *A Teacher's Exploitation of Theatre Sign in a Classroom Environment* (1985) (Archive Ref. - File No. CJ017); Andrasen J. *Semiology and Educational Drama* (1982) (Archive Ref. - File No. AA010) for model accounts on semiotics.

I, therefore, used the thing I knew most about. That was, how to make it interesting and exciting to be present at an occasion marked by conscious signing of intent .. I got to thinking it would be important to suit the word and the gesture; and the relationship with the furniture and the book; and indeed anything which at that moment could assist the class. [24]

Every verbal, every non-verbal sign, and a recognition of the physical environment conveyed an infinite variety of meanings to the teacher which s/he could then utilise within the curriculum context. Heathcote urged the teacher to be realistic about his/her personal tolerance levels and the limits imposed on him/her by the circumstances in which s/he operated. Therefore, an analysis of the external factors influencing a lesson had to be taken into account by the teacher. This knowledge influenced the use of available **space**⁸⁵, the level of noise s/he was willing to accept, the size and nature of the class, the kind of role s/he was willing to adopt.

Heathcote had been a potent force in child-centred learning in New Zealand, particularly after her 1978 and 1984 visits. Susan Battye⁸⁶ (a teacher from New Zealand), recalled how she had created spatial awareness in the teachers which had led to

a profound alteration in teachers' practice .. It affected questioning techniques, the physical layout of classrooms and ultimately the relationship between teachers and children". [25]

According to an entry on Educational Research In Computers (ERIC), a school named the *Heathcote Elementary*, in Scarsdale, New York State, was designed and built according to architectural semiotics based on Heathcotian principles:

The planners of Heathcote were committed to two fundamental principles of education - One dealing with the conditions under which

⁸⁵ There are 38 references to space in the Keyword Index, for example, Robinson K. *Find a Space*, (1975) (Archive Ref. - File No. AF035); Wilder R. *A space where anything can happen*, (Archive Ref. - File No. AH018); Heathcote D. *Handling Space*, (Archive Ref. - File No. AI054); Heathcote D. *Space*, (1979) (Archive Ref. - File No. AS052).

⁸⁶ See Battye S. & McAllister R. *The work and influence of Dorothy Heathcote in New Zealand*, (1993) (Archive Ref. - File No. CK039).

children learn best, the other dealing with the process of learning .. The physical specifications developed by the planners were broadly these - a beautiful plant attractive to the eye .. the elimination of institutionalism, the creation of separate small educational neighbourhoods for different groups enabling the child to have a sense of identity with his/her own group of rooms. The arrangement of the flow of space within the classroom from building to building, and from indoors to outdoors, in order to allow maximum freedom of movement and a minimum number of rules, the provision for ample spaces, with such fluidity and variety which would be adaptable to the greatest range of activities, the use of interior furnishings and equipment which enable children to control themselves, and the use of the outdoors as a resource centre that could be incorporated, as much as possible into the school itself. These directives were used by the architects who designed the school. The building was de-centralised with central core and separated clusters of classrooms. [26]

Drama, to Heathcote, was an educational landscape of the mind where a "space for change" [27] was both possible and desirable. She was a "mover", and to her space had a dynamic relationship with sign, in that the concept of form was linked dynamically to space and its interaction with whatever object, colour, line, texture came within its path. When looking at a photograph of a baby, she would see not only the baby but also the compositional arrangement of three triangles. Again, she stated that when she walked in the garden, not only was every leaf noticed but also its interaction with every part of the garden. She often used the **detective model** in teaching:

In educational circles , this process has been called **code cracking**⁸⁷ .. breaking the code so that messages can be read. When her students start asking for and pouring over dictionaries, encyclopaedias, art books, and references of all kinds, Heathcote knows the drama has done its work; it has created a need for information. The code has been cracked, and the learners have found the power over material rather than its having power over them. [28]

⁸⁷ There are 8 references to code cracking in the Keyword Index, for example, Beadle P. *Code Cracking: Shakespeare actively pursued*, (1984) (Archive Ref. - File No. CJ008).

Space⁸⁸ was to her, another prime tool for the teacher to use in the learning situation. Her attitude to using space at the University of Newcastle-upon-Tyne was very different from that of her academic colleagues:

I didn't like the fact that rooms never changed. Tables, chairs were put back exactly by the cleaning ladies as they were found. When I walked through, I would think nothing ever happened here - they all fold up like praying mantises and sit down .. I was there thirty six years, and it was the same in the Politics room downstairs .. when Joan cleaned my room she knew to leave a lot of stuff because we were "into it". But the rooms downstairs - chairs and tables were always the same. Now there's something wrong with a learning situation if everybody looks like they're gonna watch a movie. [29]

Hence, Heathcote sought to develop an awareness of semiotics in the teacher. This odd combination of academic terminology and down to earth imagery is typical of her work. Her views on semiotics were influenced by her own ability to take notice of and be involved in several activities occurring simultaneously:

I suffer from an unfortunate ability to take notice of lots of things all at once when they happen around me, and the capacity to forget easily those details of authorship, occasion, and reference points which would authenticate and "fix" them later. However, as a working housewife, I often have wet, floury, or dirty gardener's hands while listening to the radio, pondering on thoughts arising from reading newspapers and articles, or taking part in the conversation of family or guests hanging about in the kitchen and I'm usually too busy to stop and write, especially as I might miss some other gem as it emerges around me. [30]

The present writer, therefore, conceives that an awareness of semiotics in the classroom⁸⁹ as a "total theatre act"⁹⁰ allows the working space to be expanded beyond the constraints of the physical environment (**The Virtual Classroom**). Consequently, the physical environment is another resource for the teacher rather than a constraining influence.

⁸⁸ For further information on space, see Heathcote D. *Space* (1979) (Archive Ref. - File No. AS052).

⁸⁹ See Heathcote D. The ideal classroom will be....., (Archive Ref. - File No. AI056).

⁹⁰ As in the work of Edward Gordon Craig and Bertolt Brecht.

2.3.1.2 Form

Form⁹¹ is the manifestation of the content through symbols and signs. Without the form the content is meaningless. It has only virtual⁹² meaning. Through the form the content manifests itself. It is like the relationship of the soul to the body. By learning to structure the form the teacher could ensure that the content was not static, for example, in the use of vocabulary and different language styles and codes. Heathcote has always been conscious of form and described its purpose in drama as being a way of presenting the negotiated content with:

all the variety of life experience available in the group, and their range of ideas for solutions to the current problem, all their different ways of approaching (whether convergent or divergent) and the way they actually perceive their work. [31]

Louis Danz suggests in *The Psychologist looks at Art* that form is "that kind of organisation to which nothing can be added and from which nothing can be taken." [32] According to Aristotle, form is simplification, economy of line and presentation where there is no more and no less than is necessary. Thinking is form to Heathcote. She considered it a "forward moving procedure constantly simplifying, seeing more clearly". [33] Form involves the teacher in the working out of what is going on under the overt action, the peeling back of the layers in order to penetrate the meaning and reveal the selected focus of the learning. Heathcote had a conscious awareness of the **inner significance**⁹³ of the drama. To her, form embodied that spirit. Form and content enter into consciousness simultaneously. Content generates form. She believed it was always related to the receiver (the child). Her emphasis on form has its parallel in Gestalt existential perceptions on the configuration of form.

⁹¹ There are 140 references to form in the Keyword Index, for example, Stentiford L. *Use of Theatre form towards the Education of feeling*, (1985) (Archive Ref. - File No. AB002); Heathcote D. *Drama as Art form*, (Archive Ref. - File No. AK057); Bolton G. *Creative drama as an Art form*, (1971) (Archive Ref. - File No. AH065); O'Neill C. *Drama and the Web of form*, (1977) (Archive Ref. - File No. AY005); Bolton G. *The process of symbolisation in improvised drama as an Art form*, (1977) (Archive Ref. - File No. AH040); Kojiro Y. *A summary of a system of categorisation of form*, (1965) (Archive Ref. - File No. AH048).

⁹² For definition of, and cross-reference to virtual - see Chapter 8. pp. 158-183.

⁹³ For cross-reference to significance, see p.p. 67, 83, 96, 102, 109, 111, 135, 174 & 177.

With a passion for forming the statement, even as a child, she had always been interested in the process of form rather than the final product. Having an obsession with form, she believed that it should have a **fitness of purpose**. [34] In the context of classroom drama, form involves **improvisation**.⁹⁴ It provides the children with instant feedback which releases increased energy for further elaboration. Focus, definition, and elaboration are all elements which create the drama form.

Heathcote maintained that theatre was "a game of elaboration within a strict framework of intent". [35] Both theatre and improvisation are concerned with form. They also begin from the same point. Harold Rugg in, *Imagination*, calls improvisation, "A gigantic working model". [36] Form is used, in drama in education, to create a "gigantic working model" for solving curriculum problems. By using form in this way the teacher is able to harness the child's drives and energy. This creates enthusiasm in the child and re-directs any negative attitudes by focussing on the curriculum task cloaked in the appropriate dramatic form.

2.3.2 Six Drama Elements

According to Heathcote, dramatic expression in theatre is achieved through six elements: darkness and light, stillness and movement, silence and sound. These elements provide a spectrum of dramatic instruments for the teacher to use in the classroom,

in all the infinitesimal gradations and mixtures possible, between these poles which together constitute man's living environment. [37]

Everyday classroom drama is transformed by the teacher introducing these **dramatic elements**⁹⁵ which incidentally convert the child's ideas into an art form. For instance, the sound of distant drumbeats, the appropriate grouping of children in role (for example, as

⁹⁴ There are 47 references to improvisation in the Keyword Index, for example, Holt M.C. *Improvisation and the altered consciousness*, (1970) (Archive Ref. - File No. BB004); Chiefetz D. *Improvisation: A skill for living*, (1975) (Archive Ref. - File No. AB093); Carvalho C.D. *The relevance of teaching drama in Singapore* (1970) (Archive Ref. - File No. AE014); Scott G. R. *A survey of selected approaches to the teaching of creative drama in the USA and England*, (1972) (Archive Ref. - File No. AU 101).

⁹⁵ There are 28 references to dramatic elements in the Keyword Index, for example, Coxon D. *The structuring of dramatic elements for students in Higher education*, (1980) (Archive Ref. - File No. CE008).

explorers), the slow ritual ceremony of greeting and the significant placement of a symbol (a single object) may help to create concern about the nature of exploitation or of sacrifice. By using these drama elements in a lesson, the **hidden implications**⁹⁶ both in material and class actions are revealed to the teacher. S/he could then create deeper significance in the ideas which transpired from the children. The inter-play of these deeper ideas with the appropriate dramatic elements sometimes moved the experience to a universal plane which often acted as an adductor and magnet for the child even though s/he was originally in a different starting position to other children.

Heathcote would add "time" as a surrounding factor to these six elements. **Now time** in drama is similar to the late Dennis Potter's concept that in real life there *is* only *now*:

The only thing you know for sure is the present tense ...
The constant present-tense preoccupation of childhood. [38]

She defines it as the immediate present drawing the relevant past into the present web which **presages** and brings about its possible future(s). The past is brought into the ring of the present with the constraints of - and the opportunities for - form as it breeds future possibilities. The difference between drama and reality is that the **self-spectator**⁹⁷ is faced with the realisation that s/he is **forging**⁹⁸ **the ring of the present**.

2.3.3 Definition of educational drama _

By exploiting these drama elements, the teacher was able to extend his/her ability to look and listen in order to perceive the authentic statement in the learning process. Heathcote believed that the teacher's main role was to create learning situations for others. In her booklet *Drama in the Education of Teachers* (1975) she defined educational drama as:

⁹⁶ There are 32 references to implications in the Keyword Index, for example, Rutledge M. *Implications of Dorothy Heathcote's Workshop*, (1975) (Archive Ref. - File No. AH066): Kelly C. *The possibilities of experience available to a somewhat immature secondary class working upon "The Silver Sword" - with implications for cross-curricular ventures*, (1986) (Archive Ref. - File No. CC015).

⁹⁷ There are 9 references to self-spectator, for example, Carroll J. *Alienation and the role of the spectator in DIE*, (1979) (Archive Ref. - File No. AB108): Stevens D. *So it was Peace*. (1986) (Archive Ref. - File No. CF001): Bauer E. T. *A process account of Counselling*, (1983) (Archive Ref. - File No. BE005). For cross-reference to participant-observer, see p.p. 156 & 166.

⁹⁸ There are 3 references to forging in the Keyword Index, for example, Heathcote D. & Students. *Forging the Social Encounter*, (1982) (Archive Ref. - File No. CD079).

anything which involves persons in active role taking situations in which attitudes, not characters, are the chief concern, lived at life-rate (i.e. discovery at this moment, not memory based), and obeying the natural laws of the medium

1. "a willing suspension of disbelief"
 2. agreement to pretence
 3. employing all past experiences available to the group at the present moment and any conjecture of the imagination they are capable of , in an attempt to create a living, moving picture of life, which aims at surprise and discovery for the participants rather than for the onlooker.
- [39]

The child, therefore, believes and acts as if s/he is in somebody else's shoes. While in role the child is unconsciously relating his/her own "raw data" experience to the learning situation. The teacher observing the **social encounter**⁹⁹ utilises this new knowledge into the particular curriculum goal/task.

2.3.3.1 Register of Teaching Roles

Heathcote extended the theatre metaphor by developing a diversity of teaching roles, for example:

- the deliberate opposer of the common view in order to give feedback and aid clarity of thought
- the narrator who helps to set mood and register of events
- the positive withdrawer who "lets them get on with it"
- the supporter of ideas, as a group member
- the "dogsbody" who discovers material and drama aids
- the reflector who is used by the children to assess their statements
- the arbiter in arguments
- the deliberately obtuse one, who requires to be informed. [40]

Such a **register of teaching roles**¹⁰⁰ and changes of register enabled the teacher to determine his/her flexibility in matters of authority, status, discipline and degree of empowerment. These were the basic areas which were so often ignored in teacher training programmes.

⁹⁹ There are 25 references to encounter in the Keyword Index, for example, Heathcote D. *Notes for Managers*, (Archive Ref. - File No. AB027); Cassidy H. *Close encounters for the first time*, (1977) (Archive Ref. - File No. AJ011); Heathcote D. *Forging Social Encounter*, (1982) (Archive Ref. - File No. CD079)

¹⁰⁰ For cross-reference to teaching register roles, see p.174.

Prior to this, the teacher's role was often seen as a static and didactic one. Such a limited teaching register restricted teacher and child growth. Heathcote advocated using her register of roles to create a more authentic learning situation for teacher and child. Each of these "positions" provides discrete realisations and challenges so that different kinds of knowing can begin to emerge in both teacher and class.

2.3.3.2 Teacher-in-Role

It was, however, the **Teacher-in-Role**¹⁰¹ concept which was to become the centrepiece of the methodology. According to Helene Rosenberg, Heathcote used teacher in role, her most famous strategy, to thrust the children

into a sink or swim problem-solving situation in which the immediacy of the circumstances [would force] participants into action. [41]

Often in role, she negotiated with the child a dramatised world in which s/he adopted, played out, and discovered the implications of his/her roles. Her approach involved everyone in the taking on of roles and the adopting of viewpoints and behaviours suggested by these roles, and subsequently there was often a reversal of the teacher/learner role. The function of the teacher was not to present information but to create and change contexts (often by assuming different roles) in the session, by encouraging the child to share power and reflect upon the dramatised world, often resulting in considerable change to his/her views on the real world. In role, the teacher is able to increase his/her expectations of the child's potential. According to Heathcote and Bolton:

A "readiness" theory of learning (derived from Piaget¹⁰² and others) sets a false limit on a student's capacity. It ignores the Vygotskian observation on socially determined learning contexts: that in the presence of an empowering adult, a child can reach beyond his/her own capacity in carrying out a task. [42]

Today, according to David Booth from the University of Toronto, the words "Teacher-in-Role" are enshrined in the ministry guidelines for every Canadian Province and Heathcote's ideas are taught in all the Universities. A similar situation, according to John

¹⁰¹ There are 28 references to teacher-in-role in the Keyword Index, for example, Norman J. *Why does teacher always get the best parts?* (1981) (Archive Ref. - File No. AG053); Lambert A. *Teaching in Role*, (1980) (Archive Ref. - File No. AR009); Bolton G. *Teaching in Role and Teacher Power - plus a postscript by Gavin Bolton*, (1985) (Archive Ref. - File No. AK002); Hough D. *Is teaching in role a skill that can be developed through microteaching?* (1978) (Archive Ref. - File No. AE061); Coppens H. *Teaching the classroom teacher to act in role*, (1993) (Archive Ref. - File No. CK031); Thompson H. *The Holy fool in teaching*, (1993) (Archive Ref. - File No. CK021). For cross-reference to teacher-in-role, see p 174.

¹⁰² There are 11 references to Piaget in the Keyword Index, for example, Combs C.E. *Piaget's epistemology applied to an analysis of creative dramatics in education*, (1977) (Archive Ref. - File No. AM001).

Hughes from the University of Sydney, exists in some Australian Universities. Significantly, a whole generation of younger Canadian and Australian teachers have absorbed the teacher-in-role concept without necessarily being aware of its origin.

Later it was revealed to Heathcote that there was also a **twilight role**, a grey area (that region between consciousness and unconsciousness) where she was neither in role nor completely out of role.¹⁰³

2.3.3.3 Person-in-Role

Ultimately, she developed the idea of a second teacher in full naturalistic role. Frequently, the **person-in-role**¹⁰⁴ would have a problem which mirrored that of the child. For example, when working with Special Needs Children, Heathcote used a student in role as *Albert*, a derelict. The children taught him how to look after himself. In real life, they experienced varying degrees of difficulty in taking responsibility for themselves. Often, decisions and actions were made for them by the staff. However, in the drama, the children were eager to take responsible for ensuring that Albert carried out their advice.

Thus, the person in role is not involved in a theatrical performance. Yet s/he is a powerful theatrical stimulus for learning. The teacher acts as a catalyst, a go-between and protector¹⁰⁵ for the person in role, his/ her **domain**¹⁰⁶ (the total world/environment in which the role inhabits), the children and the learning. By incorporating dramatic strategies into the learning situation, the teacher actualised his/her semantic potential: for example, in the selection of appropriate language to deal with the endless variety of classes and environments

¹⁰³ See Abbott L. *Four Projections of Role* (1982), (Archive Ref. - File No. CG002) for model account of the role concept.

¹⁰⁴ See Sandell P. *Role in Action. In using a Person as a Role in the Drama as a Potential Resource for Making Meaning* (1984), (Archive Ref. - File No. CC003) for model account of the person in role concept.

¹⁰⁵ It is interesting to note that both Heathcote and Bolton believe that the teacher protects the class "into" not "from" the drama experience. See Lambert A. *Protection into Experience*. (1980) (Archive Ref. - File No. AU 003) for model account of this concept: see also, Bolton G. & Heathcote D. *Drama for Learning: An account of Dorothy Heathcote's Mantle of the Expert Approach to Education*. (1994) (Archive Ref. - File No. CL003). Another concept closely associated with protecting into experience was "the other". There are 15 references to this concept in the Keyword Index, for example, Heathcote D. *The Other*, (Archive Ref. - File No. AI006): McAra D. *Tooling up for drama*, (1981) (Archive Ref. - File No. AF023)

¹⁰⁶ There are 15 references to domain in the Keyword Index, for example, Kerley J. *The Dancer and the Dance*, (1993) (Archive Ref. - File No. CK024). In relation to the curriculum learning, domain is the particular aspect of human behaviour/activity upon which the children are to focus their attention.

which will face him/her in the future. The teacher's language, according to Heathcote and Bolton, might suggest a Mantle of the Expert approach to teaching:

[where the children are] actually going to "run a shoe factory", or "dig up a burial ground" or "build a hotel". Teacher must find herself using phrases like,

".....**Suppose that...**

".....**If we could....**

".....**If people would let us...**

".....**I bet if we tried hard we could....**

The "if" is implied by the new tone of voice and posture adopted by the teacher. [43]

2.4 Planning

When **planning**¹⁰⁷ role strategies, the teacher could **re-cycle material**, for example, the use of fragmented text, a problem, a parable, a moment in history, could all be used at different levels with different abilities, and different age groups, each use generating its own meaning. Heathcote suggested that the same curriculum material¹⁰⁸ could be re-cycled in hundreds of different ways according to the needs of the group. An elaboration of this might be the concept of being left out, in the story of Cinderella, which at infant level could be: "This new baby gets all the attention and fuss, doesn't it?"; at junior level it could change to: "It must be difficult when everybody knows everybody and you're new"; at senior level the implication could shift to: "I wonder what it feels like when you're dropped from the team and you've been playing all season?"

¹⁰⁷ There are 82 references to planning for example, Edmiston B. *Planning for Flexibility*, (1984) (Archive Ref. - File No. CH001); Oakley B. *Planning for DIE. A consideration of its values and of different ways of planning*, (1972) (Archive Ref. - File No. AD058); Heathcote D. *What helps planning*, (Archive Ref. - File No. AH112); Bartlett K. *The context of planning or what I can never escape*, (1976) (Archive Ref. - File No. AF034); Wojciechowski J. A. *The Ecology of Knowledge*, (1975) (Archive Ref. - File No. AC153).

¹⁰⁸ See Heathcote D. *Ready Steady Go* (1992) (Archive Ref. - File No. CD052) and for cross-reference on re-cycling, see p.p.94 & 134.

2.4.1 Design philosophy

An important part of the system which the teacher needed to acquire was the designing of a philosophy. This included the in depth planning which was essential to good teaching. The design of the lesson was top down with the emphasis on internal processes rather than external product. Learning situations were designed to bring about a **gestalt**¹⁰⁹ similar to Kohler's thesis:

That the nature of the parts is determined by, and secondary to, the whole. They insisted that enquiry proceed from above - down, rather than from below - up, i.e. one must not start with supposed elements and try to synthesise these into wholes, but rather examine the whole to discover what its natural parts are. [44]

Gestalt philosophy underlines the wholeness of perception whereby the mind directly integrates the whole. Fritz Perls' Gestalt existential philosophy involves the client empathising with objects¹¹⁰. This Gestaltist integration technique involves dream work. For example during therapy, the client role-plays a dream in which s/he plays both animate and inanimate objects. As everything has a degree of mentation¹¹¹, part of the process involves the client in mental transference. Thus, the client's empathic and reflective processes are simultaneously cultivated. By integrating opposite traits, the person is made whole again. The process is reality oriented. Subject matter, passions and empathy all play a part in revealing the client's state of mind so that s/he can begin to see his problem from many angles.

On a parallel to this, Heathcote's planning for the teacher on her courses involved laterally thinking out strategies¹¹² and tactics to bring about a gestalt. One of Heathcote's lateral thinking¹¹³ techniques, that of approaching a problem from an unexpected angle, was central to her ability to empathise, "to put herself into somebody else's shoes". The teacher is

¹⁰⁹ There are 2 references to gestalt in the Keyword Index, for example, *The double Game and the believing game - an analysis of the intellectual enterprise*, (Archive Ref. - File No. AK047).

¹¹⁰ This concept has its roots in Greek philosophy where man was conscious of himself as an object.

¹¹¹ See Bateson G. *Steps to an Ecology of Mind*. (1987) for further information/clarification on mentation.

¹¹² See Lambert A. *Teaching in Role: A Strategy for Drama*, (1978) (Archive Ref. - File No. CJ002).

¹¹³ For cross-reference to lateral thinking, see p.p. 69-73 & 180.

a catalyst, who by viewing the concrete dramatic situation from multiple perspectives, is "stirring" the group into different configurations so that a meaningful gestalt¹¹⁴ emerges.

Her system enabled the child's access to an abundance of materials and to the degree s/he required them at a given moment. The teacher's planning had to be in depth yet retain the necessary **flexibility**. The teacher's tools need to be sufficiently universal in nature to be readily adaptable to the changing needs of the class. If there is a perceived change in the learning situation, the teacher must be prepared to abandon his/her original plan and assemble another one quickly. Some teachers had difficulty seeing beyond the surface of her classroom praxis. Cecily O'Neill¹¹⁵ said,

People see the poetry and the intuition, but miss the fact that everything she does is completely functional. Her work is so highly skilled you can't see the skill. She's an acrobat with a lesson, she makes it seem easy - and that's the danger. [45]

2.4.2 Levels of learning and experience

As the teacher and pupil occupied different positions within the learning situation, the tools they required would not necessarily be the same. According to Bolton the learning situation was a

unique pedagogic situation where a teacher sees himself teaching, but the participant does not see himself as learning .. the teacher looks for opportunities to break the perceptions and conceptions of his pupils. [46]

Comparable to Heathcote's philosophy that the teacher and the child make different journeys was Geoff Gilham's notion of "a play for the pupil and a play for the teacher". [47] Part of the teacher's "script" was to create different **levels** of curriculum learning by developing a variety of structuring skills. Gavin Bolton's drama methodology stressed that the teacher

¹¹⁴ As in the work of Kolb D. A. *Experiential learning: Experience as the source of learning and development*, (1984).

¹¹⁵ There are 8 references to O'Neill in the Keyword Index.

should also develop skills in integrating three fundamental levels of awareness in any given lesson, a

focus on the context: subsidiary awareness of the instrumental means of creating the context; and subsidiary awareness of aesthetic meanings. [48]

An awareness of these levels¹¹⁶ meant that the teacher sometimes had to abandon his/her original lesson plan. The degree to which a flexible approach was teaching at risk depended upon the teacher's grasp of the tools at his/her disposal and his/her confidence in deploying them in a new line of action. Without a receptive open mind, the teacher found it difficult to let go of his/her attachment to meticulously prepared lesson plans. This is a similar notion to T.S.Eliot's notion of, "go by the way of dispossession" and not unlike the Tao philosophy where:

He who stands on tiptoe
doesn't stand firm.
He who rushes ahead
doesn't go far
He who tries to shine
dims his own light.
He who defines himself
can't know who he really is.
He who has power over others
can't empower himself.
He who clings to his work
will create nothing that endures.

¹¹⁶ According to Geoff Gilham, Heathcote later developed five levels of awareness in teaching - activity, motivation, investment, model and philosophy/values. The first level represented the lowest awareness whilst the last one represented the highest. For more information on these levels - see Gilham G. *What life is for: An analysis of Heathcote's levels of experience*, (1988) (Archive Ref. - File No. BG034); Pennington E. *Dorothy's 5 - level exercise of awareness within the drama situation*.(1993) (Archive Ref. - File No. CK008); Bolton G & Heathcote D. *Drama for learning. An account of Dorothy Heathcote's Mantle of the Expert Approach to Education*, (1994) (Archive Ref. - File No. CL003); Skoog C. *Three layers of meaning in drama*, (1982) (Archive Ref. - File No. AH017).

There was a danger that the teacher's inflexibility, for instance, his/her clinging to preconceived ideas, would not allow the child to create a living, dramatic experience within the laws of the particular form.

2.4.3 Withholding information ¹¹⁷

The teacher needs to plan when to give the child information and when to withhold it. Often what the teacher knows gets in the way of a real learning situation for the child in that s/he might be too anxious to inform the child of what s/he knows, instead of allowing the child to discover for him/herself. An example of Heathcote withholding information occurred in the video *What is Happening Here* (1980) (Archive Ref. - File No.CD007) when Amy Johnson (one of her students in role) crash-landed her aeroplane in a lady's rose garden (an infant school classroom). The lesson is used to diagnose what children already know but don't know they know:

One child said, "It'll be a long way up there", pointing to the sky.

Heathcote answered "It will". She turned to Amy Johnson and pointed at her padded trousers, "Do you always wear those?" she asked. Then, she turned to the class and commented, "It looks like she's wearing them for the cold".

Another child asked, "Do they keep you warm?"

Amy Johnson replied, "I always travel with them, they keep my feet and legs warm".

Heathcote retorted, "It must be cold up there".

Amy Johnson answered, "It is".

A little boy said, "There's clouds up there and the wind blows up there".

Heathcote looked astonished and said, "I didn't know the wind blew up there. I thought it only blew down here. You mean the wind blows up there as far as you can see?"

The little boy replied, "If you go up higher than the clouds there's no air. You need oxygen"

"You'd better tell that to Miss Johnson", suggested Heathcote.

"You need oxygen when you go up high, higher than the clouds", the little boy said to Miss Johnson.

"Has she got any oxygen?" inquired Heathcote. "Does anybody know what oxygen looks like? How can you tell when you've got oxygen?"

¹¹⁷ There is one reference to withholding information in the Keyword Index - see Heathcote D. *Approaches to Text*, (1978) (Archive Ref. - File No. CD011).

"You breathe it", said a child.

"I'm breathing oxygen?" said Heathcote surprised, "Everybody breathe and see if you can tell there's some oxygen". All the children started breathing in to check.

"Would you say that's oxygenous", said Heathcote.

"Yes", answered the little boy.

"How can you tell when it isn't oxygen?" said Heathcote.

The little boy replied thoughtfully, "You can feel air going into your mouth. When you go up higher than the clouds. you don't breath out air to your mouth so you know your going to die quickly so you're going to need oxygen very quickly".

Heathcote said to the children, "You realise that this man is an expert on all the dangers of the world". [49]

Betty Wagner suggests that:

Heathcote is a master of withholding her factual expertise, at building a need for information before she loads it on the child, and in some cases, of simply leaving the implications unstated, the end untied, so the class goes on wondering. [50]

As a youngster, she was often in the company of older women who often withheld information by not explaining everything.:

My grandmother was the person they fetched - "fetch Sarah Ann". So a lot of my memories are listening, sitting between women in woollen shawls ("sitting with Nelly") hearing about yellow dog being out - who's dying you know and this that and the other. I think they must have had a big influence you know - little children with big ears. You do pick up a lot of myths trying to make sense of them .. Another good thing was people didn't bother explaining everything and they never stopped talking about one thing and another. It was usually about the important things like who's expecting, who's dying, who had to go out and see to things like babies born dead and left. So the midwife broke the news to the mother - things like that. I'm sure it must have affected me someway whether for good or ill. [51]

2.5 Camaraderie

From this "sitting with Nellie" background, Heathcote acquired a wealth of myths and anecdotes, a symbolic resource which never failed to provide her with teaching material and

inspiration. She suggested that the teacher should compile his/her own thesaurus of symbolic images¹¹⁸.

Later, when she was nineteen years old, her horizons widened when she helped Marion Lawrence, whom she called her second mother, a business director and wife of a rich chemist, run a small amateur dramatic society at weekends, in Sheffield. Heathcote now realises that the **camaraderie**, and new life style she experienced, planted further seeds of her teaching methodology:

There were teachers and lawyers, professional people, joined in this camaraderie of the theatre .. There was an ease and sense of tolerance with each other .. she (Marion Lawrence) was open and free, had no secrets. I felt so astonished to be trusted .. these people were surrounded by their comfortable objects .. while to me at home they were our very precious relics .. I think the people that I value have been those who just accept me as I was and have not criticised me nor have they judged others around me. [52]

Western thinking originated by and large from the philosophies of Plato and Aristotle in which the progress of ideas was based on a conflict between opposing views. Another way of looking at the development of thinking is the camaraderie approach which is based on a collectivist perspective¹¹⁹ in the development of ideas. Heathcote felt that this experience of camaraderie had nurtured the notion of the teacher's central role being that of a facilitator who creates a learning resource out of the immediate environment.

¹¹⁸ See Oakes S. *An exploration of Symbol as an agent in drama work*, (1984) (Archive Ref. - File No. CF013).

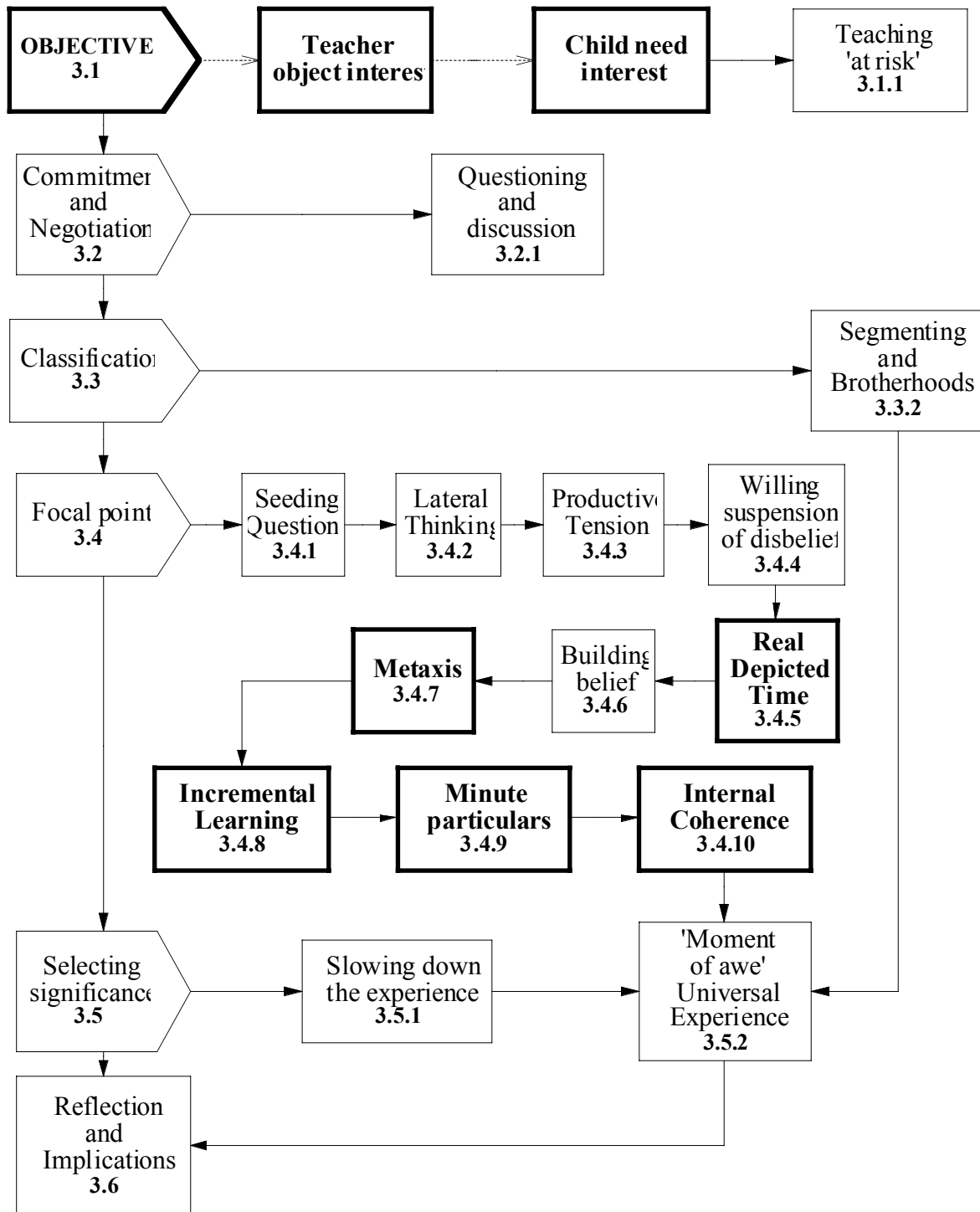
¹¹⁹ It is interesting to note that this view is mainly associated with feminist methodologists, for example Greer G. *The Female Eunuch* (1973): De Beauvoir S. *The Second Sex* (1972): Friedan B. *The Feminine Mystique* (1965): Rowbotham S. *Woman's Consciousness Man's World* (1973): Dinnerstein D. *The Rocking of the Cradle and the Ruling of the World* (1973).

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- [2] op. cit. Heathcote D. Interview with Author, 1983
- [3] Johnson L. & O'Neil C. *Dorothy Heathcote, collected writings on education and drama*, 1984, p. 103
- [4] Smedley R. *Three Looms Waiting*, Concord, 1971
- [5] Sturgess K. *Jacobean Private Theatre*, 1984, p. 32
- [6] op. cit. Quoted by Carroll J. "Drama as Radical Pedagogy: Agency and Power in the classroom", (unpublished Keynote Address), International Conference, *The Work and Influence of Dorothy Heathcote*, Lancaster University, July, 1993, p. 1
- [7] op. cit. Interview with Author, 1983
- [8] op. cit. Smedley R
- [9] McGrath P. Interview with Author, July, 1983
- [10] op. cit. Burgess R.
- [11] op. cit. Heathcote D. Authentic Teacher and the future, pp.182-183
- [12] Ibid
- [13] Ibid
- [14] Ibid
- [15] op. cit. Heathcote D. Interview with Author, 1983
- [16] Hardy, Sister Marie Paula. *Drama as a tool in Education*, Ph.D. Department of English, University of Illinois at Urbana-Champaign, USA, 1975, p.37
- [17] op. cit. Heathcote D. Interview with Author, 1983
- [18] Moffet J. *Teaching the Universe of Discourse*, (Boston: Houghton Mifflin Co.) 1968, pp. 26-46
- [19] op. cit. Heathcote D. Interview with Author, 1983
- [20] Ibid
- [21] Ibid
- [22] Ibid
- [23] Bragg M. *An Interview with Dennis Potter*, Channel Four TV, (edited transcript) 1994, p. 11
- [24] op. cit. Heathcote D. Interview with Author, 1983
- [25] op. cit. Croall J. p. 18
- [26] ERIC
- [27] op. cit. Carroll J. p.3
- [28] op. cit. Wagner, B. J. p.186
- [29] op. cit. Burgess R
- [30] op. cit. St. Clair, J. P. p.48
- [31] Heathcote D. *Drama in the Education of Teachers*, Institute of Education, (University of Newcastle-upon-Tyne) 1975, pp. 37-38
- [32] Ibid, quoted by Heathcote D. pp. 37-38
- [33] Ibid, pp. 37-38
- [34] Ibid, pp. 37-38

- [35] op. cit. Heathcote D. Interview with Author, 1983
- [36] op. cit. quoted by Heathcote D. *Drama in the Education of Teachers*, p.33
- [37] Ibid, p. 19
- [38] op. cit. Bragg M. p.5 & p.15
- [39] op. cit. Heathcote D. *Drama in the Education of Teachers*, p.24
- [40] Ibid, p.22
- [41] op. cit. quoted by St Clair, J. P. p. 40
- [42] op. cit. Bolton G & Heathcote D. p. 41
- [43] Ibid, p.31
- [44] Quoted in Fontana, *Dictionary of Modern Thought*, ed. Bullock & Stallybrass O. 1977, p. 264
- [45] op. cit. Croall J. p. 18
- [46] op. cit. Bolton G. p. 188
- [47] Ibid, p.188
- [48] Ibid, pp, 188-189
- [49] op. cit. Burgess R. (edited by Hesten S.)
- [50] op. cit. Wagner, B. J. p. 29
- [51] op. cit. Burgess.
- [52] op. cit. Heathcote D. Interview with Author, 1983

CHAPTER THREE
THE ROLE OF THE LESSON
(KEY-OBJECTIVES)



3.1 Objectives

In the flow chart (see p. 60), the **objectives**¹²⁰ relate to both the elements which create the underlying structure of a Heathcote lesson and the drama context. This structure forms part of every lesson irrespective of subject content, size, age and ability of class, and of environment. It is hoped that an understanding of these principles will be achieved as the reader cross-references the flow chart blocks with the sub-headings in the chapter. Although the underlying structure which forms part of every lesson will be explained in detail, the researcher should be aware that it is not possible to pigeon-hole her methodology. More appropriately, the structure may be perceived as a guiding thread.

Nowadays (1994), the pressure of the National Curriculum has forced the teacher to determine the objectives of the lesson long before entering the classroom. In Heathcote's later methodology, the **object interests** of the teacher, the various concepts of the different stages of the national curriculum, must be determined prior to the lesson. However, the **need interests** of the child are of paramount importance in child-centred learning. They are the assessed needs of the class determined during all stages of the lesson. The teacher, maintains a **non-judgmental**¹²¹ stance in relation to the material which the child introduces into the lesson objectives.

3.1.1 Teaching at risk

In the 1960's and 1970's Heathcote encouraged the teacher to learn how to **teach at risk**¹²² in the classroom. This is where a teacher enters a classroom and selects the lesson from the children's suggestions and then builds the curriculum needs and objectives around it.

¹²⁰ There are 25 references to objectives in the Keyword Index, for example, Shaw A. M. *A taxonomical study of the nature and behavioural objectives of creative dramatics*, (Archive Ref. - File No AG952): Bolton G. *Different titles - Aims and Objectives*, (1981) (Archive Ref. - File No. AB138): Heathcote D. *Aims and Objectives in a Teacher Training Programme*, (Archive Ref. - File No. AG187): Eisner E. W. *Do Behavioural Objectives have a place in Arts Education?* (1973) (Archive Ref. - File No. AW031).

¹²¹ There are 6 references to non-judgmental in the Keyword Index, for example, Heathcote D. *Drama as Education* (1985) (Archive Ref. - File No. AS040). For cross-reference to non-judgmental, see p.p. 63, 71 & 112.

¹²² There are 7 references to teaching at risk in the Keyword Index, for example, Heathcote D. *On teaching Drama*, (1975) (Archive Ref. - File No. AH101): Whiteford A. M. *It's a risky business drama for unemployed teenagers*, (1981) (Archive Ref. - File No. AP013): McKenna J. & Gately A. *Drama as a tool for everybody*, (1980) (Archive Ref. - File No. AG186).

As the teaching process is an unknown territory, this notion is frightening to many teachers. However, for the teacher using the methodology¹²³, **problem solving** and **risk taking** are the basis of maturation and learning.

When I meet a class for the first time, I don't go in with a definite idea of what's going to happen because I think I must use their ideas and I want them to see their ideas coming into this marvellous action they bring. So I try to go in working almost - think of a gas cooker set at nothing. [1]

Ideally, teaching an at risk lesson would be one where both child and curriculum needs and objectives are mirrored¹²⁴ in a metaphorical **social event**¹²⁵ which reflects the social health of the child and his/her real situation. An example of this occurred in *Three Looms Waiting* when a group of "delinquent" adolescent boys from a Community Home were involved, with Heathcote, in a drama which reflected their need for adventure and provided them with the opportunity to challenge authority. The metaphorical situation allowed the boys to assume the roles of English soldiers and officers trying to escape from a German POW camp during the second world war. This situation also mirrored their real life desire to escape from the detention centre.

The drama had forced the boys to explore and reflect upon the ethics and emotions involved in, for example, the use of stool pigeons to betray fellow prisoners. The thin line between feeling guilty for betraying prisoners in fiction, and friends and parents in real life became apparent to the boy who had played the stool pigeon when, in a later discussion, he realised that he had truthfully felt remorse for his actions. As Heathcote put it, " It's not just an adventure - That was me (the boy) talking". [2]

¹²³ During the rest of this Chapter, the explanation of the Heathcote "skeletal" lesson will use the convention of the teacher acquiring the principles as if s/he is applying them in classroom praxis in present tense. References to Heathcote will continue to be in the past tense convention established in the introduction.

¹²⁴ For cross-reference to mirroring, see p.p. 64 & 101-102.

¹²⁵ There are 39 references to event in the Keyword Index, for example, Heathcote D. *What do you see when you look?* (Archive Ref. - File No. AO098); Heathcote D. *Event, Frame*, (Archive Ref. - File No. AG183); Heathcote D. *Shakespeare society: sacred and profane*, (Archive Ref. - File No. AO038). For cross-reference to social event, see p.p. 14, 67, 145, 159, 161, 166, 167, 169 & 178.

3.2 Commitment and negotiation

It is from a "non-judgmental" stance that teacher, on her course, approaches the drama lesson. The first task is to establish the teacher-child relationship, thereby ensuring initial **commitment**¹²⁶ and a **harnessing** of child drives. This relationship is the crucial element in creating an interactive learning environment. It acknowledges that both teacher and child, according to Freire, exist "humanly". Heathcote later developed this relationship into the concept of **bonding**.¹²⁷ Through a **process of negotiation**¹²⁸, learning contracts are constructed between teacher and class which build a sense of commitment and purpose to the learning. The **contracts** are continually **re-assessed** and **re-negotiated**. The teacher should also be aware of the different levels of commitment within any given class.

3.2.1 Initial questioning and discussion

Thereafter, each new phase of the lesson is prefaced by further **questioning**¹²⁹, to which the teacher signals back that there is no right answer. S/he then classifies the child's feedback which often results in building more commitment. For example in Heathcote and Bolton's book entitled, *Drama for learning: An account of Dorothy Heathcote's Mantle of the Expert Approach to Education* (1994), the ordering of the questioning phases for Mantle of the Expert would be along the following lines:

First question: To what end do the [children] require the particular information?

Second question: From what frame of reference should the interrogation take place?

¹²⁶ There are 19 references to commitment in the Keyword Index, for example, Heathcote D. *Task area/commitment demand*, (1973) (Archive Ref. - File No. AH131).

¹²⁷ There are 9 references to bonding in the Keyword Index, for example, Heathcote D. *Bonding*, (Archive Ref. - File No. AI055).

¹²⁸ There are 68 references to negotiation in the Keyword Index, for example, Carroll J. *Negotiating a drama framework*, (1980) (Archive Ref. - File No. AK083); Carroll J. *Negotiating for Drama*, (1985) (Archive Ref. - File No. AO091); Carroll J. & Heathcote D, *Negotiation or Manipulation*, (1980) (Archive Ref. - File No. AH030); Heathcote D. *Drama as a Medium for learning*, (1978) (Archive Ref. - File No. BF005); Verrier R. *Negotiating meaning through drama*, (Archive Ref. - File No. BF029).

¹²⁹ There are 87 references to questioning in the Keyword Index, for example, Heathcote D. *A training day - some of the questions we formulated* (1982) (Archive Ref. - File No. AH046); Heathcote D. *Questioning*, (Archive Ref. - File No. AG120); Collea F. *Listening and Questioning*, (Archive Ref. - File No. AN019); Dillon J. T. *The Effects of Questions in Education and other Enterprises*, (1982) (Archive Ref. - File No. AC143); Brause K. & Mayher J. S. *Learning through drama. Asking the right question*, (1984) (Archive Ref. - File No. AW019).

Third question: How shall the information be shaped and placed when they first meet it?

Fourth question: What task or series of tasks will engage the [children] in interrogation?

Fifth question: Which tools do the tasks require?

Sixth question: What form will be used to hold the knowledge so that it can be applied at future times? [3]

Heathcote's questioning also uses the mirroring technique of echoing. For instance, in *Finding our way* (1983) (Archive Ref. - File No.CD001) in role as a mother, in a drama which took place at Earl's House Hospital for elderly special needs adults, she is trying to find out the whereabouts of her crippled son Amal and has asked the residents for help. It is the time when Herod is seeking out the infant Jesus.

Heathcote is talking to Henry, one of the residents, about Herod:

"I want to know what he's done with my boy!" ...

Heathcote asks Herod to join them:

"Someone wants a word with you!" ...

Henry asks him: "Where's her boy gone?"

Herod answers: "The boy escaped."

Heathcote, impatiently demands: "Why don't you use words everybody else uses? The boy, what did he do?"

Herod replies: The boy ran away. I was chasing him ... He ran away."

Henry, head down, mutters: "You'll get locked up."

Heathcote amplifies: "You'll get locked up for that."

Herod says: "I'm the king!" ...

Heathcote asks the residents: "Can they lock kings up - can they put kings in prison? Does anybody know ... ?"

Another old man replies: "I don't think they can. They've got to go home where they come from when they've finished."

Heathcote echoes: "They've got to go home where they come from when they've finished, and I want my boy home where he's come from when you've finished." [4]

In the above example, Heathcote has demonstrated that thinking can be both response and stimulus. This echoes Heidegger's "thinking as response" and "the question of the question will never have been something isolated". [5] To Heathcote, thinking is a continuous

question. The implication of asking a question involves her in discovering the truth behind, and determining the reality of, the essence of both question and response. In existential terms, essence is the ground of everything. Heidegger believes that:

Insofar as all essence has the character of ground, the quest for essence is a fathoming and establishing of ground ... The thinking that thinks toward essence, as so determined, is in its ground a questioning. [6]

In the praxical teaching situation, essence is the exploration of ground - the quest part of the question. Questions in drama can often lead to a "searching for something" (Bolton, 1984), where the process of searching can be the discovery of truth.

3.3 Classification ¹³⁰

The purpose of the lesson is mutually determined by the teacher and the class through a process of progressive classification. **Segmenting**¹³¹, is a method of classification involving the teacher in a quick thinking process concerning the identification of the number of angles on a given subject. For example in a tutorial in 1983, with a junior school teacher, Heathcote classified "Conker-Tree" into:

A shelter tree, a resource tree, a communal tree, etc. Then I say, "How many kinds of communal tree?" Well you've got them in OAP's gardens, war memorial gardens, you've got a breadfruit tree in Hawaii for food, coconut palms... You've got a very ancient tree that might be in a city square and it's destroying the foundations of the building. It's got to have been from time immemorial, because to children it will seem a million years old.... There are sacred trees as in sacred groves. There are landmark trees ...

¹³⁰ There are 25 references to classification in the Keyword Index, for example, Bernstein B. *On the classification and framing of educational knowledge* (chapter11), (Archive Ref. - File No. AM011); Irvine J.L. *Use of Stith Thompson Motif Index in teaching drama in schools in the north-east*, (1982) (Archive Ref. - File No. CG006); Bales classification extended to include non-verbal elements, (Archive Ref. - File No. AL092).

¹³¹ There are 7 references to segmenting in the Keyword Index, for example, Heathcote D. *Segmenting*, (Archive Ref. - File No. A1159); Glynn C. *A Hermeneutic Approach to DIE*, (1977) (Archive Ref. - File No. AA034); Knopf A. A. *Dynamics of Drama*, (Archive Ref. - File No. AD042); Hass G. *Gavin Bolton, lesson segment*, (1974) (Archive Ref. - File No. AH001). For further examples, see Heathcote D. Bolton G. *Drama for learning: An account of Dorothy Heathcote's Mantle of the Expert Approach to Education*, Heinemann USA, (anticipated publication date,1994) (Archive Ref. - File No. CL002) pp.21 & 43 - diagrammatic segmenting of Oxfam and China.

The food tree is probably the strongest [for children]. It might be a food tree for - a colony of rare birds. For example, in February waxwings fly over England. They are only little, so you probably need something bigger, - and they eat all the cottoneaster berries because they rest on the way to Iceland. You must endow [the children] with an expertise [like] tree surgeons [who] handle one tree in a special way.... It could be a Conker Tree, an old Walnut tree... This tree is getting very dangerous and we wonder if the branches could be saved and so if you could prop it up to keep it - we would like it kept - the children are making fine distinctions [like] "If you want this tree to stay healthy, you will have to get rid of that branch thing". You could have a tree that is overhanging a church and is very dangerous. Now they have taken wedding photographs under that tree for hundreds of years. There's been a near-miss, so you really need one branch off - one has already fallen down in a gale and the tree seems to be hollow ... that's how I would tackle [begin to classify] "Conker Tree". [7]

According to Heathcote and Bolton, drama has access to different cultural levels. This is clarified by Professor E.T. Hall,¹³² the anthropologist who has classified social behaviour into three levels¹³³. Heathcote and Bolton re-define them as:

Formal - relating to what a society "stands for" as reflected by its institutions, ceremonies, governing etc.,

Informal - relating to how its members organise themselves.

Technical - relating to the day to day means individuals adopt for survival. There are many dimensions to life in any society. [8]

Heathcote's segmentation system was similar to Hall's classification of human activity as quoted in *The Silent Language*, Chapter 3, "The Vocabulary of Culture" (1959).

Hall's classification system:

Interaction	Bisexuality	Learning	Exploitation
Association	Territoriality	Play	
Subsistence	Temporality	Defence	[9]

Heathcote's classification System:

¹³² There are 2 references to Hall in the Keyword Index.

¹³³ See Hall E. *The Formal, Informal and Technical Aspects of Human Activity*, (1959) (Archive Ref. - File No. AI035).

Law	Food	War	Worship	Leisure
Education	Shelter	Family	Communication	
Work	Travel	Clothing	Medicine	

Her categories, because they were simpler, could be used as bonding words to provide greater immediacy. Abraham. H. Maslow's "Hierarchy of needs" from *Towards a Psychology of Being* (1968), Heathcote suggested, could also be used as an alternative to segmentation:

Every human being requires in this order of importance:

1. Material, food, shelter, clothing, etc.
2. Physical security - safety, protection.
3. Group security: belongingness - as in a family, community, class, gang, etc. (assured through friendship, affection, love).
4. Dignity, self-respect (assured through the respect, esteem, affection of others).
5. Self-actualisation - (assured through freedom for developing fully his talent and capacities). [10]

According to Heathcote and Bolton any of these classifications create new dimensions which can then be interpreted in the drama lesson at Formal, Informal and Technical levels.

3.3.1 Brotherhood's code

The **Brotherhood's code**¹³⁴ identifies one aspect of an existing reality with a universality. Heathcote defines it as: "Jumping sideways through time and across social strata hanging on all the while to one constant element in the situation". [11] It provides the teacher with an alternative classification to segmentation and helps him/her develop the ability to see hundreds of possibilities in using the same material in a lesson but never in the same way. One sisterhood of Cinderella¹³⁵ is, therefore, "all those who [suffer] at the hands of their siblings". [12] The social event appears totally different on the outside but somehow it has a similar feeling on the inside so that the child can

¹³⁴ There are 10 references to the brotherhood's code in the Keyword Index, for example, Heathcote D & Draper I, *Developing suitable material*, (1991) (Archive Ref. - File No. CD041).

¹³⁵ There are 10 references to *Fairy Tales* in the Keyword Index, for example, Krenzka R. E. *Cinderella*, (Archive Ref. - File No. AF038); Lunn M. Walker G. *The Perception of Archetypes in children from listening to fairy tales*, (Archive Ref. - File No. AA062); Heathcote D. *Man's Journey in Mythology/ Fairy Tales*, (Archive Ref. - File No. AD014); Dubost F. N. *Fairy Tales - Storytelling - Drama*, (1979) (Archive Ref. - File No. AS022).

identify with all those who have been in this brotherhood ... [and] each brotherhood focusses on the inner significance of the outer act. [13]

Betty Wagner¹³⁶ provides the example of Heathcote in the role of a woman carrying breakfast for her daughter:

She can instantly say, " I am in the brotherhood of all those who serve another's needs"; and immediately she has a dozen images at her fingertips - from a waitress at a drive-in to the servant of the King . [14]

Heathcote quoted a lesson example (see Appendix 16 for analysis of the whole lesson) which demonstrated children's understanding of the brotherhoods:

In order to begin the museum of the aircraft, I completely altered the first waxworks we made. I used an example which the children gave me from the battle of Quebec, where the French and the British were fighting and where the Indians were on the British side at that point. So we set up two armies to look at "how does a wax museum help you understand how people are feeling?" When they had done that, they then learned to speak when touched, about their feelings. I remember I touched one child - he was just marching with a water bottle and he was one of the French soldiers, he didn't have anything in his hand, we just knew he was drinking from a water bottle, and I said to him, "Sir, what is happening to you, what are you thinking? (NOT what are you feeling). He said, " I am so tired, I am not thinking. I have even forgotten what the war is about". Now when I get to that stage, I reckon children are understanding the brotherhoods. [15]

3.4 Focal point

The **focal point**¹³⁷ of the specific segment is selected through a process of open questioning. A more subtle line of enquiry is the teacher's question which determines the precise focal point of the lesson - a defined moment with a tension point in it. For example, in a recent lesson in Birmingham (1994), Heathcote used a teacher in role as an inspector to a

¹³⁶ There are 17 references to Wagner in the Keyword Index, for example, Wagner B. J. *Evoking gut level drama*, (Archive Ref. - File No. AC182).

¹³⁷ See Verrier R. *Various documents in use: A school log book*, (1985) (Archive Ref. - File No. AS035).

rhubarb factory who at one stage placed her finger into an actual dish of stewed rhubarb and asked the children (in role as the workers) "May I taste it?"

3.4.1 Seeding questions

Once the focal point of the lesson has been determined, the **process of seeding**¹³⁸ begins. Heathcote thought that the ability to ask appropriate questions was an essential tool for the teacher:

I try to know the impact of every verbal statement I make as I make it. I select all signals with extreme care and sensitivity, even when working with my back to the wall with what I call "dragon's teeth" classes [this has its origins in Greek mythology]. I spend much time examining the uses of questions and the types of questions asked. I recognise a dud question and set about recovering from it immediately. One dud may take ten or more other healing¹³⁹ questions to make a recovery. [16]

She used questions to change the traditional role of the teacher from the one who knows to someone who wants to know. Her questions often provided information, for example, "Does anyone know if we still have the canary we used to test for gas in the mine?" [17] This seeding of questions builds in levels of implication for the child. The teacher, therefore, needs to cultivate the habit of thinking laterally, at speed and under pressure.

3.4.2 Lateral thinking

In 1972-73 Edward De Bono's concept of **lateral thinking**, as expounded in the book *Lateral thinking - a textbook of creativity*, (1970) (Archive Ref. - File No. AG019), was used as a tool to explain some of the less obvious aspects of the teaching methodology:

The relevance of lateral thinking is that it cuts across the distinction of subject material, and thus does not require the background of any particular subject. Lateral thinking is relevant whether one is studying science and engineering, history or English .. the best way to acquire skill in teaching is to acquire skill in the use of a collection of tools which are all used to bring about the same effect - the ordering of reality. [18]

¹³⁸ For cross-reference to seeding, see p.p. 148-149.

¹³⁹ Heathcote changed the word "good" to "healing" (1994).

Although some recent commentators have tended to regard De Bono as something of a showman, this does not invalidate his concept of lateral thinking or Heathcote's use and personal interpretation of it. Lateral thinking, as she used the term, became the analytical label for describing the unconscious thinking processes which had underpinned much of her work prior to that time. Lateral thinking is "closely related to creativity". It involves the "re-structuring, escape and provocation of new patterns". All too often, creativity is "only descriptive of a result" whereas lateral thinking is "descriptive of a process." [19] According to De Bono, "patterning" is the process by which the mind organises "perceived information" which is an essential element in our thinking. However, it sometimes leads to the formation of rigid concepts. Lateral thinking seeks to break the mode of these rigid patterns by the use of anomalous material and other techniques, so that the conceptual fragment can be re-formed into different, more useful, patterns. This process is described as **de-patterning and re-patterning**. [20]

Heathcote's classification system was similar to De Bono's "communication by code" in its recognition and restructuring of pattern which only worked if there were

preset patterns worked out beforehand .. available under some crude headings. Instead of transferring all the required information, you just transfer the code headings. That code heading acts as a trigger word which identifies and calls up the pattern you want. Communication by code or preset pattern requires the building up of a catalogue of patterns. Some part of the pattern may come to represent the whole pattern .. Vertical thinking categories, classification and labels are fixed - in lateral thinking they aren't fixed but signposts to help movement. [21]

Lateral thinking is used as an **insight tool**. In order to use lateral thinking effectively, one needs a practical language tool which according to De Bono is Po,

an insight tool .. Po is the laxative of language .. it acts to relax the rigidity of the tight patterns so easily formed by the mind .. to provoke new patterns. [22]

The teacher's non-judgmental stance is such a tool, in that it allows him/her to build on any idea given in a lesson, however irrational or wrong it appears. This form of thinking is not actually irrational, but rather, arational. In lateral thinking a misconception is often a way of extending knowledge, and of creating new implication. Betty Wagner quotes an example of this in *Drama as a learning Medium*:

A little girl was selling spices: cloves; cinnamon; saffron. Heathcote asked to buy some saffron, but the girl said:
"There is no saffron now."
"Oh, no, not this week of all weeks!" Heathcote lamented in role.
"If the wedding's going to take place, they'll have to have all that saffron in the wedding cake", said the child, obviously not knowing anything about saffron.
"Somebody's getting married?" Heathcote asked, projecting her voice so the word would get to the other artisans and sellers.
"Yes," she said. Almost at once, the bakers were busy with a huge wedding cake.
"Why all the stress on yellow?" Heathcote queried, extending their understanding of saffron. "You'd think they could make an ordinary white cake and not use up all of this town's saffron!"
At this, the tailor got busy on a yellow bridal gown, and the farmers began gathering up yellow flowers. By not correcting, but actually magnifying the girl's initial mistake, Heathcote had fed the class a focus for a group event. She still kept pressing: "But why yellow?"
Under this pressure, they came up with an answer. The groom was the Duke of Orange. [23]

Heathcote had always felt that she was a **responder** rather than an initiator.

Lateral thinking is a tool capable of providing greater refinement in analysing and planning a lesson. For example, the delaying and suspending of judgement in the child is particularly relevant to the teacher as s/he slows down the drama and allows time for the child to reflect upon the implications of the lesson, in order to modify his/her attitude. Other lateral thinking tools to be incorporated into the lesson planning are those of "turning things on their head", "thinking on your feet" and "thinking round corners" which, in simple terms, means looking at a problem from an entirely new angle. For example, Heathcote often put herself in the role of a stranger anxious for the child to give her information. The role creates a sense of urgency in the child which engages him/her in cross-curriculum learning activities

in order to solve the stranger's problem. To use Heathcote's allegory of the lesson's being like a journey meant that vertical thinking explored the most likely paths, while lateral thinking explored the least likely.

This methodology like lateral thinking involves an open process with open questions and answers. For instance in a lesson based on *Doctor Lister*, 1981 (Archive Ref. - File No. CD006), Heathcote endowed a class of juniors with the status of young student doctors who were researching the History of Medicine¹⁴⁰. Doctor Lister (demonstrated by John Carroll¹⁴¹) questioned the children in role about the changes in medicine since his discoveries:

Heathcote asked the children. "I wonder if [Dr Lister] realises why we take our everyday coats off?"

As Dr. Lister put on their gift of a new white coat, a child answered directly to him, "In case you spill anything and ruin your own clothes". Dr Lister replied, "I usually have one coat for operating and then it doesn't matter if you get stuff spilt on it".

It was then pointed out by a child that he would need the coat sterilising.

Doctor Lister looked puzzled and reinforced the introduction of the notion of antiseptics by answering, "Sterilised, I'm not sure of these modern words". [24]

The posing of problems is central to her methodology: "a problem is simply the difference between what one has and what one wants". [25] To move to a better definition of the problem often required lateral thinking, in which Heathcote, like De Bono, challenged assumptions, even her own definition of drama in the learning process. She was concerned with developing new ways of innovative thinking which, in later years, often led her further away from drama in its accepted sense:

Lateral thinking is concerned with breaking out of the concept prison of old ideas - demands change of attitudes and approach in two aspects .. first provocative use of information and second the challenge to

¹⁴⁰ For further references on Science, see Montargil Da Silva Martins A.M.A. *A study of the Influence of drama upon classroom studies with Portuguese primary school children*, (1991) (Archive ref. - File No.CG015).

¹⁴¹ HOD Communication Studies, Charles Sturt University, NSW, Australia.

accepted concepts .. New ideas are the stuff of change and progress in every field from science to art, from politics to personal happiness. [26]

Lateral thinking is a tool to be used at any point for deciphering and implementing lesson objectives.

3.4.3 Productive tension

When the focus of the lesson has been defined through processes of open questioning, classification and lateral thinking, **Productive tension**¹⁴² is then injected by the teacher. Tension¹⁴³ is more than conflict¹⁴⁴. Conflict is often considered, mistakenly to be the focal point of the drama. By employing productive tension in the selection of the one significant element, the teacher then questions the class to evoke a conscious realisation of what the drama is really about:

It is this productive tension that parallels the dynamic of a play as it flows seamlessly from episode to episode. [27]

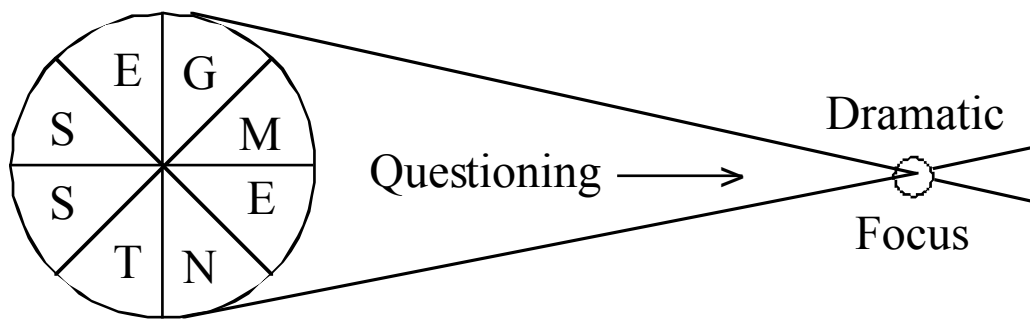
This generate the child's motivation for the particular learning activity. The tension produces a **dramatic focus**¹⁴⁵ from which the child can view the drama action prior to participating in it. Betty Wagner refers to the segmenting process as **funneling**:

¹⁴² There are 13 references to productive tension in the Keyword Index, for example see Dutton P. *What is Productive tension?* (1980) (Archive Ref. - File No. CB006) for model account on this concept, see Heathcote D. *Productive Tension*, (Archive Ref. - File No. AK051).

¹⁴³ See Heathcote D. *Heathcote's lecture on Tension*, (1977) (Archive Ref. - File No. AI063).

¹⁴⁴ See Labun A. C. *Tension and Conflict in the practice of DIE*, (1978) (Archive Ref. - File No. AB035).

¹⁴⁵ There are 3 references to dramatic focus in the Keyword Index, for example, Morrison D. *What did you do in drama today?* (1986) (Archive Ref. - File No. CC012).



[28]

The teacher's first turning point in the lesson is the recognition of the dramatic focal point where,

the theme has been narrowed; the temper defined; the dream filtered into reality; the activity begun. [29]

3.4.4 Willing suspension of disbelief

The next stage of the lesson is to build upon Coleridge's the **willing suspension of disbelief**¹⁴⁶ which is a crucial element in the method, a capacity equally applicable to teacher/ child. Within this framework, the child is free to explore certain options of time, place and/or circumstances, depending on the nature of the objective. This helps the teacher to solve one of the biggest problems in teaching - group inertia in which s/he is often faced with the problem of how to energise a group in the context of curriculum drama. The class need to explore Blake's notion that "energy is eternal delight", particularly in the context of a learning situation. According to Heathcote in 1972, the trick was to use the teacher in role and simultaneously:

- (a) arrest the attention of the people you're working with,
- (b) focus them as a group,
- (c) tell them "what's up" - what's happening. [30]

For example, in *Three Looms Waiting*, in a lesson about a German POW camp in the second world war, she assumed the role of a German officer and shouted as she pointed her gun at

¹⁴⁶ There are 9 references to the willing suspension of disbelief in the Keyword Index, for example, Carroll J. *Making drama work*, (Archive Ref. - File No. AG029); Heathcote D. *Lecture 1: Theatre and Drama*, (Archive Ref. - File No. BC011); Avenstrup R. *"I am because you are": Levels of meaning in drama*, (1993) (Archive Ref. - File No. CK002).

the class (in role as British prisoners), "Out you British in there!" In one utterance, Heathcote had conquered the group inertia. They were immediately energised. She believed that, "if the teacher put the tension there the rest would follow". [31]

3.4.5 Real depicted time

Once the environment and mood is established, the drama lesson progresses in **real depicted time** - not real life-rate time. This objective is achieved by switching from discussing a problem in past tense, outside the drama, to suddenly being inside the drama, in the middle of the problem and in **now time**¹⁴⁷ ("the here and now"). Dennis Potter, aware of his imminent death (1994), suggested that life could only be defined in the present tense.

[It] is, is, is, now, only now .. As much as we would like to call back yesterday and indeed ache to, yearn to .. we can't. It's in us, but it's not there in front of us .. The only thing you know for sure is the present tense .. the nowness of everything is absolutely wondrous. The fact is that if you see the present tense, boy! do you see it, and boy! can you celebrate it. [32]

An example of Heathcote's switch to the present tense in a teaching situation would be in *The Gardeners of Grantly* (Archive Ref. - File No. CD029) when Heathcote brought to life an eighteenth century lady (one of her students) from a "frozen portrait" by saying,

Marie will you bring your century into our century? These people are modern gardeners as you were when you were young. [33]

3.4.6 Building belief ¹⁴⁸

The child's first turning point in the lesson is the moment when, like Alice, s/he goes through *The Looking Glass*. The first awakening of energy in the child occurs as **belief** in the fictitious situation is established. The **inner reality** for the child simultaneously emerges on several levels in the lesson; firstly, as an individual; secondly, as a pupil in the lesson; and thirdly, as a player in the drama. The child's emotions, attitudes, and thought processes are thereby engaged and run in parallel. It is a complicated and subtle process and one which

¹⁴⁷ There are 12 references to now time in the Keyword Index, for example, Jennings C. A. *Education through Art in the "now" - Study in Dance and Drama*, (1981) (Archive Ref. - File No. AU004); Webster K. *Role creates the metaphorical world "now"*. (1987) (Archive Ref. - File No. BF004). For cross-reference to time, see p.p. 3-4, 22, 40, 47, 79, 85, 179, 189.

¹⁴⁸ There are 7 references to building belief in the Keyword Index, for example, see Heathcote D. *Building Belief - Making Progress*, (1991) (Archive Ref. - File No. CD036).

allows each of these positions and levels to carry with them conflicting elements. Gavin Bolton throws some light on this process:

Dramatic activity does not supersede direct experience, nor is it a "second best" to direct experience. Its potency lies in "metaxis", a heightened state of consciousness that holds two worlds in the mind at the same time. The fictitious world is not "given" to be merely suffered subjectively. It is actively construed so that submitting to its experience is tempered by the treatment of it as an object. Thus the psychology of dramatic behaviour is of a different order from direct experience, and independent of any criteria to do with "nearly real"; it is a form of experiencing that "brackets off" an occurrence, permitting both submission and an enhanced degree of detachment. [34]

3.4.7 Metaxis ¹⁴⁹

In Greek *meta* means beyond. Literally, **metaxis**⁵⁰ means to transfer from one area to another. In relation to drama, it means the interaction between the real and fictitious worlds. According to Boal⁵¹ in *Theatre of the Oppressed* (1981), *metaxis* is the interplay between these two worlds. Its value to drama in education lies in the way it creates double power for the child as s/he is encouraged to hold these two world simultaneously in his/her mind as s/he engages in the drama. The dialectical relationship of the two worlds initiates the dynamic process of the reflective imagination. Bolton elaborates on this concept:

Participants and percipients engage with what is going on by holding two worlds in mind at the same time .. This dual consciousness involves in the role player both submission and detachment. He is able to see his experiencing as an object to be reflected upon like all imaginative states, it can free the individual from his habit of perception and conception. [35]

¹⁴⁹ There are 4 references in the Keyword Index to *metaxis*, for example, Allern T.H. *The Drama Paradox and Teacher-in-Role*, (1993) (Archive Ref. - File No. CK032).

¹⁵⁰ There are 13 references to Boal in the Keyword Index, for example, Boal A. *Documents on the Theatre of the Oppressed* (1982) (Archive Ref. - File No. AK116).

¹⁵¹ See Cochrane I. *Boal - and Moral Education*. (1986) (Archive Ref. - File No. CJ019).

Bolton, felt that introducing dramatic activity into the lesson might be dangerous because some people still regarded it as improper and were afraid of opening what might turn out to be Pandora's box¹⁵². According to Heathcote,

actors keep themselves safe because they know they must have a room to go back to - which is their real life. Children need, I believe .. whether you're a witch or whatever it doesn't matter .. to be kept reminded that there's two worlds here .. In Birmingham last year - with really tiny children, I made a great (paper) black bird on the wall. He was the guardian of the forest. And I kept saying, of course when we're in the forest, I always have a word with him, because his eye sees me - there was a big eye on this bird - but when I'm not in the forest, it's a paper bird. So we can have it paper when we want it paper. [36]

She deliberately chose a *paper* symbol of a bird, as a visual reminder to the children of the two worlds. The image of the bird is authentic¹⁵³ even though the materials used are not those of which living birds are made¹⁵⁴.

John Carroll's notion of **emotional literacy**¹⁵⁵ is born out of the socially constructed learning experience in which drama plays the key role. It is linked to *metaxis* by what Featherstone calls **knowledge reflectivity**. [37] In drama methodology, this refers to the child's conscious awareness of what s/he knows and his/her use of that knowledge in the learning situation. Linking it to *metaxis* fosters the re-absorption of latent knowledge experienced in a past reality by transferring it to the present and projected future reality. This process partly reflects Wordsworth's notion of "emotion recollected in tranquillity". Janek Szatkowski¹⁵⁶ likens *metaxis* to **aesthetic doubling**¹⁵⁷, [38] where the dramatic action, because of its aesthetic mode, duplicates reality.

¹⁵² See Gribble J.H. *Pandora's Box - The affective domain of educational objectives*, (Archive Ref. - File No. AB144).

¹⁵³ For cross-reference to authentic, see p.p. 4, 26, 36, 37, 44, 47, 48, , 98, 99, 106, 122, 138, 139, 140, 172, 190.

¹⁵⁴ For analysis of how Heathcote's intuition leads to realisation see Appendix 17.

¹⁵⁵ See Carroll J. *Drama as Radical Pedagogy: Agency and Power in the Classroom* (1993) (Archive Ref. - File No. CK006).

¹⁵⁶ Arhuus University, Denmark.

¹⁵⁷ See Avenstrup R. *"I am because you are": Levels of meaning in drama* (1993) (Archive Ref. - File No. CK002).

Tolkien, in an essay *On Fairy Stories*, believed that the real world demanded **primary belief** whereas the fictional world demanded **secondary belief**. [39] In this kind of metaphysical reality "secondary belief" was akin to Coleridge's "willing suspension of disbelief" and the child's acceptance of **the one big lie**¹⁵⁸ which is crucial to the quality of the drama.

Everyone involved must at least try to accept the one "Big Lie". That we are, at this moment, living at life rate in an agreed-upon place, time, and circumstance and are together facing the same problem. [40]

Awareness of *metaxis* overlaps primary and secondary belief so that the child experiences a heightened form of it. Heathcote believed the fictional world was full of truth and that a heightened form of truth evolved from the heightened belief. This heightening often occurs when the teacher stops the drama in order to discuss and reflect upon the particular episode. Consequently, the child experiences a heightened state of reflection. Heathcote realised that an awareness of *metaxis* created new ways of thinking from which new lesson objectives could be constructed.

3.4.8 Incremental learning ¹⁵⁹

Attention to each tiny episode built during the lesson, was based on the notion of **plateaux of learning**¹⁶⁰. In 1971-72 this was described by one of her students in this way,

A child goes up a hill and reaches a plateau and you must allow him to become safe in the plateaux before you attempt to climb again. [41]

By 1983, this concept had developed into **incremental learning**. The concept involves the teacher in guiding the learning very slowly and sometimes painfully for the child from one point to the next. Only when the initial principle is grasped should the learning continue for

¹⁵⁸ There are 8 references to the one big lie in the Keyword Index, for example, Fines J. & Verriour R. *Planning for drama: A Case Study on "the Big Lie" team*, (Archive Ref. - File No. AS019); Verriour P. *Creative World of Dramatic Discourse*, (1986) (Archive Ref. - File No. BF027); Peneira N. *Drama Project of Big Lie*, (Archive Ref. - File No. BA005).

¹⁵⁹ There are 2 references to incremental learning in the Keyword Index, for example, Moberley P. Q. *Thought for the week*, (1949) (Archive Ref. - File No. AA057).

¹⁶⁰ See Heathcote D & Bolton G. *Progression*, (Archive Ref. - File No. AB006).

the child. One of Heathcote's favourite words was "breeding¹⁶¹". This ties in with incrementation in that one of the things that appears to happen when the drama lesson is going well is, that it does not simply move from A to B to C to D to E in discrete stages. If the drama moves from A to B, it incorporates a great deal of A with it which means that by the time it arrives at B, it has become AB. and when it moves on again to C, it becomes ABC. None of the stages of the drama lesson, therefore, is regarded as a new stage. Instead, something is generated at each stage which is then carried on to the next stage.

Consequently, each stage of the lesson consolidates earlier stages with a considerable amount of added energy which increases as the drama progresses. This incremental approach injects an accumulating sense of meaning and energy into the drama lesson as it develops. Heathcote believed the longer the learning could be held back, from one stage to the next, the deeper the eventual quality of experience and knowledge would be. According to her, incrementation underpinned the whole teaching methodology:

To be present at a moment in history: and if you can, imagine a great bag with a tiny hole in it, and through that small hole is the moment of the drama, that is the point when you can actually see some living and thinking and behaving. That is your episode as the tiny hole releases all what is in the bag, but very, very slowly. So what's in the bag can be anything to do with the affairs of mankind, for ever and ever, forwards .. But at that small fissure point, rather like the hole in the earth's crust when a volcano blows, as the first puff of smoke comes, we establish our episode. And that taps back into - we stand in NOW time - looking back to our past, looking back to what we know, looking back to older knowledge that we have digested and maybe forgotten about, and in front of us is a new bag that's being formed out of the episode and that is producing the newer knowledge, that's growing from that episode. [42]

Knowledge is thereby created from the slow, infinitesimal step by step building which is structured into the drama experience. Each step in the sequence is discrete. The

¹⁶¹ See p.p. 3-4 for definition of breeding and for further cross-reference see p.p. 47, 133, 167 & 189.

sequencing¹⁶² of each episode is very important in the understanding of the concept under examination.

3.4.9 Minute particulars

Another concept associated with incremental learning was Heathcote's interpretation of Blake's notion of **minute particulars** - "If you would do good to anyone, you must do it in minute particulars". Teaching, to her, was a process, which progressed through a series of tiny modifying stages, each one affected the next one, and minute particulars were, therefore, the detail of process. Most teaching, she felt, was general - "huge gobbets of information" - rather than "minute progressive experiences".

An example of minute particulars would be when she worked with the Mentally Handicapped on the notion that *Blackbirds stay in gardens all winter, but peacocks might not*. Part of the lesson preparation was making sure that the child understood "garden" which was the first minute particular. The next part was ensuring that the child knew the number of minute stages which added up to the gradual understanding of what garden meant. This understanding was not necessarily connected only with gardens. The stages could include cultivating, producing, appreciating nature, etc. According to her, the second minute particular which the child needed to understand was "birds in gardens", followed by the third minute particular relating to "blackbird in this garden", etc. The preparation required the slow building of minute stages in order to provide the child with a gradual understanding of the concept involved.

The development of the child's capacity to image each minute particular is an important part of this process.. Minute particulars are internally understood by the child prior to an external drama form being negotiated and invented.

¹⁶² There are 13 references to sequencing in the Keyword Index, for example, Heathcote D. *Making classrooms resonate*, (1991) (Archive Ref. - File No. CD037) and Fines J. *Sequence in a lesson* (1985) (Archive Ref. - File No. AS033). For cross-reference to sequencing, see p. 81.

3.4.10 Internal coherence

Internal coherence¹⁶³ is a term used in art. Heathcote realised it could be adapted as a term for considering the inner development and process of a lesson rather than the external progress of the story/plot. Internal coherence provides the basis for "sequencing". Heathcote realised that forward planning needed to take account of the teacher's ability "to anticipate .. and to foreshadow in one learning activity what will be needed in a subsequent [one]". [43] According to Bolton and Heathcote, the teacher operates from "within the dramatic art and not from outside it." [44] Thus, the inner elements in the drama process focus on the importance of the drama's internal meaning for the participant rather than the observed external meaning. Such a process takes time to register in the lesson. Her concept of internal coherence to an observer might appear to be illogical, bizarre and disconnected. On an internal level, however, a poetic and symbolic logic is apparent. Internal coherence is about how things which on the surface appear to be disparate and jarring, nevertheless, have a logic of their own. The teacher works for the internal coherence of events which for the participant involves an inner logic connecting the objects being used, thereby making them meaningful. A lesson at Earl's House Hospital for special needs people in 1983 illustrates an example of internal coherence.

We were trying to help two Roman Gladiators we had found in our hall. The participants wanted a modern train and they wanted a witch. The train was represented by a long sheet of computer paper on the floor which had the rails drawn on it and the chairs were set out in two lines either side of the sheet of paper facing inward. On this train were two Roman Gladiators and a witch. Anyone looking in would say, "This is weird, this is bizarre - you've got a modern train which is a piece of paper on the floor - the chairs are in a sense outside of the train - on this train you've got two Roman gladiators and a witch is following them". But on an internal level it hung together because what they were doing was protecting the two gladiators. [45]

¹⁶³ There are 8 references to internal coherence in the Keyword Index, for example, Edynbry L. *An examination of the nature and working of Internal Coherence as reflected in drama work in schools*, (1984) (Archive Ref. - File No.AU011) is a model account of this concept: see also, Heathcote D. *Internal Coherence*, (Archive Ref. - File No. AO092).

To the participant, "protecting the two gladiators" is the most important part of the drama and central to his/her "willing suspension of disbelief" and is the trigger which makes everything else possible.

The items brought to drama do not need to be accurate but they have to be truthful so that the internal coherence provides the strong under-current in the drama. To the casual observer, these items might appear fragmentary and incoherent but to the participant they are integral to the drama. The effectiveness of a lesson is not, therefore, to be measured in terms of its external coherence for the observer but for its internal coherence for the participant. Indeed, an undue emphasis on external form may undermine seriously the real objectives:

For my dissertation with infants, we were doing some work on stone and I couldn't get hold of any chalk so I mixed plaster of Paris .. On the exterior surface it looks incoherent .. but from within the drama, internally speaking, it was coherent because for the experiments I didn't need the chalkiness of chalk because at that particular moment we wanted the softness and the porousness. [46]

Heathcote defined internal coherence as:

The central basis of any piece of art - the form and style always develop in a holistic way the central idea. Nothing is used in the message which contradicts any part of the message.

One factor is: point of view
style of presentation of the message. [47]

Meyerhold's concept of **stylistic improbables** bears some resemblance to internal coherence. Peter Brook borrowed this concept, for example, when Oberon and Titania swung on a trapeze in his legendary production of *Midsummer Night's Dream* at Stratford-upon-Avon in 1971. This juxtaposition of elfin flight with a modern circus-style trapeze made sense in one respect only: the presentation of twentieth century magicality to a twentieth century audience. In every other respect, it was illogical. The juxtaposition of "improbables" with lateral jumps was an essential factor in Heathcote's work and the way she perceived it.

An example, incorporating elements of internal coherence and stylistic improbables and the **Theatre of the Grotesque**¹⁶⁴ can be taken from a recent lesson in which a physically handicapped person used the story of Sleeping Beauty to demonstrate how she overcame her handicap:

Two symbolic circles are drawn. In the first circle she narrates the fairy story, in the other, analogous details from her own life. As she circles the former, her wheelchair evokes the juxtaposing of images - the spiral staircase and spinning wheel from the fictional fairy story with the image of her prison from real life. She is the sleeping beauty. Her awakening in real life, unlike the fairy story is not to be the prince's kiss, but the acceptance of her handicap.¹⁶⁵

During the lesson, the teacher helps the child internalise an idea through his/her own personal realisation, rather than from an intellectual understanding. Another internal process connected with this is that of **innerstanding**, a term used by Robert Pirsig in his book, *Zen and the Art of Motor Cycle Maintenance*, (1974):

(Innerstanding) is used to denote a kind of understanding which has the force of personal realisation; the internalisation of an idea rather than the intellectual comprehension of it. [48]

3.5 Selecting significance ¹⁶⁶

Throughout the lesson, the teacher monitors closely the direction, current and "innerstanding" of each minute particular in order to determine the role s/he is to adopt. S/he then selects the one **significant** element which is vital to the experience. It is "knowing what's irrelevant that is the most important thing there is in teaching". [49] According to Heathcote and Bolton, "every spatial arrangement, of people and objects is manifested through action and representation." [50] This requires the teacher to be finely tuned into the external and internal experience. By observing and monitoring the situation, s/he selects the

¹⁶⁴ See p.p. 97-98 for cross reference to *Theatre of the Grotesque*.

¹⁶⁵ This lesson took place in 1994 at the present writer's college. The group involved were from an adult access course entitled "Drama in the community".

¹⁶⁶ There are 38 references to significance, for example, Hatton K. *The Potential for Significance*, (1984) (Archive Ref. - File No. CB008); Verrier R. *Selecting and using materials of significance for in-service courses on DIE*, (1985) (Archive Ref. - File No. AA043); Kandell S. *The potential for significance - delineating the stages of development in dramatic role work*, (1973) (Archive Ref. - File No. AE061).

significant element and intuitively the universal truth implied in it. For example, "we want a murder" implied, at one level, "something nasty is going on in the woodshed", and, at another level, "something nasty is going on in this group". Taking it to a higher level, Heathcote would suggest a sacrifice was needed, thus requiring the participants to explore myth, symbol, ritual and allegory.

If you have a hologram and you break it into a million pieces, every piece has the whole hologram in it. So even if it was a piece you couldn't actually feel, if you magnified it to look into it - it would have the whole hologram in it. Don't ask me how, that's how drama works. The tiny episode you select has the whole of its potential hologram of this life in it. [51]

3.5.1 Slowing down the experience

Throughout the lesson, the teacher applies pressure by thinking out strategies based on surprise and challenge. It is "the pressure for response that is the heart of a dramatic action". [52] This pressure often results in slowing down the lesson and building more commitment. When a deeper level of commitment is achieved and belief has been built, energy is high. The class, figuratively speaking, hops from one foot to the other, in a desire to get to grips with the action. It is at just such a moment that Heathcote held the child back by **slowing down the experience**¹⁶⁷ even more, sometimes painfully, but always with the negotiated consent of the class.

With the artist's sensitivity, Heathcote slows the input of information, eliminates the irrelevant, and selects the single symbol that can evoke the widest range of meaning; then she lets it slowly do its work, unravelling responses within each student. [53]

This enables the child to reflect upon his/her attitude and draw implications from his/her actions. The teacher can then allow the child, his/her kicks within the context of the drama.

¹⁶⁷ There are 6 references to slowing down the experience in the Keyword Index, for example, Heathcote D. *Slowing Drama down to make meaning*, (1991) (Archive Ref. - File No. CD038).

3.5.2 Moment of awe leading to universal experience

Heathcote had the ability to feel the moment even as a child. Later, she recognised its specific importance to drama in education and named it the **moment of awe**.¹⁶⁸ In the drama lesson, the child's realisation of **universal experience**¹⁶⁹ creates a moment of awe¹⁷⁰. Peter Slade called it the **golden moment**. It is like a frozen moment where the breath of realisation is experienced. The teacher lures the child into experiencing a deep aesthetic joy, **a timeless moment**¹⁷¹, when the drama suddenly leads him/her into a moment of realisation and insight, not unlike the wonder experienced in Blake's microscopic viewpoint of the macrocosm:

To see a world in a grain of sand
And heaven in a wild flower
Hold infinity in the palm of your hand
And eternity in an hour.

Mental things are alone Real; what is call'd Corporeal, Nobody knows of its Dwelling Place: it is in Fallacy, and its Existence an Imposture ... I assert for my self that I do not behold the outward creation and that to me it is hindrance and not Action: it is as the dirt upon my feet. No part of me. "What", it will be Questionn'd, "when the sun rises, do you not see a round disk of fire somewhat like a guinea?" O no, no, I see an Innumerable company of the Heavenly Host crying, "Holy, Holy, Holy is the Lord God Almighty." I question not my corporeal or Vegetative Eye any more than I would Question a Window concerning a sight. I look thro' it and not with it. [54]

The sun became for Blake, by the transformation of his imaginative creative power, a "Heavenly Host, praising". This was comparable to Heathcote's approach to learning where her smallest suggestion embraced the Japanese concept of drawing, "one blossoming twig to evoke the entire Spring": [55] an example of synecdoche, using a part to evoke the whole,

¹⁶⁸ There are 12 references to moment of awe in the Keyword Index, for example, Cooper A. *The Nature of the Dramatic Moment*, (1986) (Archive ref. - File No.CG013); Robinson W. L. *The Moment of Awe: role playing and the classroom visitor*, (1973) (Archive Ref. - File No. AF037).

¹⁶⁹ There are 21 references to universal in the Keyword Index, for example, Heathcote D. *"Drama is..."* (1975) (Archive Ref. - File No. AC031).

¹⁷⁰ See Stevens D. *Facilitating Ecstasy and Perception in the context of Education through Drama*, (1986) (Archive Ref. - File No. CE010).

¹⁷¹ See Hetherington R. *The Sense of Glory*, (1975) (Archive Ref. - File No. AA059).

an economy of imagery. Obviously, a lesson of this kind was to be observed from the inside, otherwise it was in danger of appearing esoteric and pretentious. In later years, she appeared to have given up her moment of awe in favour of the **curriculum moment**. However, Heathcote felt that only the names of her concepts changed. They were shed like the outgrown skins of snakes.

3.6 Reflection and Implications ¹⁷²

The drama lesson provides a **no penalty zone** for the child where s/he does not have to live with the consequences of his/her actions. S/he has time for **reflection**¹⁷³ because the drama can be stopped and the moments isolated while different solutions are presented and represented according to the social dynamics of the class. The children are free to experiment with, and test out, the implications of each solution as it interacts with all others. This is similar to Boal's concept of *Forum Theatre*. Betty Wagner puts it a different way:

In drama we can play out the consequences of a particular act and not have to live forever with its effect - we can have our cake and eat it - after the drama is over, we can go back and do it again differently - this never happens in life - Heraclitus reminds us , "you can never step into the same river twice". [56]

When the teacher stops the drama to develop the power of reflection in the child, ritualistic, metaphoric actions and manipulations of symbols during a burial, for example, can take thirty minutes. Using this approach, the teacher can prolong the drama lesson by changing time, speed and frequently, stopping it. This enables both the process and the learning objectives to be clarified, evaluated and reflected upon by teacher and child in order to deepen the experience created during the lesson. Initially, some teachers on the course found this to be too time consuming for everyday curriculum learning. There must, however,

¹⁷² There are 35 references to implication in the Keyword Index, for example, Fyfe H. *An examination of the implication for teachers of engaging in drama work with the mentally handicapped*, (1984) (Archive Ref. - File No. CA003). For cross-reference to implication see, p.p. 9-10, 27, 38, 46, 49, 51, 56, 64, 71, 172 & 177.

¹⁷³ There are 105 references to reflection in the Keyword Index, for example, Sandall P. *Reflecting in Drama: A teacher discovers a reflective potential within the drama form and seeks to activate it*, (1984) (Archive Ref. - File No. CE012) is a model account of this concept: see also, Day C. *Reflections on the teaching of drama: intentions and practice*, (Archive Ref. - File No. AB129) and Schnur M.E. *On reflection in Drama*, (1974) (Archive Ref. - File No. AH027). For cross-reference see, p.p. 9, 15, 27, 40, 78, 90, 115, 160, 168, 171 & 179.

be room in teaching for mysticism, symbolism and ritual - not ritual for decoration, but ritual for need, otherwise there is a danger of detaching life experiences from teaching:

The chief distinction between man and animals is this capacity to work out problems symbolically in imagination. [57]

In *Declaration*, Kenneth Tynan defined good drama as comprising, "The thoughts, the words, and the gestures that are wrung from human beings on their way to, or in, or emerging from, a state of desperation". [58] This was echoed by Heathcote's definition of drama as being , **a real man in a real mess**¹⁷⁴. Alternatively, drama could be defined as, *res est sacra miser* (a man in distress is a sacred object). Her underlying philosophy embodied Herschel's view that reflection alone would not generate self understanding:

The human situation is disclosed in the thick of living. Living rather than sheer being is what comes close to man's realness. The decisive form of human being is human living. Being human is living in the world. [59]

The objectives of the lesson and of Heathcote's methodology, therefore, were to be realised in the **thick of living**¹⁷⁵ within the fictitious scenario.

¹⁷⁴ Heathcote also thought drama was about celebrating the affairs of man, for example, Heathcote D. *Drama deals with the exploitation of the social encounter - it celebrates, therefore, the affairs of man*, (Archive Ref. - File No.AG185).

¹⁷⁵ See Edmiston B. A *Consideration of some of the questions which lie behind the answer: "Use Drama"*, (1984) (Archive Ref. - File No. CJ014).

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CHAPTER FOUR

THE PHILOSOPHY BEHIND THE LESSON (KEY-THE ORDINARY AND THE FABULOUS)

4. Philosophy of The Ordinary and the Fabulous ¹⁷⁶

The most **ordinary** objects, thoughts and actions, Heathcote believed, could be transformed through an act of the imagination into the most **fabulous** symbols, myths¹⁷⁷ and rituals:

I think it goes with a strong contemplative streak that really does not need action .. "aren't you going to see the great wall of China because you're near it?" and I have the funny feeling, well, no, there'll be pictures about and I have got a mind, it sounds arrogant, but all the facts have underlying them vast amounts of implication, that artistry exists by the will of people, by their will because in the artistic mode - that's by will .. that the will to transform by the imaginative mind - (paying attention to a lot of things at once) that really experience in the long run is what registers in the mind.

That experiences are triggered by mundane action - the holding device of any experience is always because "I will", "I do", and "by my will" - and I really believe in the ordinary mundane being transformed by the mind's appreciation of it, and that duality that I am trying to get the children to get - action/reflection simultaneously - is this very thing, by your mind, becomes transformed and becomes fabulous. And very fabulous things that are incredible, fabulous .. by your mind become mundane and average for you.

The irises outside at the moment, are like - they're great worlds of their own just outside there, they are great mauve things, and by my will I

¹⁷⁶ See Burns C. *The Fabulous Element in Drama*, (1985) (Archive Ref. - File No. BD004).

¹⁷⁷ There are 152 references to myth in the Keyword Index, for example, Chilley M. *There was an old woman who lived in a shoe*, (Archive Ref. - File No. BC021): Heathcote D. *Myth Work with Juniors*, (Archive Ref. - File No. AD101): Stafford B. *Mythological Studies*, (1983) (Archive Ref. - File No. BA010): Moyers W. *Joseph Campbell: Myths to live by: Part I*, (1981) (Archive Ref. - File No. AI158): McKenna M. E. *Anthropological approaches to the study of the Myth*, (1971) (Archive Ref. - File No. AD1120): Price R. *The Heroes of our time*, (1978) (Archive Ref. - File No. AA008): Marshak M. D. *A psychological approach to mythology*, (1966) (Archive Ref. - File No. AD105): Marshak M. D. *Myth and Art*, (Archive Ref. - File No. AS046): Crouch D., Morelands J., Stefani R. *The Quest for the crystal*, (1978) (Archive Ref. - File No. BH004): Bloch M. *Myth and Metamorphosis*, (1981) (Archive Ref. - File No. AL098): Hughes T. *Myth and Education*, (1970) (Archive Ref. - File No. AS013): Jung C. *Two essays on analytical psychology: relations between the ego and the unconscious - identification with the collective psyche*, (Archive Ref. - File No. AG156). For cross-reference see, p.p.22, 56, 69, 84, 115, 128, 131, 138 & 154.

can touch them. I planted them, my hands did that, gosh, they aren't half marvellous.¹⁷⁸ [1]

Dennis Potter experienced similar feelings, when knowing he was dying, he celebrated in the vivid nowness of the present tense¹⁷⁹, the fabulous blossom of a plum tree:

Looking at it through the window when I'm writing it is the whitest, frothiest, blossomiest blossom that there ever could be. [2]

This philosophy evoked in Heathcote the transforming of the primary everyday experiential material into fabulous images. It also involved a reflective process which grew out of her childhood ability to be both intuitive and reflective simultaneously. There were rare occasions when she was taken to a large farmhouse where her mother worked in service. Not being allowed to sit in the "ordinary" furniture, she would transform it into a "fabulous" image. Whenever she was faced with an impossibility (not being allowed to sit on a chair) she jumped over it instead of going through it, by using a **process of wondering**.¹⁸⁰ (For example in a classroom situation, she might say to the children: "I wonder how kings feel when they sit on their thrones?") Heathcote was fond of using words like pondering¹⁸¹ and browsing. They allowed her to explore vague musings.

This was to me a very rich house and it was full of musical boxes and things like that, and blue velvet chairs that I had never seen, and again my mother would take me round this house and find me something to do. Of course she said, "Now you mustn't touch anything but you can look at everything." So I spent quite a time in that kind of environment, just looking and wondering about these objects. [3]

¹⁷⁸ See Garner A. *Explorations of the Marvellous*, (1978) (Archive Ref. - File No. AA060).

¹⁷⁹ For cross-reference to nowness, see p. 75.

¹⁸⁰ There are 4 references to wondering in the Keyword Index, for example, Yahamoto K. *Children and their world of make believe*, (Archive Ref. - File No. AB057).

¹⁸¹ See Heathcote D. *Options in Education - Dorothy Heathcote of Newcastle-upon-Tyne University* (Archive Ref. - File No. AB0380).

Her mother would not allow Heathcote to sit on the furniture recognising that it was damp from "the bloom on the mahogany". Although, looking in awe at the beautiful blue chairs, Heathcote would think, "Its damp, there are no fires in this room". [4] Even as a child, she had that streak of recognising an experience while having it. This feeling of awe and the image of beauty would be stored in her "emotional" memory ready for transforming¹⁸² into the appropriate symbolic image within the context of a future drama lesson. Never having had to learn the **cool strip**¹⁸³ helped develop her reflective stance and capacity for **global thinking**. Part of her philosophy of "The ordinary and the fabulous", according to Irma Goodman (Tel-Aviv University), prompted Heathcote's enormous capacity for such thinking:

She once said to me, "I don't have to travel physically in order to travel in my mind". I have never met anybody who is able to identify on a global continuum of thinking the way she can. If you come from Timbuktu and you tell her what your problem is, she will immediately relate to your problem through your needs but by using her ideas and this is something she can do instantly. [5]

In her childhood, the ordinary hearth fire was the focal point in the domestic life of the family. She learned how to use imagination to transform it into fabulous pictures.

My grandmother had to pay a lot of attention to the hearth fire .. This was the sole means of cooking in the house .. the state of the fire, the burning of the coal, the smoking of the coal, the general goodness of the coal, creating heat, warmth, cooking .. (we) would look at the pictures in the fire. [6]

¹⁸² There are 15 references to transformation in the Keyword Index, for example, Henchey N. *The transformation of knowledge: wondering about the relationship between culture and thinking*, (Archive Ref. - File No. AG145); Smith P. *Dramatic theatre art laws: a study of their evocation*, (1984) (Archive Ref. - File No. CH010); Heathcote D. & Webb L. *Imagination: symbolic objects/symbols*, (Archive Ref. - File No. AK008); Thompson E. M. *The cyclic nature of resources for drama*. (1984) (Archive Ref. - File No. CH006).

¹⁸³ This meant keeping calm whilst feeling emotionally heated.

This experience, conjoined with her working as a three-loom weaver¹⁸⁴, helped to shape her teaching and learning philosophy. The transformation of ordinary imagery created the symbolic threads of her philosophy:

One high skill which I've been gifted with and I use it . It's something to do with a very high imaginative register .. based in a nervous system. The quality of images, the speed of images, is the gift, which flourishes in action. It's got peculiar layers to it. If I talk about a tree; I am the tree; I'm seeing the tree; I am in the tree, like a bird would be in the tree. There are about eight different trees simultaneously there and I don't know where they come from and I choose the one necessary if I'm teaching. [7]

At times, her understanding of nature reminds one of D.H. Lawrence's, for example his ability to identify with, and transform nature from everyday living things into the cosmic mysteries of the universe. According to W.W. Robson, Lawrence evoked:

the life of nature; not merely the "nature" of nature poets. but the ancient feeling of the cosmic mystery, the pre-human and inhuman power of the universe, which we may suppose archaic man to have felt .. When this poetry appears in Lawrence .. our doubts, objections, and questions are silenced. [Heathcote often received a similar response.] But Lawrence is a novelist and story teller as well as a poet of the cosmos, and when he deals in human relationships .. we are often disturbed and challenged .. by what we sense of the point of view of the author. [8]

The more Heathcote's ideas are experienced, the more one realises how similar she is to, for example, William Blake and D.H. Lawrence. One side of the coin is that all three were involved in the process of transformation. They were also gifted working-class people who had to create their own systems and face the hostility or non-comprehension of conventional academics and professional critics. The other side of the coin is that none of the three escaped the risk of seeming both intolerant and arrogant at times, and all three attracted

¹⁸⁴ See Hardy M. P. Sr. *Dorothy Heathcote: A Weaver of Reality*, (1993) (Archive Ref. - File No. CK027). See M.A. students (Lancaster University), & special needs adults in "Weaving dreams" - Burgess R. *Pieces of Dorothy* (1993) (Archive Ref. - File No. CD083).

acolytes. Parts of Heathcote's philosophy often disturbed and challenged the teacher on her course. Reeves reminded us that Lawrence:

was a gifted and sensitive child of proletarian parents .. With his working class origin are connected his independence of mind, developing at its worst into a cocky self-assertiveness; his limited traditional education, which forced him to be original but made his judgements often wild and unsystematic; and his originality. .. His early work - indeed, all his work was born out of his acute awareness of physical and emotional experience. [9]

Heathcote's philosophy was also born out of her acute awareness of the physical world.¹⁸⁵ Ordinary natural things, she believed folded into and onto each other thereby creating fabulous things. From this belief, she developed a re-cycling¹⁸⁶ philosophy:

Things have to be used up (and recycled) .. My generation is the last generation that you could see men doing work in open doorways .. I could pass a blacksmith's shop .. craftsmen making hay rakes - I could still see that .. It's bound to have made an impression .. That's why I tell children, "Better remember there's a tree in that table - see through the object to its origins - the lettuce on (your) plate was once a seed". Until people understand this they will never deal with conservation. [10]

Her discovery that England planted fewer trees than its European partners inspired the drama lesson *The Foresters of Dudley*¹⁸⁷ (1982) (Archive Ref. - File No. CD030). Paradoxically, some of the children in this middle school class had actually been involved in vandalising trees. The mantle of expertise conferred on the children was that of foresters. When a European Commissioner (one of her students in role) came to inspect their woodland, they taught him what they thought a good forester was:

¹⁸⁵ See McKay J. *Conservation with Infants*, (Archive Ref. - File No. AI085).

¹⁸⁶ For cross-reference to recycling, see p. 51, 134.

¹⁸⁷ See Abbott L. & Foresters of Dudley, *The tree book and how to run a forest*, (1982) (Archive Ref. - File No. AO009).

Each child, in role as a forester, responded with ritualistic action and chant to the teacher's question, "What is a good Forester?".

The children, who were not very literate, answered:

(Forester Kay waving her finger) - "A good forester is one who never forgets anything important".

(Forester Lynne touching her forehead) - "A good forester is one who learns all the time".

(Forester Julie creating lenses on her eyes) - "A good forester is one who has eyes everywhere".

(Forester Helen with her hand on her heart) - A good forester is one who understands feelings. [11]

4.1 The process of Intuition

Heathcote had always acknowledged her feelings and **intuition**.¹⁸⁸ Both were woven into her homespun philosophy. Society, she believed, did not allow the intuition to have an equal place with the intellect and that this caused problems in that:

we live by intuition .. most of the damage we do is done by intuition because it's been neglected and it bothers me that children are placed in these straight jackets of rationality". [12]

Often, her intuition could be traced to the way she learned to perceive things as a child. As a child she was able to observe ordinary working class people who possessed extraordinary qualities:

One, a lady with second sight who everybody agreed - it was just expected that she could tell the future. I am not here talking about just reading teacups or palms, she genuinely did have warnings, and understood signs given to her in some way. And these matters frequently did prove to be so.

My grandmother was one whom people fetched when there was trouble - so at a very young age I found myself involved in waiting about while very strange things went on. Obviously some of these things were like laying out the dead, and so on. I was never worried

¹⁸⁸ There are 6 references to intuition in the Keyword Index, for example, Heathcote D. *The two truths: enough truth to live by*, (Archive Ref. - File No. BC018): Fallis C. *An examination of the concept of intuition as it is understood by five drama in education theorists*, (1979) (Archive Ref. - File No. AE009): Morgan N. & Saxton J. *Dorothy Heathcote: Educating the Intuition*, (1993) (Archive Ref. - File No. CK005). For cross-reference to intuition see, p.p. 53 & 191.

about this, I just played about and waited until granny was ready to come home. [13]

Most of her life was spent trying to analyse her intuition, in order to create a methodology from which other teachers could learn. Her communicative range varied in level from intellectual to gut, the latter reminding one of T. S Eliot's notion that - "Genuine poetry can communicate before it is understood". Just as poetry transmitted the "angel of the work", the spirit of the words, so Heathcote enabled a receptive person to glimpse the essence of her philosophy in a single session.

She had the ability to process the **transformation of images**¹⁸⁹ which, according to a 1980 Ontario Ministry of Education document, revealed a methodical thinker who is:

capable of enquiry, analysis, synthesis and evaluation as well as a perceptive discoverer, capable of resourcefulness, intuition and creativity. [14]

Bruner defines intuition as, "the act of grasping the meaning or significance or structure of a problem" [15] without, as Saxton and Morgan¹⁹⁰ suggests, "explicit reliance on the analytical apparatus of one's craft". [16] One of Heathcote's great strengths was her ability to perceive intuitively, the significant. Dr. Daniel Cappon¹⁹¹ felt that intuition helped the species survive unpredictable events and forces of nature. This was not unlike the situations Heathcote created when the child tried on the shoes of "a real man in a real mess". Cappon also referred to intuition as a crucial element in human intelligence:

Intuitive capacity [was], the ability to know something before it has been fully revealed, to identify something without having all the information, to see what isn't there, to construct a whole from the parts, to generate images spontaneously, to know something without having

¹⁸⁹ There are 129 references to images/imagination in the Keyword Index, for example, Haire G. *In the Labyrinth of the image: an archetypal approach to DIE*, (1985) (Archive Ref. - File No. AA054): Kern J. W. *Counter transference and spontaneous screens: an analyst studies his own verbal images*, (1978) (Archive Ref. - File No. AM016): Bronowski J. *The imaginative mind in Art*, (Archive Ref. - File No. AD040): Karl F. R. & Hamalian L. *The Existential Imagination*, (Archive Ref. - File No. AD019): Kelly C. *The creative process - the American Poets*, (1977) (Archive Ref. - File No. AH149).

¹⁹⁰ See Morgan N. & Saxton J. *Dorothy Heathcote: Educating the Intuition*, (1993) (Archive Ref. - File No. CK005).

¹⁹¹ A psychiatric environmentalist and professor in the Faculty of Arts and Sciences at York University Toronto, Canada.

seen it before. The intuiter has an active imagination, the sense to know when the time is right for something new, is able to see the solution to the problem before it ever arrives, to see the meaning of things (like reading symbols). The intuiter possesses the foresight to know what happens next and the hindsight that uses empathy and identification in order to divine the cause of things. [17]

Criticisms were often levelled at Heathcote by some of her academic colleagues concerning her guru image, intuitive non-academic ways of working and shamanistic philosophy. Brecht warned the actor/actress that it was not wise to rely on the intuition because, "the subconscious is not at all responsive to guidance, it has as it were, a bad memory". Albert Einstein, however, the archetypal translator of the universe's mysteries into cognitive terms, resolved the intuition dilemma by using a metempirical approach to frame his work:

The most beautiful and most profound emotion we can experience is the sensation of the mystical. It is the power of all true science. To know that which is impenetrable to us really exists, manifests itself as the highest wisdom and most radiant beauty which our dull faculties can comprehend only in their most primitive form - this knowledge, this feeling, is at the centre of true religiousness. [18]

Through the elements of "magic" and intuition, Heathcote demonstrated an articulate discernment of the universals, the mysteries of life and the esoteric as well as the exoteric. Moreover, the methodology was equally concerned with providing motivation towards cognitive learning, communication, the acquisition of skills, language development, and all the experiential and self-actualised learning of education. She acted as a catalyst whereby the innate knowledge of the child coalesced into the learning experience.

4.2 Theatre of the Grotesque

The transcending of the ordinary has some similarity to Meyerhold's¹⁹² **Theatre of the Grotesque** where the ordinary becomes the extraordinary (the fabulous). This is

¹⁹² There is one reference to Meyerhold in the Keyword Index - Courtney H. M. *Teacher as teacher or teacher as Practitioner*, (1986) (Archive Ref. - File No. CB009).

achieved by creating a "space" in the mind which is then fleshed out into a sharp, memorable experience - an experience which in teaching is only made possible by the dynamic interaction of teacher and class in a co-operative act of creative imagination.

Heathcote was often criticised for not watering down material, and for dealing with disturbing aspects of experience. For instance, she not only "saw the skull beneath the skin"¹⁹³ but also encouraged others to see it. The following example, where she taught the notion of *equilibrium is important to survival* at Broomhaugh infant school, illustrates the point:

Eight of Heathcote's students were in role as survivors of Atlantis (through neglect and excess, the city state had fallen into decay). There were eight teacher facilitators with family groupings of five children. The children were engaged on an "affective" level. They were trying to find out why eight role figures were moaning. Their attention was directed to costumes, letters, symbols on collars, a scroll and a message on a long strip of computer paper. [19]

Their attention was held from 9.30 in the morning to 3.30 in the afternoon, during which time the problem of distress was constantly being tackled. [20]

Later, when parents attended the lesson, they were taught the concept of equilibrium by their children.

Heathcote's classes were often surprised by the creation of unexpected planes of perception which were alien to the children's experience. Elements of "the grotesque"¹⁹⁴ were introduced into her lessons through the mixing of opposites - the fusion of "beauty and the beast".¹⁹⁵

4.3 Poor Theatre

¹⁹³ T.S. Elliot used this quote in relation to Webster, in the poem: "Whispers to Immortality", from the book *Selected Poems (1954)*.

¹⁹⁴ See Storr C. *Fear and Evil in children's books*, (1970) (Archive Ref. - File No. AA061).

¹⁹⁵ See Dunne C. *The learning possibilities of using dramatisation of the Fairy Tales with adolescent girls*, (1983), (Archive Ref. - File No. AU005).

Grotowski¹⁹⁶ also transformed the ordinary into the fabulous. Through this act of transformation, he idealised the ordinary. Poverty was an ideal to him. He transformed it into an idealised state where the richness of the spirit could be realised. Crucial elements of his **Poor Theatre** philosophy were similar to her drama methodology. For example, her belief that "you can't build on falseness only on the authentic self", [21] mirrored Grotowski's stripping away of the "false personae". The ordinary must be authentic. She felt that the only way the teaching task could be done with quality was to "unzip people so that [the stumble upon authenticity was] possible". [22] Her teachers often thought:

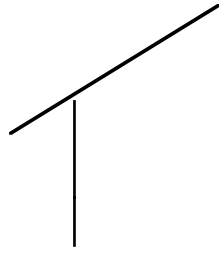
Everything they did must have been wrong, which is silly of course but they seem to be coming in from an angle that seems to nullify what they have always seen as their most staple diet ..You can't build on falseness. [23]

Further similarities were: the need for reciprocity in the teacher prior to "enlightenment"; the actualising of the full teacher potential; and the "letting it happen" stage of the drama lesson. Heathcote contended that drama was "born from the moment" and that:

It can never be replicated with the same impetus for learning. It is through "a stumbling upon authenticity" of human experience through the unrepeatable dramatic moments that holds the learning power. [24]

Grotowski's *Poor Theatre* concept of eliminating all but the bare essentials was similar to Heathcote's concept of form which in its manifestation, over the years, became more and more non-naturalistic. Her own teaching embraced the *Poor Theatre* philosophy in that the smallest (ordinary) prop could stimulate the finest imaginative (fabulous) response from the child. Similarly, in some aspects of the Gestalt psychological notion of completion, the drawing of a house is suggested by

¹⁹⁶ There are 6 references to Grotowski, for example, Hollinger V. *Collective Creation*, (1980) (Archive Ref. - File No. BD007); Hesten S. *Grotowski: from Holy Theatre to Acting Holy*, (1982) (Archive Ref. - File No. AL029); Fumeroli M. *Exterior order, interior intimacy*, (Archive Ref. - File No. BB010); Grumet M. R. *Curriculum as Theatre: Merely players*, (1978) (Archive Ref. - File No. AG043).



perception fills in the rest. - the observer's imaginative

Another area of comparison was Heathcote's transition phase and journeying with Grotowski's **via negativa**. Oliver Fiala¹⁹⁷ after observing Heathcote's 1972-3 course, referred to the process, through which the teacher felt that his/her personality and ideas on drama were "destroyed", as productive tension. This phase was similar to Grotowski's spiritual quest which was only attained through the *via negativa* :

Here the obstacles, the barriers of Grotowski's *via negativa* prevent the actor from realising his full potential. It is "not a collection of skills but an eradication of blocks" - the blocks which prevent the actor from freeing himself from the prison of his mind and body. The implication of what is necessary here .. "The surrender of the will", "internal passivity" - to the activity in the liminal phase of ritual. "It is not a comfortable concept for the western mind, which tends to prefer positive intellect - guided action, but has direct parallel with the Taoist principles of Wu Wei".

Chuang Tzu said: "Non action does not mean doing nothing and keeping silent. Let everything be allowed to do what it naturally does, so that its nature will be satisfied". It is not a voluntary process. "The requisite state of mind .. in which one does not want to do that" but rather "resigns from not doing it". [25]

The teacher on Heathcote's course often felt disorientated in that his/her accepted views and values on teaching and on life had been shaken:

In the first three months you will feel as if you are in a snow storm - with rocks and boulders being hurled at you. Take no notice, it will all become clear in the end. [26]

¹⁹⁷ University of New South Wales, Australia.

As with many pioneers, Heathcote's radical thinking has often been unrecognised and misunderstood in her own time. Her "shockingly explosive catalytic notions" were not unlike the *crisis theory* in social work.¹⁹⁸ One of the effects which her teaching generated could be compared to the "fog weed" factor where the teacher on her course might find him/herself in continual crisis and intellectual fog. For example one student felt:

As if in a fog, then a clearing, then more fog, then a clearing; ad enlightenment. [27]

An analogy of the bog myrtle plant (which does not release its full aroma until bruised) would serve to illustrate the notion that human vulnerability is a necessary part of any human encounter. This notion is similar to Artaud's¹⁹⁹ *Theatre of Cruelty*. He believed that the process of theatrical experience for actor and audience was to be compared with the squeezing of pus from an abscess. Only when this ritual cleansing had occurred could the "ordinary" reality be transcended and the metaphysical "fabulous" reality be attained.

4.4 Mirroring

Mirroring²⁰⁰ is a means to transformation. For example in therapy, mirroring body language establishes rapport. It transforms the relationship into a therapeutic one, thereby enhancing the awareness of the participants. An oxymoronic example of Heathcote working in this way with disturbed adolescents at the Moonshine²⁰¹ centre in London was when she rescued a lesson from a group of teachers on her 1983 course, who were so attached to their material that they had fallen in love with the play instead of the children. The lesson was

¹⁹⁸ There are 148 references to social in the Keyword Index, for example, Ashby B. *Stereotypes in Education: an exploration*, (1983) (Archive Ref. - File No. AU002); Heathcote D. *Archetypal journey - Social Worker Project* (1984) (Archive Ref. - File No. Ak046); Thopson C. *The Social Worker's Problem*, (1984) (Archive Ref. - File No. CB021).

¹⁹⁹ There is one reference to Artaud in the Keyword Index - see Whitely M. *Dramatic Conventions and the forming process - some implications for learning*, (1984) (Archive Ref. - File No. CJ011).

²⁰⁰ There are 5 references to mirroring in the Keyword Index, for example, Laing R. D. *Mirror*, (Archive Ref. - File No. AI033); Hemmings N. A. *The potential for drama as a medium for learning socialisation skills*, (1981) (Archive Ref. - File No. AA055); *One looks into the mirror to see oneself*, (Archive Ref. - File No. AK034). For cross-reference to mirroring see, p.p. 62 & 64.

²⁰¹ See Groom R., *Moonshine Community Arts Workshop*, (1981) (Archive Ref. - File No. AN049).

based on a photograph of a "bog" person who had been ritually strangled. She turned the whole idea on its head:

Heathcote questioned a class of disruptive adolescents about what had happened in their lesson the previous day with the teachers from her course.

She ascertained that, "They'd spent all day making ritual affairs [artefacts] to put with these bog people that would last for eternity. They [the class] thought eternity meant would last forever, so they were encasing [the artefacts] in concrete".

[Heathcote thought the teachers should have been dealing with the symbolic eternity]

Heathcote explained, "So I had them [the disruptive adolescents] as the police, the helicopter service, the fire brigade, the ambulance, the sewage people with big water pumps searching the bog. I had a tape lasting half an hour of a dog howling [the symbolic eternity]. You should have seen the energy, from these disruptive adolescents. There was a short interview on the tape informing them that John, [a farmer] had been the last person to see Ellen alive. She was a blind girl [who] knew the bog backwards. She and her guide dog, Solomon, [It is interesting to note the biblical significance of the name.] used to walk by the bog. All the children were given armbands [to represent police etc.] I told them that John was convinced Ellen had fallen into the bog and that the dog was now at the police station in a cell and wouldn't stop howling. [His behaviour mirrored the disruptive adolescents.] He was banging his head against the bars, and we had to pad the bars because we were afraid he was going to kill himself. [Heathcote lured them into the drama by using a dog.] "It was the dog they loved. It howled on the tape the whole morning. It made them look for the blind girl."

The class eventually found the body in the bog.

They then said to Heathcote, "We have decided to leave that lass in the bog, because in 2,000 years she'll be found." [They had understood the symbolic eternity.]

"What have you done about the dog?" Heathcote asked.

The class answered, "We've had to shoot him. We had to! He was wearing himself out. He was wounding himself, he was biting himself!" Heathcote said, "We don't do that to humans, who bang their heads on walls and bite themselves. We get them to a psychiatrist He was a good guide dog".

The class replied, "We think he felt guilty and that's why he was banging his head".

Heathcote said, "Maybe that's why humans bang their heads. I don't know why humans bang their heads". [28]

She had confronted these disruptive pupils with a situation which mirrored their own condition. Her vigorous and sometimes controversial approach to learning was **dialectic**.²⁰² Sometimes, teacher and child have to accept that the "perception of pain is the beginning of change" [29] Daniel J. O'Leary suggests that this involves a transformation,

An awareness of shared weakness is the beginning of compassion .. at a certain time of our life our wounds will empower us with vision and with unfamiliar strategies for transformation". [30]

On a global scale, Scott Pack maintains that there is a dialectic involved in all human interaction which transforms the differences between us:

What most characterises the human species, is its variability .. different genes, different cultures and different life experiences (and perhaps above all, by different choices) ... these profound differences of temperament, character and culture ... make it so difficult for us to live together harmoniously. Yet by exercising this same capacity for transformation it is possible for us to transcend our own childhoods, our cultures and our past experience, and hence, without obliterating them, to transcend our differences. Thus, what was originally the cause of war can eventually become its cure. [31]

This philosophy is also similar to William Blake's idea that "without contraries there is no progression".

Heathcote too, had her own variation of paradoxical qualities which ranged from her humanity, vulnerability, and ability to let go, on one side to her arrogance and caustic bluntness on the other. In *Pieces of Dorothy*, she admitted to having this hard side to her nature:

It really has affected how I look at the privilege of not being in that mill or that mine .. or ruled by the machine. Even as soon as I went to Theatre School, I realised what a privilege, you're not ruled by what

²⁰² There are 5 references to dialectic in the Keyword Index, for example, *O'Regan T. Letting Go*, (1993) (Archive Ref. - File No. CK001). For cross-reference to dialectic, see p.p. 76, 103, 105, 139, 145, 158, 169 & 171.

my granny called - the "whoo" - the buzzer. Because you didn't take time off - you had to see the overlooker. Now that seriously affected me. It's the sort of thing where a student would say, "I'm hard up". I would say, "Are you still smoking? You ain't hard up mate. You don't know what it's like to be hard up till you've stopped smoking and you don't have a half pint at lunch time and you don't buy a sandwich - then you might know". So in that sense I didn't fit into the academic world .. because there was always this little hard line that I still draw. [32]

This kind of attitude illustrated that she had not forgotten her roots and was not afraid to criticise pretentious middle-class life styles. Although it had an association with an awareness of shortage of money in her childhood, it also operated at a deeper level. She believed in "proper oppression", and would often say to the teacher, "you don't have to have it like you want it .. settle for what you have and then start from there". The fabulous could not easily be achieved, it was, therefore, sometimes necessary to settle for the ordinary. Her favourite rejoinder to the teacher on her course was, "Nobody promised you a rose garden". [33] This attitude helped to create hard as well as soft edges to her central philosophy of the Ordinary and the Fabulous.

4.5 Left and Right handed knowing ²⁰³

The right brain controlled the left side of the body and the left brain controlled the right side. Jane M. Pfefferkorn discusses the synthesis of these two brain hemisphere in the drama lesson:

The speech centre is in the left or intellectual side and artistic ability resides in the right side. In contrast to all non verbal art forms, the playing of dramatic roles requires co-ordination of the two sides of the brain at a very intense level. Drama helps balance the right-handed school setting with left handed learning opportunities. [34]

²⁰³ There are 15 references to left and right handed knowing in the Keyword Index, for example, Pvars M. *Left and Right Brain Learning* (1986) (Archive Ref. - File No. CF008); Pfefferkorn J. M. *Drama as education*, (1978) (Archive Ref. - File No. AV005); Heathcote D. *Right handed and left handed teaching methods*, (Archive Ref. - File No. AH118); Raina M. *Education of the left and the right*, (1979) (Archive Ref. - File No. AG165); Stabler T. *Drama in Education Course 247*, (1982) (Archive Ref. - File No. AK001); Gainer R&H. *Need the left brain know what the right brain is doing?* (1977) (Archive Ref. - File No. AG164).

Heathcote's teaching and learning philosophy operated at its best in the **affective** (intuitive/emotional) areas of education, from which position drama opened doors into the **cognitive** (intellectual/rational) areas. The affective area was at the heart of her teaching philosophy. In simple terms, **right-handed** teaching is based on providing information whereas **left-handed**²⁰⁴ teaching is based on creating and transforming experiences which utilise this information.

Because improvisational drama integrates and incorporates both hemispheres of the brain and blends cognitive and affective development, it allows students to exercise all realms of learning and growing, and conceive of their world holistically. [35]

The formalisation of this concept was influenced by Bruner's book, *On Knowing: Essays for the Left Hand* (1965). In broader terms, the right hand side of the body is regulated by the left hemisphere of the brain. This hemisphere is the controller of language and intellectual activity. On the other hand, the right hemisphere lies silent but perceptive. It is here that the emotional subtext of communication is absorbed and understood while the left hemisphere is "parsing" the sentence.

Gainotti (1972) found that patients with Left hemispherical injuries could perceive the emotional tone of a statement even though they could not understand the words, while those with right hemispherical injuries showed no difficulties of comprehension, but failed to recognise whether a sentence was spoken in an angry or relaxed fashion. This suggests that the right hemisphere is involved in the recognition of emotion in others, the right hemisphere seems far more sensitive to negative emotions than the left, since emotional reactions such as hysterical paralysis and psychosomatic pains (paralysis and pain without any recognisable physical cause) occur more often on the left side of the body, where sensory and motor functions are managed by this side of the brain. [36]

²⁰⁴ See Bassett M. *A last chance for the left hand*, (1973) (Archive Ref. - File No. AE006).

Again, one sees the original and stimulating interpretation of a concept in general currency, in this case the two hemispheres of the brain being echoed by Heathcote.

4.6 Paradigm of child as vessel and as crucible ²⁰⁵

In *Language Arts*, (1983) Heathcote submitted a diagram which described the child as a vessel when in a dialectical relationship with the teacher. In this paradigm, the teacher fills the child with facts and knowledge. This is an example of a right-handed teaching and learning situation. The danger for the teacher is that too much "filling" produces rejection. Congruent with this paradigm is Freire's "banking" concept of education, which creates a passive spectator state.

Education thus becomes an act of depositing in which [the children] are depositories and the teacher is the depositor. [37]

Heathcote's article also described the **child as crucible**²⁰⁶ when in a dialogical relationship²⁰⁷ with the teacher. In Freire's terms, it is a dialogue with learners which resolves the teacher-taught contradiction. Teachers and learners often reverse their roles as they engage in the democratic dialogue of authentic classroom praxis. In this paradigm of child as crucible, both teacher and child stir the learning experience together, thus creating transformation. This is an example of a left-handed teaching and learning situation. The danger for the teacher is that too much stirring produces chaos. Congruent with this paradigm is the **active spectator state** in which the teacher is compared to a **midwife**, as described by Belenky in *Woman's Way of Knowing*:

Midwife-teachers do not administer anaesthesia. They support [the children's] thinking, but they do not do their thinking for them or expect [the children] to think as they do. Midwife teachers assist in the

²⁰⁵ See Heathcote D. *Child is.....*, (Archive Ref. - File No. AG091) and Enciso P. *Enabling a paradigm of teaching*, (1984) (Archive Ref. - File No. BA007) for cross-references to this concept.

²⁰⁶ See cross reference to child as crucible , p. 28.

²⁰⁷ See Edmiston B. *Encountering voices, Finding a Voice: Drama, Ethics, and Dialogic Imagination*, (1993) (Archive Ref. - File No. CK007).

emergence of consciousness. They encourage [the children] to speak in their own active voices. [38]

According to Freire²⁰⁸, the "banking" concept of education anaesthetised the child and attempted to "maintain a submersion of consciousness" in him/her so that the range of action allowed him/her extended only as far as "receiving, filing and storing the deposit". A comparison of the "banker" and "midwife" approach illuminates the fact that:

while the bankers deposit knowledge in the learner's head, the midwives draw it out. They assist the student in giving birth to his/her own ideas, in making his/her own implicit knowledge explicit and elaborating it. [39]

Heathcote often used the paradigm of teacher as midwife. The heart of her learning and teaching methodology revolved around these two paradigms - teacher as midwife and child as crucible, both paradigms transforming the ordinary into the fabulous.

²⁰⁸ There are 4 references to Freire in the Keyword Index, for example, Freire P. *Reading the world and preaching the word. An interview with Paulo Freire 1985*, (Archive Ref. - File No. AK148).

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- [15] Ibid, p. 5
- [16] Ibid, p. 5
- [17] Ibid, pp. 1-6
- [18] Einstein A. *Ideas and Opinions*, N.Y. 1954, p. 31
- [19] Smith P. Interview with Author, June, 1983
- [20] op. cit. Heathcote D. Interview with Author, 1983
- [21] Ibid
- [22] Quoted by Laski A. "Drama's Character", *Times Ed. Supp.* October, 1983, p. 26
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- [24] op. cit. St Clair, J. S. p. 43
- [25] Quoted by Hesten S. *From Holy Actor to Acting Holy*, (unpublished seminar paper), Lancaster University, 1982, p. 32
- [26] Thomas G. Interview with Author, July, 1983
- [27] Balmforth M. Interview with Author, July, 1983
- [28] op. cit. Heathcote D. Interview with Author, 1983
- [29] op. cit. Laski A. p. 26
- [30] O'Regan T. "Letting Go", (unpublished paper), International Conference, *The Work and Influence of Dorothy Heathcote*, Lancaster University, July, 1993, p. 3
- [31] Ibid, p. 3
- [32] op. cit. Burgess R
- [33] op. cit. Heathcote D. Interview with Author, 1993
- [34] op. cit. St. Clair, J. P. p. 28
- [35] Ibid p. 87
- [36] Dobson, C.B. et al, *Understanding Psychology*, 1982, pp. 154-155
- [37] op. cit. St. Clair, J. P. p. 88
- [38] Belenky et al, *Woman's Way of Knowing*, 1969, pp. 217-218
- [39] Ibid, p. 217

CHAPTER FIVE

CONSIDERING THE WIDER CONTEXT (KEY-BACK TO BASICS)

5.1 Back to Basics

In the present political climate there is both a renewed significance attached to Heathcote's drama methodology and a danger that it may be marginalised. When Carroll was asked in *Pieces of Dorothy*, why Heathcote had never really been accepted into the established world of education and was seen as a threat to traditional teacher trainers, he suggested that it was a

political²⁰⁹ question to do with power and authority and who owns the interaction. To control knowledge is to control behaviour. People who own the knowledge own the behaviour. Education is not just about knowledge it's about social control. So Heathcote's work is often rejected because of political reasons. It opens up the whole notion of, "Education for whom and for what purpose?" [1]

The essential concepts of Heathcote's methodology were often diametrically opposed to accepted social mores. The Back to Basics philosophy of the present government contrasts sharply with the central thrust of Heathcote's philosophy with its emphasis on the enrichment of human existence. There exists, in educational circles at present, a predilection for concentrating on the measurable aspects of human endeavour rather than tapping into the energy of the human spirit. Betty Wagner suggests that Heathcote taps into this energy by using her own values as her touchstone:

If it is true, as many say, that we are living in a period of transition from exponential growth to nearly a steady state in energy production and economic output, then to focus on a new energy source is not irrelevant. The new goal will not be to increase economic output,

²⁰⁹ There are 24 references to politics in the Keyword Index, for example, Boomer G. *The politics of drama teaching and a letter from John Fines commenting on it*, (1983) (Archive Ref. - File No. AK020); Powell G. *Notes towards re-establishing educational theory as political theory. Some observations on opportunity*, (1974) (Archive Ref. - File No. AG077); Hornbrook D. *Drama, Education and the politics of change. Part One*, (Archive Ref. - File No. AG043).

however, but to concentrate on "the energy of the spirit", which burns no fuel, depletes no resources and creates no pollution. Certainly tapping this source is more palatable than clinging to the formerly unquestioned value system of our society which rests on the assumption that the production and consumption of ever more trivial goods and services is what gives life meaning. As Hannah Arendt points out, this assumption reduces all work to relentless repetitive labour in which human effort, past and present, is debased. Heathcote by picking up in her imagination the past that lies all about us, by showing the continuity of human existence, and by valuing man's work and its products, brings us the joy of a sense of being part of a vast, complex, and ultimately meaningful whole. To use Linda Pastan's phrase, she brings us "the sheer sanity of vision". [2]

At an international conference on *The Work and Influence of Dorothy Heathcote* (1993) held at Lancaster University, John Fines²¹⁰ in his Keynote Speech made an impassioned plea for the child's educational future which he felt was being seriously jeopardised.

When you're planning one of your lessons (Dorothy Heathcote would say) think where the beginning should be and then take five steps back. That is one of the greatest things that I've ever heard from anybody because it revealed oceans to me - because it's about how to start by being with children. Because by being with children, you're able to travel with them at their pace.

And part of our job today at this conference, at large, is to begin to say how do we go out afresh into this new world where things have been broken and shattered and damaged almost irrevocably. How do we go out with a simple and clear message - of saying - this is the first ingredient and I'll tell you about all the rest later. [3]

Conference delegates spoke of TIE and DIE's future being similar to that of an endangered species, in that, if present government policy continues both would become extinct. This situation was partly caused by the introduction and implementation of a rigid

²¹⁰ There are three references to Fines in the Keyword Index, for example, Fines J. *Imagination in history teaching*, (1985) (Archive Ref. - File No.AS032): Fines J. *Oh sirs, So like it was to the brothers Marx*, (Archive Ref. - File No. A1178).

national curriculum. Consequently, Fines proclaimed that the creation of an archive on the use of drama as an educational tool had an even greater significance attached to it - that of preserving the Heathcote methodology for posterity.

A widespread debate then followed, concerning education and culture and its relationship to the political "hidden agenda", where the danger is, as Maslow reminds us:

If your only tool is a hammer, you begin to see everything in terms of nails.
[4]

This quotation echoes market driven educational philosophies which follow a narrow competence based trend (for example National and Vocational Qualifications N.V.Q) leaving very little scope for educational philosophies like Heathcote's which are based on holistic principles.

There is perhaps a danger that a "compliance culture" is being created by the present government which produces the antithesis of quality. Dr Habgood, the Archbishop of York, suggested on the BBC II programme *Newsnight* in 1993, that there is a "culture of contempt" based on the "politics of contempt". The Archbishop, after having read Margaret Thatcher's book, *The Downing Street Years*, (1993) suggested that this contempt was passed down from the highest office to social institutions like the church, the law, the social services and education. Recently, David Hare has parodied three of these institutions in his recent trilogy entitled, *Racing Demons*, *Murmuring Judges* and *Absence of War* (1991-3). Galbraith in *The Culture of Contentment* (1992), suggests that the middle classes keep their power by developing a sub-class of puppets - a "Functional Underclass".

The poor in our economy are needed to do the work that the more fortunate do not do and would find manifestly distasteful, even distressing. And a continuing supply and resupply of such workers is always needed. That is because later generations do not wish to follow their parents into physically demanding, socially unacceptable or otherwise disagreeable occupations; they escape or seek to escape the heavy lifting to a more comfortable and rewarding life. This we fully understand and greatly approve; it is what education is generally meant to accomplish. But from this comes the need for the resupply or, less

agreeable, for keeping some part of the underclass in continued and deferential subjection. [5]

As early as 1979, Gavin Bolton promulgated the drama teacher's moral dilemma:

Drama is a powerful medium for change in his hands. Is it his own or society's values that he will inculcate? If he believes that society is corrupt is that what he is going to teach? [6]

David Purpel in his book *The Moral and Spiritual Crisis in Education*, (1985), explores a similar dilemma:

The public is trying to grasp what is fundamental to life, liberty, and the pursuit of happiness, and in response educators give them more standardised tests; the culture yearns for meaning and hope, and the school suggests more homework and a longer school year. The world teeters on the edge of a new holocaust, and our leaders urge us to consider merit pay. Surely, we need and deserve more than nostalgic problems with fundamentally new approaches. This above all else, is not a time for timidity, self-deception ... If we are to take education seriously, it means we are taking cultural concerns seriously. [7]

Heathcote's non-judgmental approach to teaching, militated against such competitive value systems. She believed in a **shared culture, shared values**, the antithesis of the present "greed culture". In education at the moment, everything is measured by this latter kind of culture, for instance, "performance indicators" which form part of pay-related assessment. Ironically, personal pay-related performance is being introduced into the public sector at a time when the private sector is abolishing it in favour of team-related²¹¹ pay performance. Heathcote believed it was not possible to cost "the energy of the human spirit" in monetary terms and would identify with Jung's²¹² sentiments embodied in the following quotation. He describes a story associated with America's Pueblo Indians, where, in their role as sons of the sun, they performed daily rituals which they believed benefited the whole of humankind:

²¹¹ This echoes Heathcote's rolling role concept with its emphasis on teamness - team co-operation, responsibility, etc, see appendix 13 & p. 133. For cross reference to her work with industry, see p.p. 119-122.

²¹² There are twelve references to Jung in the Keyword Index, for example, Kluger H. Y. *Dreams and other manifestations of the unconscious*, (1960) (Archive Ref. - File No. AD002); Hollinger V. *Towards Androgyny. Some ways in which educational drama can aid socio-sexual role awareness and understanding*, (1980) (Archive Ref. - File No. AU008).

I then realised on what the "dignity", the tranquil composure of the individual Indian, was founded. It springs from his being a son of the sun; his life is cosmologically meaningful, for he helps the father and preserver of all life in his daily rise and descent. If we set against this our own self-justifications, the meaning of our own lives as it is formulated by our reason, we cannot help but see our poverty. [8]

Market forces cannot be applied successfully to those areas which are not primarily concerned with wealth creation but rather the wealth of the human spirit. Not everything can be neatly packaged for instant consumption. This kind of value system, which the Back to Basics philosophy is at present perpetuating, produces at best, a cult of mediocrity, but at worst a cult of ignorance²¹³. Dennis Potter (1994) suggested that everything in today's society is being given a price tag.

The commercialisation of everything means you're putting a commercial value upon everything and you turn yourself from a citizen into a consumer and politics is a commodity to be sold .. everything was given its price tag, and the price tag became the only gospel. And that gospel is very thin gruel indeed, If you start measuring humankind in these terms, everything else becomes less important, or laughable - all the things that bind us as a community .. What is actually happening when a young person in many, many a town in this country sees no prospect of a job?.. What is a life of not expecting to get work?²¹⁴ What is a life of only expecting cynicism in political conversation? What is a life that sees no horizon further than the latest nasty video and cable TV and the Murdochs and The Sun? [9]

5.2 Passive and active culture

In his post theatre period in Poland, Grotowski warned that there was a harmful passive culture emerging as opposed to a stimulating active culture. Grotowski did not like the divisions between active and passive culture - those who perform and those who watch. This he believed to be artificial and harmful. "Acting is Being not performing". [10] According to Grotowski, the life in the body and in culture must be activated. He was

²¹³For clarification of the cult of ignorance, see Lawson N. *Dictatorship of Ignorance*, Sunday Observer, (1994).

²¹⁴ See Ling G *Young Unemployed People and Role Work Activities*, (1980) (Archive Ref. - File No. CG011).

searching for an "original precultural sense of beginning": [11] a realisation of a deeper sense of self beyond culture. In "passive culture", people are entertained by the vicarious experience of others, whereas in "active culture" people participate, and build together communal and cultural activities. Consequently, Grotowski renamed *Poor Theatre* as a *Paratheatre Phase* (1970-75) and as an *Active Culture Phase* (1976). In these new phases, he abandoned the spectator/actor boundary. Similarly, in Heathcote's drama, everyone became a **participant spectator**, a concept borrowed from Boal. In later years, both Grotowski and Heathcote appeared to turn their backs on theatre.

5.3 Process /product dichotomy

David Hornbrook²¹⁵ believed that Heathcote and Bolton and their followers were in danger of destroying drama as an art form (a product) by their emphasis on drama as a tool (a process). Hornbrook, diametrically opposed to Heathcote, can be seen as the leader of an alternative school of thought which believes drama should be first and foremost a Theatre Art.

David Hornbrook¹ suggested in his book, *Education and Dramatic Art* (1989), that Heathcote and Bolton were "Muggletonians". The Muggletonians were an esoteric fundamentalist seventeenth century English sect who followed their leaders without question. Historically, they were a group of genuine and committed people. Nowadays, the term applies to people who think they know better than others and have withdrawn from the system because they feel that other people do not wish to be saved.

At a time of great uncertainty in relation to the future of both DIE and TIE in schools, the process/product dichotomy²¹⁶ appears a pointless debate. Most DIE and TIE practitioners realise that process can only enrich product¹ and that the harsh political reality requires a stronger unity if opposition is to be effective.

²¹⁵ There are 6 references to Hornbrook in the Keyword Index, for example, Hornbrook D. *Privatising the Arts*, (1985) (Archive Ref. - File No. AA016).

²¹⁶ See Scheerberg J. *Drama as Process / Drama as Product*, (1978) (Archive Ref. - File No. AK101).

5.4 Culture of silence and Praxis of conscientization

In 1992, the present writer attended a course presented by Augusto Boal at Lancaster University where he suggested that the individual, as well as the underprivileged, was oppressed and in need of liberation. Boal and Freire both deal with resolving ideas, based on socio-political freedom, justice and equality, through critical reflection and action. Heathcote's work involved a similar process. She was interested in socio-politics and in the politics of empowerment in the sense that:

I get fed up with the way we don't let children take any important decisions about their lives and we totally leave them out of power politics of any kind. [12]

In his book, *The Politics Of Education*, (1985) Freire²¹⁷ referred to a culture of silence having been created in Brazil where oppressed and powerless people are dominated by the powerful elite. In educational terms, the child is passive, uncritical and dutiful as s/he regurgitates the system's ideas. This is directly opposed to the praxis of conscientization where education becomes an instrument for liberation. According to Freire, conscientization is:

The way in which we attack culturally our own culture. It is to take culture as always problematic and to question it without accepting the myths which ossify it and us. [13]

Through *conscientizacao* people are not afraid to test reality (educational and socio-political ideals) in action. Consequently, conscientization is both a process and an act of knowing. It empowers people. Heathcote also believed in the notion of empowerment not only in education but also in every other aspect of life. In Carroll's Keynote Speech at the Lancaster conference, he quoted Foucault who stressed that power²¹⁸ was

²¹⁷ See Boland G. *Education for Liberation: The confluent Praxis of Paul Freire and Dorothy Heathcote*, (1989) (Archive Ref. - File No. CL002).

²¹⁸ There are 96 references to power in the Keyword Index, for example, Edwards A. D. *Pattern of power and authority in classroom talk*, (Archive Ref. - File No. AW006): Rogers C & Skinner B. F. *Some issues concerning the control of human behaviour*, (1956) (Archive Ref. - File No. AG011): Bolton G. *Teacher in Role and teacher power*, (1985) (Archive Ref. - File No. AK002): Heathcote D. *Teaching Political Awareness*

crucial to the construction of reality, language, meanings and the rituals of truth ... What is an education system after all if not a ritualisation of the word; if not a qualification of some fixing of roles for speakers, if not the constitution of a (diffuse) doctrinal group; if not a distribution and an appropriation of discourse with all its learning and its powers. [14]

Heathcote realised drama's radical potential for giving power to the pupil. Carroll suggests that French critical theory from Foucault to Derrida has exposed

the problematic nature of common sense and the ideological content of "obvious" knowledge". In the school system however, the philosophy of positivism and the power structures that limit resistance to this unspoken ideology continue to operate. [15]

The positivist scientific way of learning is based on the idea that learning is an accumulation of information, This is a mechanistic stance which confuses rather than enhances awareness. The best way to empower children and increase their awareness is to teach them how to learn. This places emphasis on the process of learning and gives the learner responsibility for his/her own learning. It is a dynamic, systemic way of understanding the process of learning. This type of learning mobilises the whole psyche and its aim is to integrate/refine the mind whereas learning based on accumulation of information increases the amount of material contained in memory, leaving everything else as it is. Heathcote's approach to **learning how to learn** creates pupil power whereas the mechanistic approach creates pupil-dependency. Freire warned that creating a culture of silence (similar to creating pupil dependency) could be interpreted as

Washing one's hands of the conflict between the powerful and the powerless means to side with the powerful, not be neutral. [16]

through Drama (1982) (Archive Ref. - File No. CD024): Heathcote D. *Political awareness through drama: planning and evaluation of a 1st year project at Blakelaw school*, (1980) (Archive Ref. - File No AA051): Chilley. M. *Power to the Pupil*, (1986) (Archive Ref. - File No.CA009): Bowmaker M. *Enabling pupil power through project*, (1986) (Archive Ref. - File No.CA014): Dutton P. *Power to the Pupil*, (1980) (Archive Ref. - File No.CB019): Gladstone P. *The Politics of the Politics of Drama Teaching*, (1984) (Archive Ref. - File No.CB023): Heathcote D. *Drama as challenge*, (Archive Ref. - File No AH144).

Feyerabend spoke about a dictatorship of scientific rationality which is regarded now as the main ideology of the state to the exclusion of everything else. This dominant scientific ideology is convenient for the state in that it can be used for purposes of social control. According to Capra²¹⁹ in *The Turning Point* (1983), Toffin in *The Third Wave* (1981) (Archive Ref. - File No. AI180) and Schumacher in *Small is Beautiful* (1974), our economic and industrial institutions are based on the idea of continuous expansion and development. They, therefore, behave in a way which suggests infinite expansion in a finite environment. This is an anti-ecological stance and one which is anathema to Heathcote. It will eventually destroy our physical environment. Unfortunately, the same model applies to every other social institution.

5.5 School is everywhere ²²⁰

Although the examples quoted in this chapter, are not referring to the same concepts at the same time, they serve to illustrate that when political ideology dictates educational and cultural policy such dichotomies occur. From 1950, Heathcote consciously endeavoured to "transcend the infrastructure of contemporary educational practice." [17] She believed that **school is everywhere**²²¹. Therefore, learning occurs all the time. Consequently, the child's mind is open to learning about and through the reality of the moment. The teacher's job is to provide him/her with the tool for learning how to learn. According to her, the community and the world of work should be brought into school and vice-versa. This is a similar outlook to the one Ivan Illich describes in his book *Deschooling* (1974).

²¹⁹ There are two references to Capra in the Keyword Index.

²²⁰ See Bowmaker M. *Two teachers in tandem attempting to practice some of the recommendations of a North East Education Committee Consultative Document: Community Education and Community schools or: Miss, What are you doing here?* (1984) (Archive Ref. - File No. CJ015).

²²¹ See Kandell S. *Bridging the Generation Gap: The Potential of Drama to build a bridge between the Old and the Young*, (1984) (Archive Ref. - File No. CF017).

5.5.1 The Paradigm of Stewardship

In response to the present political climate, Heathcote is still working on a far-reaching vision of the place of drama within "the school is everywhere" concept. In 1989, she delivered a lecture at *The Fight for Drama* conference²²². In it she stated that her methodology did respond to the challenge implied by the National Curriculum following the 1988 Education Reform Act. The significance of her methodology with reference to current developments, was evidenced by an HMI document, July 1988, *Drama from 5 to 16: Curriculum Development*.

The **paradigm of stewardship** was born out of this 1989 Keynote Speech which Heathcote later re-affirmed at the 1993 Lancaster Conference²²³. One of the aspects of this paradigm is that of a "benign" business world, with management and workforce in a negotiated partnership, serving the needs of society. Another aspect of this paradigm in relation to schools is that teacher and class engage in self generated enterprise which enables them to operate from a "raw data" basis. She believes that one of the functions of Drama in Education is the building of a bridge, not only between science and art²²⁴, but also between industry and education. She feels the latter can find

localised ways to take some first steps and walk together in symbiosis towards the paradigm of stewardship - of people resources as well as those of the earth. [18]

The seeds of this paradigm of stewardship have been sown in the archive and at the 1993 conference. Her way forward for the future of Drama in Education is this notion of stewardship. The archive is an ideal catalyst for facilitating the guardianship of Heathcote's legacy and the stewardship of carrying forward its potential as an educational resource for future generations. Thus, the archive is a means of advocacy in facilitating the accessibility of Heathcote's ideas, work and influence to a wider range of people. Consequently,

²²² (in her role as president of the National Association of Teachers of Drama.)

²²³ See Heathcote D. *Quo Vadis, (1993)* (Archive Ref. - File No. CK048).

²²⁴ See Heathcote D. *Artist/Scientist, (1993)* (Archive Ref. - File No AK040).

researchers will take from the archive whatever they need to build their own bridge of stewardship.

5.5.2 Influence of Industry

The BBC *Teacher* tape, one of Heathcote's best examples of "Mantle of the Expert"²²⁵, shows the origin of the industrial²²⁶ influence on Heathcote's stewardship paradigm. It explores the relationship between the world of industry and education.

Heathcote in a series of lessons with a class of juniors encouraged the children in role as workers in a high class shoe factory to consider the notions of quality, work and change. They were so proud of their craftsmanship and good name that they could not accept the offer of industrial change brought about by Heathcote in role as *The Accountant* because it might signify the end of their hand built shoes.
[19]

Interestingly, it was as a result of seeing this programme that Norman Morrison (then Personnel Manager at British Gas) contacted Heathcote. Subsequently, Heathcote and Morrison formed a partnership which was to illuminate certain elements of the notion of stewardship. Heathcote's "benign business world" is a metaphor for the real world and all it entails. For instance, in *Teacher* one of the children, a 9 year old girl in role, responds to the possibility of redundancy by saying: "Who'll raise the family then?" A boy then asks the eternal question: "Why does there have to be change?" The video *The Thin Screen*²²⁷ illustrates the development of this metaphor:

It is a unique video in that it is the only one on record that shows her working with Industry. In it human resistance to change is examined. Early in 1991, Heathcote was invited to take part in a three week professional management course run by the car company Volkswagen Audi (UK) Ltd. at their International Training School in Haus Rhode, Germany. She devised a fictional situation for sixteen middle managers which would mirror the changing world of car retailing. The

²²⁵ For cross reference to mantle of the expert, see p.p.18, 51, 63, 133, 138, 149, 150, 151, 163 &166.

²²⁶ There are 29 references to management in the Keyword Index.

²²⁷ Filmed and directed by Roger Burgess and the present writer.

delegates were "framed" as consultants to a fictional firm of tarpaulin manufacturers seeking advice on updating their organisation. "An organisation" said Heathcote "that was just a thin screen away from Volkswagen Audi". The programme was designed to catch the men "off guard" so that from the safety of a fictional situation they could learn to make more imaginative, responsible and empowering decisions. [20]

Heathcote has always drawn upon the best of industrial practice. In 1983, she attended the *Drama for Capabilities*²²⁸ conference in York where she referred to the greater understanding of her work in management circles compared to the lesser in educational ones.

It would seem appropriate, therefore, to conclude part one by referring to three metaphors which she invented in the *Thin Screen* video. They symbolise her views on **empowerment**. Heathcote's interest in, and partnership with industry, has had a major influence on this paradigm of stewardship.

The first concept is to **find the lady** (the essential person) where one looks for the human being no matter what the task. Heathcote believed that manager and teacher, in order to retain their **humanness** (and the humanness of others), should remember that the pieces of paper with which they are constantly dealing, are **symbolic representations** of people. **People behind words** is a role convention, recently introduced by Heathcote and Bolton (1994), and is a similar concept to "find the lady", in that the person being spoken of or written about in documents, articles, etc., is looked for no matter what the task.

The second concept is that of **firing and furcoating** where manager and worker need to recognise who needs pressuring and who needs protecting in times of re-structuring and change within their industry. The metaphor also implies that the manager has a responsibility for the worker who all too often is made redundant as a matter of political expediency. Heathcote suggested that:

Norman [Personnel Manager at Volkswagen Audi (UK) Ltd] knows that the only thing I'm good at is luring and protecting people to be motivated to shift - until they didn't realise how far they had come in a few hours. [21]

²²⁸ National Association of Drama Advisors.

In the raw video tape, she suggested that sometimes manager and worker may need a "blazing fire" lighting underneath them to make them shift, whereas at other times they would only need a match. Alternatively, the worker may need heavy protection, like being given a "fur coat" to wear while at other times s/he may only need to wear a nylon one. In each metaphor there was a spectrum of possibilities from which to choose. Manager and worker, Heathcote believed, should build a new industrial paradigm together.

When applied to the classroom situation, "firing and furcoating" involves the social processes of interaction, negotiation and empowerment between teacher and class. The child then accepts the responsibility to learn for/from him/herself. This process also involves the child learning to challenge him/herself. The teacher's task is to know when his/her power needs shifting or protecting and when the power of the class needs shifting or protecting within the socio-political framework of the classroom. In the socio-politics of the classroom, teacher and child, together, negotiate and match social and curriculum needs with rules as they construct the framework of their dramatic event. Teacher and child, Heathcote believed, should build a new educational paradigm together.

The third concept centres around the problems of the fictional organisation that is just a **thin screen** away from the problems of re-structuring in the real organisation of Volkswagen Audi (UK). Likewise, in the socially constructed framework of the classroom, teacher and class enter into a fictitious world where the semiotics of the classroom create an interactive environment which allows them to pursue (as colleagues), fictional enterprises. In a pedagogical context, they negotiate, share power, design, solve and reflect upon curriculum problems, which allows learning to take place on many levels, including the universal one. The child has a similar experience to the manager (on the Volkswagen Audi (UK) course) when s/he crosses over from the problem in the fictional world, which is just a "thin screen" away, to the problem in the real world.

All three concepts are centred around her original concept of empathy, the act of "putting yourself in somebody else's shoes". In this case manager and teacher must ensure

that **paper people are [turned into] real people**. [22] Heathcote has never lost sight of the importance of this empathic approach.

The paradigm of stewardship stems from her essential philosophy, which, in a few words is, that new learning starts after the person has unlearned²²⁹. What has been learned in the old mechanistic ways must be unlearned in order to be able to enter a domain of dynamic/authentic learning. Thus, school is everywhere. This view is based on the modern, ecological and dynamic view as opposed to the mechanical, traditional and positivist one. It is about finding a new way of understanding, modifying and re-shaping the world. Consequently, Heathcote's back to basics is quite different to that of the present government. It involves the acknowledgement and empowerment of people. Teacher and learner, together, acquire the skills to transform knowledge and experience into a **holistic**²³⁰ **enterprise**.

²²⁹ See Le Provost C. *Knowing and making sense*, (1986) (Archive Ref. - File No. CF011) and see Thompson C. *Learning and Unlearning: In which the writer engages with self, education, knowledge and the opinions of diverse writers of repute*. (1984) (Archive Ref. - File No. CJ021).

²³⁰ For cross-reference to holistic, see p.p. 11, 25, 27-28, 82, 104 & 111.

References

- [1] op. cit. Burgess R.
- [2] op. cit. Wagner, B. J. p. 231
- [3] op. cit. Burgess R.
- [4] op. cit. Morgan N. & Saxton J. p. 5
- [5] Galbraith K. J. *The Culture of Contentment*, 1984, P. 34.
- [6] Bolton G. *Towards a Theory of drama in education*, 1979, p. 134
- [7] Purpel, D. E. *The moral and spiritual crisis in education, a curriculum for justice and compassion in education*, 1989, p. 22
- [8] Jung C.G. *Memories, Dreams, Reflections*, 1963, pp. 236-7
- [9] op. cit. Bragg, p.p. 13-14
- [10] Turner, V. *From Ritual to Theatre*, New York, 1982, p.117
- [11] Grimes, R. "Theatre of Sources", *Tulane Drama Review*, Vol. XV No. III, Fall, 1981 p.67
- [12] op. cit. Carroll J. p. 4
- [13] Boland, G. *Education for Liberation: The Confluent Praxis of Paul Freire and Dorothy Heathcote*, (unpublished M.A. dissertation) University of New England, USA, 1989, p. 110
- [14] op. cit. Carroll J. p.17
- [15] Ibid, p. 3
- [16] Ibid, p. 2
- [17] op. cit. St Clair, J. P. p. 104
- [18] op. cit. Heathcote D. Conference Letter.
- [19] Burgess R. & Hesten S
- [20] Ibid
- [21] Burgess R. & Hesten S. *The Thin Screen*, Video, Audio Visual Centre, University of Newcastle-upon-Tyne, 1992
- [22] Perls F.S et al, ed. Stevens J.O, *Gestalt is*, 1975, p.15

PART TWO

The Evolution of the Archive

INTRODUCTION

Part Two will deal with the evolution of the archive from its conception and construction through to its testing at an International conference. It will also view the existing, and the future possibilities of an interactive, archive through new learning metaphors.

Archive concept

Since 1972, the year the present writer started Heathcote's Diploma in Drama in Education course, she has been in continuous contact with Heathcote. The concept of the archive was founded in her M.A dissertation on Heathcote in 1982-3, which included interviews with every teacher on Heathcote's final Diploma course in 1983, and later on her final two year part time M. Ed course in 1984-86. In the past twenty-two years, the present writer has interviewed approximately two hundred and fifty people about Heathcote and her work: read and classified all the M.Ed. dissertations, articles, books and documents in her filing system, and observed countless lessons and tutorials both live and on available videos at the University of Newcastle-upon-Tyne's Audio Visual Centre.

Peter Brook's philosophy of the **formless hunch** in part inspired the concept of the archive. He suggested that:

when I begin on a play, I start with a deep, formless hunch which is like a smell, a colour, a shadow .. There's a formless hunch that is my relationship with the play .. I have no structure for doing a play, because I work from that amorphous non-formed feeling .. Until gradually, out of this comes the form, a form that must be modified and put to the test, but nevertheless it's a form that's emerging. Not a closed form ..

The formless hunch begins to take form by meeting that mass of material and emerging as the dominant factor from which notations fall away .. what remains is an organic form to take the hints and the hidden strands of the play and wring the most from them, take what was embryonic perhaps and bring it out. [1]

This mirrors Heathcote's approach to planning a lesson.

It is hoped that the "smell, colours and shadows" emanating from the archive contents have now become an embryonic form which will eventually reveal to the researcher the hints and strands of an organic methodology. On a concrete level, it is envisaged that after having read this research, the reader will be an expert archive-user. Hopefully, the use of computer data to reference quotations which exist in the archive will have informed the researcher without appearing to do so. Thus, the researcher will have already made pathways into the archive and the notion of the "formless hunch" associated with the archive will have been seeded.

Archive creation

Background information on setting up the archive will be provided. The process of creating the archive will be explained. This includes a description of the physical archive (see Appendix 2) and the archive clientele (see Appendix 18). It also comprises an explanatory Booklet, the setting up of individual records in a Keyword Index (see Appendices 3 & 4), a thesaurus of keywords (see Appendix 5) and pilot thesauri on role, symbol and ritual (see Appendix 6-8). This newly constructed language for DIE will be discussed. The problems of selecting an appropriate classification system for the Keyword Index and the reasons for deviating from established practice will be explained. The technical description of the process used and the problems encountered will all be examined.

Archive testing

In 1993, the present writer organised an international conference at Lancaster University on *The Work and Influence of Dorothy Heathcote*, to test the feasibility of the physical archive, the computerised Keyword Index and the possibilities of further funding. The findings are analysed in Chapter Seven.

New learning metaphors

New learning metaphors will be applied in order to view the existing archive from new angles and to inspire future interactive models. Important later refinements, for example the influence of Goffman's **frame**, Brecht's **Epic Theatre** and the development of **role conventions** will also be discussed in this light.

References

- [1] Brook P. *The Shifting Point*, 1988, p. 3-4.

CHAPTER SIX

CREATION OF THE ARCHIVE

6.1 Background

The archive was conceived at the time of Heathcote's retirement in 1986, in that it seemed an opportune moment to approach her on behalf of Lancaster University with a proposal to re-house her personal collection of teaching material which previously had been held at 42 North Road, an Annexe of the University of Newcastle-upon-Tyne since 1973. These resources, which had been assembled during the last thirty years of her career, could then be made available to researchers wishing to explore her methodology.

6.2 Classification issues

Her classification system at 42 North Road was always in the process of becoming and consequently, had never been easy to follow. This was also because everything had to be open and available to all students, visitors and guests. The first problem undertaken, therefore, was the re-classification of the documents which Heathcote had assembled in cardboard boxes. The present writer considered using as classification titles seven of Heathcote's key concepts: "role"; "symbol"; "ritual"; "myth"; "metaphor"; "time"; "sign". Certain problems arose, one being that as Role is her central concept, it was envisaged that ninety-nine per cent of the entire contents could be filed under this one concept. Thus, from an early stage, it was recognised that a number of thesauri corresponding to the key concepts would have to be created.

Another potential problem was that of classifying the material from a single perspective. It was then decided to test the classification titles by interviewing a sample of thirty students who, Heathcote had suggested, would understand her methodology. The group confirmed most of the concepts but could not agree on a hierarchical order. They did agree, however, that Role was of prime importance, and they also felt that important concepts were missing such as empowerment. There were many associated references, for example power and power-sharing. The present writer has now labelled the power sharing concept as

empowerment. In refining her methodology, Heathcote has placed this concept as the most important **socio-political**²³¹ issue in our present educational system.

6.3 Material Description of the Archive

The archive methodology illustrates Heathcote's role as first and foremost, a leading Drama in Education Practitioner. It comprises three different forms of media, viz. documentary, audio and visual. Although classifying the documents was to be the main task of this research, all the videos at the Audio Visual Centre, University of Newcastle-upon-Tyne and those which were donated to the archive have now been classified, including many early black and white ones which are now out of print. For example, the archive contains fifteen hours of unedited video from *Teacher* and eighteen hours from *The Thin Screen*. Many examples of her M. Ed. students' practical and academic work are also analysed in dissertations, theses and papers. They are now on permanent loan to the archive from the University of Newcastle-upon-Tyne, School of Education. In 1994, her personal library of working books and collection of videos will also be added to the archive.

Eventually the archive will contain an extensive collection of documents, audio tapes and visual material such as videos, photographs and slides. The size of the envisaged Archive will be approximately:

Text	30,000 pages
Audio	2,000 hours
Still images	3,500
Video	650 hours

The archive can be viewed in the context of Heathcote's career set against the main ideas that have underpinned her methodology, achievement and influence. The material in the physical archive is by, on, or created in conjunction with Heathcote. It shows her at work in the classroom using drama as a tool to promote cross-curricular learning. Additionally, it demonstrates her concern for quality teaching/learning and reflectivity in assessment and

²³¹ For cross-reference to socio-politics, see p.p. 109, 115 & 121.

evaluation. Heathcote's own writings on her philosophy, methods, roots and her lesson plans, rough notes and teaching material are included. There are many papers and articles which relate to primary, secondary, further, higher and special²³² education. Her writing style varies between the poetic and the academic according to circumstances. The diversity in her use of form, content and style are illustrated and there are also extensive commentaries on her work by others. The organic nature of her methodology, adapting and growing in relation to the constant interaction of theory and practice (praxis) is demonstrated. The archive also includes Heathcote's own interests and taste in literature,²³³ radio programmes,²³⁴ etc.

Furthermore, the archive reflects the interests of the student on her course and indicates how the material was used to create interaction between Heathcote and them. Some material links with, or is influenced by, Heathcote. The areas of interest which students brought to Heathcote's attention and subsequently had a seminal influence on her are also included in the archive. There are numerous examples, from all levels and areas of education, of her students' praxis.

Her ideas also cross-refer to, and provoke further thoughts on, the work of eminent educationalists, sociologists and theatre practitioners such as, Halliday,²³⁵ Goffman, Bruner²³⁶ and Brecht. The archive contains extracts from the work of these practitioners. Paradoxically, Heathcote never felt that anybody had influenced her and when referring to working relationships with people such as Gavin Bolton, Oliver Fiala and Norman Morrison, she remarked that:

²³² There are 28 references to special education in the Keyword Index, for example, Heathcote D. *Special needs in ordinary schools*, (1986) (Archive Ref. - File No. AF029): Heathcote D. *Frame, Drama and Special Education*, (Archive Ref. - File No. AH145): Heathcote D. *Article for Special Education*, (Archive Ref. - File No. AC102): Darlands S. *Arts open up "Special kids"* (1977) (Archive Ref. - File No. AD028): Wagner B. J. *Selected topics in Special education. On Observing (a) teacher (b) class*, (Archive Ref. - File No. AA032): McGrath P. *Drama for special needs: using drama method to teach life skills*, (1984) (Archive Ref. - File No. CC014): Andresen S. *Drama project with special classes*, (1993) (Archive Ref. - File No. CK047).

²³³ See Hughes T. *The Thought Fox*, (Archive Ref. - File No. AO042).

²³⁴ See Searle J. *Reith lecture - Minds, Brain and Science e.g. A froth of reality*, (1984) (Archive Ref. - File No. AG146).

²³⁵ There are 4 references to Halliday in the Keyword Index, for example, Halliday M.A.K. *General account of register and social structure*, (1978) (Archive Ref. - File No. AQ029).

²³⁶ There are 3 references to Bruner in the Keyword Index.

they never influenced me but they were nice to respond to .. I learn from where they show me they're at .. watching them shows me where I am. [1]

However, many of the people interviewed by the present writer disagreed with Heathcote's views. They considered that the many practitioners contained within the archive had inspired, challenged and re-inforced Heathcote's thinking to the extent that she often re-invented her own approach to pedagogy. Heathcote later acknowledged this point of view and compared it with Pirsig's cracked ice image²³⁷ (for cross-reference, see page 139).

The international dimension of Heathcote's work is reflected in the archive. Teachers from all over the world attended Heathcote's courses and thereby provided a multi-cultural contribution to the archive. The concepts of myth, ritual, symbol are explored from different cultural perspectives in numerous dissertations. A selection of international Drama in Education magazines have also been included. There are also dissertations on working with multi-cultural²³⁸ classes.

The archive material reflects the influence of her methodology in the extensive studies in DIE, generated from her work and on the wider importance of that work as an approach to teaching/learning and the nature of educational experience. It reflects wide educational, political and cultural²³⁹ concerns. The archive also contains student dissertations at all levels of education and embraces many areas of the curriculum, such as Literature,²⁴⁰ History,²⁴¹

²³⁷Heathcote believes that the new idea settles onto the understanding of the old idea and creates a whole new cracking so a different perspective on older knowledge becomes possible and therefore different language is used to explain it. Thus, the cracking works as illumination not change of stance.

²³⁸ See Edmiston B. *Teaching through drama with a multi cultural class*, (1983) (Archive Ref. - File No. CA001).

²³⁹ There are 34 references to culture in the Keyword Index, for example, Hirst E. & Higginson B. *A museum of world behaviour: a dramatic approach to cross- cultural understanding*, (1983) (Archive Ref. - File No AH032): Troyna B. *The Great Divide - linking policy to practice in multi cultural education*, (Archive Ref. - File No AO005): Price M. *Drama - multi-ethnic education*, (1981) (Archive Ref. - File No AG084): Edmiston B. *Teaching drama with a multi cultural class*, (1984) (Archive Ref. - File No CA001): Ukpong F.A. *The value of drama in education: vanishing culture: tradition and the changing society*, (1972) (Archive Ref. - File No BE003): Heathcote D. *Drama entering the curriculum (multi cultural programme)* (1991).

²⁴⁰ There are 42 references to Literature in the Keyword Index, for example, Carroll J. *Literature as dramatic event*, (Archive Ref. - File No. AD076): Shulamit S. *Teaching Literature through creative drama - an aid in the development and balance of expression*, (1984) (Archive Ref. - File No. AD089).

²⁴¹ There are 185 references to History in the Keyword Index, for example, Fines J. & Verrier R. *The Drama of History - an experiment in co-operative teaching*, (Archive Ref. - File No. AG026).

Geography,²⁴² Languages,²⁴³ Science,²⁴⁴ Maths²⁴⁵. There are many documents relating to Heathcote's methods which provide insights into such diverse areas as Semiotics, Sociolinguistics, Management Training, Communication²⁴⁶ Theory, Welfare/Medical Counselling,²⁴⁷ Social Work²⁴⁸, Cultural Studies and Religious²⁴⁹ and Community²⁵⁰ Matters.

The development of Heathcote's methodology is traced through from early to late example²⁵¹. Concepts such as role, frame, ritual, empowerment, internal coherence and symbol, are given definitions in archival documents and are demonstrated in classroom action in many dissertations and videos. The archive can identify different levels of understanding in the various documents. Above all it demonstrates that Heathcote has developed a coherent methodology which is transferable to other teachers (See Appendices 2 & 3). Consequently, an archive clientele has now been identified (See Appendix 18).

6.4 User capabilities

The archive will cater for a broad spectrum of researcher. These include those who want a "quick dip" into heavily edited material to those more serious researchers who require

²⁴² There are 9 references to Geography in the Keyword Index, for example, Heathcote D. *Four cultures built and developed according to different geographical locations*, (1976) (Archive Ref. - File No. BC008).

²⁴³ There are 5 references to Modern Languages in the Keyword Index, for example, Kemp S. *Drama processes applied to modern language teaching* (1982) (Archive Ref. - File No. CC008).

²⁴⁴ There are 30 references to Science in the Keyword Index, for example see Heathcote D. *Drama entering the curriculum (science programme)*, (1991) (Archive Ref. - File No. CD044).

²⁴⁵ There are 10 references to Maths in the Keyword Index, for example, Enciso P. *Using Drama Strategies to reveal children's approach to Division*, (1983) (Archive Ref. - File No. CA006): Weston-Browne S. *One teacher's attempt to use the dramatic additive - with special reference to arithmetic teaching*, (1981) (Archive Ref. - File No. AE005).

²⁴⁶ There are 70 references to Communication in the Keyword Index, for example, Carroll J. *Communication, control and the drama framework*, (1980) (Archive Ref. - File No. AS027): Scales B. *Children's communicative strategies in socio-dramatic play*, (1980) (Archive Ref. - File No. AD135): Marker Lise-Lore. *Modern drama, the magic triangle: Ingmar Bergman's implied philosophy of theatrical communication*, (1983) (Archive Ref. - File No. AI059).

²⁴⁷ There are 19 references to Counselling in the Keyword Index, for example, Heathcote student, *Three maps of the same territory - the counselling approaches of Carkhuff, Satir, and Heathcote*, (Archive Ref. - File No. AB034): Bauer E. T. *A process account of group counselling*, (1983) (Archive Ref. - File No. BE005).

²⁴⁸ There are 148 references to Social in the Keyword Index, for example, Thompson C. *The Social Worker's Problem*, (1984) (Archive Ref. - File No. CB021).

²⁴⁹ There are 2 references to Religion in the Keyword Index, for example, Maher M. *Dramatic Performance and Liturgical Experiential Differences*, (1980) (Archive Ref. - File No. CA012).

²⁵⁰ There are 19 references to Community in the Keyword Index, for example Kershaw B. *Theatre through Community*, (1985) (Archive Ref. - File No. AA015).

²⁵¹ See Appendices 10-12 for the evolution of Mantle of the Expert concept, Appendix 13 for Rolling Role concept, Appendix 14 for off guard concept.

the raw data. It is intended that the researcher will be able to emulate Heathcote's early desire to read information as needed and not in any particular order:

I never had enough reading material and the school never trusted us to borrow more than one book at a time. They didn't believe you could take six books at a time. You had to finish one and then prove you needed another. What a silly notion for a place of learning. That could make a long time of a week's end for a book-poor child who was hungry for print. [2]

6.5 Classification Process

The classification process was based on Malcolm Partlett's ²⁵² **new evaluation**, where he refers to the approach of an illuminative evaluator who takes the reality of the situation and uses it to form the basis of study. As Heathcote's praxis had always penetrated what Stanislavsky termed "the dry words of the text", it was decided to reflect key approaches of her methodology in this process. For example, a Mantle of the Expert approach was adopted, whereby the material was allowed to suggest its own classification, the "document reads you". This was influenced by her notion that "the book reads you". [3]

The keywords were selected from the polymorphic perspectives, gained from studying the archive contents. These important keywords, based on Heathcote's key-concepts and those located in past students' dissertations, were then recorded. This multi-faceted approach allowed the document classification to be interpreted in a way that a single perspective could never accomplish. It was similar to her **rolling role**²⁵³ concept where the class interact with, then add to, the ideas and actions of previous ones. This kind of evolving praxis breeds the future possibilities of a new learning continuum in which multi-layers of knowledge and experience are interwoven: in this case into the redefinition of keywords.

Many of the archive entry materials had no dates, authors, titles or publishers, etc., and it would have been difficult, time consuming and in some cases impossible to locate these references. Heathcote disclosed that:

²⁵² *Trends in Education* No.34, H.M.S.O.,

²⁵³ There are 7 references to rolling role in the Keyword Index, for example, Fuscolo V. *Rolling the Role*, (1986) (Archive Ref. - File No.CB022): Heathcote D. *Rolling Role*, (Archive Ref. - File No AM029). For cross-reference to rolling role. see p.p. 112 & 174-175.

I will use some seed of an event or a statement without being able to give those detailed references so beloved of academics. I realise that my sloppy approach prevents the following up of details quoted from the work of others. [4]

She had never regarded dates and names as being as important as the contents. For example, when she used the documents, new contexts were always being created for them. Consequently, it was decided to leave blanks in the classification where details were missing. Standard library practice, therefore, was not possible or appropriate. Heathcote has suggested that the researcher may like to follow her example of **borrowing a concept**, so that s/he could "leap to (her/his) own intentions" ²⁵⁴ [5] and discover new possibilities/meanings in her work.

One problem concerning the classification of the documents is that Heathcote, at the time of writing is sixty seven and has never fully retired. Until recently, she was a Visiting Professor to the University of Central England, and still gives occasional lectures, short courses and tutorials. Consequently, material and memorabilia are constantly being added to the archive collection. Therefore, the number of recorded references to specific concepts, and the keywords themselves, cannot ever be conclusive.

6.6 Computerised Keyword Index

Re-cycling and re-classifying²⁵⁵ have always been important concepts in Heathcote's methodology and an ideal system would be one which permits the researcher initially to classify his/her own needs by matching them with the appropriate documents. It was decided to use, as a first step towards this system, a simple computerised keyword index which immediately obviated the need to sort the archive physically. Thus, each document was enveloped, given a unique alpha-numeric identity, for example, AA001, and then returned to the original cardboard box. A corresponding entry was made onto the computer. This is

²⁵⁴ This was the principle used to create the pilot thesauri on role, ritual, and symbol. For cross reference to ritual see, p.p. 7, 22, 46, 84, 86, 87, 90, 94, 100, 101, 112, 116, 126, 128, 131, 132, 138, 140, 152, 154 & 186. For cross-reference to symbol see, p.p. 10, 14, 16, 22, 27, 29, 33, 40, 44, 46, 56, 77, 81, 83, 84, 86, 87, 90, 92, 96, 98, 101, 102, 120, 126, 128, 131, 132, 138, 140, 152, 154, 173, 176, 178 & 186.

²⁵⁵ See p.p. 51 & 94 for cross reference to re-cycling.

called a **dustbin approach** and allows for, at one end of the spectrum, a simple keyword index and, at the other end, the possibility of a non-hierarchical classification system; thesauri, concept maps and action dictionaries.

The keywords used in the index were finally structured around three principal strands of terminology;

firstly - standardised words similar to those used in the British Educational Index²⁵⁶ (BEI) and Educational Research in Computers (ERIC);

secondly - words used and redefined by Heathcote and the teachers on her course;

thirdly - words having a specific meaning/significance in a given discipline or curriculum area or level of education.

6.6.1 Basic Format for Archive Record

After the extraction of this keyword list (which was then edited severely when the whole picture became clearer), a series of sample records, each with a slightly different structure, was "market tested" on a number of past students and colleagues of Heathcote. These structures ranged from the fairly orthodox with a strictly defined hierarchical analysis of content and a wealth of technical detail, such as pagination, format, etc., to a single field type with no differentiation between form and content. The main problem of using the hierarchical approach to content lay in the amorphous nature of much of the material and the difficulty of both ordering the hierarchy initially, and maintaining the same hierarchy over the whole archive. The nub of the argument was whether to structure the record content very tightly and thus simplify the subsequent search procedures or to simplify and loosen the structure, thus reducing the "colouring" of the material but requiring far more sophisticated search methods. The latter method of intelligent searching may well involve the **profiling** of the researcher. Finally, the following basic format for the archive record was decided upon:

²⁵⁶ After a study of existing computer networks, additional keywords were then incorporated. This followed an interview with Phil Sheffield from the Brotherton Library at Leeds University. He was responsible for computerising the British Educational Index (BEI).

1. File no. a unique reference number that also indicated the location of the record within the physical archive.
2. Form the format of the archive material, e.g. lesson notes, articles, theses, video, etc.
3. Date the original date of the material (where such a date was ascertainable).
4. Title the title of the work (where applicable).
5. Origin the source of the material, e.g. original publication, institution, country, etc.
6. Originator the author, editor or collector of the material.
7. Keyword an analysis of the content of the material in terms of its key concepts, educational level and curricular area.

6.6.2 Sample Entry

SAMPLE ENTRY

File no.	Origin	Date	Form	Title	Originator	Keyword
AB108	Newcastle University School of Education.	1979	thesis/paper	Alienation and the role of the spectator in DIE	Carroll. John	terminology problems, concepts, theoretical consideration, teaching roles, participant spectator, planning, alienation, Brecht

(See Appendix 4 for Instruction Booklet which explains how to access the Keyword Index and Appendix 3 for the Keyword Index database.)

6.6.3 Technical Details

The following technical details describe the process and equipment used in creating the Keyword Index database on the computer:

In order that the work could be done at home the initial choice of database was restricted to those which would run on a BBC 'B' machine. The databases considered were BEEBUG Masterfile II, Merlin DATASCRIBE and Gemini DATAGEM. All these databases are essentially card index systems with extra facilities (calculations, statistics, etc.). All the systems tried placed restrictions on the size of

each field and this presented difficulties particularly with respect to the keyword field.

BEEBUG Masterfile:

Each record is restricted to one Mode 7 screen (including field titles) giving approximately 320 characters of data. Setting up, data entry and searching, are fairly easy in this system.

Gemini DATASCRIBE:

This is a more sophisticated (and less user-friendly) system. It is also a fixed screen system but allows up to 4 screens to be used for each record.

Although setting up (of the screens) and data entry are fairly straightforward, the search facility is cumbersome and awkward, e.g. search data has to be entered in all fields rather than one chosen field. At its simplest this requires 'wildcards'(*) to be entered into each 'non-searched' field. There is no simple 'print record' option. In order to print out records a 'REPORT' form has to be generated using a 'command' language (this is essentially a programming exercise using a 'BASIC' type of programming language).

Gemini DATAGEM:

A 'moving window' type system in which the screen appears to move over a fixed card in response to the cursor keys. This approach can be rather tiring to the eyes if the screen is viewed for any length of time. Each field is restricted to one line (although this line can be 119 characters long). The total capacity of a card is 14161 characters (119x119). Setting up of the screen, or print format is relatively simple, (it is done on the screen using the cursor keys). Search data is easy to set up (providing the field identifiers are remembered, i.e. f1, f2, etc., Field titles are not used in the search options).

Field identifiers can be found by placing the cursor on the field data or title and by checking the header information at the top of the screen. This database also allows the use of more than one disc surface, thus extending the maximum number of records that can be held in any one file. However, as records are only loaded into the computer from the disc 15 at a time, searches can be time-consuming. Secondary searches, however, need only search through records already found in the first search, thus saving a little time. [6]

6.6.4 Fuzzy Search System

A **fuzzy search** system would have the advantage of allowing the archive user a greater degree of flexibility in the choice of search parameters. The material was not developed in a straight line; Heathcote's use of drama was too complex for that and had too

many reference points. Initially, one box was indexed in this way and shown to Heathcote who immediately saw the potential of putting the whole archive onto computer, in an interactive form, readily accessible by an international network. After Heathcote's consent was given the whole archive was then indexed using the above keyword classification format.

A total of 2386 documents or videos have now been entered onto the computer. A search for her key concepts, in the relevant fields, reveals the fact that there are 431 references to "role", 273 to "symbol", 233 to "mantle of the expert", 152 to "myth", 133 to "sign", 118 to "frame", 118 to "ritual", 94 to "time", 96 to "power", and 62 to "metaphor".

The Keyword classification also revealed that a new language for drama in education had been created..

6.7 A New Drama in Education Language Tradition

Over the years, Heathcote and her students have forged a **new Drama in Education language²⁵⁷ tradition**. Jeanne Peterson St Clair²⁵⁸ describes it as a "language for learning through dramatic experience". [7] Rollo May suggests that using language existentially creates "an authentic form of the process of bringing something new into being". [8] Judith Kasi-Polisini (1985) points out that there is not a great deal of research available on "language for learning" in the field of Drama in Education:

The process of creating drama is a very complicated process, not easily understood or studied. First research in the field is still in its infancy,

²⁵⁷ There are 195 references to language in the Keyword Index, for example, Cooper H. *Easy in the Harness*, (1986) (Archive Ref. - File No. CB013); Jennings C. *Language and its development through drama*, (1979) (Archive Ref. - File No. BG025); Hovda R. *Language Arts*, (1978) (Archive Ref. - File No. AB112); Walker T. A. *Language through drama*, (1977) (Archive Ref. - File No. AB149); O' Hara V. *Backwards to progress. A classroom study of language using George Orwell's novel "1984"*, (1982) (Archive Ref. - File No. AE023); Wagner B.J. *Elevating the written word through the spoken : Dorothy Heathcote and a group of 9-13 year olds as monks*, (Archive Ref. - File No. AK066); Halliday M.A.K. *Functional diversity in language as seen from a consideration of modality and mood in English*, (Archive Ref. - File No. BG009); Dillon D. *Learning, knowing and language in drama: an interview with Dorothy Heathcote*, (1982) (Archive Ref. - File No. AB109); Woolley B. *Improvised drama as a means of helping immigrant children to obtain a working knowledge of the English language*, (Archive Ref. - File No. AE003); Leketa T. *Language development through drama* (1977) (Archive .Ref. - File No. AE012); Carroll J. *Belief in the drama curriculum*, (Archive Ref. - File No. AW016); Kelly C. *Drama expression to extend children's vocabulary*, (Archive Ref. - File No. CH003).

See Carroll J. *Taking the Initiative: The role of Drama in Pupil/ Teacher Talk*, (1986) (Archive Ref. - File No. AW017) - this dissertation will be used as the model for the thesaurus on Language. There are 33 references to Carroll in the Keyword Index.

²⁵⁸ See St Clair J. P. *Dorothy Heathcote as Philosopher, Educator and dramatist*, (1991) (Archive Ref. - File No. CL001).

waiting to develop sound walking legs and a language of thinking which can be accepted by all. Secondly there is an infinite number of perspectives or ways of looking at creative drama. Any approach could lead to research which might lend new insights into the nature of creative drama and each perspective can open up a different way of approaching the study of creative drama. [9]

6.7.1 Keyword Index and Thesaurus

The Keywords located in the Index, are an authentic form of language, rooted in "live" drama "praxis". A Thesaurus of alphabetically sorted keywords (see Appendix 5) has been collated from this "new" lexicon. This grew out of Heathcote's desire to communicate and explain her methodology on a universal level. Part of this process involved adopting the terminology of others .

There is something very positive about individuals who can process the work of others into their own fabric of writing. [10]

Her terminology works in accordance with the idea in *Zen and the Art of Motor Cycle Maintenance* by Robert Pirsig, where the surface of a "pool" of knowledge is "cracked"²⁵⁹ into new understanding. This illumination gradually bring about a falling away of older explanations as the new realisation emerges. The keyword thesaurus reflects her **existential** and sometimes idiosyncratic use of language. According to Wittgenstein:

Language is a labyrinth of paths. You approach from one side and know your way about; you approach the same place from another side and no longer know your way about. [11]

6.7.2 Pilot Thesauri

A further spin-off from Heathcote's creative lexicography is the dialectical strand of terminology born out of juxtaposing traditional academic language with her existential use of it. These strands of terminology have been merged into a pilot "role thesaurus" (see

²⁵⁹ For cross-reference to this image, see p. 131.

Appendix 6). The present writer, by creating a shift from one language context to another, has formed further meanings and insights into this thesaurus. For example:

"role puzzle", a puzzle for the children, is a term used in one of the dissertations: a shift in viewing this term creates "role, puzzles", - a puzzle for the role.

The three "role model" M.Ed. dissertations which form the basis of the pilot role thesaurus are:

Abbott L. *Four Projections of Role* By L. Abbott, (1982) (Archive Ref. - CG002).

Kandell S. *The Potential for Significance - Delineating the stages of Development in Dramatic Role-work in Educational Settings*, (1984) (Archive Ref. - File No. CA012)

Sandell P. *Role in Action. On Using a Person as a Role in the Drama as a Potential Resource for Making Meaning*, (1984) (Archive Ref. - File No. CC003)

Pilot thesauri on "symbol" (see Appendix 8) and "ritual" (see Appendix 7) have also been constructed from the following M. Ed. model dissertations:

Hotze S, *The making of A Hero*, (1979) (Archive Ref. - File No. AA001).

Pennington E, *Rituals encountered during drama processes*, (1986) (Archive Ref. - File No. CC013).

6.7.3 De-constructivist approach to language

Heathcote constantly invented and re-invented herself through her use of language. In the *Authentic Teacher and the Future*, she stated that "in the language of the French existentialists, the incumbents were given the chance to invent themselves". [12] Her creative use of language was justified, by her, in the following existential terms:

I use words in the "making of meaning" [not registering achieved meaning] which is what poets have to do. Hence the confusion I cause.

What happens is, it's like a completely new illumination of everything else I have ever known. You can only take so much of that, it transforms it, like it turns a sock inside out, then it turns it back in, so if you have too much of that I think you can be completely shaken constantly by this new illumination, it absolutely goes to the very centre of everything I am, when I get a sense like that .. it's got a new light on it now .. What I do is change the whole fibre of how I know what I know when I get something like that, artists work like that, though I don't paint anything lasting in that sense, but I think that the air round me is sort of painted. I go on doing what I'm doing, thinking what I'm thinking .. It's part of my existence that I don't get thing buttoned up tight, I like them loose. possibly reaching out like octopus tentacles, I don't want people to say: "Now would you say this was that?" I just get ready. [13]

This is related to Wittgenstein's conception of language as a language game:

But what we really want is simply to take "Red exists" as the statement: the word "red" has a meaning. Or perhaps better: "Red does not exist" as 'Red' has no meaning". Only we do not want to say that that expression says this, but that this is what it would have to be saying if it meant anything. But that it contradicts itself in the attempt to say it - just because red exists 'in its own right' Whereas the only contradiction lies in something like this: the proposition looks as if it were about the colour, while it is supposed to be saying something about the use of the word "red" - In reality, however, we quite readily say that a particular colour exists; and that is as much as to say that something exists that has that colour. And the first expression is no less accurate than the second; particularly where ' what has the colour' is not a physical object. [14]

This is similar to a **de-constructivist** philosophy and one which applies to the classification of the present research. It is "de-constructivist" in the sense that the meanings of any labelled classifications are not stable but are likely to change according to the researcher's preconceptions and the arrangement and content of the material in relation to the original time in which the documents were written, the time in which the research into the archive is being

carried out, and the actual time at which the results are published.

While being unaware of her existential²⁶⁰ approach to the meaning of words, researchers could experience problems with the same word being used, then re-cycled and given a different meaning according to the context or the period in which it was written. For example, the same terms were used to describe different concepts at different times and/or different terms were used to describe the same concepts. It also seems important that researchers should be able to de-construct the keywords for their own purposes as they explore the many different interpretations of the same concepts in the archive. It is interesting to note that, according to Gillian Rose, in *Of Derrida Heidegger and spirit* (1993), Derrida defines de-construction as "justice". [15]

By using language creatively "today", Heathcote ensures that it will not atrophy "tomorrow". By forging new ways of using words, she invents new purposes for them. This has created a rich mix of language in the keyword index, thesaurus of keywords and pilot thesauri (see Appendix 3-8). The positive side of her existential use of language is that it creates power for the receptive. It created a subtext of learning, a tool in which, according to one teacher, "she allows you to laser beam in wherever you want to go". [16] Those who had previously not understood her language could usually do so when observing her classroom "praxis", according to John Carroll, "almost by osmosis". [17] However, on the negative side, it created frustration and confusion for those who did not think she used words precisely enough. Two teachers commented in 1983:

She re-interprets it [the language of her current sources] to her own situation. She sees the connection between it (and her work), but I think it's very opaque to anybody who has a training where phrases and words are tightly defined and have a particular meaning. I think she attaches them particularly to something, but I don't think it goes back to the thing from which it was drawn. It has to do with what she sees as clarification.

Language is fairly precise and is used in a fairly precise way, whereas I think DH will take over words and phrases which appeal to her, to describe what is her experience at that moment. If one has seen the

²⁶⁰ There are 4 references to existential in the Keyword Index, for example, Karl F. R. & Hamalian L. *The Existential Imagination*,. (Archive Ref. - File No. AD019): Pine G. J. *Existential Counselling in schools*, (Archive Ref. - File No. AD101).

thing to which she is referring, the work, the drama, and heard her using the phrases, then eventually the two things go together. After a year one begins to break the code a little. [18]

The jargon she introduced .. we all learn now with such facility .. but it's a foreign language to a lot of people .. really, it's because she's analysing her work in such a totally original way. [19]

Heathcote (1993) realised that her use of language caused problems:

People think I should be able to call things what other people call them. But I often think I've located something I don't have a name for. Then it gets systematised, and I hear it coming back as jargon, and I'm sorry. [20]

The logic of the following thoughts may shed some light on the confusion language can cause:

You cannot for example, for instance, get a straight "yes" or "no" answer from a Chinese unless he is thinking and speaking in your language and not his own, for Chinese has no equivalent for such words and for their meaning. Chinese thinking does not run to "is it this or was it that?", but to "how is it, or in what way?" [21]

When I use a word", Humpty Dumpty said in a rather scornful tone, "it means just what I choose it to mean - neither more or less".

"The question is", said Alice, "whether you can make words mean so many different things."

"The question is , "said Humpty Dumpty, "which is to be master - that's all." [22]

The Sapir-Wharf Hypothesis...

They believe that we are imprisoned, so to speak, in a house of language. We try to assess what is outside the house from our position within it. However, the house is oddly shaped (and no one knows precisely what a normal shape would be). There is a limited number of windows. The windows are tinted and are at odd angles. We have no choice but to see what the structure of the house permits us to see.

... (Wharf and Sapir's) studies of language systems of different cultures led them to the conclusion that each language - including both its structure and its lexicon represents a unique way of perceiving reality. [23]

Heathcote has never allowed herself to be imprisoned "in a house of language". In fact the reverse: by introducing "re -words", which also represent a unique way of perceiving reality, she has provided the researcher with an important key for unlocking the door to her "house of language":

If we place the "re" bit just separate a little, they seem much more important, and open to deeper consideration, for example, re - constitute: re -cognise: re -call: re -member: re -search. [24]

This de-constructivist process reveals buried metaphors as in "re -member" as opposed to "dis -member". The principles of her methodology are reinforced in this existential use of language. She does not "borrow" language, she **burrows** it. This is exemplified by the way she creatively re-invents from cross-references and re-applies them to her methodology. The roots of her existential use of language could be traced through her frequent references to specific authors. According to Jeanne Peterson St Clair, she would say things like:

"you might want to see what Alvin Toffler says about the future of the world" or "Paulo Freire has a political view on that issue" or "Its the same relationship between teachers and children that Martin Buber²⁶¹ described" or " I like what M C Richards said about being centred .. she uses her art as a potter just as I seek wholeness in my handwork" (embroidery) or "Alice Walker knew about the hidden curriculum in *The Color Purple*. [25]

Heathcote believed in a dynamic interaction, in the existential sense, between herself and the book. The researcher may find reading the original definition and context, from which she borrowed the term, may help him/her understand the transmutation:

[We] seem held together somewhat loosely, but, one hopes firmly .. I know that reading, as with writing, is a dialogue between me and the book. I know the book won't mind being temporarily within my power until we get the dialogue started. Once that book is started it will be like a Siren in a Greek Ocean .. insidiously calling me to new thoughts,

²⁶¹ There are 4 references to Buber in the Keyword Index.

settlings (or unsettling) older ones, turning over my familiar knowings and wonderings and forming new images. That is .. marks on paper join up into words, words become images and images in turn collect into a kaleidoscope of meaning .. it only needs a re -turn and it all re-forms.

Another point about me and books is that I believe books are not words, not paragraphs, not linear knowledge at all. They are another development - dimension ... in those parts of one's life one must read into, such as stones, shapes, patterns, people, buildings, pictures, films and plays in theatre..

I exploit books..I have never revered them or stood in awe of them, or in their shadow.. I use them rather as some use alcohol or dope .. to get high on, to argue with, to be excited by. Some must be almost shouted into one's mind, others whispered with, in corners. I have that kind of imagination which gives words vocal texture as I read. [26]

6.7.4 Collective narrative

The kaleidoscope of meanings in the language contained within the archive can be seen as a **collective narrative** similar to a collage. The Keyword index, thesaurus of keywords and pilot thesauri have already, to some extent, created a collage containing fragments of experiences/ possibilities/ meanings for the researcher. Appropriately, Heathcote believes that of all the forms available, the collage is the one which best reflects her breaking down of the social event into episodes where language is imbued with deconstructed learning possibilities. Beatriz Cabral²⁶² suggested that Heathcote's dialectic practice and her use of language has the signs of a post-modernist collage:

A collective narrative similar to a "collage" .. elements can be ordered again in any direction and from any frame. Meaning is produced by the participants and may be transformed by them. No authorial truth is held; the "given" is deconstructed; [becoming] just a clue to mediate the stage [classroom] interactions. [27]

²⁶² See Cabral B. *"Signs of a postmodern, yet dialectical practice"*, (1993) (Archive Ref. - File No. CK003).

References

- [1] op. cit. Heathcote D. Interview with Author, 1993
- [2] op. cit. Heathcote D. Interview with Author, 1983
- [3] Ibid
- [4] Ibid
- [5] Ibid
- [6] Hesten R. T. & Hesten S.
- [7] op. cit. St Clair, J. P. p. 134
- [8] Ibid, p. 134
- [9] Ibid, p. 46
- [10] op. cit. Heathcote D. Interview with Author, 1983
- [11] Wittgenstein L. *Philosophical Investigations*, 1953, p. 82e
- [12] op. cit. Heathcote D. *Authentic Teacher and the future* p.6
- [13] op. cit. Heathcote D. Interview with Author, 1983
- [14] op. cit. Wittgenstein L. pp. 28e-29e
- [15] Ed. Wood D. *Of Derrida, Heidegger, and Spirit*. 1993, p. 56
- [16] Whitely M. Interview with Author, 1983
- [17] op. cit. quoted by Whiteley M.
- [18] op. cit. Verrier R.
- [19] op. cit. Whiteley M.
- [20] op. cit. Croall J.
- [21] Postman N. & Wiengartner C. *Teaching as a Subversive Activity*, 1971, p.130
- [22] Ibid, p. 130
- [23] Ibid, p. 102
- [24] op. cit. Heathcote D. *Authentic Teacher and the Future*, p. 5
- [25] op. cit. St Clair, J. P. pp. 48-49
- [26] Ibid, pp. 57-58
- [27] Cabral B. "Signs of a postmodern, yet dialectical practice", (unpublished paper), International Conference, *The work and Influence of Dorothy Heathcote*, Lancaster University, 1993, p. 1

CHAPTER SEVEN

TESTING THE ARCHIVE AT AN INTERNATIONAL CONFERENCE

7 Testing the Archive at an International conference

In July, 1993, an international conference at Lancaster University was organised to test out the main objective of the present research - the effectiveness of the physical archive, the Explanatory Booklet, Keyword Index and Thesaurus of Keywords. The existing database was not sophisticated enough for the research required at this conference, so the following explanation describes the process of transferring the DATAGEM onto PARADOX prior to this occasion:

7.1 Technical details

Following tests at Lancaster University in 1993, in which data was successfully transferred from DATAGEM, running on the BBC computer, to the University mainframe, this database was chosen to hold the archive initially. As the predominant computer at the University was the PC type, it was necessary to transfer the archive to a PC compatible database. PARADOX was chosen because it was available with sufficient copies to run twelve computers and it was possible to transfer the archive at fairly short notice. Being a relational database it left open the possibility of adding a more comprehensive keyword analysis of each entry at a later stage and the database allowed a certain amount of "customisation" to be carried out, e.g. prepared "report" formats for printouts of the "searched" records, etc. On the downside, the version of PARADOX used was a DOS version rather than the WINDOWS version. Consequently, operation of the database was via the keyboard rather than the mouse. Many of the users, whether familiar with computers or not, found this a disadvantage. It was almost impossible to make the database manager transparent to the user and the proliferation of menu commands on the screen, the vast majority of which were not relevant to this application, made the operation of the system appear over complex and a little daunting to the less experienced. [1]

7.2 Archive Map

The physical archive and the first stage of the archive map were now completed and ready for testing at the conference. The archive could be accessed readily by using the keyword index in order to expedite further research on Heathcote's methodology and influence. The thesaurus²⁶³ of key-words and the pilot thesauri are not yet part of the computer-based system. The thesauri when they are completed will create a two-dimensional map where the user will be able to start at any point and not only discover information which relates to that point, but the point itself will also indicate several other paths of information which the user may wish to take. This process will then be repeated as often as the user wishes.

The concept of the archive map was inspired by the idea that a fragment of information can reveal a whole picture of learning. This is similar to William Blake's notion of seeing "a world in a grain of sand". Eventually, it is envisaged that further research will be enabled through the use of a **multi-media, Artificial Intelligence (A.I.) based system**.²⁶⁴ The user will then be able to design his/her own key-word path from the thesauri by using this enabling technology to allow him/her to concept "hop" and even "jump". This three-dimensional map will allow the user to browse, interpret and create his/her own paradigm. However, the conference researcher was provided only with the one dimensional map - the Keyword Index.

7.3 Pilot researchers

Margaret Eddershaw, Head of Theatre Studies at Lancaster University, welcomed the researchers and together with Heathcote planted a tree as a metaphor for seeding the archive. In Eddershaw's opening speech, she applied the "tree" metaphor to the variety of "species" present at the conference. Roger Burgess called them: "Aficionados [who] came from all over the world to celebrate Dorothy Heathcote's work and influence..East mixed with west, north with south". [2]

²⁶³ The thesaurus was available in booklet form at the conference - see Appendix 5.

²⁶⁴ See appendices 21 & 22.

The ceremony reminded Heathcote of other tree-plantings, for example the one which marked her retirement in 1986 where she quoted the legends of Elzeard Bouffier, the elderly Frenchman who planted trees to restore and preserve the French countryside and the American legend of Johnny Appleseed. During the conference ceremony, she again referred to the labours of these two heroes as metaphors for both "good teaching" and "good archiving". The archive, she envisaged, would provide "systems of seedings"²⁶⁵ which would allow the seeds of her methodology to be planted internationally.

Although now retired, Heathcote's influence has remained seminal and she enjoys international recognition for the uniqueness of her methodology. This was illustrated by the multi-national gathering of researchers at this conference. Under her tutelage a host of practitioners throughout the world now promote the use of drama as a vehicle for holistic learning in any given area or level of the curriculum. This was amply demonstrated in the presentations, workshops, performances, papers, seminars, forums, exhibitions and Keynote Speeches which demonstrated the width of her influence in the field of Drama in Education (see Appendix 19). The workshops also demonstrated that the conference researchers²⁶⁶ have already begun to apply the influence of her methodology to their specific areas and countries.

7.4 Gavin Bolton and Mantle of the Expert

According to Gavin Bolton, the archive will provide the means of allowing future generations of researchers to absorb fully Heathcote's principles, her approach to teaching and learning, both of which are way ahead of their time. In his Keynote speech²⁶⁷ at the conference, he discussed his recent involvement in researching, the often misunderstood

²⁶⁵ For cross-reference to seeding, see p. 69.

²⁶⁶ There are 57 conference entries in the Keyword Index, for example, Swortzell N. *Bringing DIE & TIE to Taiwan*, (1993) (Archive Ref. - File No. CK017); Renk H.E. *The Art form of drama and the new Constructivism*, (1993) (Archive Ref. - File No. CK022); Machulska H. *The Italian garden*, (1993) (Archive Ref. - File No. CK023); Janssens L. *On the Wings of Homo Ludens to a realm of the imagination*, (1993) (Archive Ref. - File No. CK029); Balanoff W. *Using drama to continue the tradition of oral history among Aboriginal people in the North West Territories*, (1993) (Archive Ref. - File No. CK053); Brough B. *Applied Heathcote Downunder*, (1993) (Archive Ref. - File No. CK055); Issa E. *Workshop on DIE in Jordan*, (1993) (Archive Ref. - File No. CK050).

²⁶⁷ See Bolton G, "Mantle of the Expert" or "Whatever Happened to Awe?", (1993) (Archive Ref. - File No. CK004).

Mantle of the Expert²⁶⁸ concept. Bolton confessed that the meaning of it had eluded him for many years. Consequently, he had invited Heathcote to join him in the research. She had agreed to do so but

warned (him) that writing a book was not her idea of the best use of her time. So two authors collaborated, one knowledgeable and reluctant; the other enthusiastic but ignorant. [3]

As the book is now finished, Bolton was able to extract four seminal principles which the conference researcher found, and the future researcher will find, invaluable in explaining this often misunderstood concept:

1. The pupils must always be in role as people in an enterprise that "runs" something. This organisation has a client or clients, distinctly separate from the enterprise itself, so there is always an "us" and a "them", not a competitive or hierarchical "us" and "them" - an interdependent "us" and "them". And it is a golden rule that the clients never appear - they may send their "rep" (teacher-in-role); they will send letters (written by the teacher or other adult); pupils may temporarily "stand in" for a client in order to try something out, but they can never be the client.
2. It is task-based and the early tasks must be within whatever expertise the pupils do have. Most often different tasks are carried out in small groups, so an atmosphere of "busyness" is created.
3. It is the school *curriculum* (a body of knowledge and skills) that dictates what those early and subsequent tasks should be. The teacher is subtly promoting curriculum areas while pushing for "building belief" - belief in the *enterprise* and belief in the *client (s)*, that is.
4. Most of these tasks are to do with putting something on paper or reading something. Even where the task is one of action alone, for instance, "trying out an interview ploy", using a "colleague" temporarily to stand in as a "safety officer", someone will be making notes as it happens or everyone will make notes when it is over. Nothing is ever *made* in their role as experts - that really would reveal their inexpertise - but everything is re-presented through an alternative medium - writing, drawings, maps, mathematics, or performance. But

²⁶⁸ There are 233 references to Mantle of the Expert in the Keyword Index, for example, Hughes J. & Taylor P. *Researching "Mantle of the Expert": Australian and US Experience*, (1993) (Archive Ref. - File No. CK028); Hudson J. *A child goes missing*, (1986) (Archive Ref. - File No. BC050); Heathcote D. *Mantle of the Expert*, (Archive Ref. - File No. AC115); Heathcote D. *Mantle of the Expert*, (1991) (Archive Ref. - File No. CD042). For cross-reference to mantle of the expert, see appendices 10-12 and p.p. 18, 51, 63, 119, 133, 138, 161 & 166.

these representations are not end products: they are *resources* to be used and re-used. In "Mantle of the Expert" work is constantly "*re-cycled*". [4]

In 1972, Mantle of the Expert was concerned with experiential learning and the empowerment of the child when s/he assumed the mantle of the expert. A reversal of teacher/child roles often occurred.

By 1993, the Mantle of the expert concept involved children in running a business enterprise. This development was influenced by Heathcote's work with Industry. Prior to retirement, Mantle of the Expert was used in ninety per cent of her teaching. When Heathcote worked with Industry, she re-invented Mantle of the Expert and re-named it the "off guard"²⁶⁹ concept. Previously, she had re-invented it as "Rolling Role" ²⁷⁰when working with secondary school children in the 1980's.

The concept of Mantle of the Expert originated in the 1970's when three difficult primary school boys had been cast as the Three Kings. Heathcote noticed a table which had very thick legs:

I thought it's a perfect camel .. Three kids could sit on this table and we'd have this camel. Only it was three camels - we faced different ways. I didn't have a camel of course. I walked all the way to Bethlehem - I was the slave of course. It was working with these three kings where they each had their own kingdom and they made their wills according to what they thought they owned in different parts of the world from which they came. We journeyed to Bethlehem all week. We had adventures like I thought , I wonder how they'll manage if they have to buy water. And I had a job - they tried to sell me the gold they were taking to Jesus to buy some water. It was looking at it afterwards, I knew something important had happened because as the week progressed our camels became hung with our lives and our wills and so on. And the lives sort of grew from just being kings. And it was thinking about it later and I thought that's really important - they were expert kings. And then it began to dawn on me. People had to have a point of view. So when I reviewed the week I thought - the point of view of innkeeping, the point of view of soldiers who are

²⁶⁹ For cross-reference to off guard, see appendix 14 and p.p.174-175.

²⁷⁰ For cross-reference to rolling role, see appendix 13 and p.p.174-175.

working for Rome, the point of view of angels, the point of view of kings. And that's when it started coming together. [5]

The present writer anticipates that the archive will be viewed as a series of kingdoms and that the "lives" of the documents will grow as the researcher begin his/her journey.

7.5 Conference findings:

The conference researchers exchanged views on the variety of meanings in Heathcote's work, and the diverse nature of her influence, and investigated the possibility of developing further a common Drama in Education language to facilitate the retrieval of multi-media information. They agreed that a computerised archive would contribute to the preservation of Heathcote's methodology, and a "living" form of it would make that work accessible for future generations.

7.5.1 The main problem experienced by the participants at the conference concerning the archive and keyword classification was that the physical archive itself had not undergone any kind of editing and that, therefore, some of it was inconsequential and appeared trivial.

7.5.2 Role²⁷¹ was confirmed as Heathcote's most important concept. Key areas associated with role were found to be missing, such as **role spectator** and **writing in role** (although *Children's Framed Writing*²⁷² does appear in the title field). This was because the pages of detailed keywords which compile the pilot thesauri on role, symbol and ritual had not at this stage been extracted from a sample of the dissertation documents, owing to the restricted size of the keyword fields in the Index. The next step in the development of the Thesauri and the Index, would be the inclusion of all these in-depth keywords.

7.5.3 It was noted that some terms had changed. For example, all handicapped people are now referred to as special needs people or people with learning difficulties. This "politically correct" change occurred during the period the archive was being classified and consequently there are some references to specific handicaps while other handicaps are classified under the new terminology.

²⁷¹ For cross-reference to role, see p.p. 174-176.

²⁷² See Enciso P. *Children's Framed Writing*, (1984) (Archive Ref. - File No. CG001): Berry K. *The Voyage drama and writing in role*, (1993) (Archive Ref. - File No. CK038).

7.5.4 One problem associated with searching the keyword field of the archive was that of searching for short or abbreviated names such as TIE²⁷³.

The basis of any search in the keyword field is the "instring" method, where the search pattern is entered in a form which allows the target keyword to be found even when it is embedded in a group of other words or phrases. The disadvantage of the instring method is that it does not distinguish between discrete words and the same pattern of letters which form part of another word. Only by entering such abbreviations with interspersed periods can they be uniquely resolved. The problem of short words remains and several passes may be necessary, with the search word preceded or succeeded by a space or comma, in order to resolve them. [6]

7.5.5 There are many gaps in the archive which some researchers suggested they might be able to fill. For example, there were no examples of Heathcote's work in Norway, owing to problems of translation. Ironically, one Lancaster university student found that her Ph.D thesis, which contained a substantial amount of research on Heathcote, had not been indexed.

7.5.6 The biggest problem was that some would-be archive-users did not have the necessary keyboard skills and were not only computer "naive" but even terrified of computers. They were "mouse diffident"! The database was a difficult environment for some researchers in that they had to work through it in order to reach the data. The ideal solution would be one that allowed researchers access to data without the need to come to grips with the database itself.

7.5.7 At the other end of the scale, there were researchers who were extremely computer literate and found the keystroke entry frustrating as they were accustomed to using a mouse.

²⁷³ There are 87 references to TIE in the Keyword Index, for example, Moore M. *A Scrutiny of TIE from three perspectives*, (1982) (Archive Ref. - File No. CF018): Bolton G. *Drama and TIE*, (Archive Ref. - File No. AD145): Chapman G. *Opening speech at TIE conference held at Riverside Studios*, (1978) (Archive Ref. - File No. BB019): Fiddes S. *What's the use of TIE?* (1985) (Archive Ref. - File No. AA017): Clark R. *Theatre Outreach for Youth* (1993) (Archive Ref. - File No. CL049).

7.5.8 Ultimately, the archive will have to be transferred to a suitable text retrieval system capable of being networked, and with straightforward search facilities, incorporating the keyword thesauri.

7.5.9 However, on the positive side, the archive's computerised keyword classification allowed the conference participants to access the physical archive successfully.

7.5.10 Another purpose of the conference was to explore the possibilities of coordinating international funding for the archive. In the final plenary session of the conference, the way forward for the archive was discussed, and further ideas will now be internationally communicated and accessed through **IDEANET**, an electronic mail set up after the International Conference on Drama in Education at Porto in 1992.

7.5.11 The conference participants concluded that the archive would preserve for posterity, a definable methodology combined with the uniqueness of Heathcote's teaching style and her personal use of such concepts as role, myth, symbol, ritual, metaphor, sign, time and empowerment. Heathcote hopes that researchers will be able to find their own way forward in the archive, so that she can become "shadowy quite quickly". [7]

References

- [1] Hesten R. T. & Hesten S.
- [2] op. cit. Burgess R
- [3] Bolton G. *Mantle of the Expert or Whatever happened to AWE?*,
(unpublished Keynote address), Lancaster University, 1993,
- [4] Ibid
- [5] op. cit. Burgess R.
- [6] Hesten, R. T. & Hesten S
- [7] op. cit. Croall J. p. 18

CHAPTER EIGHT

NEW LEARNING METAPHORS

8. New Learning Metaphors

After having created and tested the physical archive and its computerised keyword index and thesaurus (see Appendices 3-5) at an international conference, the present writer determined to discover if by applying for example, **optical metaphors**²⁷⁴ to the Heathcote methodology new perspectives could be drawn. This in turn, could reveal to the researcher, the dynamic, multi-faceted image of Heathcote, showing the dominant features of her work, its evolution and influence.

In refining her methodology (see Appendix 20), she invented new concepts for example, **frame**²⁷⁵, **frame distance**²⁷⁶, **distortion into understanding**²⁷⁷ and **role conventions**²⁷⁸. All of these concepts inspired the optical metaphors quoted in this chapter. These concepts could be integrated into an interactive framework which would allow the researcher to view Heathcote's work from a variety of angles encompassing a scientific approach, historical and anthropological perspectives, sociological detachment, and artistic truth. The concepts involve the participant-observer engaging with a variety of contexts from different viewpoints. Viewing the methodology through optical metaphors could allow the researcher to explore new angles.

It is also intended that optical metaphors could be applied to interactive methodologies currently being researched (see Appendices 21 & 22) and those still in the **projected imagination** - the "**what next?**" step. In such an interactive environment, new learning metaphors could be created in the optical media (for example, CD ROM) produced through the **reactive paradigm** (a response system).

²⁷⁴ See Heathcote D. *Lens as symbol of coherence*, (Archive Ref. - File No. AK038).

²⁷⁵ see pp. 161-164.

²⁷⁶ see pp. 166-167.

²⁷⁷ see pp. 173-174.

²⁷⁸ see pp. 176-178.

According to C. Day. Lewis, metaphor²⁷⁹ is deemed to be the oldest scientific method²⁸⁰. In the context of Heathcote's methodology, metaphor reveals hidden truths and by demonstrating the truth of one thing in another, is, itself, a fertile source of truth. It would seem appropriate therefore, to continue the search for new learning metaphors which will provide the researcher with new ways of looking at the labyrinth of information in the archive. The researcher may find that Heathcote's methodology is often understood more when viewed through the indirect mode of the metaphor and the parable.

8.1 Formal description of optical terms with metaphorical application

When applying optical metaphors to her methodology, the single source of light could become the dramatic context or the focal point of the lesson, or the dramatic focus, or the minute particular, or the incremental point, etc. The researcher can then see what happens to this **ray of light** when it goes through the **prism, lens, mirror**, etc., Bolton applies these **optical metaphors**, to her work in order to provide new perspectives on it:

It is as if she [Heathcote] has said to herself: "What do you see if, instead of looking directly through a lens, you use a second lens with which to look through the first lens?" [1]

The prism metaphor could disperse/split/refract the traditional view of the methodology into a spectrum of new perspectives/vistas. The prism, as an analytical device, would allow the methodology to be broken down into the elements which make up the lesson²⁸¹. Equally, the prism metaphor can be used to fragment the methodology down into its key concepts.

When applied to research the prismatic metaphor could work in two ways. For light to enter the prism, it must be within certain angular limits. On entering the prism, the different elements of white light are divided and leave the prism at different angles. Some

²⁷⁹ There are 62 references to metaphor in the Keyword Index, for example, Heathcote D. *Metaphor as used in New Zealand*, (Archive Ref. - File No. AK055). For cross-reference to metaphor see, p.p.1, 22, 48, 62, 86, 119, 120, 127, 128, 138, 144, 148, 149, 154, 156-183 & 191.

²⁸⁰ See Morthrop F. *The motive for metaphor*, (1964) (Archive Ref. - File No. BG006).

²⁸¹ See p. 60 for flowchart on lesson framework.

angles undergo considerable refraction and some hardly any at all. In so far as the colour one perceives emanating from the prism depends upon the angle from which one views it, the views of different researchers of a common experience will be equally coloured. Overlaying this is the **Doppler effect** whereby, as the researcher moves away from the research the perceptions will alter/shift further, due to changing perspectives.

Refractive Indices²⁸²

The greater the difference between the Refractive Indices of the media through which the light passes, the greater the bending effect.

The metaphor could demonstrate Heathcote's use of dialectics to promote examination /modification of attitudes, and reflection on proposed /actual actions²⁸³.

The lens

The "lens" is used in the resolution of the image²⁸⁴. It is a mechanism for focussing the image. As the single "ray of light" passes through the lens it magnifies/diminishes/widens/ compresses/distorts.

In drama terms, it could heighten the tension, magnify the significant element, or moment of awe and widen/deepen the meaning and perspective of the lesson, etc.

The plane mirror

In the plane mirror the reflected image will appear to be as far behind the mirror as the object is in front of the mirror²⁸⁵. The image is virtual. The plane mirror does not distort the image except that it reverses it. For example writing appears backwards.

Bolton discusses Heathcote's use of this metaphor:

²⁸² All technical descriptions of optical terms will be inset in order to separate them from their metaphorical application.

²⁸³ See p. 23 for flowchart - see section on Brecht p.p. 168-173.

²⁸⁴ See p.p. 161-164 & 166-167 for section on frame and frame distance.

²⁸⁵ See p.p. 101-102 for lesson example on mirroring.

Dorothy invokes the image of the Lady of Shallott, sitting with her back to the window of her room in the tower, weaving the life that passes by as she sees it through the mirror. [2]

Bolton feels that the mirror is a more elegant metaphor than his prism.

The concave mirror

In the case of a concave mirror the reflection of the image converges. It produces a real inverted image in front of the mirror. However if the object is inside the focal length, the image is virtual, magnified and behind the mirror.

The concave lens

The concave lens creates the illusion that "big" objects are smaller.

The convex mirror

Conversely, in the convex mirror the image diverges. It produces a virtual image behind the mirror. This produces a wide angle view but it is not suitable for judging distance.

The convex lens

The convex lens creates the illusion that "small" objects are bigger.

In *Blue Remembered Hills*, Dennis Potter used the metaphor of a **magnifying glass** (convex lens) to view adults playing children in order to present childhood "not once removed but straight on". [3] Heathcote endorses Potter's use of this metaphor.

Before deploying these optical metaphors, the researcher would need to develop skills in using **multi dimensional views**²⁸⁶. Heathcote was always concerned with looking at social events from new angles²⁸⁷. Optical metaphors could involve the researcher, for example, in using one "lens" to view the empathic process, the stepping into another time/space/dimension; another "lens" to reveal that the researcher's latent knowledge can be brought into conscious knowing.

Certain aspects of Genet's work may help the reader understand the potential of optical metaphors. He viewed the behaviour of human beings through their mirror images as

²⁸⁶As far back as 1972, according to Sister Marie Paula Hardy, Heathcote believed that teachers needed to develop skills in using a multi-dimensional view.

²⁸⁷For instance, looking through holes in walls/bags, see p.79, turning socks inside out and then turning them back in, see p. 140, journeying, see p.p. 188-189, stewardship, see p. 118, husbandry and seeding see p. 149.

their reflections appeared in a **hall of mirrors**. For example, in *The Maids*, Solange and Clair construct the essence and personality of Madam. One identifies with, and acts out her personae as the other observes her. Esslin in *The Theatre of the Absurd* (1961) investigates Genet's "hall of mirrors".

The two maids are linked by the love-hatred of being each other's mirror image. As Clair says, "I'm sick of seeing my image thrown back, like a bad smell". At the same time, in the role of the lady, Clair sees the whole race of servants as the distorted mirror of the upper class: "Your frightened, guilty faces, your puckered elbows, your outmoded clothes, your wasted bodies, only fit for cast-offs! You're our distorted mirrors, our loathsome vent, out shame, our dregs!" Thus, what they hate seeing reflected in each other is the distorted reflection of the world of the secure masters, which they adore, ape, and loathe. [4]

Thus, for Genet "the image of man [is] caught in a maze of mirrors, trapped by his own distorted reflections". [5] Here, there is no fixed reality only millions of interpretations which are refined as images in "the reflection of reflection", [6] ad infinitum, as they appear in this hall of mirrors.

Similarly, Keith Sturgess's interpretation of Montaigne's approach to thinking and writing bears some resemblance to Heathcote's methodology and the "mirror" metaphor:

A kind of improvisation unclassically observing no rules as it tacks and weaves its way through the ranging of a supple mind, giving the impression of spontaneous utterance. This spontaneity itself enacts the sense of fleeting experience and of the passing of time ...

He watches, as it were, his reflection in a mirror and listens for the echo of his voice. [7]

Bolton compares Heathcote's later methodology with prismatic devices from theatre, for example:

[The audience] watch the murder of Hamlet's father - but not directly - through the analogue of a play performed by hired actors - for we are watching Claudius watching ... etc.

In the Marat/Sade we look at the French Revolution from the perspective of an asylum for the insane.

In Peter Brooks' "Midsummer Night's Dream", we catch the Elizabethan awe of magic through our own sense of wonder at the conjurer's unearthly skill. [8]

8.2 The refined concepts

All Heathcote's "refined" concepts, which have much in common with sociological and philosophical epistemology and Minimal Theatre, are focused on solving curriculum learning issues by viewing them through a variety of optical metaphors.

8.2.1 Frame ²⁸⁸

In the late 1970's, according to Bolton, Heathcote's "prismatic structure" was named **frame**²⁸⁹ after Goffman's concept. She appropriated and re-defined it by suggesting that in any social encounter there were two aspects present:

One is the action necessary for the event to progress towards conclusions. The other is the perspective from which people are coming to enter the event. This is frame and frame is the main agent in providing (a) tension and (b) meaning for the participants. [9]

Frame represents the context, the perpetual vanishing point of the drama. It represents the point of view from which the devised situation is to be viewed. Framing is the angle of perspective which is superimposed on the social event and every frame both limits and opens up possibilities for learning.

²⁸⁸ There are 118 references to frame in the Keyword Index, for example, Millar M. *The Effects of frame and context during English lessons on classroom talk*, (1986) (Archive Ref. - File No. CH011); Heathcote D. *Framing 41*, (Archive Ref. - File No. AG106), Heathcote D. *Four views of the same territory*, (1985) (Archive Ref. - File No. AS018); Le Provost C. *But no longer at ease here in the old dispensation*, (1986) (Archive Ref. - File No. BF005); Boland G. *Overcoming the teacher-taught contradiction: the dramatic frame and moral reasoning*, (Archive Ref. - File No. BF033); See also Heathcote D. *Framing different points of view* (1991) (Archive Ref. - File No. CD040); Heathcote D. *Frame and episode*, (1991) (Archive Ref. - File No. CD035).

²⁸⁹ See Edmiston B. *Planning Flexibility: Publicly framed: Privately framed*, (1984) (Archive ref. - File No. CH001).

The concept of frame is particularly relevant to research, in that it opens up the possibilities of multi-angles and multiple purposes in any given area. For example, one of the effects of Goffman's²⁹⁰ concept of frame upon drama teaching as promulgated by Heathcote is given by an ex-student, Chris Lawrence. His class of juniors, after having studied selected animals in London Zoo, then gave advice to a group of actors on how to represent these animals in dance:

The pupils had to re-focus their newly acquired knowledge of the animals in terms of what they understood of the dance form and of the limitations of the actors' personalities and skills. [10]

In the introduction to *Frame Analysis* (1985) Goffman defined frame as organising:

more than meaning: it also organises involvement. During any spate of activity, participants will ordinarily not only obtain a sense of what is going on, but will also (in some degree) become spontaneously engrossed, caught up, enthralled. All frames involve expectation of a normative kind as to how deeply and fully the individual is to be carried into the activity organised by the frames.

The various sets of materials with which the individual works and plays will differ according to how effective they are in grasping and holding his attention .. Involvement is a psycho-biological process in which the subject becomes at least partly unaware of the direction of his feeling and his cognitive attention. This is what engrossment means. [11]

Heathcote took note of Goffman's notions on frame because they appeared to give greater meaning to the many blends and manifestations of the drama activity. Frame also provides the child with the power to operate within the social context of the drama. Frame became the linchpin in the development and refinement of her methodology. In broad terms it amounted to the realisation of a contextual point to which the participant anchored his/her perception of the roles s/he assumed. In the case of the archive, the Keyword Index represents the first

²⁹⁰ There are 5 references to Goffman in the Keyword Index, for example, Goffman I. *The theatrical frame*, (Archive Ref. - File No. AB150).

contextual point of reference to which the researcher can begin to anchor his/her perception of the documents.

In 1983, Heathcote elaborated on her original definition of frame:

As a teacher, I seek to keep people's experience "real", that is I try to bring about a change, a widening of perspective in the life of the real person, as well as to offer systems of learning and knowing. [12]

By 1994, she had refined the definition yet again with the help of an optical metaphor:

Bolton: What do you mean : "Frame of point of view"?

Heathcote: When you angle a camera before taking a photograph, the angle controls what is seen; it is a selected view that makes the entry into the picture (in drama, entry into the dramatic fiction), meaningful and disciplined. [13]

Heathcote also referred to the undertaker from Dylan Thomas's *Under Milk Wood* who "measures with his eye the passers by for shrouds" [14] as an example of framing. She suggested that "his professional eye is so deeply embedded in his life value system that it controls the way he sees the world". [15] (This world view can be developed similarly in the person who assumes the mantle of the expert.)

Heathcote used optical metaphors when she taught a lesson on *Romeo and Juliet* for a British Council course for overseas teachers of English (1989) .

In this lesson, the teachers of English were "framed" as strolling players who learned their lines but never performed the play. Most of the teachers were unfamiliar with certain aspects of the language, history and culture. The secondary school children from Newcastle-upon-Tyne, were "framed" as Elizabethan street sellers who sold their wares to the strolling players. They told, and listened to many "tall" stories. After much bargaining, they provided the strolling players with a night's lodgings. Improvisation became the key to extending language for both the overseas teachers of English and for the class of children from a local Newcastle-upon-Tyne school.

Although curiosity had been aroused and tension had been built concerning the play, the children now "framed" as the Elizabethan audience, were never allowed to watch it. The fictitious performance was cancelled due to an outbreak of plague in the theatre itself. No

one was allowed to leave. The drama which followed reminded one of the horrific refugee scenes from the past which occurred during the cold war in Eastern Europe and more prophetically, those, now seen in relation to the present wars in Bosnia and Rwanda. It was through these lenses that the story of *Romeo and Juliet* was interpreted and the communication of language and culture was advanced.

At an earlier stage of the lesson, the children had been "framed" as advisors to teachers of English attempting to interpret fragments of text from *Romeo and Juliet*. In one group there was a person left without a part. One of the children, eager that no-one should feel left out, came across the word "rosemary", and immediately, suggested that this was a character. However, a lady from Iran, rejected this suggestion on the grounds that "rosemary" was a herb. It would have been interesting, in an interactive environment to see what would have happened to the interpretation of the text if this "virtual" suggestion had been incorporated.²⁹¹

This example illustrates that, although Heathcote's work originally had the fluidity of a multi-dimensional kaleidoscope, it now incorporates a further dimension which would appear to be a perceiving of its reflection through a "hall of mirrors". Her work may be represented as a "frame within a frame" which reflects a "distortion within a distortion".²⁹²

8.2.2 Keying

Keying provides children with the clues which will help them solve the "what's going on?" element of the lesson. It permits them "to latch on" quickly and helps to create an active encounter between child and teacher. There is often a game element involved in keying. Keying often takes the form of a theatrical sign which lures the class into the drama. It arouses curiosity, awakens energy and creates the need for active experimentation. Keying lures and empowers the child into decoding the signs/clues which will reveal the mystery. The teacher must key the children into the drama context. Perfect keying encompasses all these elements at the same time.

In the real world, the person keys him/herself into the situation. An example would be where a person driving in the fast lane suddenly sees a cloud of steam coming from the

²⁹¹ This is an account of a lesson observed by the present writer.

²⁹² As in Gavin Bolton's analysis of Herbert P. *A theory of Education as presented through the drama process: "A Mantle of the Expert"*, (1982) (Archive Ref. - File No. BC001).

bonnet of the car. This is a sign that the car is about to break down. The person therefore, immediately responds by de-accelerating and moving over to the motorway's hard shoulder. An example for the researcher in relation to the archive would be where s/he keys him/herself into the index in order to search for a particular concept/ lesson/ section of the methodology.

In drama, keying²⁹³ injects a dynamic element into the frame. The key required to draw the person in, need not be elaborate, but it must always lie within the frame in order to avoid confusion. It tells the participants what their viewpoint/attitude should be and where they should situate themselves physically in relation to the scenario. For example in *Finding our way* (1983), Heathcote points to her "dog" and says to the elderly special needs adults: "Don't anybody feed that dog!"

At one level, keying is self-explanatory: it opens a door, in this case a frame. The key enables the participants to establish a position which is both strong and engaging. Once the frame has been established, something else is needed, like a task or another item of information, which links and lures the children into an understanding of who they are, where they are and what they are doing. Frame is the large picture, the key is the specific which applies to that one situation. The key, therefore, is the particular problem or area of concern at a given moment.

Keying can involve the re-arrangement of signs in relation to distance and proximity both before and after the event. It also introduces a note of tension into the frame. In a drama about Robin Hood where the first frame is planning the robbery, the teacher, head and finger pointing upwards, says in a whisper: "We mustn't wake him up!" This key signifies that the person upstairs is a snitch for the Sheriff of Nottingham. This immediately suggests to the children a "them and us" situation. Several frames may co-exist simultaneously, each with its own set of keys. Successful keying may be subtle and lateral. In semiotic terms, framing may be considered as backgrounding whereas keying may be considered as foregrounding. According to Goffman, **keying** refers to:

²⁹³ There are 7 references to keying in the Keyword Index, for example, Harkins K. *The life and work of Dorothy Heathcote*, (Archive Ref. - File No. AK134): Craig T. Sr. *And no double talk*, (1982) (Archive Ref. - File No. AX006).

The set of conventions by which a given activity, one already meaningful in terms of some primary framework, is transformed into something patterned on this activity but seen by the participants to be something quite else. The process of transcription can be called keying. A rough musical analogy is intended ... A keying then, when there is one, performs a crucial role in determining what it is we think is really going on. [16]

Heathcote's use of keying reflected an awareness of her responsibility to the class and their need to hold in mind their school and life worlds simultaneously. She helped determine the expression of a particular life style by keying the class into the action of the social events as they encountered them. For instance, in *Mantle of the Expert*²⁹⁴, keying indicates to the child that s/he is to behave "as if" s/he were an expert. It also emphasises the fact that the enterprise is "invented by us"²⁹⁵ (teacher and children). In a drama about running a shoe factory, the teacher in role as a customer could peruse a diagram of an established shoe design and comment: "I bet it takes a long time to make shoes like these." This would be the key to the quality and expertise of the children in role as hand-made shoe factory workers. The realisation of any future outcomes of this venture should also be keyed in by the teacher. The teacher in role as accountant could challenge the children in role as workers: "You do realise you're going to have to be more competitive?" This key enables them to reflect on the probabilities of change, the outcome of almost certain redundancies. It also reflects Heathcote's philosophy of the three R's in drama - rigour, realisation and responsibility.

8.2.3 Frame Distance

In her later work, **frame distance**²⁹⁶ was introduced. It represents the distance the participant-observer is from viewing the angle of perspective superimposed on the social event. For example, in a drama about Robin Hood,²⁹⁷ the child might be framed as a Robin

²⁹⁴ For cross-reference on mantle of the expert, see p.p. 149-151 and appendices 10-12.

²⁹⁵ See Cochrane I. *Bridging the Gap - A Study into the essence of "We"*, (1984) (Archive Ref. - File No. CB002).

²⁹⁶ There are 3 references to frame distance in the Keyword Index, for example Heathcote D. *Mantle of the Expert: role-function/frame distance*, (1985) (Archive Ref. - File No. AS045).

²⁹⁷ See Heathcote D. *A training day - some of the questions we formulated*, (1982) (Archive Ref. - File No. AH046).

Hood forester, or slightly more distantly, as a Nottinghamshire citizen living under the sheriff's rule. A different time perspective could be created by framing the child as a twentieth century historian or a film maker researching Robin Hood.

This technique could create more angles from which to view the contents of an interactive archive. The researcher could view the documents from different frame distances by putting them into a variety of **virtual scenarios**. Virtual as opposed to actual. It appears to be there but is actually not there, for example looking in a mirror creates a virtual image. This approach could deepen the understanding of the social event for the researcher as it did for the child.

8.2.4 As If

The notion of selecting a viewpoint, of behaving **as if**²⁹⁸ was influenced by Goffman's concept of frame. There is some evidence that the origin of thinking and acting "as if" can be traced to prehistoric times, for example, pre-historic man's engrossment with cave paintings. Heathcote always liked to view old and new knowledge through an anthropological lens:

People .. spread red ochre on graves "as if " it was blood .. carved bones and marked stones to represent human faces .. painted cave walls to acquire powers from the images, and .. danced "as if" they were animal spirits to gain superiority for the hunt. [17]

This reminds one of the relevance of pre-historic Shamanism, an area about which very little is known but which can be deduced from modern primitive cultures. This is an interesting case where Heathcote intuitively, and possibly independently, comes to the same conclusions as historians of the drama. The relevance of using an anthropological "lens" in a "virtual reality" environment (the Jurassic Park approach) would incorporate Heathcote's notion of "breeding"²⁹⁹. The researcher can then reveal his/her old knowledge within the new knowledge being researched. **In the virtual environment as if becomes a definition for**

²⁹⁸ There are 27 references to "as if" in the Keyword Index, for example, Carroll J. *Alienation and the role of the spectator in DIE*, (1978) (Archive Ref.- File No. CA008): Heathcote D. *Points to be made in the talk: Three factors which illuminate my work*, (Archive Ref. - File No. AH103).

²⁹⁹See p.p. 3-4 for explanation of this term.

virtual. Behaving "as if" was also very popular with the creative artists of the Renaissance. For example the novels of Rabelais (1494-1553) suggested that play created humanistic freedom. Richard Courtney³⁰⁰ suggested that Rabelais' humanistic view had moved on from the medieval one, to one based on:

Laughter, unusual logic, time measured in creative acts, and Being "as if" as growth. [18]

Richard Courtney, explained his ideas in the books, *The Dramatic Curriculum* (1980) and *Play, Drama and Thought* (1981). Accordingly, he believed the "as if" factor in drama was a "thing between" consciousness and reality³⁰¹ and that it related the two and created meaning. This is particularly true:

Whenever play has been regarded as being "as if", thinkers have regarded play as vital to learning. [19]

The "as if" factor together with a **random reactivity element** (an element of unpredictability) could be incorporated into the **modelling** (personality profile of the user) of the interactive system. Meaning would then be created while avoiding predictability.

8.2.5 Apostasioposis (distance creation)

Heathcote built **apostasioposis** into her later lessons through a "critical thought provoking process" which was similar to Brecht's *Epic Theatre* process. She also agreed with his idea that "If art did reflect life, it does so with special mirrors". The "special mirrors" created an aesthetic dimension to both Heathcote's and Brecht's work. However the metaphor was not intended for that purpose. Brecht³⁰² believed that consciousness was the reflection of an objective reality which contained within itself, a socio-political culture.

³⁰⁰ There is one reference to Courtney (a well-known Canadian Drama Practitioner) in the Keyword Index, for example, Courtney R. *Drama and the transfer of learning*, (1977) (Archive Ref.- File No. AH036).

³⁰¹ See cross-reference with metaxis p.p. 76-78.

³⁰² There are 25 references to Brecht in the Keyword Index, for example, Brecht B. *Speech to Danish working class actor on the art of observation*, (Archive Ref.- File No. AO107): Brecht B. *On the Everyday Theatre*,

The **Verfremdungs Effekt** was to be employed in order to enable the spectator to analyse familiar or ordinary things "as if" they had never seen them before. The spectator could then view them from a new angle and at a distance. The contradictory nature of life and people (Hegelian and Marxist dialectical materialism) were to be presented to the spectator in the hope that a third dimension would emerge - the actor's and spectator's political and social education³⁰³. Brecht also wanted to surprise people into seeing new truths which enabled the ordinary to become extraordinary. Likewise, Heathcote was concerned with enabling the ordinary to become fabulous³⁰⁴. The researcher is encouraged to use a similar process when s/he views the archive.

Brecht insisted that "theatre equalled theatre" by introducing his *Verfremdungs Effekt*, anti-illusionary devices and non-identification strategies into his theatre practice; similarly, Heathcote insisted that "classroom equalled classroom" by introducing refinements³⁰⁵ into her methodology. She had always believed that there was a necessity for both herself and the child to signal very clearly when they were "in" or "out" of role. *Apostasioposis* was frequently structured into the drama to enable the social event to be seen from a new angle:

When she creates reflective elements within the existence of reality she is doing what Brecht called "visiting another room". In that room there is freedom to experiment and distort reality without the burden of future repercussions (no penalty zone) and the absence of the chance elements of life. [20]

The researcher already has the added advantage of being in "another room", of being distanced from the material. Research is an ideal vehicle for viewing disconnected episodes, the fragmenting of the naturalistic story line which Brecht theatre introduced:

Without an adult, children's dramas tend to be episodic, a set of adventures with no time for the build-up of tension or the exploring of what lies between people. [21]

(Archive Ref.- File No. AH047): Halpin R. *The Caucasian Chalk Circle: Brecht's 9th Symphony*, (Archive Ref.- File No. AB011).

³⁰³ For cross-reference to socio politics, see p.p. 109, 115,121 & 129.

³⁰⁴ See Chapter 4 p. 90- 107 for the philosophy of the "Ordinary and the Fabulous".

³⁰⁵ frame, frame distance, keying, distortion into understanding, role conventions, etc.

Heathcote's emphasised that the teacher needed to be an "instant playwright"³⁰⁶ rather than a director, in order that the child's ideas might be realised dramatically within a social context:

Brecht's dramatic theory is particularly useful in helping us to see how the teacher's craftsmanship is like the playwright's. His didactic intentions are explicit, for him the theatre develops "a view of life through artistic means" and reveals "modes of the social life of human beings in order to help the spectator understand them rationally and emotionally." He lays stress, in his writings about Epic Theatre, on rational understandings..In the classroom, teachers are also concerned with learning and with the structuring of understanding. [22]

In terms of the present archive, she suggests that the researcher could be his own playwright who produces ideas at speed to

think from within a dilemma instead of talking about (it) .. You can train people to do this in two minutes, once they are prepared to accept it. [23]

At other times, the researcher may need time to deepen his understanding of archival examples before any "scripting" or transforming of material takes place.

Formerly, Heathcote would ask her class "How are you feeling now?" Latterly, she has shifted the question to "What are you thinking now?" which is more in keeping with the research mode:

This view is far removed from Peter Slade's emphasis on Absorption - "being completely wrapped in what is being done or what one is doing, to the exclusion of all other thoughts" - which tends to underline the "submission" aspect of dramatic playing, as does the phrase "living through" used in the early writings of DH. As DH recognised the essential double valence of experiencing and reflecting on the experiencing of dramatic action, the less she clung to the notion of "living through". Indeed, in the way she now persists in working for

³⁰⁶ For cross-reference to script-writing, see p 180.

detachment, she has been likened to Bertolt Brecht in the theatre by O. Fiala. [24]

Both approaches were dialectical³⁰⁷. Heathcote created **anagnorisis** through *apostasioposis*. For example, Oliver Fiala suggested that Heathcote's drama contained within itself *anagnorisis*, a simultaneous recognition of catharsis and reflection. The realisation by *Oedipus* that he himself was the man who, by unwittingly killing his father and marrying his mother, had brought the plague to Thebes is a good example from Greek drama. Another example, would be the way the detective in literature suddenly realises "who did it". This is similar to the systematic working through the clues of Heathcote's methodology.

A most important aspect of Brecht's theatre and of Heathcote's drama lesson for the child was that there could be no valid action without reflection or *selah* (the present writer is using the Old Testament Hebrew word to mean a pause). It was that beam of reflection put upon the action and roles that the children had been engaged in which created the new understanding. Heathcote's original idea of reflection based upon the Greeks' **living through**³⁰⁸ experience (refraction could be a metaphor for living through, as it presents a particular perspective from which the situation is experienced), has now been replaced by what the present writer calls a **living close to** the experience. Living close to means that the participant observer is distanced from, and does not totally identify with the dramatic event. s/he is not inside the experience, but thinks and feels "as if" s/he is close to it. Thus, a **virtual viewpoint** of the event is created:

I am constantly looking for those Brechtian ways of alienating the children from having to express emotion and creating instead the circumstances in which they may share and understand what might be an emotional feeling..the act of making the circumstances in which appreciation and understanding of emotion can be brought about is fundamental I believe to the teacher's task. This means, therefore, that basically speaking, I am always choosing a frame of reference from which the children will operate - that brings them close to the emotion, rather than having to live through it. [25]

³⁰⁷ For cross-reference to dialectics, see p.p. 76, 102, 103, 105, 139, 145, 158 & 169.

³⁰⁸ See Miculka J. H. *Creative drama for teachers "Living through" in the classroom*, (1973) (Archive Ref.- File No. AI078).

This "living close to" the experience is an ideal viewpoint for the researcher. Heathcote's interactive methods of teaching are compatible with the creative Artificial Intelligence (A.I.) techniques currently being researched, and such an integrated approach could create a more authentic interactive system for the user in the existential sense.

Actual living and theatre, which is a depiction of living conditions. Both use the same network of signs as their medium of communication; namely, the human being signalling across space, in immediate time, to and with, others; each reading and signalling simultaneously within the action of each passing moment. We cannot help signalling so long as there is another human being who needs to read the signs. Actions become sign whenever there is more than one person present to read the action. [26]

The archive contains an extensive example of Heathcote's working with Fiala in Australia, entitled *Brechtian elements in Dorothy Heathcote's approach in preparing teachers to use drama with implications*, (Archive Ref. - File No. AC095). Fiala and Heathcote's example juxtaposed Heathcote's methodology next to Brecht's ideas on *Epic Theatre*:

We placed side by side the text of Brecht's *Caucasian Chalk Circle*, an analogy devised by groups of students and a further analogy devised by Heathcote. In each analogy the same problems had to be created as Brecht solved when communicating in his play. Oliver Fiala worked from the text, using some of Brecht's techniques of Epic Theatre to help students form opinions about how dramatic text can be used for interpretation, but with the object of seeking out:

1. Implications of verbal and non-verbal communication
2. Structural and formal devices employed in the text
3. Techniques which demonstrate the purpose for which the text has been written. Students were to rely on their own resources and were asked to discover for themselves:
4. "What are some elements of the Brechtian creative process as he works as an artist?"
5. Opinions of how the didactic elements could be used in teaching.

We considered it possible from these departure points to demonstrate an artistic affinity between Heathcote's approach and Brecht's theory of Epic Theatre. [27]

All references to Brecht, *Epic Theatre*, alienation etc., can be traced and cross-referenced by searching the Keyword index. Similarly, interactive research would "interrogate" any number of cross references within a multi-media environment.

8.2.6 Distortion into understanding

All optical metaphors can be applied to the concept of **distortion into understanding**. This concept was important to the way Heathcote perceived and assimilated knowledge and experience. Unfortunately, the term distortion nearly always has a negative connotation, attached to it. The original Latin word from which distortion³⁰⁹ is derived, *distortus*, means "turned different ways". "Distortion into understanding" often clarifies and distorts into greater truth. This is why the art form often appears to reflect a greater truth to the beholder than real life. As reality enters the head very little is initially understood. Certain forms of reality are deceiving. Art forms are often created in order to both explain and understand reality. For example, in three strokes of the brush, Picasso creates a deep understanding of the reality of the human condition. Painters often mix symbols in order to create this kind of understanding. They disturb the obvious forms of reality in order to enter into a deeper dimension of it. Distortion takes account of reality by synthesising a part of it and reflecting it back as an image.

Art dismantles reality,
depicting it now spatially,
now temporally. [28]

³⁰⁹ There are 5 references to distortion in the Keyword Index, for example, Heathcote D. *A look forward*, (Archive Ref. - File No. AH141): Heathcote D. *RE and Drama*, (Archive Ref. - File No. AKO61): Heathcote D. *Gotenburg Lecture*, (1976) (Archive Ref. - File No. AH152): Heathcote D. *Jennings Scholar Lectures: Drama in Education*, (1975) (Archive Ref. - File No. AY017).

A favourite device of Mannerist Art was the optical illusion where a picture viewed at one angle was different when viewed at another: the indecipherable object in Holbein's **The Ambassadors** is a skull when viewed from the side.

The process of distortion could involve the researcher in learning how to focus and select in order to perceive significance in material. S/he has already been given a selected focal point in the Index - a keyword - from which to view and reflectively deliberate upon a part of the Heathcote methodology. A distortion, in the context of the archive, would be where the researcher has narrowed down his/her search to the relevant documents relating to the concept of, for example, metaphor. The documents could then depict, for the researcher, not only the evolution of the concept but also the different changes of perception and awareness of the original contributors. Thus, the whole is recreated.

The archive contents partly because of their fragmented nature, are already a synthesis of Heathcote's work and influence. In extracting and re-aligning certain elements of the methodology, for example, the evolution of Mantle of the Expert (see Appendix 10-12), from the general pattern, the researcher could experience a change of perception, a distortion, which may lead him/her into a new understanding of it. Additionally, a number of alternative models have been used to explain her work, for example, distortion involved in crossing over from one "speaker" (influence) to another.

8.2.7 Role

When the optical metaphor is applied to the concept of **role**,³¹⁰ it permits a deconstruction into its **evolutionary paradigms [or elements]**: [29]

Teaching Register Roles³¹¹ **Teacher in and out of Role**³¹²

³¹⁰ See Heathcote D. *Using Full Role - fourth stage of role - variations on a theme*, (1991) (Archive Ref.- File No. CD047), and see Heathcote D. *Role*, (Archive Ref.- File No. AC015); Heathcote D. *Using role/ using classroom role*, (Archive Ref.- File No. AF012); Heathcote D. *Role work*, (1979) (Archive Ref.- File No. AG124); Bonhart A. C. *Role playing and reduction of interpersonal conflict*, (1972) (Archive Ref.- File No. AB036); Chileshe J. *In what ways does role theory help in understanding your work situation*, (Archive Ref.- File No. AB068); McKay E. *Self awareness and role playing in groups*, (Archive Ref.- File No. AB081); Lazier G. N. *Assessment of role induction and role involvement in creative drama*, (1970) (Archive Ref.- File No. AG069).

³¹¹For cross reference, see p. 48.

Role Conventions³¹³
Frame,
Frame Distance
Keying³¹⁴
Mantle of the Expert³¹⁵
Rolling Role³¹⁶
Off Guard Role³¹⁷
Role Drama³¹⁸

The present writer believes that of all Heathcote's concepts, the use of role³¹⁹ is the one which encapsulates most completely her original contribution to Drama in Education. Many of the new concepts were different colourings, shadings, textures, and developments of it. According to Morgan and Saxton, the epic nature of Role Drama

freed both student and teacher from the restraints of the lineality of plot, enabling a multitude of opportunities for interpreting and evaluating each experience". [30]

Hence, "role drama" has become **the umbrella strategy**.

Heathcote's concept of role lay at the heart of the teaching methodology and became the connecting strand for every other concept, her original concept - "putting yourself into somebody else's shoes"³²⁰ remaining centric: a concept which could become integral to interactive research. In this case the researcher would also be "putting him/herself" into **virtual shoes**. This echoes Heathcote's concept of modelling vocabulary and thinking from inside the person's shoes. Moreno named empathy **tele**, which is derived from the Greek word for "far" or "influence into distance" and he also called it "feeling of individuals into

³¹²For cross reference, see p. 49.

³¹³See (Archive Refs. - File Nos. AH046, CD019, CD077, CJ011.)

³¹⁴ See (Archive Ref. - File Nos. AK083, AG183, AS045, CD035, AK134, AX006).

³¹⁵ See (Archive Refs. - File Nos. CD063, AC063, BC001, CL002, CK004) and see Appendices 10 - 12.

³¹⁶ See (Archive Ref. - File No. CD022) and Appendix 13.

³¹⁷ See (Archive Ref. - File No. CD084) and Appendix 14.

³¹⁸ See (Archive Ref. - File No. CK005).

³¹⁹ For cross reference to role - see p.p. 9,10, 18, 22, 24, 26, 33, 35, 36, 48, 49, 50, 51, 52, 57, 62, 64, 68, 69, 71, 72, 74, 76, 77, 83, 93, 94, 98, 104, 106, 112, 116, 119, 120, 126, 127, 128, 129, 132, 133, 136, 138, 139, 140, 150, 151, 152, 154, 156, 160, 162, 166, 169, 171, 174, 175, 176, 177, 179, 180, 182 & 186

³²⁰ For cross-reference - see Introduction p.p. 9-10.

one another, the cement which holds groups together". [31] He gave this definition to "tele" nearly sixty years ago:

A meeting of two: eye to eye, face to face. And when you are near I will tear your eyes out and place them instead of mine, and you will tear my eyes out and will place them instead of yours, and then I will look at you with your eyes and you will look at me with mine. [32]

Even as her system became more refined, this central concept of empathy still remained the illuminating point on which the learning was based. The key to empowerment³²¹ lies in conferring the mantle of expertise on the child, in order to challenge him/her to work with rigour, and thus to realise his/her experience through the responsibility of ownership.

8.2.8 Role Conventions ³²²

Later, Heathcote created non-naturalistic **role conventions**³²³ so that new areas of understanding could be revealed to the child. These conventions provided new ways of stylising or representing that which could not be there in reality. They took a variety of forms from the most abstract to the most concrete. In drama lessons, as in Peter Brook's "empty space", lights, scenery, sound effects, costumes were not necessary. Conventions, therefore, were collectively and individually symbolised. An agreement with the class was negotiated. For example, a real skull could be used but there were various shadings beyond, by which a skull could be represented, for example, by a drawing, a photograph or a reference in a letter or a taped conversation between people. These were different stylised ways of representing that which could not be there in reality but could be made manifest in the imagination. Similarly, Genet hoped to replace characters by symbols or reflections in a mirror, metaphors of what they sought to represent.

³²¹ For cross-reference, see p.p. 1, 34, 48, 115, 120-122, 128, 129, 132, 151 & 154.

³²² See Whitely M. *Dramatic Conventions and the forming process - some implications for learning*, (1984) (Archive Ref. - File No. CJ011).

³²³ There are 63 references to role conventions in the Keyword Index, for example, Heathcote D. *Signs and Portents*, (1985) (Archive Ref.- File No. AS039): Whitely M. *Signs and Portents Extension*, (1985) (Archive Ref.- File No. AS043): Heathcote D. *Conventions*, (1981) (Archive Ref.- File No. AS053): Heathcote D. *The making of conventions and the providing of contexts*, (Archive Ref.- File No. AC016): Whitely M. *Drama conventions and the forming process - some implications for learning*, (1984) (Archive Ref.- File No. CJ011).

Role conventions were designed to create *apostasiopsis*. Additionally, these methods enable the teacher to work by herself/himself in the classroom by re-adjusting the **full role** to a **secondary role**. This was partly in response to criticisms like:

It's all right for her and her charismatic personality and she always has an army of students to help her, I've just got the class and myself. [33]

The advantage for the ordinary class teacher is that it enables him/her to use for example, a role convention when it is not desirable or possible to use the full role.

If you can't have the Queen, you have a letter from the Queen instead.
If you can't have a tramp, you can have a bundle of old clothes instead.
[34]

Heathcote devised thirty three role conventions in an article specially written for SCYPT and the Cockpit TIE team. She felt that TIE practitioners needed to be aware of the many more forms of interaction with children. Thus, her role conventions became enshrined not only in the drama teacher's vocabulary but also in the work of TIE groups. The most popular convention was **tableaux** because of its theatrical impact. Other conventions had less immediate theatrical appeal and consequently were not used as much. One convention involved **eavesdropping** which had its roots in her childhood. As a teacher, she had often used this technique as a way of listening in to the child, to find out the stage of his/her progress. It seemed natural to her, therefore, to develop it into a convention which would arouse the child's curiosity in connection with the "role drama". Heathcote explained that:

Conventions can be used to enable children to become involved in drama experience of many types..They exploit the use of signing and significance in a very special way, because most of them shift the way in which contact with role and "immediate time" works. Most drama that moves forward at seeming life rate, is too swift for classes to become absorbed in and committed to. The conventions offered .. all slow down time, and enable classes to get a grip on decisions and their own thinking about matters. They all function as "other", but in relation to people. [35]

The implication of using role conventions for the researcher is that his/her imagination, like the child's, could be stimulated into new thought processes or patterns. The conventions developed into more and more subtle shades of representation and often combined artistic, historical, anthropological and sociological components. They began "to follow reality"³²⁴ by transposing and reflecting the social event in symbolic form. For example, Heathcote created the convention of a **murmuring room** where children were encouraged to act "as if" they were waxworks in a museum re-living their last moments prior to a fatal air crash (see Appendix 16 for analysis of lesson in Canada).

8.3 The what next step

The "what next?" step would involve a whole new project based on Heathcote's methodology and Interactive Technology (see Appendices 21 & 22 for funding proposals). The use of appropriate technology would enable her unique methodology to be packaged into a Living Exhibition, a form of Computer Aided Learning (CAL), by incorporating Artificial Intelligence (AI) techniques into the environment. It would also allow the realisation of the concepts, and the application of the new learning metaphors, within the interactive technology. For example, Heathcote's concept of democratic dialogue between teachers and learners interacting with the semiotics of the **virtual classroom** is congruent with the concept of an active researcher operating in a **virtual reality**. According to Ilya Prigogine: "Whatever we call reality, it is revealed to us only through an active construction in which we participate". [36]

Such analogies could be realised if interactive technology were employed. By using optical media in this way, new learning metaphors could be created through the reactive media paradigm. For example, when the archive material is transferred onto interactive disc (CD-I), the metaphor of a school could be used as a possible scenario to exemplify the archive. The researcher could be framed "as if" s/he were a "teacher" requiring a specific

³²⁴ This is adapted from Brecht's notion that "Art follows reality". [14] Brecht B. *Brecht on Theatre*, ed. Willett J. (1964) p. 29.

piece of information which would then be processed through a multi-media communication network. In Heathcote's primary series of tutorial tapes, she explained to a school's advisor, who was framed "as if" he were a student, the refinements of her latest methodology. A **knowledge based system** could provide interactive tutorials on these latest educational perspectives. The "as if" technique could be tried out on electronic **models** of children and teachers. By experimenting with a variety of conventions and contexts, the researcher could view the archival documents from new perspectives.

To some extent a **virtual role playing**³²⁵ method of access to the archive could empower the researcher to negotiate his/her way round the archive. Any number of framed lenses could be provided in a **virtual environment** influencing the angles from which the researcher could view the contents of the archive. This "drama-framed discourse" could evolve into a recursive "discourse within a discourse". [37]

The concept of **role polyvalence** could be incorporated into **virtual drama frames** to engender a more empathic approach to research. This is a post-modernist term used in psychodrama, which means that the participant enacts several identities including fragments of personalities in order to create a multiplex reality. The use of such frames could create in researchers³²⁶, what Heathcote referred to in actors as, **productive schizophrenia**.

A **virtual reality environment** could distort familiar perceptions of reality in order to bring about reflection, and careful examination and offer different pathways or directions to the researcher. This would be amplified and magnified by the interaction of the researcher with the virtual roles and selected contents from the archive. The value of an interactive approach would lie in the researcher's reflection and absorption of **virtual perspectives** as they turn and shift in **virtual time**³²⁷ and **virtual memory**.

The interactive environment provides its own distancing effects. In such an environment, the researcher could, by interacting with "virtual roles", look at the material

³²⁵ See Waddington J. *De-centering self: How role and frame may help with writing about ideas*, (1984) (Archive Ref. - File No.CO011).

³²⁶ John Dunne creates similar images in *A Search for God in Time and Memory* - "man is to some extent an actor and an inventor of himself".

³²⁷ See Whitely M. M. *An exploration of the interface between restraint, exuberance and possibility in dramatic art, using Goethe's "Whatever liberates without self-restraint is disastrous" as a working model*, (1983) (Archive Ref. - File No. CB001).

through both the virtual roles' and his/her "drama eyes" and later, when s/he stepped out of role, modify and review the results in the light of his/her role-shifted discourse. Thus, an epic style of interactive researching, would involve the adoption, by the researcher, of multi-viewpoints comparable to the actor wearing more than one pair of boots of the character during his/her performance.

The person taking on the role, does so as if he was pulling over himself a mantle of some expertise. Often because of the circumstances, this mantle "fits" only partially, but it is "believable" to the wearer at the moment in time..There is no need for histrionic techniques or skills. Rather a person behaves, demonstrates or indicates, what he thinks he would do if faced with the problem of the other character. [38]

The researcher could interrogate a **virtual playwright** in the "virtual environment" who, by prompting rewrites of the script (Heathcote's methodology), might reveal new perspectives. Artificial Intelligence (A.I.) techniques could be used to bring personality into the model.

Virtual role conventions could help the researcher understand that the practical application of the methodology does not depend on teacher or child acting skills but rather on the teacher's understanding of socio-dramatic techniques in creating perspectives for the child. From drama-framed viewpoints, the researcher could solve curriculum problems using lateral thinking techniques. The role conventions could also exploit the multi-media dimensions of a virtual environment. For example, this might be done by the cross-referring of specific lesson examples in document form and on video by using visual summaries³²⁸ of relevant clips/quotes of voice, still/moving image and printed word formed from the archive contents. By creating a multi-media environment the researcher would be able to understand the methodology on a new continuum.

8.3.1 Virtual Drama

³²⁸ Similar to Edward Gordon Craig notion that "a single image speaks a thousand words".

It has been said that to understand Heathcote's work one needs to study physics, or whatever subject is relevant to the drama context. In some ways Heathcote's later methodology has more in common with *Quantum Physics* than *Newtonian Physics*. Like Heathcote's methodology it has a new dynamic form. It is multi-dimensional and virtual. In Heathcote's fictitious world, like the world of Quantum Physics and the new interactive technologies, virtual things are there but they are not real things but real things can come out of them. The virtual world is problematic, uncertain. It is dynamic /moving, and different things are happening all the time. The moment the form is perceived, it changes. As soon as the form is born/constructed, it shifts and disappears. Objects come and go, generate and degenerate.

In her later work, she held up a "distorted mirror³²⁹" to the drama lesson which created **blurred genres**³³⁰. The researcher could experiment with "blurred genres" - the juxtaposition of fragments of different forms, media, styles and conventions from the archive, as they interacted in a virtual environment. The perspectives drawn would be both transformable and transmutable.

In later years, the drama elements of the lesson were presented with such subtlety that they became imperceptible to the onlooker. They existed in the mind of the participant observer. In the **drama of the mind**, events take place in an ideational domain. According to Bolton, in Heathcote's later work, teachers were often left waiting, like Beckett's Vladimir and Estragon, for the drama to arrive. Another similarity to Beckett is that initially each of them planned the incremental steps of their respective dramas until reaching the penultimate point; at which stage, character and class were left to their own devices confronting their mirror images. At this point in *Waiting for Godot*, Vladimir and Estragon are left completely abandoned somewhere beyond the existential void, similar to the **quantum vacuum**:

Instead of a place where nothing happens, the "empty" box should now be regarded as a bubbling "soup" of virtual particle/anti-particle pairs.
[39]

³²⁹ As in the work of Meyerhold.

³³⁰ See Geertz C. Chapter 1 "Blurred Genres the refiguration of social thought" from *Local Knowledge*, (1983) (Archive Ref. - File No. AF013).

Heathcote's teacher and class are not completely abandoned. They are given signposts and are encouraged to search for tools as they begin their existential journey into the "quantum vacuum".

The quantum vacuum is very inappropriately named because it not empty. Rather, it is the basic, fundamental and underlying reality of which everything in this universe - including ourselves - is an expression...

After the big bang in which our present universe was born, there was space, time and the vacuum. The vacuum itself can be conceived as a "field of fields" or, more poetically, as a sea of potential. [40]

In this "sea of potential" they are able to begin a process of becoming. Ironically, it is a process which is never completed. It was suggested to Heathcote that she should meet Peter Brook³³¹ whose ideas on Theatre involved similar leaps of the imagination, she retorted teasingly, "I wouldn't let him have his empty space, it's full of waiting". [41]

When the archive becomes a **multi-media electronic book**, "virtual role conventions" could provide different kinds of clues and evidence on specific concepts. Her less popular role-conventions could also be fully exploited. They are less popular because they demand new dimensions of thinking which require a greater subtlety of language, tone, pitch, and pause. Another advantage of Heathcote's methodology in the present money-based climate is that it uses the bare essentials and is therefore inexpensive. All that is necessary is a blackboard, or a painting, a photograph, paper, crayons and sometimes only the mind of the participant observer. Analogously, interactive video is an activity which allows the mind to interact with the computer. In like manner, the majority of her later drama conventions took place in the virtual reality of the mind where

there exist no actual "things" but rather myriad possibilities of countless actualities. [42]

³³¹ There are 15 references to Peter Brook in the Keyword Index.

This also reflected her life-long obsession with listening to the radio and her recent interest in **Chamber Theatre** which Breen defines as:

dedicated to the proposition that the ideal literary experience is one in which the simultaneity of the drama, representing the illusion of actuality (social and psychological realism) may be profitably combined with the novel's narrative privilege of examining human motivation at the moment of action. [43]

Heathcote defined *Chamber Theatre*³³² as **Theatre of the mind** (The researcher could use this as a new learning metaphor when s/he begins his/her journey into the archive), and to a large extent this was evident in her final lessons. This was echoed in one of Heathcote's lesson in New Zealand when a Maori boy commented: "This drama is all in your mind, so it feels true". [44] In this sense, the mind, to Heathcote, has become a stage model, a quantum vacuum for **virtual action**. Heathcote's application of "drama of the mind" (**virtual drama**) to curriculum problem-solving and her desire for ambiguity, could be compared to Derrida's (1981) thoughts on:

the continuous process of making explicit, moving towards an opening, risks, a sinking into the autism of the closure. [45]

³³²See Velody J. *A consideration of the combined use of Chamber Theatre and fairytale to help develop the creative imagination in Infants through multi-sensory image*, (1984) (Archive Ref. - File No. CJ013), and see Bauer E. T. *Chamber Theatre "The Fixing Factor"*, (1986) (Archive Ref. - File No. CG005) as model accounts of Chamber Theatre.

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- [4] Esslin M. *The Theatre of the Absurd*, 1962, p. 208
- [5] Ibid, p. 207
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- [10] op. cit. Bolton G. p. 203
- [11] Goffman E. *Frame Analysis*, 1974, pp. 345-346
- [12] op. cit. Heathcote D. Interview with Author, 1983
- [13] op. cit. Bolton G. & Heathcote D. p. 21
- [14] Ibid, p.22
- [15] Ibid, p. 22
- [16] op. cit. Goffman E. pp. 44- 45
- [17] op. cit. St Clair, J. P. p. 3
- [18] Ibid, p. 10
- [19] Ibid, p. 3
- [20] op. cit. Johnson & O'Neill, p. 104
- [21] op. cit. Wagner, B. J. p 44
- [22] op. cit. Heathcote D.& Fiala O. p. 52
- [23] op. cit. Interview with Author, 1993
- [24] op. cit. Bolton G. p. 171
- [25] op. cit. Interview with Author, 1983
- [26] op. cit. Heathcote D. *Sign and Portents*, p.1
- [27] op. cit. Heathcote D.. & Fiala O. p. 41-42
- [28] op. cit. Meyerhold, p.137
- [29] op. cit. Prigogine I. & Stengers I. p. 298
- [30] op. cit. Morgan N. & Saxton J. p. 13
- [31] op. cit. Moreno et al, p. 17
- [32] Ibid, p.18
- [33] op. cit. Waters C.
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- [36] Zohar D. *The Quantum Self*, 1990, p.29
- [37] Carroll, J. *Taking the Initiative: The Role of Drama in Pupil/Teacher Talk*,
(unpublished Ph.D), University of Newcastle-upon-Tyne, 1986. p. 137
- [38] op. cit. Heathcote D. *Sign and Portents*, p. 38
- [39] Hey T. & Walters W. *The Quantum Universe*, 1989, p.130
- [40] op. cit. Zohar D. p. 207
- [41] op. cit. Burgess R.
- [42] op. cit. Zohar D pp 14-15

- [43] Breen R. S. Chamber Theatre, 1978, p. 57
- [44] op. cit. Bolton G. & Heathcote D. p. 142
- [45] quoted by Munro Rolland. *Disposal of the Body: Upending Post-Modernism*, (unpublished)
Lancaster, 1982, p. 13

CONCLUSION

In pursuit of the original objective, the present writer has now created a physical archive and a computerised Keyword Index with explanatory booklet (see Appendices 2-4). A new language for Drama in Education has been constructed from the Thesaurus of Keywords (see Appendix 5) and the pilot thesauri on role, symbol and ritual (see Appendices 6-8). Most of these have been tested at an international conference.

The creation of an interactive learning environment.

The epistemological basis of the archive as well as its development, is exemplified as follows:

Creation of a thing [the archive], and creation plus full understanding of a correct idea of the thing, are very often parts of one and the same indivisible process and cannot be separated without bringing the process to a stop. The process itself is not guided by a well-defined programme, and cannot be guided by such a programme, for it contains the conditions for the realisation of all possible programmes. It is guided rather by a vague urge³³³, by a passion [Kierkegaard]. The passion gives rise to specific behaviour which in turn creates the circumstances and the ideas necessary for analysing and explaining the process, for making it "rational". [1]

The research has shown that the archive should not simply be a textual database, for text alone cannot recapture the richness of Heathcote's teaching methodology. The present writer realises that in the idea of creating a new research concept and interactive video which would reflect her method in the making of an interactive video, she is still only "weaving dreams".

To some extent, the beginnings of a concept map for Heathcote's methodology has been formulated. Logically, the next stage of guiding the researcher through the labyrinth of multi-media material will involve the creation of an interactive learning environment. The first step in the development of this three dimensional concept map will involve the

³³³ For cross-reference, see P. Brook "formless hunch" p. 125.

describing and classifying of the conceptual contents of selected film sequences. This could prove a more difficult task than the conventional document-indexing and classification. Firstly, Heathcote's method is complex and therefore many levels of interpretation are possible. Secondly, a single film sequence may exemplify many concepts simultaneously. Thirdly, a given sequence may serve different purposes for different users. The advantage of creating an interactive video would seem to be that each of these levels, concepts and purposes could be viewed separately. There are still many problems associated with the way in which the researcher may respond, in terms of the complexity of levels of meaning in the material, terminology and divergence of individual descriptions. Moreover, if the archive were on interactive video, there would be problems of recoding meanings from one representation (i.e. film) into another (the descriptions given by the participants).

It is appropriate, here, to refer the reader's attention to two joint funding submissions which indicate the possible routes to the next stages in the development of the archive and which demonstrate the connection between Heathcote's methodology and CAL (Computer Aided Learning Environments). The first submission³³⁴ (see Appendix 21) was never finalised because it was suggested that the proposal lay between two funding councils - Science Engineering Research Council (SERC) and Educational Social Research Council (ESRC). The second submission³³⁵ (see Appendix 22) was also rejected, this time by, Leverhulme, without any reason being given. When the economic climate is more conducive to such a funding proposal, the ultimate aim is to produce an interactive, computerised archive on the work of Heathcote whose orientations put her

primarily in the teaching business..I am engaged first of all in helping children to think, talk, relate to one another, to communicate. I am interested primarily

³³⁴ An ESRC research proposal entitled: *The Dorothy Heathcote Interactive Video Project. A Cross-Disciplinary Study of Interactive Video Techniques to Support Advanced Teaching Methodologies* was prepared by Dr. Gordon Blair, Dr Alan Parkes (Lecturers at Lancaster University), Roger Burgess (Independent Producer), and the present writer in 1989.

³³⁵ *Representing Teaching and Learning Outcomes in the Heathcote methodology*, was made to the Leverhulme trust in 1992, and was proposed by Dr Alan Parkes, Senior Investigator in Artificial Intelligence at Lancaster University, and the present writer.

in helping classes widen their area of reference and in modifying their ability to relate to people.. I want good PEOPLE³³⁶ to come out of it. [2]

³³⁶ For cross-reference to people, see p. 120-122.

Archival journey ³³⁷

The archive at present can only indicate the broad areas of the map which lead to Heathcote's methodology and the nature of her influence. The researcher, therefore, is invited to make his/her own journey using the keyword index cards as sign-posts. Heathcote suggests that her methodology is like a **sign-post** indicating the general direction within a labyrinth of material. It is a journey which will require sufficient time to wander along the way, in order to find "space to grow into". [3] Before setting off, s/he may like to take note of Wittgenstein's advice on the interpretation of a sign-post:

Does the sign-post leave no doubt open about the way I have to go? Does it show which direction I am to take when I have passed it; whether along the road or the footpath or cross-country? But where is it said which way I am to follow it; whether in the direction of its finger or (e.g.) in the opposite one? - And if there were, not a single sign-post, but a chain of adjacent ones or of chalk marks on the ground - is there only *one* way of interpreting them? - So I can say, the sign-post does after all leave no room for doubt. Or rather: it sometimes leaves room for doubt and sometimes not. And now this is no longer a philosophical proposition, but an empirical one. [4]

Heathcote's advice on how to approach the journey is mirrored in her poem/article "Of These Seeds Becoming" from *Educational drama for today's schools* by Baird Shuman (1978) (Archive Ref. - File No. AH113) :

If I have any teaching wisdom, it is that I have learned to know
the struggle is the learning process;
and the skills of teaching lie
in making this time slow enough for enquiry;
interesting enough for loitering along the way;
rigorous enough for being buffeted in the matrix of the ideas;
but with sufficient signposts seen for respite, planning, and re-
gathering of energy
to fare forward on the way.
It is therefore, dear [researcher], my task as I see it

³³⁷ There are 37 references to journey in the Keyword Index, for example, Cole I.M. *Drama and language - a journey towards an understanding*, (1977) (Archive Ref. - File No AE013); Sweeney C. E. *A journey through DIE*, (1976) (Archive Ref. - File No AN050); McLeod J. *Journeys Unlimited*, (1979) (Archive Ref. - File No. BG004); Borgeson L. *Dorothy Heathcote - an archetypal journey*, (1993) (Archive Ref. - File No CK018). For cross-reference to journey, see p.p. 11, 36, 53, 72, 99, 151, 181 & 183.

to arm myself well for this struggle,
so as to lead my class well into this forest of ideas,
where light, dark, soft, hard, shallow, deep elements wait so that we
can carry well-guarded
the questions to which we have as yet no answers.
The present time will provide the time to wander and press,
not the time that we must arrive.
Arrival are those moments of being able to demonstrate our knowing,
and the wandering is the time of learning. [5]

She has a passionate conviction that her method of teaching is **transferable** to others. The construction of the archive can now facilitate that process. The networking configuration in the computerised Keyword Index has made the process of transferability manifestly more accessible. It is a milestone, a platform for future developments in drama in education. The development of the Joint Academic NETWORK (JANET) and its successor SUPER JANET will ultimately allow world-wide access to the archive.

T. S. Eliot suggested in his poem *Little Gidding that*:

We shall not cease from exploration
And the end of all exploring
Will be to arrive where we started
And know the place for the first time.

Heathcote believes that the researcher must not copy the methodology but breed it into his/her own archival praxis³³⁸. According to Betty Wagner:

She is fascinated with how her own mind works, and this is the focus of a large part of her student training sessions. She enjoys getting new insights from her adult students about what goes on as she leads a drama. [6]

Heathcote would like the researcher to approach the methodology in a similar light. It will be impossible for him/her to understand everything expressed therein as there is always layer

³³⁸ For cross-reference to praxis, see p. 15.

upon layer upon layer³³⁹ of possibility and meaning. s/he will require time to **assimilate** it into his/her own **unique philosophy**.

In asking about man we ask of man what he knows about himself as a human being. This self-knowledge is part of his being. Thus, knowing oneself and being a self are not to be kept apart. Like all concrete beings, man occupies a place in physical space. However, unlike other beings, his authentic existence goes on in an inner space. Geography determines his physical position; his thoughts are his personal position. [7]

The researcher's perceptions of the methodology will then require **re-focussing** in its application to specific contexts. Heathcote hopes that the methodology will prove flexible enough to equip him/her with the appropriate dramatic tools for developing his/her own inherent abilities and interests. Her pedagogic paradigm has created a climate in which the researcher is free to explore his/her own inner pathways in order to **re-invent**³⁴⁰ him/herself.

No bird soars too high, if he soars with his own wings (W. Blake).

Her method, which is contained in the archive's unique source of primary material, is a **challenging re-appraisal** of the whole process of teaching and learning in our education system. She appeared so Protean that to pin her down "in archive" is, in a way, the supreme irony, akin to reconstructing a pre-historic animal in an attempt to compare it with the living thing. The positive side of her archival reconstruction will involve the researcher in Carroll's vision of:

The Archaeology of Drama, that vast stratigraphic layering of claim and counter-claim that crystallises the debates of the period ... This is the challenge of this new approach to research in drama, Dorothy taught me - not to wash my hands but to continue to dig and I invite you all to join me in the coming years' excavations. [8]

³³⁹ See Sandell P. *Learning and evaluation in a drama . Practical considerations for classroom teachers*, (1984) (Archive Ref. - File No.CB005).

³⁴⁰ See Heathcote D. *The teacher is a restless spirit*, (Archive Ref. - File No AI002).

Drama³⁴¹ as located in the archive can now not only be used **in** education but **as** education.³⁴² Heathcote³⁴³ has been instrumental in establishing a place for it at the centre of the curriculum. According to Fines, she epitomises the unusual blending of a highly intuitive teacher with a highly reflective one. She often relied on intuition, metaphor and parable, and as circumstances changed, so did her methods and terminology.

In her earthy and beguiling Bradford accent .. She spins stories, offers insights, suggests books to read, lays down principles, moving effortlessly from philosophical speculation ("Society doesn't want human schools") to homely self-deprecation ("I sound like a cloth head don't I?") You don't have to watch and listen for very long to understand why she evokes such passionate commitment from teachers. [9]

The real strength of the method lies in its **universality** which the present writer hopes will be tested by many active researchers at Lancaster University, and eventually in its interactive computerised form, by international audiences and future generations.

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- [6] op. cit. Wagner B. J p.18
- [7] Herschel A. J. *Who is man*, 1963, P.7
- [8] op. cit. Carroll J p.1 & 20
- [9] op. cit. Croall J.

³⁴¹ There are 733 references to drama in the Keyword Index.

³⁴² There are 304 references to education in the Keyword index. For cross-reference to drama as education, see p. 12

³⁴³ There are 562 references to Heathcote in the keyword Index.

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Wagner, B.J. *Drama as a Learning Medium*, Washington, National Education Association, 1976

Walker, A. *The Color purple*, Wildfire Books, 1991

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Way, B. *Development through Drama*, Longman, 1967

Willett, J. (ed) *Brecht on Theatre*, Eyre Methuen, 1957

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Wood, D. (ed) *Of Derrida, Heidegger, and Spirit*, Evanston, Illinois, North Western University Press, 1993

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Appendix 1

Examples of Heathcote's publications

SCYPT

NATFHE

NADIE

QADIE, Australia

British Council

SADIE, Australia

SAADYT, South Africa

Scottish Ed. Dept. consulting committee on the curr.

Inst. for research in the Dramatic Arts, Univ. of London

English in Australia

Times Educational Supplement

West Baffin Eskimo Co-op Dorset NWT Canada

SAADIE

Queensland Ass. for Drama in Ed. Australia

National Assoc. for Drama in ED. and Children's Theatre

National Public Radio/Inst. for Education

NATD

VDTA Australia

London Drama Mag.

NAPIE Drama in Ed.

NATE etc.

2D (Dance and Drama) etc.

Appendix 2

Description of examples of material from the physical archive

1. Teacher training, In-Service Courses, Staff-development:

(50 references to teacher training)

- a) use of semiotics /theatre skills /verbal/non-verbal communication to enhance teacher image/signalling in classroom situations (8 references to semiotics, 133 references to sign and 70 references to communication)

keyword: communication

File no.	Origin	Date	Form	Title	Originator	Keyword
CH007	Newcastle Univ. Sch.of Ed.	01-Jun-80	diss M.Ed.	A language functions approach to DIE	Carroll, John	language functions, DIE, classroom talk, linguistics, language function framework, focus on communication patterns, dramatic role, communication initiative, semiotics, social reality, socio-cultural context, significant moment, personal interaction, mood

- b) use of DIE to increase teacher awareness of socio-politics /dynamic group interaction
- c) use of DIE to help the teacher fuse the affective and cognitive domains

keywords: teacher training, cognitive

File no.	Origin	Date	Form	Title	Originator	Keyword
AA006	Cornell Univ. Coll of Ag. & Life Sciences Research Report No.6	01-Sep-78	report, diagram	The Clinical Interview: a method of evaluating cognitive structure	Pines, A. Leon et al	education, teacher training , questioning, responses, roles, evaluation, tasks, energy, authentic, Piaget Clinical interviews, how do you find what children know? interviewing children, cognitive , psychology

- e) use of DIE to enable the teacher to be - a resource centre/energiser
 (25 references to teacher as facilitator)

keyword: enabler

File no.	Origin	Date	Form	Title	Originator	Keyword
CD017	Newcastle Univ. Audio/Visual Centre	1978	Video 1 hr	Heathcote in New Zealand talks to Teachers.		Ponsonby Intermediate School, NZ, talk - the depicted world, building belief, 'Planting Bamboo', Mantle of the Expert, teacher enabler , power, explain/clarify work, teaching drives, children's responses

- f) use of DIE to promote teacher/child commitment to high quality endeavour/ high order thinking

keyword: quality

File no.	Origin	Date	Form	Title	Originator	Keyword
AH152	Goteborg lecture	1976	article/talk		Heathcote, Dorothy	negotiation, art - high quality endeavour - requirements, the ability to pay attention, the seeing eye, ability to particularise, ability to distort productively/ accept ambiguity and difference of viewpoint

2. Infant work:

(41 references)

- a) use of DIE as a tool in Nature studies projects to demonstrate understanding of seasonal changes in a garden of plants and birds
- b) use of DIE in Social development projects to encourage problem solving activities in "Making Magic" video, e.g. - "how do babies get found if they are lost?"and - "how do old people manage if their roofs leak?"
- c) use of DIE to teach concepts e.g. - size, mathematical shapes and numbers.

3. Junior work:

(57 references)

- a) use of drama "conventions" to build a social community

keywords: junior, community

File no.	Origin	Date	Form	Title	Originator	Keyword
CD027	Newcastle Univ. Audio/Visual Centre		Video (4)	Four Oaks.	Dublin	juniors , seminar of teachers, drama support whole school curriculum, use of created landscape to build social community , teacher in/out of role, full role, conventions, interpret of complex written material, drama stimulates writing/ diagnosis

- b) use of role to discover latent historical concepts in children and to teach them the value of books as an aid to learning e.g. the analogy of the monks at the time of Bede

keywords: juniors, historical, Bede.

File no.	Origin	Date	Form	Title	Originator	Keyword
CD020	Newcastle Univ. Audio/Visual Centre	1972	Video 4 hrs	Making History		juniors , NE School, role, historical concepts, DIE, how books serve in learning teaching, with people of another time, Bede , research into monastic life/social problems, public language, support system for less forthcoming children, shyness

- c) use of role to teach concepts - e.g. time

keywords: juniors, time

File no.	Origin	Date	Form	Title	Originator	Keyword
AQ066	Northwestern Univ.	01-Jul-77	transcript	Time Machine	Heathcote, Dorothy	juniors , symbol, myth, ritual, time

- d) use of drama "conventions" to introduce children to certain aspects of science:
the notion of antiseptics in the health of a nation.

keywords: juniors, science

File no.	Origin	Date	Form	Title	Originator	Keyword
CD006	Newcastle Univ. Audio/Visual Centre	1980	Video 45 mins.	Dr. Lister	Carroll, John	juniors, science , DH key concepts, John Carroll, role of Dr. Lister, role as portrait, use of photographs drawings, social issues, different types of language - interrogation/ explanation/ public and private exposition/ sympathetic understanding , analysis

4. Secondary work:

(82 references)

- a) use of drama to assess latent geographical knowledge and vocabulary (technical) for describing and discussing the nature of water in the context of geographical studies (9 references to geography)

keywords: secondary, geography

File no.	Origin	Date	Form	Title	Originator	Keyword
CJ016	Newcastle Univ. Sch.of Ed.	1986	diss M.Ed.	Hopes for future happenings	Corbitt, Nigel	"real" power, self esteem, role play, DH - Collected writings in DIE, encounter, power, given circumstance, nature of social encounter, documents, select, invent, decide, change, agree, geography , roles, frame, secondary , map, to live through

- b) use of 'Mantle of the Expert' and metaphor to create awareness on social and environmental problems (233 references to mantle of the expert)

- c) use of role as indirect method of studying text in English Literature to overcome such problems as: "This is a boring book to read!" (42 references to Literature).

keywords: text

File no.	Origin	Date	Form	Title	Originator	Keyword
AD076	England in Australia No72	01-Aug-50	article	Literature as dramatic event	Carroll, John	language, interpretation of a text using drama

5. Mentally handicapped:

(45 references to the mentally handicapped, 85 references to the handicapped, 28 references to special needs, 15 references to the deaf, 5 references to the blind and 7 to the physically handicapped)

- a) use of drama with deaf children to illustrate, through the use of metaphor, the problems of using value judgements
- b) use of role to help blind children teach sighted children what it would be like to be 'newly blind'
- c) use of role to help mentally handicapped children understand the seasonal changes in a garden.

keywords: mentally handicapped, season

File no.	Origin	Date	Form	Title	Originator	Keyword
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CD004	Newcastle Univ. Audio/Visual Centre	1983	Video 1 hr	"And Flowers in Action"		mentally handicapped children, role, N.E.Hospital School, seasonal changes in a garden of plants/birds, use of music/singing/instruments, concepts of rest/power/vulnerability, creating energy, invention of meaningful events, enabling, language capacity
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6. Cross-Curricular Subject areas:

- a) use of drama to create social and moral awareness about the responsibilities of scientists (30 references to Science)

keywords: science, responsibilities

File no.	Origin	Date	Form	Title	Originator	Keyword
BC048	Newcastle Univ. Sch.of Ed.& N. Playhouse	13-Feb-86	documents, notes	Social and moral responsibilities of scientists - seminar. The Genius - play	Davies, Prof. Paul et al (speakers)	science , social and moral responsibilities of scientists, unified field theory

keywords: scientist, environment

File no.	Origin	Date	Form	Title	Originator	Keyword
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AB104			article	The Child's World		children as naturalists/ scientists / explorers: environment , value of direct experience, starting points for interests, role of adult, e.g.s of above in a Rochdale school
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- b) use of 'mantle of the expert' in order to create a soap factory with infants whereby they discover that everything is made out of something else.

Keywords: infants, Mantle of the Expert

File no.	Origin	Date	Form	Title	Originator	Keyword
BB002	Newcastle Univ. Sch.of Ed.		children's memories	We made soap	children	infants , memories of lesson with Heathcote Dorothy, Mantle of the Expert

7. The Arts:

(277 references to Arts, 733 references to Drama, 193 references to DIE and 28 references to Music)

e.g. use of contextual drama as a link in teaching musical skills.

keyword: music

File no.	Origin	Date	Form	Title	Originator	Keyword
----------	--------	------	------	-------	------------	---------

CF003	Newcastle Univ. Sch.of Ed.	01-Sep-86	paper M.Ed.	Johnny the Rocker	Vause M.B.	drama used to examine the possible links between contextual drama, the teaching of musical skills, and their potential for issue-based projects, community music , the music of tomorrow, mixing the arts,why bring music into drama,the project
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keywords: music, painting, drama

File no.	Origin	Date	Form	Title	Originator	Keyword
BC011	Newcastle Univ. Sch.of Ed.		notes	Lecture 1: Theatre and Drama	Heathcote Dorothy	the theatre to live through, suspension of disbelief, ordered sequence of events, producer's task, music , definition of drama , painting , technical knowledge, theatre deals in crisis

8. University Courses/Conferences:

- a) use of role in the department of Town and Country Planning, e.g. to reflect social architecture and social politics in the power-building needs of tenants' associations (431 references to role)

keywords: planning

File no.	Origin	Date	Form	Title	Originator	Keyword
AO055	Newcastle Univ. Sch.of Ed.		notes	Town and Country Planning material	Heathcote, Dorothy	problem solving, roles, mantle of the expert, planning

- b) use of role conventions in the department of Modern Languages, e.g. to enable students to translate set Spanish texts from the perspective of having understood what it is to be a Spaniard in the period of the play (5 references to Modern Languages)

Keywords: modern language

File no.	Origin	Date	Form	Title	Originator	Keyword
CC008	Newcastle Univ. Sch.of Ed.	1982	diss M.Ed.	Drama Processes applied to modern language teaching	Kemp, Sarah	DH, modern language teaching, drama processes, Spanish/Latin American studies, middle school, modern lang. teaching, direct method, traditional grammar/ translation method, audio-lingual methods, audio-visual methods

- c) use of role in the department of Medical Science, e.g. to enable medical students to "see" the patient in addition to the diagnosis

- d) use of role at a conference on Theology, i.e. to help break down the social barriers between the priest and his/her community

keywords: religion, priest

File no.	Origin	Date	Form	Title	Originator	Keyword
CA012	Newcastle Univ. Sch.of Ed. REP	1980	paper M.Ed.	Dramatic Performance and Liturgy, Experiential and Differences	Maher, Michael	Ritual, liturgy, experiential learning, metaphor of priest , model for D.I.E. in religion workshop, frame, Roman Catholic, 'Jesus Christ Superstar', Stanislavsky, Goffman, Peter Brook, myth, actor/spectator partners

- e) use of role in the department of Theatre Studies e.g. project on "Chalk Circle" demonstrated that DH's techniques are similar to those of Brecht

keyword: Brecht

File no.	Origin	Date	Form	Title	Originator	Keyword
AL036	Nat. Ass. for the teaching of drama		mag	Preparing teachers to use drama: the Caucasian chalk circle	Heathcote, Dorothy & Fiala, Oliver	Brechtian techniques, epic theatre, alienation

- f) use of role, by psychology students, to investigate e.g.
- i) two control groups of similar intelligence, social background and age - each group was taught a scientific concept, one used DH's method, the other used traditional curriculum methods, (the drama group understood the concept better and to a deeper level)
 - ii) a project involving the "Making of a Hero" with infants - using symbol as an "enabling device"

keywords: symbol, enabling device, primary

File no.	Origin	Date	Form	Title	Originator	Keyword
AA001	Northwestern Univ. U.S.A. (private univ.)	23-Jul-79	paper/ass/diag/photo	Symbol as enabling device	Hotze Sollace	DIE, primary , symbol , enabling device , role-negotiator, context, symbolic language, heroes, various symbol definitions, various role definitions, sociology, psychology, 6 yr olds. (B.J.Wagner's set up course)
AC193	Northwestern Univ.	23-Jul-79	paper	The Making of a Hero (DIE)	Hotze, Sollace	symbol as enabling device , hero, role, primary

- iii) DH's methods with a client group involving the mentally handicapped. The work involved testing the effect of drama work on the self-esteem of a group of people with learning difficulties, using socio-psychological techniques. The study produced evidence to support the thesis that such work could have an important part to play in increasing the self-esteem of the people involved.

9. Management Training, Consultancy/Training, Needs Analysis, Industry-linked Schemes:

(29 references to Management)

- a) use of role-play with 'British Gas' in order to develop Managers as trainers and as people. DH also demonstrated that "terrorist" could be used as a metaphor to show that Gas was a "killer"

keywords: manager, metaphor

File no.	Origin	Date	Form	Title	Originator	Keyword
AI026	Newcastle Univ. Sch.of Ed.	01-Jun-81	lesson plans	System of drama	Heathcote, Dorothy	Northern gas managers , using a metaphor , negotiation, documents

- b) use of DH's "off guard" concept with 'Audi' Managers in 1991 at Haus Rhode, West Germany - the situation, because it is a fictional one, allows the manager to be confronted with problems and decision-making without fear of losing status or face and therefore he/she is able to unblock his/her usual responses.

The 'off guard' concept was also used in the following situations:

- i.) to explore the nature of the social encounter in Management
- ii.) to assess managerial styles
- iii.) to test human resistance to change and challenge attitudes to this
- iv.) to reflect the crisis in middle management.

10. Community-Linked Schemes:

(19 references to community)

- a) use of role-play to empower ordinary people to make decisions about their environment and to develop language in order to communicate with the world of officialdom
- b) use of role-work in order to help women with special needs to value their lives currently and historically, by using a role with a strong musical aspect to his/her character, to create a need for the group to help him/her

- c) use of DIE to enable social encounters between adults with learning difficulties attending a Day Centre in Bristol, and members of specifically targeted groups.

- d) use of role-play and metaphor to promote better relationships between the police and the community, particularly in areas of recent unrest, e.g. racial disturbances in inner city areas
- e) use of role-play to create "authentic" museums, (185 references to history), e.g.: projects at Clarke Hall Museum, Wakefield and Helmshore Textiles.

keyword: museum

File no.	Origin	Date	Form	Title	Originator	Keyword
AO049	Newcastle Univ. Sch.of Ed.		paper (2 copies)	The authenticity of dramatic history REP	Heathcote, Dorothy	quality experiences, Clarke Hall Education museum

11. Examples of DH's work with the Professions include:

- a) social workers use of role-play and metaphor to explore problems of truancy
- b) researchers, in the field of social work, use of role-play in cases of child abuse
- c) counsellors use of role-play in promoting essential counselling concepts

keywords: counselling, care

File no.	Origin	Date	Form	Title	Originator	Keyword
AK118	Winston-Salem The Sentinel	17-Nov-83	article and letter	Manual offers help adjusting to care in Nursing Homes	Woestendiek, Jo & Yarborough, Ellen	nursing care , counselling , communication, motivation, decision making, linguistic analysis, interview dynamics

- d) use of role-play to solidify commitment to counselling;
- e) use of role-play to explore social dilemmas in counselling;

keywords: sociology, socio-sexual role

File no.	Origin	Date	Form	Title	Originator	Keyword
AU008	Newcastle Univ. Sch.of Ed.	01-May-80	diss M.Ed.	Toward Androgyny. Some ways in which educational drama can aid socio-sexual role awareness and understanding	Hollinger, Veronica	environmental influence, sociology , adolescents, philosophy, socio sexual role awareness, social reality, value of mythology, alienation, animus/anima, the Androgyny, dramatic role play, Jung

- f) use of role-play to investigate children's communication strategies in socio-dramatic play
- g) use of role-play to explore problems of group counselling (19 references to counselling)

keywords: counselling, group

File no.	Origin	Date	Form	Title	Originator	Keyword
AD008	Chicago Science Research Associates (from Guidance	1948	list	Suggestions for counsellors	Froehlich, Clifford P. and Benson, A.L.	exploratory interview, group counselling

h) links between anthropologists and DIE practitioners (8 references)

keyword: anthropology

File no.	Origin	Date	Form	Title	Originator	Keyword
AD112	Univ. coll. Swansea, Lecturer in Anthropology	01-Jan-71	article	Anthropological approaches to the study of myth (2 copies)	Kenna Margaret E.	myth,values, themes,dreams , anthropology

i) links between psychologists and DIE practitioners (39 references)

keyword: psychology

File no.	Origin	Date	Form	Title	Originator	Keyword
BH009	Swanton Graphics, Access Pub. Leeds	01-Jan-81	booklet	The Hope Street Experience	Brandes Donna	difficult children, humanistic psychology , comprehensive, hypotheses and plan,self - awareness, trust building, games,problem solving,role - Albert

j) links between philosophers and DIE practitioners (44 references).

keyword: philosophy

File no.	Origin	Date	Form	Title	Originator	Keyword
CL001	Faculty of Graduate School, Univ. of N. Carolina, Greensboro. U.S.	01-Jul-91	PhD. dissertation	Dorothy Heathcote as Philosopher, Educator and Dramatist	St.Clair J.P.	Dorothy Heathcote, philosophy , D.I.E., history of D.I.E. in twentieth century America, Winifred Ward, drama as education, Heathcote - literary and biographical influences, drama as a system for teaching and learning, DH's key concepts

12. TIE teams:
(87 references)

- a) the use of role and metaphor in order to examine attitudes and tensions between communities of different religious beliefs
- b) the use of role to examine the place and relationship of women in society.

keywords: women, TIE

File no.	Origin	Date	Form	Title	Originator	Keyword
CC009	Newcastle Univ. Sch.of Ed.	1984	diss M.Ed.	The Place of the Arts in Relation to the Question 'How should women live'	Waddington, James	arts, culture, women , human communications, human awareness, arts, 'as if', praxis, actor/spectator, DIE, master/apprentice, David Hornbrook, language, drama methodology, TIE , arts process, man as social animal

Appendix 3

Keyword Index Database

created by Hesten S. and Hesten R.T.

The Keyword Index is held in a self-expanding compressed file format on the 3.5 inch floppy disc included at the end of this volume. The database is designed to run under Borland PARADOX version 3.5 or later. To access the database first make a subdirectory within the PARADOX directory, copy the file DOT.EXE to this subdirectory, change to this subdirectory and type DOT [_]. The database and its associated support files will be restored to their normal format ready for use.

Appendix 4

Users' booklet on accessing the Keyword Database

The Archive may be accessed using the INDEX, which is held in the computer.

The files in the Archive are identified by a number:-

e.g. AA001

the Letters indicate the Box in which the file is held and the Number indicates the position of the file, within the Box.

Gaining access to the INDEX

The INDEX is accessed via WINDOWS by using the MOUSE Pointer to

select the PARADOX icon  then pressing the Left-hand MOUSE

Button { twice (quickly). After a few seconds the Archive Welcome Screen should appear for 5 secs., followed by a brief introductory message. Press any key to continue.

On entering the INDEX itself the screen should look like this:

Viewing Dorothy table: Record 1 of 2386	Main =	
DOROTHY	File no.	Origin
1	AA002	Newcastle Univ. Sch.of Ed.
2	AA003	
3	AA004	Newcastle Univ. Sch.of Ed.
4	AA005	
5	AA006	Cornell Univ. Coll of Ag. & Life Sciences
6	AA007	New Zealand lectures: Manchester Evening Lectures
7	AA008	Saturday Review: America
8	AA009	Christian Science Monitor, The Home Forum
9	AA010	Drama Inst. Drama Dept. AU Aarhus. Denmark
10	AA011	
11	AA012	
12	AA013	Newcastle Univ. Sch.of Ed.
13	AA014	NATD Iss2 Vol3 ISSN 0261-1651 Drama Broadsheet
14	AA015	NATD Iss2 Vol3 ISSN 0261-1651 Drama Broadsheet
15	AA016	NATD Iss2 Vol3 ISSN 0261-1651 Drama Broadsheet
16	AA017	NATD Iss2 Vol3 ISSN 0261-1651 Drama Broadsheet
17	AA018	Newcastle Univ. Sch.of Ed.

SEARCHING the INDEX

Select **ASK**, on the **MENU**, either by using the **Cursor Keys QR** to highlight, then **E** to select, or by pressing **a**. Press **EE** to select **DOROTHY** Table and produce the **SEARCH** template:-

_ [F6] to include a field in the ANSWER; [F5] to give an Example	Main =																
DOROTHY	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px 5px;">File no</td> <td style="padding: 2px 5px;">Origin</td> <td style="padding: 2px 5px;">Date</td> <td style="padding: 2px 5px;">Form</td> </tr> <tr> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> </tr> <tr> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> </tr> <tr> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> </tr> </table>	File no	Origin	Date	Form	o	o	o	o	o	o	o	o	o	o	o	o
File no	Origin	Date	Form														
o	o	o	o														
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For a simple **SEARCH** of one field, say the **KEYWORD** field, use method (a), for more complex search patterns, use method (b).

(a) With the cursor in the search template column headed **DOROTHY**, type the word **FIND**.

_ [F6] to include a field in the ANSWER; [F5] to give an Example	Main =																
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o	o	o	o														

Use the **Cursor** keys to move through the **FIELD** columns to the one that is to be searched. With the cursor in the required column, type in the **KEYWORD**, **NAME** or **DATE** as appropriate. Remember to place two dots ' . ' immediately before and after the search word. This will allow the system to recognise the search word even when it is buried in other text or listed with other names, etc.

_ [F6] to include a field in the ANSWER; [F5] to give an Example	Main =																
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px 5px;">Title</td> <td style="padding: 2px 5px;">Originator</td> <td style="padding: 2px 5px;">Keyword</td> <td style="padding: 2px 5px;">»</td> </tr> <tr> <td style="text-align: center;">o</td> <td style="padding: 2px 5px;">o ..draper..</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> </tr> <tr> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> </tr> <tr> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> <td style="text-align: center;">o</td> </tr> </table>	Title	Originator	Keyword	»	o	o ..draper..	o	o	o	o	o	o	o	o	o	o	
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o	o	o	o														
o	o	o	o														

If the search is for a combination of **NAMES** or **KEYWORDS**, then each one must either be in separate field columns or, if they are in the same column, be separated by a comma e.g. *.. sign . . , . . symbol . .*

_ [F6] to include a field in the ANSWER; [F5] to give an Example				Main	=
ÈÍTitleÍÍ	ÈÍOriginatorÍÍ	ÈÍKeywordÍÍ	»		
o	o	o..sign...,..symbol..	o		
o	o	o	o		
o	o	o	o		

This will FIND all those files whose KEYWORD fields contain both sign AND symbol (the comma separator is an alternative to AND). If it is required to FIND all files which contain either KEYWORD 'sign' OR 'symbol', then simply type .. sign .. OR .. symbol .. in the KEYWORD column.

_ [F6] to include a field in the ANSWER; [F5] to give an Example				Main	=
ÈÍTitleÍÍ	ÈÍOriginatorÍÍ	ÈÍKeywordÍÍÍÍ	»		
o	o	o..sign..OR..symbol..	o		
o	o	o	o		
o	o	o	o		

It is also possible to specifically EXCLUDE NAMES or KEYWORDS from a particular search, e.g. to find files concerned with 'infants' but not 'juniors', type .. infant .. , NOT .. junior ..

_ [F6] to include a field in the ANSWER; [F5] to give an Example				Main	=
ÈÍTitleÍÍ	ÈÍOriginatorÍÍ	ÈÍKeywordÍÍÍÍÍÍ	»		
o	o	o..infant...,NOT..junior..	o		
o	o	o	o		
o	o	o	o		

Once the SEARCH pattern has been entered, press @ to initiate the FIND. When FIND is complete the cursor will flash next to the file no. of the first record in which the SEARCH pattern has been found.

The results of a search are always placed in a special Table called ANSWER. To access this Table from DOROTHY press **)** followed by **V** for VIEW, use the cursor keys to highlight ANSWER Table, then press **E**. Once this Table has been produced, press the keys **A\$**. This will allow ANSWER Table to be viewed in the same way as DOROTHY Table. In order to move between ANSWER Table and DOROTHY Table use the keys **#** and **\$**.

(b) For more complex SEARCH patterns, invoke the SEARCH template, as before, but instead of typing FIND, with the cursor in the DOROTHY column, press **^**. This will place a Checkmark **_** in all columns (thus ensuring that all fields in the SEARCHED files are observable in the ANSWER Table).

The advantage of this method lies in its ability to SEARCH for information in several different fields, simultaneously. For example, a contributor's name may appear in the ORIGINATOR field of one file and in the KEYWORD field of another. In order to find all instances of the name in either field, the OR function is required. Unfortunately, the OR function does not work between different fields, so a separate line has to be used, in the SEARCH template, for each field SEARCH pattern, e.g.

_ [F6] to include a field in the ANSWER; [F5] to give an Example				Main	=
ÈÍTitleÍÍ	ÈÍOriginatorÍÍ	ÈÍKeywordÍÍ	»		
°	°_..o'neill..	°		°	
°	°	°_..o'neill..		°	
°	°	°		°	

Once the SEARCH pattern is typed in, press **@** to start the search. The result will be in ANSWER Table, as before, but this time the ANSWER Table will be displayed immediately. Remember to press **A\$** once the ANSWER Table has been produced.

SORTING the INDEX

The information held in the DOROTHY Table cannot itself be rearranged but that in the ANSWER Table can. Therefore, in order to rearrange information it must first be SEARCHED for, using the method outlined above. Once the information is in the ANSWER Table it may SORTED in several ways:-

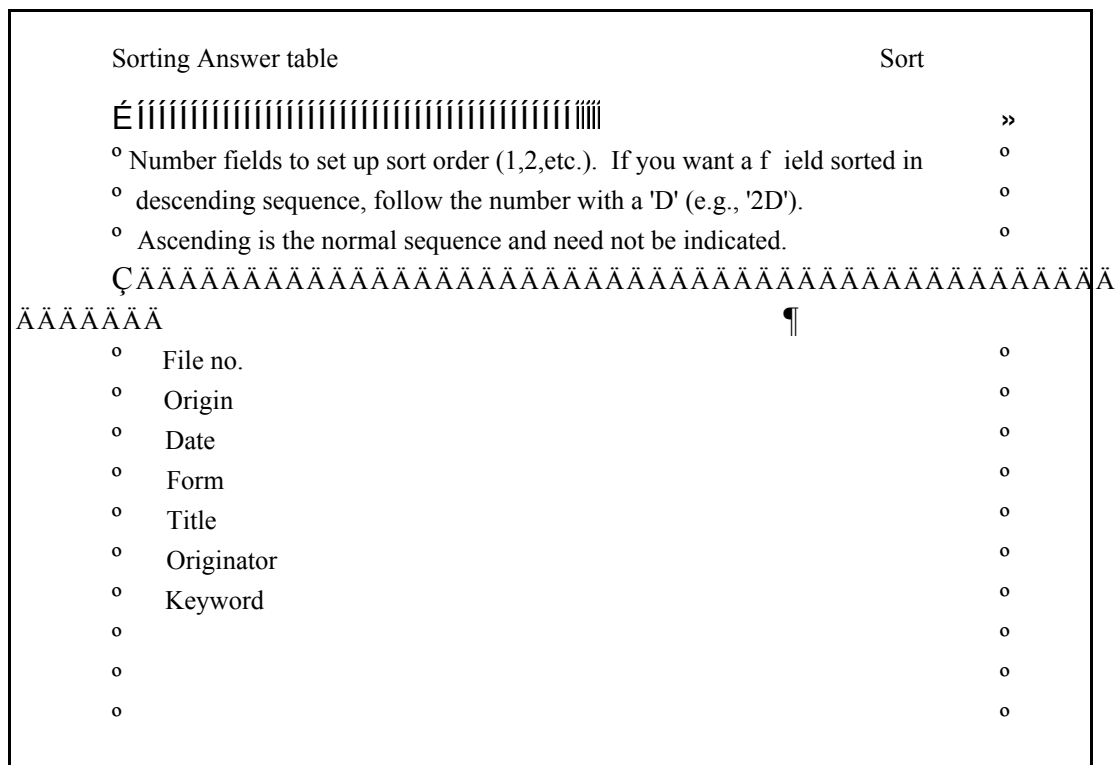
1. Any field, except the DATE field, may be SORTED alphabetically. However, as the SORT is based on the first letter(s) in the Field, it is of little use when applied to the KEYWORD field. The main use of the SORT lies in re-ordering the files in, say, Originator (author) order, or in Origin (source) order, etc. Files may be SORTED in the order A-Z (default) or Z-A.
2. The files may be SORTED in DATE order, either from earliest to latest (default) or from latest to earliest.

Several fields may SORTED simultaneously, in descending order of priority.

The main advantage of SORTING information is that it groups together similar elements and allows patterns of information to be observed, e.g. it will allow the work of one Originator to be placed in a single contiguous block or, alternately, show the diversity of Originators or Origins associated with a particular KEYWORD.

Example (assume that the DOROTHY Table has been SEARCHED for 'Mantle of the Expert' and that all files concerned with this are now in ANSWER). Press **)** to invoke the MENU bar, then press **m**, to select MODE followed by **E** to select SORT. Press **EE** to select ANSWER Table.

The screen should now show the SORT menu:-



Using the cursor keys move down to Originator and press **1** to give an ascending order of Author's name (first priority), move up to Form and press **2** then **d** to give a descending order of Formats (second priority) and finally, move to Date and press **3** to give an ascending order of dates (third priority).

CLOSING DOWN THE INDEX

At the end of a session the INDEX may be closed down in an orderly manner by selecting MENU **)** then **e** for EXIT followed by **y** to confirm the closedown.

SUMMARY OF SPECIAL KEYS

).....Bring up MENU Bar.
@DO-IT (Start SEARCH, SORT, etc).
#.....Move up to previous Table.
\$.....Move down to next Table.
^Include Field in the ANSWER Table.
&.....Move between Table and single file Format.
A\$..Set up Viewing and Report forms in ANSWER Table.
A&.....Print out all files in the current Table.
!.....On-line HELP.

NOTES

PRINTING OUT THE RESULTS OF SEARCHES OR SORTS

A printout may be obtained by pressing **A&**. This will print out the whole Table currently being VIEWED.

!! WARNING !!

DO NOT PRINT OUT WHEN DOROTHY TABLE IS BEING VIEWED, OTHERWISE THE SYSTEM WILL ATTEMPT TO PRINT OUT ALL 2000+ FILES OF THE ARCHIVE.

Only print out the contents of ANSWER Table.

To stop the Printout, at any time, press any key.

Hesten R.T. & Hesten S. 1993

Appendix 5

Thesaurus of Keywords from the Keyword Index Database

A level English Lit.
A level General Studies project
a light to learning
a process account of the drama sessions
a projected company
a sense of movement (Sherborne V)
A Tale for Conviction
a way to record and consider subjective family relationships
a widening area of reference
a widening perspective
a writing paradigm
A-effect
ability to assume different social perspectives
ability to centralise
ability to distort productively/accept ambiguity and difference of viewpoint
ability to identify
ability to particularise
ability to pay attention
ability to...
Aborside
absence of physicalness
absorbing
absorption
academic drama
accelerating development of right hemisphere in education
accept the reality of every moment
acceptance of death
accepts feelings
accessor
accommodation
accommodation/equipment
accurate perception
accusations against drama
acknowledgement of finiteness of man's existence
acquisition of skills
acting is
acting technique
action
action in time/space
action observed

action of play
action reflection
actions and objectives
active imagination
active learning process
activity and action
activity in the mind
activity/play/creative imagination
actor creates behaviours
actor's task in play
actor/audience assumptions
actor/idea/audience = theatre
actor/spectator
actor/spectator partners
actors' use of speech to interact
actors/theatre
actual reality/virtual reality
actual world
actuality
acupuncture
ad hoc-ing
Adam and Eve
Adam's Fall
Adler
adolescence
adolescent into deep work through movt.
adolescents with behavioural problems/categories of socially productive work
adult literacy class
adult social workers
adult students
adult/child questioning
advantages of game
advisory teacher
Advisory teacher's: constellation/entry into school/job/time distribution
aesthetic beginning
aesthetic dimensions of drama
aesthetic exemplars
aesthetic form
aesthetic learning
aesthetic principles
aesthetics
aesthetics to praxis
affairs of man
affect - in drama
affective
affective development

affective means effective
affective memory
affective zone
affective/social learning
African
age concern
age differences make a difference
agenda for action
agent of the rhetoric of change - will to believe
agents of change
agree
agreed goals
agreement
agreement to pretend
agriculture
aids to/ends of learning
aim of Newcastle action research
aiming at neurological symmetry
aims
aims and assessment
aims and design of the project
aims and essentials
aims and objectives
aims and objectives (Bolton G)
aims and objectives of Drama in Education
aims/content of drama
aims/methods/factor in history teaching
Albert
alchemy
Aldo Gennaro's drama workshop
alienation
alienation techniques
all dramas require context
allegory
allegory: "I was a carpenter too.."
Allen - drama
allowances
Allport
allusion
alphabet
alternative view of drama teaching
alternatives
Althusser
amateur/love
ambiguity
ambition

American dance group in Tyne and Wear
American Indians
American stories
amulet
Amy Johnson
an affective spiral
an alchemy to change time
An analysis of the process of the drama and its social application in the context of the Game framework
an inquiring stance
anagnorisis
analogies
Analogy
analogy to DH teaching method
analogy/role
analyses of teacher questions
analysis
analysis in retrospect
analysis of body movements during a lesson
analysis of DH courses
analysis of drama in education
analysis of dramatic language
Analysis of formal organisations
analysis of major elements in improvisational drama
analysis of observing
analysis of questions
analysis of skills
Analysis of structuring of the physical world
analysis of styles of negotiation
Analysis of teaching
analysis of three flawed heroes
analytic thought
analytical psy.
analytical way of self discovery
ancient and modern perceptions of forces
ancient traditional story of gods/heroes offering explanation of some facts/phenomenon and how
and their potential for issue-based projects
Angyal
Animal Farm
animal needs/care
animal poems
animal therapy
animals
animals in captivity
animals in folktales

animus/anima
Anna Karenina
another kind of knowing
Anouilh
answers
anthropological
anthropological reporting
anthropologically strange
anthropology
anti-social behaviour
Antigua - history and development of education system
anxiety factor in teaching
application of maths
application of micro teaching principles to the development of drama teaching skills in pre-service
appraisal
appreciation of patterns
approach
approach and responses
approach to text
appropriate response
appropriately formulated/presented form
approved school
archetypal
archetypal images
archetypal journey
archetypal motifs
archetypal role
archetypal symbology
archetypes
architects' viewpoint
architecture
archives
archivists
are these demands justified in school?
area and concept of shaped
area of investigation
areas and equipment
areas of agreement
areas of concern
areas of study
areas of teacher training
arguments against drama
arisings from a drama lesson
Aristotle
art

art - high quality endeavour - requirements
art and learning
art as a therapeutic tool
art form
art form at work
art of narrator
art of questioning
art of self observation
art of teaching
art of theatre
art/artist
art/drama therapy for latency age boys
art/play
Artaud
artefacts of learning
article on Heathcote Dorothy
article on the complex of relationship
artist's feelings/thoughts
artist/scientist
artistic and fantasy measures of expression
artistic conventions
artistic discipline
arts
arts - expressive
arts and disability
arts are randomly involved in both brains
arts education
arts in education
arts in education programs
arts in ordinary living
arts of - unique vehicles for becoming
arts process
arts project
Arts without mystery
arts workshop
Arts workshop in action
arts-oriented courses
arts/actuality
as if
as if - attitude
as if - concept
as if - conscious reflection
as if - role
as if - situations
Asari and her step-mother
Asian DES

asking historical questions
asks question
aspects of learning
aspects of self
aspiration
assessing needs in terms of in service work
assessing the proposals
assessment
assessment and conclusion
assessment and evaluation
assessment and exams.
assessment and prognosis
assessment through drama in detention homes
ASSITEJC
association skills
Assumption made about the value of art
assumptions
at what place the treatment should begin
atmosphere of trust
Atonement and Redemption
attack on view that learning and doing are two different acts
attention
attention and awareness
attention placebo or control
attention to detail
attitude and needs of children
attitude cards
attitude of leader
attitudes
attitudes about being and knowing
attitudes and skills of counsellor
attitudinal role
attitudinal role cards
auctioning flesh
audience
audience involvement
audience maturity
audio visual means of instruction
audio-lingual methods
audio-visual methods
Australian children
authentic
authentic teacher
authenticity
authoritative
authority

authors: Proust
auto-penetration
auto-sculpture
autobiographical details
autocratic
autonomy versus shame and doubt
aviation
avoid telling
awakened spectator
aware of drives
awareness
awareness of pain
awareness responsibility
awareness through experiencing
awareness/reflection
awe of occasion
background
background
background history of Warnock Report
background rationale and dynamic process of group
background theory and teaching system
background thoughts on curriculum
background to the project
backwards/sideways orientation
Backworth drama centre
backyards
Bakan
balance between serious/ridiculous
balance of culture/civilisation and decadence
balance of power
balance of surprise
Bales chart
Balfour Ed. Act.
Ball Ian
Balthazar
Barnes
Barnes D
Barnes R.
barometers to teaching styles
Bartlett K.
basic assumptions I'm happy with
basic concepts in role theory
basic considerations for Heathcote Dorothy drama theory
basic core curriculum
basic methodology
basic trust versus mistrust

Basotho children at play
bear project
Becker
becoming
Bede
begin from the concrete
Beginning a unique encounter (between analyst and analysis and)
beginning and ending
beginning drama
beginning the journey
beginnings
behaviour
behaviour characteristics of supportive and defensive climates in small groups
behaviour frame analysis
behaviour modelling
behaviour modification
behaviour modification techniques
behavioural context
behaviourism
behaviourist
behaviours
being where you are at the present time
belief
belief building
belief interaction
Benedict Ruth 1948
benign spectator
Bennett A - Forty Years on
Benwell primary school project
bereavement tableau
Bernstein Basil
Berry C
Bettelheim
beyond atomism and holism disadvantaged children
bi-lingualism
bias
bias in teaching
big lie
binding element/discourse
biographical
biographical details of Heathcote Dorothy
biography
biological aspects
birds
Black Death - by Harrad John
Black death teaching project

Black like me - by Griffin J H
Black Mountain
blackboard chart
blackboard lecture
blackboard techniques
Blake literature
blind
blind thought: some habits of blind thinking: the escape from blind thinking
blue thunder rig
blurred genre
Boal A
body
body language
Bolton G
Bolton G - "Drama as education"
Bolton G - on the pedagogy of drama /on myself
Bolton G- definition of role play
Bolton G- view of drama
Bond E
Bond's review of his own play
bonding
bonding chart
bonding transformation of materials
book list
books
books that have mattered to me - Heathcote Dorothy
both sides of the brain/cortex
Bowles
Bowskill D
boys in trouble
boys school
Braille
brain
brain functioning
brainstorming
Braudel
bravery
bread/food/cooking
breathing space
Brecht B
Brechtian techniques
breeding
breeding significance
breeds possibilities
bridge building
bridges

Brighton
bring in diff. times
bringing out/expansion of awareness
Bringing theatre and school enterprises together
British Council - teacher trainers
British ed.
British Gas
Britton James
Brook P
brotherhood code
brotherhood of man
brotherhood/segmentation
Brown and Jacques
Brunel
Bruner
Buber
Buber M - "I and Thou"
build
build student power to teach peers
building
building belief/depth
building confidence in learning maths
building drama
building-in-belief
building the role
Bukharin
Buller Report
Bullock
Bullock Report
burden of framing
Burgess Roger
burial
business studies
But all I want is: Let's think
but doesn't lose himself in them
butterflies
Byker Lodge
byss and abyss
calculation/money
Caldwell C
calendar
California T.I.E.
Cambridgeshire syllabus
camera
Camille
Campbell J

Campbell J. "The Masks of God"
Can education and art be reconciled?
Canada
Canopus in Argus Archives
capillary system
Capra
capture you - roles
cards: three layers:- thought/position/investment/model/how should things be? - perceptions
careers education
caring
caring centre
Carkhuff
Carkhuff Robert /Satir Virginia /Heathcote Dorothy
carnival
Carroll J
Carroll John - drama on Lister
cartoon
case for drama in Fiji
case for production - frame
case for the arts
case studies
case studies in flexibility
case study of numeracy
castle door - grille
castle exterior
castle window
cat among the pigeons - invented situations to deal with problem/choices
catalyst
catalysts for engaging with mathematical and social processes
categorical styles
categories
categories of counsellor responses
categories of myth
categories of the meanings of curriculum
categorisations of form in Japan
categorisations of provocations
catharsis
catharsis and anagnorisis
catholic education
celebration
censorship
centre
centre of the labyrinth
ceremonial aspects
ceremonial sword
ceremonies

ceremony/ritual/symbol
challenge and transformations
challenge of life
challenger
challenges
challenges to man and society
challenging questions
Chamber theatre
change
change - research
change agent
change in understanding
change of concept formulation
change processes affect talk
change/adaptation
Changed conditions of consciousness and practice
changes in attitudes
changing perceptions/attitudes
changing power frame
changing roles and relationships
changing the power structure
Chapman Fred
character
character analysis
character of therapist
characterisation
characterised by
characteristics
characteristics of teaching observation/interaction between associate/student teacher
characters
characters of Dickens
charismatic teachers
chart of possibilities related with curriculum
charter of ideals
chasm between theory and practice
Chaucer G
checklist of teacher provocation
child abuse
child as ...
child care work
child centred education
child centred learning
child centred tutor - example
child development
child encounters with language
child needs

child observation
child resources
child response
child's first view frame
child's point of view about gaining knowledge
child's potential
child/teacher power
child/teacher relationship.
childhood impressions
childhood reading
children
children as naturalists/scientists/explorers: environment
children as tutors
children building the crime
children run a shoe factory
children take charge
children with special needs
children's behaviour
children's books
children's comments
children's concerns/interests
children's fantasies
children's literature
children's needs
children's novels
children's responses
children's self checking chart
children's stories
children's vocabulary
children's work
children's writing role avoiding the awe
children's writings
Chinese newspaper
choices
choosing a book and approaching text
choosing institutions for designation
choosing the artefacts
choosing the question
Christian Fellowship
Christmas show
Christmas Story
church
church doorway
cinema
cinema in perspective
civic centre

civil war
clarification
clarification of techniques and philosophy of Heathcote Dorothy
clarify and explain basic concepts
clarifying/reflection
clarity
Clarke Hall Education museum
class
class as a unit
class commitment
class energy
classical
classical plays
classical studies
classical theory
classification
classification of institutional response
classification/definition of nature of symbols-
psychological/anthropological/sociological/religious
classifying
classifying to bring more understanding
classroom and systems of communication
classroom as laboratory
classroom craft
classroom drama
classroom encounters
classroom environment
classroom experiments in application of drama
classroom interaction
classroom management
classroom observation
classroom practice
classroom project
classroom relationships
classroom talk
classroom tasks
classroom tools
Clay Liz
clear goals
client/control groups
close contact roles
clown role
clues
co-authorship
co-operate
co-operation

co-operative escape
co-operative teaching
coal conveyor belt
coal mine and chimney
Cocteau
code cracking
code cracking techniques
codes
codes and data
cognition
cognitive
cognitive and affective
cognitive and affective responses
cognitive and evaluative elements of emotion
cognitive category system
cognitive development
cognitive learning resulting from reflecting upon experience
cognitive processes
cognitive psychology
cognitive psychology course
cognitive re-structuring
cognitive skills
cognitive style
cognitive/affective skills
coherence
coherent themes
coherent work
College of Arts and Technology
collaborative
colleagueness
colleagues in the classroom
collecting material
collective creation
collective psyche
Colleges of Education
colour
colour coded
colour discrimination
Colquitt
Colson George tribute
comedians
comical foreshadowing
coming to terms with self
comments of PGCE teachers training in drama
commitment
commitment of reflection

commitment to a single attitude
common ground for social groups
commonality
commonality of human experience
commonly held belief which is untrue
communication
communication - school/parents
communication and growth
communication by conventions
communication initiative
communication of influence
communication skills
communications skills
communicative demands
communicative signalling
communicative strategies
community
community arts and theatre
community care
community director
community music - the music of tomorrow
community participation
community theatre
comparative analysis and explanatory hypothesis
comparison of dramatic acting and hypnotic simulation with hypnotic susceptibility
comparison of theoretical model with current and proposed practice
comparison/contrast/similarity
comparisons: Heathcote/ Bolton with Brecht
compassion
complex decision making
complex social structure from small idea
complicated layers
complimentary tickets
component of role of 'A' level student
comprehensive
computers
conative - instruction and persuasion
concentrate
concept
concept
concept - teacher
concept division
concept jugglers
concept mapping
concept of colour
concept of education

concept of emotion
concept of personal knowledge
concept of role
concept of value
concepts - moral
concepts and vocabulary
concepts for successful planning
concepts of culture
concepts of drama
concepts of evaluation and assessment
concepts of how social politics work in society/culture
concepts of rest/power/vulnerability
concepts of shapes
concepts of study of history
concepts re moulded
conceptual centre
conceptual framework
conceptual learning
conceptual/empirical views of play
conceptualising
concern
concern for form
concern for production
concerns of a didactic production
concerns of educational drama
conclusion
concrete experiences
concrete forms
concrete operational
conduct of simulation
confidence
conflict
conflict and tension
conflict in loyalties
conflicting pressures on teachers
confrontation
congress - a survey on planning and procedure
connection between meaning and activity
connections and the classroom
Connie and Harold Rosen's book - language of school children
conning
conscious use of sign
consciously using emotions
consciousness
consensus
consequences

conservation
consideration of terms public and private
considerations at a time of transition
considerations on teaching and learning
considered tension
constantly changing interaction of students/teacher
construct for learning
contemplation of things as they are
contemporary religious drama
contents
context
context - English classroom talk
context and frame
context and weaving together
context for writing - Carrie's war: children writing
contextual drama project used to introduce reading opportunities to children who have special education/ needs of a moderate level
continuing education/socialising and relaxation
continuity of experience
contract
contract in
contracts
contrast
control
convent High School for girls
conventional
conventions
conventions - a theatrical context
conventions for dramatic action
conventions for dramatic action by Neelands J
conventions of T.I.E.
convergent/divergent thinking
cookery
cool strip
Coombe Lodge report
Copeau
Copernican theory
coping with bad language in drama
coping with stress
core curriculum
core of personality
corner lifting
coronation of Elizabeth II
corporal punishment
Corwin on organisations
cosmic energy/processes

cosmogony and cosmology
costing
counselling
Counselling using above approaches or maps
counsellor
counter transference
counter transference - appearance of
counter transference attitudes
counting the cost
courtly love
Courtney
Courtney Richard
cowardice
cracking the code
crafts
create diff. learning for diff. levels
created a mystery
created universe
creating centre
creating circumstances for power - talk/decide/co-operate/support
creating circumstances in which people can grow
creating contexts/focus for work
creating energy
creating meaning in drama
creating reflective elements with the existence of reality
creating resonance in classrooms
creating significant human interest in drama
creation and comprehension in the arts
creation and ordering of human life
creation of animal life
creative activity and learning
creative arts
creative arts learning
creative arts skills
creative drama
creative drama situations
creative drama workshops
creative dramatics
creative English
creative imagination
creative impulse - creative art
creative interaction
creative learning
creative movement and drama
creative pressure
creative process

creative reflections
creative scenario
creative society
creative teacher/pupil relationship
creative teachers' efforts
creative-interactive approach
creative/symbolic play
creativity
creativity in children
credibility
Cresswell Helen - "Where the Wind Blows"
crime
crises
critical appreciation
critical imagination
critical method
critical reflection on one's own educational experience
criticism of school systems
Cronus and Chrones
cross cultural
cross curricular application
cross fertilisation
cross ref. to BBC prog. "Improvisation" - R.Smedley
cross-curricular ventures
crossed transactions
crucial
crucible
cry from the womb
CSE
CSE 'O' level drama
CSE Drama
cultivated enabler
cultural awareness
Cultural deprivation and its effects - research and data
cultural readings
cultural transmission
culture
culture and the quality of language
current debate
curricular interest conflict
curriculum
curriculum - innovation through drama and video DIE
curriculum - opportunities/change/management
curriculum approach
curriculum areas
curriculum aspects

curriculum basis for such work
curriculum innovation video DIE
curriculum learnings
curriculum like an ox cart
curriculum organisation
curriculum science
curriculum scripts
curriculum study skills/expression
curriculum: faces
customs
CV of Heathcote Dorothy
cycle of learning
D.I.E.
D.I.E. Process of realisation
Dame Allen Sch.
dance
dance/drama
dance/movement
dance/movement in interpreting sounds
Dance/Theatre education
danger/tension
darkness
data and method
de Beauvoir S
de-centering
de-mystify complex texts
de-mystifying drama
deaf
deaf and dumb
deaf children
deaf play scheme
deafness and reading
deal with stress
Dearden
death
death
death of a child
Death of a Salesman
death of an infant
decide
decision making
decision making reflection element
decision of risk taking
decision taking
decision taking power
decisions

decisions/implications developed round fantasy element
declaration of Christian faith
declare problems - using theatre
decoded
decor
dedicated to...
dedication
dedication to the journey
deep play - notes on a Balinese Cock Fight
deep things
deeply interested in poetry
define ideas/prepare materials
define/demonstrate/solve problems
defining a problem
defining drama
defining form
defining task
defining tasks
definition
definition and function of role
definition of aims and area to be covered
definition of drama
definition of ecstasy
definition of language
definition of mantle of the expert
definition of nature and goals of creative dramatics
definition of praise
definition of terms
definition selection
definitions of education/drama
delay drama
delineation of role
delinquent adolescents
delinquents
demand of participant
demand understanding
demands
demands and wishes
demands of playing from script
demands of the art form
demands of the medium of drama
demands on language
demands on teacher/person
democracy
demonstrate
demonstrating

demonstrating "listening"
demonstration of interaction - drama
demystifying
denotation and connotation
depiction
depiction of life
depressive symptoms
deprived children
depth
depth and science project
DES cuts
description
description of evaluation study and findings
description of the term 'non-academic' in its application to project group
description/analysis of project
design/quality control/wages/tax
designing an optimum learning curriculum
desires
detachment/objectivity
details of works
detection and correction of counter-transference
detective stories
detention centre
develop different kinds of learning
develop evidence
developing children's thinking through drama
developing concepts
developing material
developing presence
developing teacher skills
development
development and acquisition of skills research methods
development and application of drama
development and application of mind mirror
development of a philosophy for drama in schools
development of communication skills in young children
development of ideas
development of individual recognition
development of materials
development of power to influence
development of self
development of teacher/class interaction/convention
development of the tribe and mythic being
developmental demands on curricula
developmental needs
developmental stages

deviance
deviance in school
device
devise necessary materials/experience used
devising
Dewey and Piaget
Dewey J
DH
DH - Collected writings in DIE
DH - personal knowledge
DH - Puritan
DH - Quality Circles
DH - time in her heart
DH and Brecht
DH believes in people
DH classification
DH constantly collecting myths
DH created a museum
DH drama process
DH key concepts
DH key concepts/Philosophy
DH key words
DH key words
DH lecturing to teachers in Canada
DH lesson
DH method
DH roles
DH sees things compositely not linearly
DH system
DH workshop
DH's course
DH's heroes
DH's personal interest in death
diagnose existing understanding
diagnose knowledge of interest choice
diagnose knowledge of set texts
diagnose previous knowledge/vocabulary (technical) for describing/discussing nature of
water in context of geography studies
diagnosis
diagnosis of need
diagnostic elements
diagnostic experiment
dialect
dialectic of experience
dialectic of propositions
dialectics

dialogue
dialogue between five fictitious characters
dichotomous nature of knowing
didactic structures
DIE
DIE theory
diff. linguistics styles
difference between actor/teacher
differences in children/language/culture
different cultural traditions
different kinds of glass
different narrators making different services(significance)
different natures of each manifestation of role
different types of classes
different types of language - interrogation/explanation/public and private
exposition/sympathetic understanding
different uses of role
differing cognitive capacities of the two hemispheres of the brain
difficult adolescent girls
difficult children
difficulties in theory development
dilemma
dilemma for the drama teacher
dilemma of approach
dimensions of acquisition
direct experience
direct involvement in learning
direct method
direct users
direct/indirect drama
direction
directness/reflection
director's task
disabilities
disabled child
disadvantaged adolescents
disadvantaged children
disadvantaged pre-school children
disasters struck
discernment
disciplines of teacher
discord
discovering levels of understanding
discovery of self
discrimination
discussion

discussion on use of drama as a tool
disordered
disposal of dead animals/anatomy
dispute in a provincial comprehensive school
disregard
dissatisfactions
distancing
distancing strategies
distinction between fantasy and imagination
distorted ego boundaries
distortion
disturbed children
divergent and convergent production
divergent thinking
divertive
Divine Love
divisions of time for working a ship
DIYE plus the lobbies
Do I tell/do I induct
Dobson Warwick
document ed. frame
Documentary of DH's life
documentation
documents
documents - clarifying nature and purpose of
documents - fragmented text work
documents as stimulus/to create orientation to work
documents history
documents/poem
Dog Kennel example - Running Police Station
dog/wolf
doing not being
domain concept
domain of influence
domain potentials for context
domains
domains of action
domains of tasks
domains/spheres of action
Don Juan
don't criticise the teacher
Don't watch the story
Donne J
door (heraldic design)
doorway
dormant-spectator

Doventry Hall
Down-syndrome children
Dr. Faustus
Dr. Knox
Dr. Kohlberg
Dragon project
Drama
drama
drama - a basis for dialogue
Drama - an aid and art in education
drama - how it works
drama - pedagogy - theatre
drama - uses of
drama allows exploration of mind at precise moments
drama and correlation with other subjects
drama and curriculum change
drama and education
drama and feeling initial transformations
drama and its development
drama and language
drama and language development
drama and meaning
drama and movement
drama and personal/social development/problem solving
drama and philosophy
drama and play
drama and reading
drama and techniques
drama and the curriculum
drama and theatre
drama approach
drama as mode of learning
Drama as a Learning Medium - Wagner B J
drama as a learning process
drama as a learning vehicle
drama as a literary genre
drama as a medium for learning
drama as a method of learning
drama as a teaching strategy
drama as a tool
drama as a tool for change
Drama as a tool for the curriculum subjects
drama as a valuable tool
drama as an educational tool
drama as an integrated art
drama as art

drama as art making
drama as concrete action
drama as context for language use
drama as education
drama as medium of learning
drama as metaphor for meaning of life/nature
drama as methodology
drama as play script
drama as process
drama as product and drama as process - Malvius G
drama as strategy for realisation
drama as subject
drama as vehicle for learning
drama assessment
drama based approach to primary school curriculum
drama bibliography
drama centre
drama concepts
drama content
drama context
drama conventions
drama conventions - "photographic images"
drama courses for teachers
drama creates purpose for curriculum
drama demands ...
drama device
drama discourse
drama elements
drama exercises
drama experience
drama eyes
drama for abstraction
drama for communication
drama for curriculum work
drama for introducing ideas and skills
drama for reflection
drama for training
drama form
drama frame
drama framework
drama from scratch
Drama in Education with Heathcote Dorothy
Drama in Education workshop
Drama in Irish education
drama in schools
drama in Singapore

drama ingredients
drama input/ handicapped people
drama is "unwinding all the strands" in a situation
drama is about ...
drama is about journeys
drama is experiential
drama is social/process/detailed art
drama makes available different language models
drama metaphor
drama method
drama methodology
drama methods
drama methods and strategies
drama objectives
drama observed
drama process
drama process within curriculum
drama processes
drama promotes personal and social growth
drama responses reflected in written form
drama reveals latent knowledge
drama services curriculum/social needs of groups
drama specialist adviser
drama stimulates writing/diagnosis social health
drama strategies
drama structures
drama support whole school curriculum
drama syllabus
drama talk
drama teacher training
drama teaching
drama techniques
drama techniques in language learning
drama therapy
drama therapy for the blind
drama therapy with multi handicapped children
drama used to examine the possible links between contextual drama
drama with deaf
drama with the handicapped
drama workshops
drama/literary approach
drama/play in therapy
drama/subject/system
drama/theatre
dramatic activity as a behavioural phenomenon
dramatic analysis

dramatic approaches
dramatic art
dramatic context
dramatic dialogue
dramatic elements in Ibibios folktales
dramatic encounters
dramatic event
dramatic form
dramatic frame
dramatic framework
dramatic language
dramatic method
dramatic mode
dramatic modes of expression and communication
dramatic moment
dramatic paradigms
dramatic play
dramatic present
dramatic process and theatre form
dramatic production
dramatic role
dramatic role play
dramatic strategies
dramatic tension
dramatic theatre art laws
dramatic theory
dramatic/epic theatre
dramatically tense situation from interests of class
dramatised lessons
drawing
drawing materials to assist language/communication of ideas
drawings of tools/car - Lanchester
dreams
drives/attitudes
DSC
dualism
dungeons and dragons
Durkheim
duty to perform acts
dynamic
dynamic catalyst's job
dynamic group processes
dynamic meaning
each domain offers the possibility of frames
each has a card with thoughts on ...
Earl's House

Earl's House - the handicapped
Earls House Hospital School
easy access
ecology
economics
economics and aesthetics
economy
ecstasy
Ed. dept of Malta
edging in
Edmiston B
education
education Acts
education and imminent learning
education of emotions
education system
education therapy
education: mechanistic or holistic?
educational aims
educational drama and educational T.V.
educational drama laboratory
educational drama: educational production
educational gaming
educational goals
educational materials
educational possibilities
educational research
educational system in Fiji
educational T.V. as a vehicle for learning
educational thinking
educative phrase
Edynbry Lance
effect of TV
effector/domain
effigy
effort
egalitarian society
ego
ego drive
eight ages of ego development
Einstein A
elaboration
elderly
Eleanor of Aquitaine
elemental drama
elementary code

elements
elements in drama
elements of theatre
elements of theatre used
elements: time/space/movement/stillness/sound/silence/light/darkness
Eleven to thirteen yr. olds
Eliade/Malinowski
elicit
Eliot
Elizabethan Knot Garden
emotion
emotion and passivity
emotion and wishes
Emotion as a response to meaning
emotional
emotional and psychological development
emotional aspects
emotional issues
emotional needs
emotional time
emotionally disturbed
emotionally disturbed children
empathetic skills
empathetic understanding
empathy
empirical
employment prospects
enable learning
enabler/challenger
enables
enabling
enabling device
enabling devices
enabling experienced teachers to use drama methods/planning/techniques
enabling pupils to take action
enabling teacher
enabling teaching
enactive
enactive and collaborative learning process
enactment and interpretation
encoded symbolically
encodes/constructs
encounter
encounters
encouragement of creativity
endows

endurance
energised commitment
energising curriculum
energy
energy in action
energy release
energy-giving
Eng. GCSE Open Univ. issues
engage
engage class
engagement in text
engages
engaging
engendering learning
engineer
engineering
English
English as second language
English language
English language teaching
English language/linguistics
English Literature
English/moral education
engrossment
enhancing dramatic imagination
enhancing student abilities in the dramatic art form of theatre
enhancing student learning and lives
enlarge consciousness
enquiring
enquiry
enter encounter from within a framed context
entering curriculum
entering into
enterprise
entertainment
entrance archway
environment
environment - aspects of
environmental background
environmental influence
EPA
epic
epic material
epic materials
epic theatre
episode

episodic
episodic progress
epitome on role of audience
equal opportunity to develop ability
equilibrium
Erikson E
Eskimo
Esland's categories
ESN school
essence of drama
essential concepts in counselling
essential elements of drama
essential sense of identity
Esslin Martin - "Drama as a technique of communication between human beings"
establishing a warrant
establishing appropriate frames of reference
eternal now
ethical
ethical issues
ethics
ethnic groups
ethnic personality
Eva's spectacles for geography field trips
evaluated study
evaluating
evaluating drama in schools
evaluation
evaluation and assessment
evaluation of creative dramatic performance skills
evaluation of effect of drama on sixth grade
evaluation of practical teaching
evaluation results
evaluation sign
evaluation value
evaluation/secondary
Eve lived in mental hospital
event
event seen/inner subtext
event/frame
events
events stage
everyday Newcastle 1920/30's
everything from centre
evidence
evil
evocation

evocative phrase
evolution of child's play
evolution of educability
exam techniques
exam. criteria
exam.of this premise
examination of the similarities between DIE and theatre
examining the implications
example of planning
examples of art for society's sake
examples of change
examples of common usage
examples of DIE in practice
exams
exams GCSE
excavation site
excellence in teaching
excellent illustrations with SSN
execution
exert power roles
expanded world view
expectations for use of the family cast questionnaire
experience
experience - reflection - action
experience/knowledge comes into focus with a blinding flash
experiential learning
experiment
experimental drama work in primary schools
experimental rationale and method
experimental space
experimental strategies
explain/clarify work
explaining work processes
explanation
explanation of/use of
explicit theoretical orientations
exploration
exploration of a text through drama
exploration of the concept of value
exploration of the marvellous
exploratory interview
exploratory/destructive play
explore past and present experiences
explores nine frames or viewpoints of entry
exploring
exploring drama through humour

exploring feelings
exploring the hinterland
expressed role work
expression
expression of emotions
expression of intentions
expression of meaning at this time
expressive and creative skills
expressivity
extend perception
extended range of approaches
extending the drama
external event/inner event/experience
external/internal action
fable
facial mime
facilitate
facilitating
facilitating factors in learning process
facilitator
facilitator of learning
facilitator teacher
facilitator/teacher
facility
factor of the unexpected outcome
factors affecting efficiency of the day
factors in organisation/subordinates
Factors used in exploring the nature of social encounters
factual data on courses at Durham and Newcastle Univ. Sch.of Ed.
factual dimension
fairy tale
fairy tale/fantasy
fairy tales as works of art
fall of Lucifer
falling rolls
familiar situation - estrangement - transformed situation
family
family care givers
family cast from one viewpoint as a measurement instrument
family cast from one viewpoint as a program tool
family relationships
family rights/situation
family sculpture
family therapy
fanaticism
fantasy

Far away is where I've come from
farm buildings
farmers
farming
FE and training
fear
fear of the unknown
features of play
feedback
feeling
feelings/emotion
fees/expenses
female clientele of FE
fertility
festivals
Fiala Oliver
figure-ground relationship
Fiji
Fijian legend
films
films/lectures/literature
final protocol of first lesson
finance
financing
finding a shape for student to write
finding a voice
finding the universal
findings
fine detail of preparation
fine focus of drama
fine points of practice
Fines J
Fines John - answer to the question: What are the basics of a good story
Finland
fire/cooking
fireplace
first questions
First visit to New Zealand
fish wife - syndrome
Fiske
five elements
five layers
five symbols of change
fixing factor
Flanders categories
flexibility

flexibility in approach and uses
flexible language
flow
focal point
focus
focus English teaching
focus for experience/intentions-virtual experience
focus of attention
focus on communication patterns
folk drama
folk tale - means of expression
folk tales
folklore/legend
folktale motif index
follow the leader involvement
fool
foreshadow/future development
foreshadowed
foreshadowing
foreshorten
foreword and introduction to book
forging the form
form
form affects manner of negotiations
form in art
form in theatre and drama
form is...
formal aesthetics
Formal drama
formal education systems in Nigeria
formal operational
formal/informal drama
formal/informal/technical modes
formality and ritual
format
formation of personal ideas and understanding
formative process
forming questions
forms
forms and conventions psychology and aesthetics in DIE
forms of unity/force
formulation
formulation of dictionary through drama work
formative theory-based curriculum
fostering appraisal
found action

four areas of DH
four cultures
four models of depiction
four stages in sequences
four stages of role
four teaching models
four ways to develop a role
fragment
fragmentation of text
fragmented text
fragmented text (Hamlet)
fragmented text(use of)
fragmenting
fragments of text
frame
frame - explanation
frame analysis
frame distance
frame of reference
frame shift
frame/framed writing - privately framed
framed as detectives
frames
frames of reference
framework
framework/context
framing
framing and keying
framing different points of view
framing drama - Carroll J
framings of experience
free floating talk
free rein leadership
free writing
freedom
freedom and control
freedom from burden of future
freedom to think
freedom to think on maths
freeing of opinions
Freud
Freud/Jung et al
friendship graph
from different angles they were different roles
from general to particular
from training to transcendence

Fromm
full engagement
full role
fully developed role
fun
function
function of drama in the curriculum
function of play
functional approaches to language
functional play and drama
functional roles
functions in families
functions of drama space/symbol
functions of language
functions of praise
furniture
Further & Adult Ed.
future converted into the past
future directions for education and research
future of debate
gaining commitment
Galileo
game
game element
game larder
game/exercise/lemming
games
garden as paradigm of life
gardens - types of
Gardens of Grantly
gardens/types
Gardner - frames of mind (Review)
Garfinkel H.
Garner A
Gaskill Bill
gathering of information relevant to the evaluation of the influence of drama on ... classroom studies
GCSE syllabus
gems
Gender
gender deviations
gender roles
gender studies
general synthesis of drawings
general to particular
general/particular events

generation
generation of materials for drama work
Genet
geographic aspects
geography
geography of culture
geography/language/science/social issues
Geordies
geriatric wards
gestalt
gesture
gesture and movement
gesture/sign
getting people to shape things
Gilman M
Gintis
girls' grammar school
girls' quarrelling
given circumstance
glass objects
glossary
goals
goals of drama teachers
gods
Goffman I.
Goffman Irving - game analogy
Goffman quote
golden rules of lifting
good book list
good e.g. of documents
good listening
Good Samaritan
Goode T.
Gosforth Middle School
Gowins knowledge "Vee"
grace
graded
grammar research
grammar school
grammar spelling vocabulary
Greek legend
Grendel
grief
Grimsby College
Grosz G.
grotesque

Grotowski J
group co-ordinator
group cohesion
group comfort level
group consensus
group counselling
group decisions
group dynamics
group involved in its first TIE venture
group planning
group play
group reactions
group size
group themes
groups
growing space
growing things
growth
growth of industry
growth/decision making
gruesome
guidance systems
guide to lesson
guiding principles
Guilford
guilt - choices
Gulbenkian Report
H- bomb
Ha Martia
habits
habits and contexts
Hall C
Halliday
hallway
Hamlet
Hamlet improv.
handicapped
handicapped adolescents
handicapped children
handicapped children and adults
handling space in a complex way
harmony
harness
harnessing ideas
Hasidim/other cultures
having space for you

health
health and care
heart of social politics
Heathcote Dorothy
Heathcote Dorothy - collected writings on Education and Drama - review
Heathcote Dorothy - cracking the codes
Heathcote Dorothy - description of
Heathcote Dorothy - work with physically handicapped
Heathcote Dorothy annotations
Heathcote Dorothy at Friends Centre
Heathcote Dorothy dedicated to ...
Heathcote Dorothy films
Heathcote Dorothy in classroom situation
Heathcote Dorothy method
Heathcote Dorothy method/philosophy
Heathcote Dorothy method/strategies
Heathcote Dorothy on books and what they mean to her
Heathcote Dorothy origins and influence
Heathcote Dorothy rules of drama
Heathcote Dorothy sample lesson
Heathcote Dorothy strategies
Heathcote Dorothy's concepts to which she has given prominence
Heathcote Dorothy's description of drama/process/system
Heathcote Dorothy's DIE
Heathcote Dorothy's drama
Heathcote Dorothy's drama course
Heathcote Dorothy's method
Heathcote Dorothy's philosophical attitude
Heathcote Dorothy's signs and portents
Heathcote Dorothy's students
Heathcote Dorothy's students' comments
Heathcote Dorothy's techniques and moral education
Heathcote Dorothy's theory and practice/teaching model/life and work/philosophy/system for developing community
Heathcote Dorothy's use of role play
Heathcote Dorothy's work
Heathcote Dorothy's work in schools
Heathcote Dorothy/Margaret
Heathcote Dorothy/system/tension
Heathcote Dorothy/Veronica Sherborne
Heathcote Marianne's Sch.
heavy doorway
heavy old wooden door
Hebburn Comp.Sch
Hegel and Rousseau - conflicting views of the distinction
heightened significance

helper's viewpoint
helping roles
helping/sharing
Helvellyn
heresy
Heritage John
Heroes
heroes
heroic
Herzberg
hidden agendas
hidden curriculum
hidden realities behind the accepted symbols
hidden/student centred/arts/curriculum
hierarchy of intensity
hierarchy of power
high energy
high goals of education
high productive tension
high quality endeavour
High/First/Intermediate Schools
higher education
historical account of drama
historical and contemporary framework
historical aspects of now time
historical characters
historical concepts
historical overview of Drama in Education
historical perspective
historical perspectives to integration and mainstreaming
historical role
historical sources
historical time
historical understanding
history
history and current developments
history and development
history and development of a shipyard
history and philosophy of social sciences
history as an organising discipline
history charts
history dramatisation
history of acting
history of childhood
history of clowns
history of DIE

history of education in Portugal
history of English Literature
history of exams
history of glass
history of Guyana
history of mentally handicapped theories for teaching mentally handicapped
history of role play
history of theatre
history process
history role play
history(American)
history/social science
history: "Bronze Age"/image making/frame analysis
Hockney D
holding-form
holism
holistic teaching
hologram
Holtze S
Holy actor/Acting holy
Holy Theatre
Home for tea
Homeland
honesty
honour all contributions
honouring participants
Hornbrook D
Horsemen of the Apocalypse - Famine
horses
horses and donkeys story
hospital in Peru
hostels
Hot seating
hot-seating
House in Moscovide
housekeeping
housing
housing the church
how an idea becomes theatre
how and why of Heathcote Dorothy's work
how books serve in learning/teaching
how child acquires social and cultural rules
how do babies get found if they are lost?
how do deaf children learn?
how do you find what children know? - interviewing children
how does drama work?

how it is
how lang. is forged out of the context
how language creates language to deal with circumstances
how power operates in culture
how teachers can "cripple" work amongst themselves
how to cope with teacher criticism
how to create experience of meaning/build belief/work with tough children
how to make/generate ideas for use with all ages/levels
how to serve classroom purpose
how zoos work
howness - of how a system
human awareness
human communications
human condition of the children
human decisions
human error
human focused drama
human potential
human reality
human relations movement
human symbolic functioning
human time
humanistic psychology
humanities
humanness
Humanoid machines
Humour
humour
humour is no joke
hypotheses and plan
hypothesis
I am here
I am me
I can see myself as someone else
I can stand in the place of others
I possess a body and a voice
I-Thou relationship
I.Q. tests
I/thou journey/I/me situation
Ibibios folktale
Ibibios form of education
icon
idea of wholeness/transformation/self-regulation
idea to realisation
ideal classroom
ideas and concepts of drama

ideas developing
identification
Identification and description of supra-sentient linguistic structure in written and spoken English
identify and develop personal values
identify/resolve/reflect on problems
identifying
identifying priorities
If I have teaching wisdom
Ilkley teacher training
illumination of area of study
image
image and word
image making
image making problem solving
image theatre
imagery
images
images and objects - tension of
imaginal movement
imaginary circle
imaginary/real
imagination
imagination use of throw away junk
imaginative
imaginative perception
imaginative play
imagine
imaging exercises
imitation and language
immediacy
immersion
impact
imperatives to give that which examiner wants
impersonation and affectation
implementation
implication
implication level
implication of actions/reflection on events
implications of events
implications of form
implicit assumptions
Importance of Being Earnest
improve communication skills
improvisation
improvisation - definition

improvisation - the way in
improvisation to script
improvised drama
improvising
impulse to know and explore
in depth
in my end is my beginning
in role drama
in service
in the prison
inching
incidental learning
inclusion of drama as didactic support
increasing perception
incremental teaching
incrementation of problems
independence
index of books
Indian Village
indirect
indirect methods/central to text
indirectness
individual and group play
individual and society
individual children
individual participants comments
individual tuition
individualised attention
induct 'normal' teachers into receiving logic of other ways of thinking/knowing - enter their
wavelength
inductive agent
industrial revolution
industry versus inferiority
inert ideas
infant and junior school projects
infant and primary
infant pedagogy
infant to actor
infant/junior
infants
infants' drama
infants/juniors
infinite/external moment
informal technical modes
informal/formal dichotomy
information

information for parents/re structure of school
information/knowledge
Ingstone
inherent paradoxes e.g. permanence/change
initial evaluations
initial insight
initial planning demands complex infrastructure
initiating action
initiative versus guilt
initiatives
inner and outer forms
inner form
inner journey
inner logic
inner meaning
inner structure
inner world
inner/outer aspects
inner/outer aspects of form
innerstanding
innocent eye
innovate
innovation
innovation and progression in education
innovator
input
inquiry
inside the event
insight
insights challenge analysis
instability
instants of apprehension
instinct practice theory
institutional structure
instruction/drama
instructional tasks
instrumental
instrumental/regulatory/interactional/personal/heuristic/imaginative/representational
integrated curriculum
integrated learning
integrative arts
integrative skills
intellectual
intelligence of feeling and communicating to others
intention to learn
intention/constraint

intentional activity
intentions
intentions of the teacher -goals
inter dependent negotiations
inter personal conflict reduction
inter personal relationships
inter-disciplinary approach
inter-generational programs
interaction
interactions - Pirsig
interactive
interdisciplinary bias
interdisciplinary goal-setting
interest
interior process
interior thinking
internal coherence
internal dialogue
internal event
internal purposes juxtaposed with external action of drama
internal response
internal state
internal/virtual roles as agents of inter/intra-personal intelligence
internalise the learning process
internalised dramas
interpret of complex written material
interpretation
interpretation of a text using drama
interpretative turn - emergence of an approach
interpreting
interview dynamics
interviewing
interviews
interviews of children's pre-selected aspects of participation
into humour
intra roles
intro. and orientation: the relevance of theory to teaching
intro.Heathcote's signs and portents
intro/diagram/script
introducing drama in Antigua
introduction to Red Shift - Garner Alan
introduction to simulation and games
intuition
intuitive teacher
invent
inventing

inventing themselves
invention
invention of meaningful events
inventiveness
inventor
investing behaviours
investment
invisible feelers
invites comment
Irish problem
ironic
issue
issues and contexts
issues of control
Italian gardens
Italian Villa
Jackson Harry
Jamaica
Jane Eyre
Japanese folk tales
Japanese forms-poems
jargon/terminology
jesters
Jesus Christ Superstar
job enrichment
job satisfaction
Johnson Harriet Finlay
Joint extended family
joke/insult
Joseph Lister - topic
journey
journey - stages of
journey archetype
Journey/change
journeying
judgements
judges' scoring
Jung
Jung C G: Memories
Jung-"Academic knowing"
junior
junior and secondary
juniors identify with people of another time
just suppose
justice
justice/mercy

juvenile delinquents
Kandell Stu Theatre in Education troupe
Kant
keelmen
keeping a diary
keeping abreast with current thinking
Kelly
Kemp D
Kerygmic/life centred/experiential/liberational approach to Christian ed.
Kevin - child observation
key
key concepts
key doc/ rolling role laws
key incident
key issues
key teaching resources
key to jollity
keying
keying in
keying symbol
keys to unlock problems
keyword classification
keywords
kinds of learning
kinds of role
King Arthur
kitchen range
Klee Paul
knitting
knowing
knowing and being
knowledge
knowledge and creativity
knowledge and evolution
knowledge and schooling
knowledge as
knowledge as an existential act
Knowledge as existential act
knowledge as participation
knowledge of decision
knowledge of the subject
knowledges
Korean folk tale
Kowzan
Kuhn's book: "The Structure of Scientific Revolutions" (reference to)
Laban

Laban cube
Laban movement
labelling
labour
lack of communication
ladder
Lancashire witches
lang. arts teachers' training in drama
Langer S
language
language and action
language and behaviour
language and communication
language and drama
language and learning
language and play
language arts
language as facilitating force
Language as imaginative expression
language as institution
language as social semiotic
language based entry
language capacity/potential
language development
language development in children
language development in each subject
language enrichment
language event
language failure
language flexibility
language function as defined by Britton
language function framework
language functions
language functions approach
language in use
language initiatives
language interaction
language learning
language of "being and becoming"
language of art/music/drama/dance
language of gesture
language of metaphor
language of teaching
language patterns
language policy
language selection

language skills
language skills development
language subtext
language theories and teaching methods (forms 5 and 6 in Fiji in English) new directions
language usage/function
language/development
latent experience
latent knowledge/experience
lateral thinking/creativity
Lawrence
laws
laws of operation in the classroom
layers
layers of engagements/gained through tasks we set
layers of meaning
LEA
lead activities
leadership
leadership style
leadership threshold
leading to knowledge of both story and background via the domain of archaeology
leading to knowledge of the background
leading to knowledge of the story
learning
learning = one whole experience
learning about drama
learning and behavioural problems
learning and teaching
learning and unlearning
learning area
learning by doing
learning difficulties
learning disabilities
learning for life
learning gates
learning how to learn
learning modes - drama
learning needs
learning process
learning situations in training
learning skills
learning theory
learning through drama
learning through the curriculum
learning to choose
learning to learn

left and right handed thinking
left hand
left hand of knowing
left handedness of thinking
left/right hand brain theory
left/right hand teacher
legacy of romanticism
legal/adult/personality/expert/need power
legend
legend of Beowulf
legends
leisure and learning co-ordinator
lenses
Lessing D
lesson approach and material
lesson evaluations
lesson notes
lesson plan
lessons processed
letter convention
letter form related to language and form - example
letters/diaries
levels
levels of language analysis
levels of meaning
levels of reality
levels of work
levels: action/motivation/investment
liberal studies
library systems
life and social skills - Weber K
life rate drama
life skills
life stance
life/death
life/work of DH
lifeboat escapees
light
light/darkness and colour
lighting/music/sound effects
lights
lineage
linear-logical and cyclical metaphoric thought
Ling G
linguistic analysis
linguistic pressures

linguistic properties
linguistic registers
linguistic skills
linguistic theory
linguistic ventures
linguistics
link with curriculum
link with Goffman
links with tradition
list
list of books
list of Heathcote Dorothy's pledges/functions
list of roles
list of terms
listening
listening/speaking
Lister project
literacy
literary forms
literature
literature and research in drama and language
literature reviewed
literature/R.I.
liturgy
live theatre presentation
living scripture
local authority support
local history
location of the good life
locative
locking devices
logic
logistics of developed concepts
London Jack
loneliness
long/short term goals
looking at himself
looking at schooling
Lord of the Flies
love
love letters
love/marriage
low achievers
lure
lure of reflecting
lure/magnet

lures
Macbeth
machinery
Madame Bovary
Maddi's theories
magic
magic if
magic/heightened emotion
magical means
Magna Mater
magpie approach
Maher Michael
maientique process
mainstreaming
make believe situations for serious purpose
make up/hair/costume
making
making choices
making familiar seem strange
making meaning
making mobiles
making sense of the world
making sense of things
making the metaphor
making the moment - example
making things roles
making visible the interior landscape
Makings of history
maladjusted adolescents
maladjusted children
maladjusted/truant children
maladjustment
maladjustments between education and employment educational disparities and inequalities
man
man as social animal
man has invented metaphors
man in conflict
man's laws
man's need for spiritual life
management
management and production
management of classrooms
management studies
manager's job
managerial principles
managerial problems

manipulation
mankind as ...
manpower
mantle of expert
mantle of expert - power negotiations and contracts
mantle of the expert - documents
mantle of the expert - enables
mantle of the expert - frame
mantle of the expert - laws
mantle of the expert - role
mantle of the expert - secondary
mantle of the expert - symbol
mantle of the expert - tension
map
mapping of theory/practice/outcomes
mark/science
marriage certificate
marvels
mask
masks/make up
Maslow's hierarchy of needs
mass media
master apprentice
mastery play
matching of form and content
material
material for role
material of drama - stories/events
materials accompanying study
materials available in environment
materials/resources
maths project
maths
maths drama
maths for organising the world
Mayor of Casterbridge
McClelland
McGregor
ME teaching
Mead Margaret
Mead Margaret - "Coming of Age in Samoa"
meaning
meaning making as Gestalt making
meaning within social processes
meaningful learning
meanings

meanings encountered
measures of reading performance (tests and parent rating)
measures of reading performance and interest in reading
media studies
mediation
medieval history
medieval religious drama
medieval scenes history
medieval society
meditation
meeting places
meeting reflection in the drama
meeting the role
MEG syllabus English Lit.
Melchior
memorial experience and meaning
memories
memories of lesson with Heathcote Dorothy
memory
memory and images
mental catharsis
mental handicap
mental health maintenance
mentally handicapped
mentally handicapped adults
mentally handicapped children
mentally handicapped people
mentally handicapped/drama in Education
mentally ill
mentally retarded children
mentally subnormal
mentors/guides
metaphor
metaphor - maze
metaphor as a thought process
metaphor language of ed.
metaphor of priest
metaphor/analogue/simile
metaphor/symbolic/expressive system or structure
metaphor/what if
metaphorical exercises
metaphorical reality
metaphorical recipe for role
metaphors for drama
metaxis
method and style

Method in ethnographic and interactional analysis studies in the classroom
methodology
methodology of educational T.V.
methods after 1977
methods between 1900-1977
methods of research on organisation
methods of teaching and learning
methods/techniques of Heathcote Dorothy
metonymy
Mexican/Indian
Meyerhold
microteaching model
middle school
Mill J S - on education
Miller's Crucible
mime
mime with deaf drama with the blind adult
mimesis
Minnamata Bay - episode
mirrors
mixing the arts
mneumatic effect
mode
mode of drama that is a development of children's play
model
Model for "as if" concept
Model for D.I.E. - use in maths
model for D.I.E. in religion workshop
model for learning layers
model for productive tension
model for ritual classification/concept
model for role in action
model for story telling/techniques
model of language
modelling
models of drama work
models of human experience
models of learning
models of Mantle of the Expert
models of power
models renewal
modern humour
modern language teaching
modern language teaching since 1977
modern research
modify behaviour

modify behaviour roles
module topics
moment of awe
moment of time
moments of authenticity
moments of awe
moments of when decisions were taken
Moncrieff
Montaigne
mood and modality
mood system
moods
moral
moral development of children
moral dilemma/judgements
moral education
moral issues
moral value
morality
morass of linguistic possibilities
more than meets the eye
Morgan Mary
Morte D'Arthur
Moscow idiot
mother goddess
mothering experiences
moths
motivating visions of unity
motivation
motivation of teacher A (George) and teacher B (Daphne)
motives
movement
movement and space
movement/stillness
movements/sounds
MSC
multi cultural curriculum
multi racial
multi racial society
Multi-cultural classes
multi-culture prog.
mundane feature of accounts/DIE
murder
Murray
museums
music

music (dance) drama
music and art programmes
music and speech
music therapy
music with handicapped
music/movement
musical narration chart
musical narrator
my consideration of the demands drama makes on a teacher
my drama experience
my guidelines as a teacher
my situation in school
my tasks and problems
myriad of images
mystery of craftsmanship
mystery of life of Mary Morgan
mystery of silent child
mystery of theatre
myth
myth and legend
myth makers
myth/legend
mythic level
mythic thought
mythological
mythological motifs
mythological role
mythologies and realities
mythology
myths
myths get thought in man unbeknowst to him
myths/legends
N.E.Hospital Sch.
N.E.Sch.
N.Yorks Sch.
NADYP
names
narration
narrative
narrative and drama
narrative demands
narrative discourse
narrative pantomime
narrator
NAT CRIT/GCSE English DES
national assessment

native and natural people's news
natural "laws" of drama
natural light
natural play
naturalism
nature
nature and component elements of Stanislavsky's "creative mood"
nature and function of imagination
nature and process of counselling
nature and process of dramatic episode
nature and purpose of narrative
nature and uses
nature and uses of producing tension
nature and value of documents
nature of creativity
nature of drama
nature of drama activity
nature of drama in a girls' grammar school
nature of drama requirements
nature of educational drama
nature of human encounter
nature of intuition
nature of language
nature of language and language learning
nature of meanings
nature of musical expression
nature of political power
nature of protection
nature of reading
nature of social encounter
nature of the beast
nature of the fabulous
nature of theory-practice relationship
nature study
NE
NE Hospital
NE.class
NEA syllabus English syllabus B 1988
necessary ambiguity
necessary experiences for training of teacher
necessary resources
need for bridges between old and young
need for certain knowledge
need interests of children
need of good discussion
need to define purpose of experience

need to take decisions
need/seek/choices/opportunity
needs
needs of children
needs/wants
Neelands Jonathan
negative aspects of D.I.E. frame
negative attitudes to D.I.E.
negativity and destruction
neglect of the arts in our society
negotiate frame
negotiate meaning
negotiated learning provision
negotiating
negotiating a depicted world
negotiating or contracting for belief
negotiating the drama curriculum - a philosophical perspective
negotiation
negotiation of meaning
negotiator for change
neurological basis of language studies
neurological development
neutral atmosphere of theatre space
neutrality and ethics of therapist
new brain and its functions
New brain and its functions learning process
new perception
New Reals
new solution
new teaching concepts
New Zealand
New Zealand centre for mentally handicapped adults
New Zealand drama process
Newcastle Church High School for Girls
Newcastle in days gone by
Newcastle Univ.
Newgate Chapel 1890
news items
newspaper cuttings
Nigeria
Nigerian context - external form and system
Nigerian state schools
nine sequential lessons
no entry door
no learning to the end of itself
no penalty zone

no-penalty area
Noah's Ark
noise threshold
noise/silence
non and homeostatic perspective
non directive outside agent
non discursive symbols
non specific/specific transfer
non value judgements
non verbal communication
non verbal signals
non verbal signs
non-implementation of drama
non-verbal communication
Northern gas managers
not protect "from" but "into"
Not thinking before you act is as bad as thinking too long and doing nothing
noticing
notion of water - divining as gift
novel
Now I can act
now imagination
now/imminent time
Nozick/Nagel/Parfit
nuclear destruction/disarmament
nuclear weapons
numeracy
numinous experience
nurse's role
nurse/patient interaction
nursery
nursery care
nursery rhyme
nurses
nursing care
nursing homes
nursing students
O level English
O'Briain Colm
O'Connor Dennis tutor for counselling
O'Neill C
objectives
objectives - character's
objectives/goals
objectives/planning
objects

objects -significance
observation
observational learning
observe what is happening between their negotiation and children's actions
observers gather information
observing without judging
obsession
occurrences
Oedipus
of human endeavour
of self interests
Of These Seeds Becoming - Heathcote Dorothy
off guard
offering protection
offices/rooms
old age
old dining room
old door
old drama course - an historical perspective
Old Norse literature
old sitting/drawing room
old village
old wooden door with cross
on being male and female
on bonds
on the matter of outer and inner coherence
on the matter of: not knowing anything/not knowing what to do/not having enough control
on the spot decisions
on truth and certainty
once remove
One Big Lie
one to one
one to one encounter
one who knows
one who must act now
ongoing analysis class and teacher
ontological metaphor
open doorway
open interaction
open methods of teaching
open questioning
Open Univ. BBC
opening doors with appropriate key
openness
opera
operant role

operating social laws at formal/informal/technical levels
operations of intellect model
opportunity for re-cycling resources
oppressed and oppressor
optional beguilement
oral communication
orchestrating
order
ordered sequence of events
ordinariness into awe
ordinary becomes extraordinary
ordinary/awe
ordinary/awesome
ordinary/extraordinary
ordinary/fabulous
Orestes story-six forms of telling
organic learning
organisation
organisation of dual practice
organisation of knowledge
organisation/method
organisational characteristics
organisational climate of schools
organisations: defined by - task/unity of direction/chain of command
Orient skills around development of students
orientation
originating
origins
Orpheus
Orrin E Klapp
osmosis in theatre
Othello
other curriculum subjects
otherness
outer appearance of activity inner meaning
outer form
outline landscape proposals
over sixties
overt response
overview of existing provision
overview of literature of open education
overview of Piaget's theory
overview of quality circles
owning knowledge
Oxfam
Ozymandias Saga

pace
Pacey Jean - lesson
pacing
painting
Pan
pantomime is ...
parable
parachute of possibilities
paradigm - definition
paradigm for learning
paradigms
paradox of socialisation/truth of theatre/mythologies of so-called reality
paradoxical
parallel transaction
parameters of advisory teacher's job
parent involvement
parent-child symbiotic relationship
parent/adult/child
parental influence
parents
Parlett
Parry
parsimony
participant
participant observer
participant structures
participants in historical event
participation analysis
participation skills
participative
participator/observer
participatory management
participatory motivation
passive reception of history to active engagement in formulation of knowledge
past in present moment
Pasteur/Lister/etc.
pastoral role
pastoral/educational welfare
patience
pattern
patterns in effects upon teachers
patterns of power in the classroom
pause button
pay attention
PE and movement in drama
peace studies

peak experience
pebble tool
pedagogical investigation: evaluation of homogeneity of classes
pedagogical methods
pedagogy
peer association orientation
peer tutoring
penetrate fragments of text/painting/objects
penetration
people value
People's Republic of China
perceive new ways of acting upon
perception
perception negotiate teaching styles
performance
performance/scripts
periods of cognitive development
periods of reflection
peripeteia
perpetuating heuristic
Persephone
person as role
personal
personal and family influences which 'undergird' the Heathcote philosophy and motivating style for drama
personal and social growth
personal background
personal biography
personal comment
personal control
personal dev. goals
personal development
personal drives
personal education
personal impressions as a teacher
personal impressions on a journey
personal interaction
personal meaning within individual experience - phenomenology concept of curriculum
personal perception
personal play
Personal problem solving
personal reactions and effects of Heathcote Dorothy's course
personal reflections
personal reflections on Heathcote Dorothy and drama course
personal relationships
personal roles

personal services
personal statement
personal stress patterns
personal symbols and fantasies
personal thoughts about some selected aspects of open education
personal writing
personality
personification of role(s)
perspectives
persuasion
pertinency
Peter Grimes
PGCE teacher comment
phenomenological
phenomenological interaction
phenomenological reporting
phenomenology
philosophical principles
philosophical theories
philosophical/psychological background
philosophy
philosophy and analysis of educational objectives
philosophy and service objectives
philosophy functions day by day
philosophy of form
philosophy/poetry
phonetics
photographic transcript
photographs
photography
physical and mental handicap
physical attitude
physical environment
physical/metaphysical
physical/psychological conditions
physically and mentally handicapped
physically disabled children
physically handicapped and delicate children
physics
Piaget
Piaget Jean
Piaget Clinical interviews
picture houses
pictures of flagons
Pied Piper
Pilgrim's Progress

pillar
Piscator
place of teacher facilitator in role protection
plan - tasks
planning
planning a teaching method with enables learning to occur through expression and exploration
planning and analysis
planning and control at outset
planning for practical project
planning process
planning structures
planning the arts curriculum
planning to learn about in drama reflecting
Planting Bamboo
plants seeds
Plato
Plato's cave
Platonic theory of "heirarchism"
play
play - conceptually and empirically
play and drama
play factor
play making
play of pre symbolic and symbolic organisms
play out
play productions
play self
play theories
play therapy - The Tells - et al
play with rules
play/theatre
playing and ritualising in childhood
plot
Plowden Report
ploys
poem
poems
poetic language
poetic statement
poetics of the oppressed
poetry
poetry and festivity
poetry writing
poetry/drama
poetry/writings/photography

points of entry
points of innovation
Polanyi
polar bears
polarity
political dimension of drama teaching
political implication
political theatre
political/industrial/human implications
politics
politics of self
ponder
Ponsonby Intermediate Sch.
Poor Theatre
Porirua Hosp. - New Zealand
portraits
Portugal
pose questions
positive and negative aspects of team teaching
positive and negative feelings
positive and negative relationships
positive attitudes
positive image of ageing
positive images
positive/negative aspects of praise
positive/negative influences
possibilities
possibilities for learning
possibilities of dramatic action
possibility for change
possibility of change
possible collection of your articles with editorial notes and commentary
possible learnings
post-conventional moral levels
posters
posture
potential
potential for change
potential of documents
potential of drama as education
potential resource
poverty
power
power enacted politics
power of questions in releasing knowledge
power of ritual to create reflection

power of silence
power of the student
power passed to class
power relationships
power sharing
power to change things
power to influence (breeding)
power to influence events
power/motivation
powerful language
practical
practical activities
practical approach and introduction of quality circles
practical considerations of role
practical drama work
practical theory of teaching
practical values of theory
practice
practices and programmes
practitioners
pragmatism and project work
praxis
pre school
pre symbolic and symbolic organisms/ play
pre-conventional
pre-forming
pre-operational
pre-school child
preparation
preparation of materials
preparation/lesson notes
preparation/planning
preparations for work sessions
prepare/ask
preparing
present and potential use in Colleges of Education
present day model of educational responsibility
present education system
present uncertainties
presentation
presentation to provocation
presenting a theme
pressurising language
pretence
preventing institutionalisation
pride and humility

primary
primary education
primary mode of experience/involvement
primary school
primary school drama
primary sources
primary teachers' training
primary/secondary
primary/secondary drama
primitive thought processes and fragmented play
primordial images
principal features of drama
principles
principles for a strategy
principles of teacher needs
principles of teaching
priorities
priorities and simplifying
prison cell door
private and public
private imagination
private/public authority recognition
private/public language
private/public material
probes
problem
problem based system of ed.
problem child
problem finding
problem of material
problem of power and responsibility
problem of teaching
problem of terminology
problem solving
problem solving model
problem/conflict
problems encountered
problems inherent in learning and teaching a foreign language
problems inherent in learning/teaching and foreign language
problems of adolescent aggressive behaviour
problems of confusion
problems of designation
problems of interpretation
problems of justice
problems of T.I.E.
problems/skills

problems/techniques of play building
procedure
procedure for observing teacher/pupil interaction
procedures and practice
process
process development
process in learning- documents
process of evaluation in Drama in Education
process of inducting into knowledge
process of inquiry
process of new awareness
process of realisation
process/interpretation
process/product
processing
Proctor John
prodigality
prodigality/parsimony/teacher functions
producer's task
production involving slow learners
productive depiction
productive teaching moment
productive tension/distortion
productive thinking
productivity
products
professional historian's view of historical understanding
profiles of the children
programme
programme contents
programme of events
programmed learning
programmed learning form
progress of journey
progress of lesson
progression
progression in lessons
progression in DIE
project
project description
project work
projected play
projection
projective
Prometheus and the Eagle
promoting belief and co-operation

promoting positive attitudes
proper use of tools
proprioception
prospective/retrospective
protect
protecting people into emotion
protecting the participants
protection
protection into experience
protective aspect of drama
Proust
providential salvation offered
provision of arts support
provocations
psy. of groups
psychiatric clinic
psychiatric patients
psychiatric work
psycho-therapy
psycho/socio dynamics
psychodynamic play
psycholinguistic analysis of conversational discourse
psychological and educational implications
psychological interpretation of a story
psychological viewpoints
psychology
psychology/group dynamics
psychotherapy
psychotherapy literature
public expression of them
public language
public orientations
public solitude
publicly framed/privately framed
publish results
puns
pupil experience
pupil frame of reference
pupil knowledge and skills
pupil learning in drama
pupil needs
pupil talk
pupil tasks
pupils' relationships
puppetry
puppets

purpose
purpose for Mantle of the Expert
purpose of arts
purpose of encounter
purpose/objectives/evaluation
purposes of the study
put a centre to writing
put on others' shoes
qualifications
qualitative focus on ...
qualities and skills associated with care giving
quality
quality circle
quality experiences
quality in learning/teaching
quality learning
Quarry Bank Mill Styal
Queen Elizabeth II
quest
question of Drama in Education
question/device
questioning
questioning for commitment
questioning language
questioning our intervention
questioning techniques
questioning/negotiation skills
questionnaire
questions - humorous
questions - which - classifications
questions asked of Heathcote Dorothy
questions on role of teacher
questions on study of childhood
questions to create
questions/responses
quotations
R.E
R.E and Mantle of the Expert
R.E./drama
Raby castle
Race
race
racism
railway bridge arches
railways
random words

randomness/pattern
range and possibilities of drama activity
Rank
Rankean/term
rational (affective) modes
rationale for study of social sciences
rationale for teaching system
rationales
rationalisation
re Othello: mirror of boys destroying their own beds
re sales of above
re-shattering of the mirror image
re-birth
re-cycling
re-invent the wheel
re-kindling of life of the spirit
re-play techniques
reaction
Read Herbert
read the density
reading
reading ages
reading and writing
reading charts
reading implications
reading instruction
reading list
reading skills
reading/writing skills
real and symbolic tension
real experience
real form/outer event
real power
real symbolic
real time outcomes
realisation
realism/fantasy mixture
realistic modern mime
realistic/magical elements
realities
reality
reality chart
reality of images
reality of past
reality orientation therapy
reality used

reality/fantasy
reasoning
reasons for choice of Comus
receiver and transmitter
recent history and present scene
reclassification
recognition
recognition of philosopher and his value
recognition of watershed
record of work in drama
recreation
Red shift
ref. to de Beauvoir
ref. to Trends in Ed.
refining understanding
reflect
reflect concern
reflecting
reflecting back
reflecting in the mind
reflecting on the implications of what's happened
reflection
reflection and perception
reflection and realisation
reflection right to control
reflection upon the experience
reflections and realisations
reflections of liturgy
reflections on drama and theatre
reflective energy
reflective listening
reflexive evaluation
reform
register
regularity
regulations
regulatory
relate to time
related arts
related literature views
related to theatre form
relationship
relationship of Piaget's model to creative dramatics teaching
relationships
relationships between dramatic
relationships between symbolic orders/form of social organisation

relationships in information structures
release of energy
relevance
religion/drama
religion: concepts of cosmological
religious drama
religious ed.
religious intolerance
religious teaching in school
remedial
remedial reading
remedial skills
remembering
renewal of imagination
representing truth
reply to questions
report on development and application of drama methods in British education
representation
representation of role(s)
representational
representational modes
requirements in teacher
requirements of a program in aesthetic education
research
research content
research context
research in neural organisation
research into language
research into monastic life/social problems
research into the classroom
research on exploration and play
research on play
researcher
researcher-role
residential care
residential summer camp
residents (elderly)
resolving the situation
resource
resource material
respect
response
response to metaphor
responsibility and leadership skills
responsibility for quality of group endeavours
restore perspective

restraint/exuberance
restraints
restricted codes
restricted language
results
results and discussion
results of actions
retardation
retarded adolescents
retarded/needs help
reticence
reveals the balance of needs for learning
review
review of "The naked man" by Levi-Strauss C
review of Ravenswood
review of six books
review of the current climate in ed.
reviews
revitalise/reorient international co-operation in education
reward in school
Reynolds Tom
rhythm
rhythm/design/movement/costume
right hemisphere/thought
right/left hand
right/left hand brain function
rights of passage
rigid school
rigorous outcomes
riots
Ripon Cathedral
risk
risk taking
risk taking teachers
rites de passage
Rites of Passage
ritual
ritual - tension of
ritual act
ritual action
ritual and symbol
ritual clowns
ritual depictions
ritual gesture
ritual language
ritual project

ritual symbol
ritualisation - Goffman
ritualised behaviour
ritualistic device
ritualistic universals
rituals myth
rituals of transmission teaching
Robin Hood
Rochdale school - example
Rogers
role
role - a rolling role/shadowy and full
role - Albert
role - all categories of
role - key document and concept
role - mermaid
role and conventions
role and simulation
role as effigy
role as metaphor
role as portrait
role at service of class/fosters bonding/enables child to take power
role attitude
role classifications
role conflict
role convention
role development stages model
role directs discipline
role function
role functions and distances available to the drama teacher - formal
role functions in drama and theatre form
role improvisation
role in action
role induction
role involvement
role of a drama teacher
role of adult
role of advisory teacher
role of Amy Johnson
role of creative dramatics in education
role of director
role of Dr. Lister
role of drama adviser
role of drama within schools
role of emissary
role of form

role of image building in the process of dramatic belief
role of movement/dance/drama
role of play in the development of adaptive strategies
role of spectator
role of teacher
role of the arts
role planning
role play
role play - implications of teacher's role in employing Drama in Education
role playing - Albert (for teacher/for children)
role playing - conflict
role playing for social values re-conceptualisation
role portrait
role power
role preparation
role protected by teacher facilitator
role simulation
role status
role stimulates curiosity/decision making
role taker
role taking
role taking skills
role talking
role theory
role work
role-negotiator
role-play
role-time
role/secondary
roles
roles - classification of
roles of assessment
roles respond to class behaviour
roles to control
roles to discuss journeys
roles to teach facts
rolling
rolling drama
rolling role
Roman Catholic
Romeo and Juliet
rootedness
roots of T.I.E.
roots/trunk/the growth
Ross M
rostra and imagination

Rowena and The Crucible
Royal Shakespeare Co.
royalty
Rubens P P - lioness
rules
rules and conventions
rules for teachers
ruling
Rumelhart
rune stone
running a national garden
Running a Tudor manor house for the National Trust
running a weather station
Running the Enterprise
sacred clowns
sacred/profane/naw/past/secular/future/exoteric/esoteric/heroic time
sacredness of being
sacrifice
Sadler
samples of student response
sanction
Sartre's "Nausea"
Satir
satire
Saxon simulation game
scars
scheme of work
schemes of work in English
school and environment file
school curriculum to social needs
school environment
school file
school library
school link
school paradigms - how children are perceived (e.g. as crucible)
school play
school policy
school production
school records - diary/calendar/events
school system
schools
schools council working paper (1967) on curriculum design
science
science fiction
science prog.
science project

science/biologist
science/drama
scope of philosophy
scoring
script
scripted material
search for an identification of their form
search for an identification of their form - sign
search for dramatic form
search for the public good
searching
searching for a rule
seasonal changes in a garden of plants/birds
seat of power
secondary
secondary modern
secondary school
secondary school project
secondary talk
secondary themes
secret islands of resistance
secrets
Seeds of a New Life
seeing/observing
seeking aspects worth investigating
segmentation
segments
select
selected events in special ed.
selecting
selection
selection and development of performance skills
selection and documentation of contemporary data
selection of material
selection of subject matter
selective behaviour chart
selectivity
selectivity and projection
selectivity/particularisation
self
self actualisation
self and being
self awareness
self concept
self confidence
Self David

self deceit
self direction
self discovery track
self esteem
self examination
self expression
self expressive
self fulfilment
self help groups/ideas
self image
self initiation and self applied innovation
self knowledge
self portrait
self realisation
self-exploration
semantic framing
semantics
seminal material
seminar of teachers
semiology
semiotics
Senior management
senior/secondary
seniors
sense experiences
sense of play
sensorimotor skills
sensory communication channels
sensory development
sensory perception
separation
separation/union
sequencing
sequencing episodes
series of decisions
servants
service agents
service curriculum work
services of the centre
set design
setting
setting and equipment
setting frame
setting objectives
setting response
setting up situation

setting up/structures of/using a team
seven elements
seven strategies
severely disturbed children
severely subnormal child
sex education
sexism
Shakespeare
shape link services
shape shifting
shapes - concept
shaping of experience in terms of codes
shaping your answer
sharing
Shaw Roy
She never could take anything for granted
Sherborne V
shift
shift from experience
shift in perception
shift of perception
shifting
shifting awareness
shifts in teaching
shifts in time
Shikasta (novel
ships
shoe factory
shops
show change
shows link with painting mythology
Shuman B
sieving
sign
sign and symbol enabling
sign in the context of theatre
sign language
sign of role(s)
sign-counterpoint
signalling
signalling "start"
significance
significance of play
significance/meaning
significance/structure
significant actions

significant areas in creative work
significant aspects and aims
significant moment
significant use of music
signing
signing skills
signing systems
signing vocabulary
signs
signs - significance and selective use of
signs and portents
signs relating to teaching skills
silence
silent child
simple/economical process of preparation
simplified
simulation
simulation and role play
simulation games
Sir Gawain and the Green Knight
site appraisal
situation often provided by school
situation school often provides
situations discussed in culture circles
six elements of drama
six elements of sign
six elements of written experience
six paradigms of teaching
six year olds (Wagner B J - set up course)
sixth sense
size/barrenness of gym
skill acquisition
skills
skills of narrator
skills of teaching
skills of the work
skills to be learnt
skills training - articles of faith
Slade P
slavery
slow involvement
slow learners
slow learners - adolescents
slow learning adolescents production work
slow learning children
slow pace

slow/pace
slowing down the drama
slowing down the experience
slowing drama down
slowing the pace
slowing to enable reflection
sociability skills
social
social and economic needs of society - ideological needs
social and educational conclusions
social and educational concomitants
social and moral responsibilities of scientists
social art
social attitude
social awareness
social awareness of tree vandalism
social cognition
social comment
social context
social development
social dialect
social dialectic
social dilemmas
social dimension
social drama
social drama and social training
social drama interaction
Social Encounter: Forging
social event
social event in drama
social function
social function of humour
social function of language as communication
social goals
social graces roles
social health
social health as starting point
social hierarchy
social injustice
social interaction
social issues
social nature
social nature of drama
social need
social order
social organisation

social politics
social psychology
social reality
social relationships
social science
social services
social signalling state of consciousness signalling
social situations
social skills
social structure
social structure of every day action
social studies
social systems
social systems theory
social work
social worker
social worker's problem
socialisation skills
society
society and the school
socio drama
socio dramatic play
socio sexual role awareness
socio-cultural context
sociology
sociological
sociological issues
sociological roles
sociology
sociology of school
sociology recreation specialists
sociology semiotics
solidifying commitment
some don'ts
some problems associated with the writing process
some shifts in teaching perspectives
song
song/ritual
sorting
soul-searching
sound
sound and rhythm
sound/silence
sources
space
space in drama

space threshold
spaces
Spanish Lit.
Spanish/Latin American studies
spastic teenagers
spastics
spatial relationships
special children
special education
special need people
special needs
special needs integration
special needs pupils
special schools
specialist drama spaces
specific areas
specific areas of concern
spectator
spectator/participant
spectator/participant in the dramatic art
Spectra frame
spectrum of teaching styles (a theoretical mode)
speech
speech in social grouping
speech therapy
speed
spheres of influence
spider's web
spiral curriculum
spiral stairway
spiral/unfoldment
spiritual life
spiritual realities
spiritual subtext
spiritual values
split brain research
Spolin Viola
spontaneous awareness
Squeak - Pearce P
St Dennis teaching
St. Francis
St. Teresa
St. Agnes Eve
Stabler Tom
staff interest/experience/expertise
stage is the street

stages
stages and types of conversations
stages of collaboration
stages of development
stages of expertise
stance
stances and strategies
standards
Stanislavsky
Stanley B
start "as if" a task is
start to build a Roman villa with the teachers and then run it
starting an enterprise
starting point
starting points for interests
state of Irish theatre and children's theatre
statement of goals of engineering education
statement/hypothesis of problem
states of being 'in action'
stating the intention
status
status of drama
status quo
status shift
step framing
steps into the shoes of ...
steps/platforms/plateaux
Stevens Derek - History
stillness
stimulate memory
stimulating imagination language
Stith Thompson Index
stop time
stopping drama
stories
stories for creative drama
story games
story line/meaning line
story of "The Bound Man"
story of philosophy - Durant W
story telling - education
story with veiled meaning
storyline and puppets
strategic targets - admin.functions and structures
strategies
strategies for drama

strategies for sharing the control of learning between the teacher and the class
strategies of DH
strategies of Drama in Education
strategy games
stream of consciousness structures
street cries/songs
Streetwise
strength of movements
stress
Structuralism and meaning
structuralist principles
structure
structure and structuring of instructional relationships
structure in theatre form/dramatic art in classroom
structure of stories
structure/form
structured
structures focus
structuring
structuring drama
structuring process
structuring reality
structuring tasks
struggle
struggle for quality
struggles for power
student centred curriculum
student file
student inquiry
student participation
student power
student response to techniques
student talk initiative
student talk response
student/teacher culture
students who have acquired a creative education
students who have failed
students' answers
students' needs
students' own drama
studies in ethnomethodology
studies of 20th century poetry
study of education of educators
study of role play
study of theatre
study programme

stumble upon authenticity
style
style/agenda in classroom encounters
stylised acting
sub text
subject interest of teacher
subjective meaning making
subjective/objective modes
subliminal
substructural hidden moral ed.
suffering and patience and tenacity
Sullivan
summary modern language teaching
summary of class activities
summary of findings
summative assessment
Sumpting school
super objective
support
support material
support services
support system for less forthcoming children
supported by teacher
supportive language
surplus energy theory
surprise
survey of drama in primary schools
survey of the provision of curriculum drama teaching
suspend disbelief
suspension of disbelief
sustained role
sustaining drama
sword-makers
syllabus
symbiotic relationships
symbol
symbol as enabling device
symbol/fantasy
symbolic
symbolic activity
symbolic and specific meanings
symbolic behaviour tasks
symbolic communication
symbolic contact
symbolic experiential learning
symbolic language

symbolic mode of enactment
symbolic motif of fairy tales
symbolic objects
symbolic play
symbolic representation
symbolic use of materials
symbolisation
symbolism
symbols of role(s)
symbols/self esteem
symmetry and symbolism
syntactic structure of the story
syntality
syntax in speech
synthesis and communication using basic ideas
synthesis of compositions
system
system of development
T.I.E as social art
T.I.E.
T.I.E. problems/strategies
tabu
tacit
tacit dimension
tacit knowledge from-to structure
tactic and strategy for teaching humanities in elementary school
tactics for starting the enterprise
talk
talk - the depicted world
talk in formal teaching/talk in drama
talk through task
talk with and listen
talk within reality
talking and reading
Tam O'Shanter
Tansy P
tape
tape accompanying "An introduction to the uses of Drama in Education" - Martens Irene
tapes/transcript/analysis
tapping what you already know
target
task
task based roles
task domains
task elements
task evaluation

task level
task of observing
task orientation line
task similarity
task structured group process
task/motivation/investment/model
tasks and achievement
taxaconomy of Robinham Sinha
taxes
taxonomy
Teach-in children's theatre movement
teacher - problem faced
teacher abilities
teacher acceptance
teacher aids programme
teacher as artist
teacher as conductor/director/leader/manager/composer
teacher as initiator and refiner
teacher as learner
teacher as narrator
teacher as ploughman
teacher attitude
teacher attitudes to drama
teacher characteristics
teacher control
teacher demand
teacher direction/pupil initiation
teacher drives
teacher education in the arts
teacher enabler
teacher engagement
teacher expectation
teacher facilitator
teacher file
teacher frustration
teacher in role
teacher in/out of role
teacher initiator
teacher input
teacher instincts in the classroom
teacher internalisation as s/he engages with class
teacher intervention
teacher language/negotiation/contracts/drama laws
teacher mishandling a situation then handling it better
teacher needs
teacher negotiation

teacher performer
teacher personality
teacher planning
teacher problems
teacher questioning
teacher realisation
teacher role
teacher skills list
teacher stances
teacher strategies
teacher strengths
teacher stress
teacher talk
teacher training
teacher views on pupil/teacher association
teacher's function
teacher's interior view
teacher's messages
teacher's role
teacher's use of language
teacher-child interaction
teacher/class functioning as advertising agents
teacher/dramatist
teacher/facilitator
teacher/pupil contribution
teacher/pupil interaction
teacher/pupil power structure
teacher/pupil relationship
teacher/role
teacher/student talk
teacher: needs and abilities
teacherless writing class
teachers and teaching
teachers centre
teachers values/worries/opinions of drama method
teaching
teaching aims/methods
teaching and learning a) on pupils and teachers b) Harriet Finlay-Johnson c) Peter Slade d) Brian Way e) current developments in the teaching of drama - DH
teaching and understanding drama and meaning
teaching as helping
teaching conditions
teaching dilemma
teaching drives
teaching expertise
teaching goals

teaching in role
teaching masks
teaching method
teaching methods of Johnson H F
teaching of musical skills
teaching pre-requisites
teaching principles
teaching priorities
teaching problems in drama teaching
teaching programme procedures
teaching purposes
teaching registers
teaching roles
teaching situation
teaching skills
teaching skills and techniques
teaching story grammar to children
teaching strategies
teaching technology
team forming
team made up of 60-80 yr. olds
team teaching
teamwork
technical colleges
technical knowledge
technical language
technical matters
technical understanding
technical/production elements
technique
technique for finding and using emotion
techniques
techniques (group)
techniques in relation to operational account of social learning "Theatre techniques in relation to an operational account of social learning"
techniques of Drama in Education
techniques of Heathcote Dorothy
techniques of teaching
techniques to practise lateral thinking
technology of teaching
teenagers
Telephone Conversation by Wole Sayinks
temperance
temporal/eternal
tenor
tension

tension between characters
tension point
tension points in drama
tension pressures need to act
tensions
tentative experimentation
terminology problems
Terra Incognita: mapping drama talk (Carroll J) role
territory and dominance
testing
tests
text
text - Macbeth
text analysis
text extract
text fragmentation
text fragments
Thank you to Heathcote Dorothy
the other
the Androgyny
The anxious object
the arts
The Baldur myth
The Basthe
The Battle of Bubble
The beast slouching to be born
the Bird
the black ship
The cherishing bureaucracy
the Cloze procedure
The Comedy of Errors
The day they told me the news
the dead
the deaf
The discovery of the "Basthe"
The Dispossessed
the elderly
The facts and assumptions about Newcastle Univ. Sch.of Ed.
The format
the frame
The Garden - paradigm of life
The hero
The Hero in Literature by Zivey P
The Homecoming
The intelligence of feeling
The Kite and the Chick

the law
the Lion
the Mentor
The model mill
the Monkey
The Mouse and His Child
the Nigerian child - his dramatic endowment
the other - a protection/enabling device
the outsider
The parade of ideas
The Party
the script
the search
The secret diary of Adrian Mole
the seeing eye
the setting
The sources of drama
The Stone Book
the struggle
the task
the teacher
The Tortoise
the tragic flaw
the unconscious
The unexplored areas of environmental education
The wise and the foolish
The Wise Fool
The women of Troy
the word
the yes but
Theatre
theatre
Theatre - epic/narrative
theatre a forum/invisible/simultaneous play writing/image
theatre and DIE
theatre and education
theatre art
theatre as a synthesis of the creative arts
theatre as product
theatre as sport
Theatre Centre Women's Co. 1985
theatre deals in crisis
theatre forms
theatre forms to declare problems and reveal choices
theatre history
Theatre in Education

Theatre in education in schools
Theatre in Education work
theatre in film
theatre in life
theatre in play text
theatre in the play text
theatre law
theatre of convention
Theatre of cruelty
Theatre of the Absurd - Esslin M
theatre of the oppressed
theatre process
theatre school
theatre sign as tool in classroom
theatre skill
theatre techniques
theatre to live through
theatre/therapy
theatrical and dramatic segment
theatrical context
theatrical device
theatrical elements
theatrical exploitation on students stance on text
their voice
theme
theme as pressure point
theme context
theme of communication
themes for lessons
themes from plots
themes history
themes of human behaviour
theoretical consideration
theoretical viewpoint
theoretical/practical aspects
theories of drama
theories of language
theory
theory and practice
theory and practice of Drama in Education
theory into practice
theory of biofeedback
theory of catharsis
theory of creativity
theory of Drama in Education
theory of educational drama used in project

theory of learning
theory of organisation
theory/practice
therapeutic recreation
therapists' role
therapy
There is somebody watching me
There's always an inside to an outside
Thick description
thinking
thinking about feeling
thinking capacities of retarded adults/children
thinking from inside the responsibility of a situation
This is my place
This is what helps, you watch - this is what doesn't
This Week Chicago Daily News
those who are prepared to be authentic in the classroom
thought and practice
Thought tracking
thoughts
thread connecting work of foremost educators in drama
three aims of drama course
three aspects of teachers' work
three categories of affect in drama
three established companies
three layers of Meaning - Skoogh C
three maps of the same territory
three parameters of flexibility
three ways of choosing how to structure the situation - simulation
through line of actions
Thurman Ann
Tikiba project
time
Time and American writers
time and segmentation
time focus
time for drama
time in drama: flexi time
time of stability/time of change
time shift
time travel
timeless
timeless moment
timetabling
tiny decisions
to answer criticism e.g. why do they dress people up?

to change situation of the learner
to illuminate other subjects
to live through
to plan or not to plan
To thine own self be true
to translate ordinariness into awe
Todd's Nook project
toddlers
Toffler A - Future Shock
togetherness
tolerance
tolerance thresholds
toleration
toleration of ambiguity
toleration of confusion
Tolkein
Tolstoy
tone
tooling/gearing
tools of learning
tourist attractions
towards being process
tradition
traditional and foreign systems of education
traditional ed. methods of Ibibios
traditional grammar/translation method
traditional liturgical roots
traditions of the wise fool
tragedy
tragedy of war
train (engine)
training and therapeutic services
training drama teachers
training in drama
Training methods for drama
training needs for the future
training of a specialist drama teacher
training of drama teachers
training programme suggestions
training ritual
training teachers
trams
transactional
transcendent function of education
transference and relationship
transformation

transformation into dramatic theatre form for the purpose of checking the evocation of theatre
laws
transformation of poetry
transformations and language
transforming
transforming stylised theatre
transition from school to work
transition to long-term care
transmission
transport
treasures of the unconscious
treatment concepts and techniques
tree as metaphor
trials
tribal societies
tribes
tribute
tribute to Heathcote Dorothy
Troillus and Cressida
Trojan War
trolley riding
Trouts Lane School
Truant centre
truants
trust
trust building
truth
truthfulness
truths perceived
try out life situations
Tudor house
turning points in life
tutored students' findings
Twelfth Night
twilight role
two attitudes making "belief" easy
two life forces
two models for learning
two parent reports
two practical experiments
two recorded interviews
two truths: informed/intuitive
two types of drama
two ways of looking
two worlds
types of documents

types of gardens
types of injury
types of problem solving
types of questions
types of trees
ultimate goal of theatre
ultimate in selective behaviour
unconscious
unconscious psychic life
understanding
understanding and development of personality
understanding concepts
understanding people
understanding the medium
understanding the text
understanding video and TV
unemployed
unhelpful/helpful
unification of self
unified field theory
union
uniqueness of focus
universal concepts
universal drama elements
universals
unnaturalistic techniques
untangling a plait - see contrasting perspectives simultaneously
upgrading language
upgrading/stimulating
upper windows
use and analysis of evidence
use and understanding of Ibibio lang.
use of created landscape to build social community
use of diagrams
use of docs.
use of drama in the teaching of history
use of drama method
use of letters
use of metaphor
use of music as an aid to imaginative movement
use of music/singing/instruments
use of objects to create rest/hold interest/attention
use of Orff-Schulwerk
use of photographs/drawings
use of power
use of role

use of symbols
use of tasks
use of video tape recording
use of visual media
uses of
using a metaphor
using character cards
using drama to develop and extend an effective oral language
using knowledge and extending it
using knowledge people already possess
using latent knowledge
using role
using/adapting and building games
utilising a role
value
value and use of Drama in Education
value and uses of music and drama
value of direct experience
value of drama
value of drama to deaf children
value of each individual
value of mythology
value of play
value of reflection
value of the arts
value systems
values
values of mankind over time and different cultures
values of the use of drama as a means of teaching
values/beliefs
Vanity Fair
Variation necessary in different learning and perceptual styles
variation on a theme
variety of "eyes"
variety of engagements
variety of sources of written/pictorial material to stimulate work
variety of thought concerning drama
various role definitions
various symbol definitions
Verbal and non verbal contextualisation skills
verbal behaviour
verbal communication
verbal interaction
verbal responses
verbal thinker
verbal/movement relationship

verbal/non verbal behaviour
Verfremdungs Effekt
veridical
very able pupils
video
video on "Teaching the text"
video tape
video taped simulation
videotape of Dr. Lister
viewing the circumstances
viewpoint of teacher A and teacher B
viewpoints
vigilance
Vikings
village
village documents
violation
violence
virtual world
virtues
visiting another room
visiting theatre groups
visitor technique
visual
visual aids
visual and auditive signs
visual arts
visual imagery
visual thinker
visual/verbal images
vitality of language
vivid imagery
vivification
vocabulary
vocabulary list
vocal work
vocational preparation
voice and speech work
vulnerability of unpredictability
Vygotsky
Vygotsky - formulations on theory of play
Vygotsky's analysis
Wagner B J
Walking about
wanting to know
war

Ward Winifred /Heathcote Dorothy
warehouse
warm up
warnings
Warnock Committee
Warnock Report
warping and clouding of judgement
watch what I'm doing
watching an individual
watching/observing/examining
Waters Frank
Watkins B
Watkins B/Heathcote Dorothy
waxworks
Way B
wayfaring
ways of knowing
ways of telling
we-feeling
web of inter & intra-personal relationships
weight/time/space/flow
Weiss Peter ("The Investigation")
West John
what do I enable/what do I manipulate?
what does the Drama in Education approach contain?
what happens must be experienced in reality
what is happening now?
What is Theatre workshop?
what the arts teach
what to look for in drama
what type of manager are you?
what would you do?
wheelchair
when does learning take place?
where is drama taught?
White
Whitehead North A
who I am as distinct from what I do
whole brain learning - the project
whole child development
whole school involvement
whole system works
wholeness
why bring music into drama?
Why did God destroy the world?
why interested in heroes?

why the drama works
wider context
Wife of Bath
Wilderness Project
Wilkinson Joyce
willing self control
willing suspension of disbelief
wind-God-guardian
wind/air of the world
wind/weather
windmill
window
winning episodes from enterprise
wisdom
withholding teacher power to tell
witnessing of students in drama situation "arrivals"
wolfness
Wolverhampton maladjusted children's unit
wondering
Woodcote Hall
word construct
word plan
word priorities
word/tone/gesture/stance/facial expression
wordness
work
work at Byker Lodge
work centred
work on text
work slow at high energy
work with schools
work with text and movement
work/play relationship
worked with a psychologist
workers' contracts
working class are
working concept
working methods
working model
workshops - drama as process (Bolton G)
workshops and centres
world construct
world of symbols
world wide disasters
writer's workshop
writing

writing - transactional/informative/regulatory/expressive/poetic
writing program
writing techniques
written
yin/yang
YOP
You can find (recognise) your mates
You don't have to like them to work with them
young children
young children's language at home and in classroom
young National Trust theatre
young people's theatre
Young people's theatre conference
young unemployed people
youth
youth club
youth theatre
Zen stories
zoo
zoo drama

Appendix 6

Pilot Thesaurus on Role

Most of the terminology to be found in this Thesaurus originated in the following dissertations/papers/appendices:

- Abbott L - *Four Projections of Role*, (1982) (Archive Ref. - File No. CG002).
- Bolton G - *Mantle of the Expert or Whatever Happened to Awe?* (1993) (Archive Ref. - File No. CK004)
- Kandell S - *The Potential for Significance - Delineating the stages of Development in Dramatic Role Work in Educational Settings*, (1984) (Archive Ref. - File No. CA012).
- Sandell P - *Role in Action. On Using a Person as a Role in the Drama as a potential Resource for Making Meaning*, (1984) (Archive Ref. - File No. CC003)
- Appendices 10-14.

Abbott L's concept of role
action observed in role
activating role in action
active role being role's function
active teacher models role
actor in role
actual distancing of role
actual level of role
actual reality of role
actualisation of role
aesthetic factors of role
affective engagement with role
ambiguous roles
angry roles
anthropological roles
appropriately purposeful role
appropriateness of teacher's role-taking
arbitrary role
archetypal roles
arriving in role's world
art of living expressed in role
artefact faked in role's presence but true in usage
artificially constructed world agreed by role/teacher and role participants

assigning role to two dimensional form
 assumed roles
 at risk - in role
 attitudinal role
 attitudinal role cards
 authenticity of role sign
 authority of live role
 autocratic roles
 Barnes D & role
 Battle of Hastings and role
 becoming concerned through role
 behavioural implications/indications of role
 being off guard in role - adults study new area related with their professional aspirations
 being off guard in role
 being off guard in role - the play element in professional training
 being off guard in role - a management training version of mantle of the expert and rolling
 role
 being off guard in role - adults developed styles of work/ways of thinking
 being off guard in role - as participants cope with fictional problems they can be assisted to
 make bridges between usual and present methods of solving protected fictional situation
 being off guard in role - British Gas managers are required to train people to run Disneyland
 being off guard in role - frequently starts by stereotyped response
 being off guard in role - no-penalty creates an attitude which unblocks stereotyped responses
 being off guard in role - no-penalty element in fictionalised problems
 being off guard in role - participants agree to an openly fictional enterprise
 being off guard in role - participants are protected into solving problems
 being off guard in role - problems different in appearance to those met in actual work
 conditions
 being off guard in role in the *Thin Screen* video
 Berger's signs in group psychotherapy associated with role
 birdness of role
 Boal A & role
 body language of role, teacher and role participants
 Bolton G in and out of role
 bonding through role
 bonding with role's domain
 brave roles
 Brecht and Boal in the English drama frame
 Brechtian alienation effect in/for role
 Brechtian role
 breeding of a lifestyle in role
 briefing before role arrives
 briefing of role
 briefing when role arrives
 British Gas managers in role
 Bruner J & role

Capra and role
carefully chosen placement of role
Carroll J's interpretation of role
Carroll J's role concepts
category coding systems in role
chair as sign of role
changes in understanding occurring in role work
changes of negotiation in role
changing perspective of role
changing the frame
characteristic element in observed role behaviour
chart use of role considered as a continuum between receiver/communicator
child as instigator of his own learning in role
child left confronting himself like Peer Gynt and peeling onion
child's "different self engagement" with form in action reaches role's domain
child's version of role's domain
children "breathe into" role
children and role engage together
children approach role's domain
children can influence making/operating of role
children choose to participate with role
children decide role is weak
children decide to go and prepare help for role
children enter role domain
children entry into role's domain
children framed as experts to train non-French speaking agents
children framed as villagers
children identify with role domain,
children in role translate information
children led into role's territory by teacher
children may change parameters for role
children may need showing what the role will look like before his/her arrival
children modify in relation to themselves by dwelling in role domain
children prepare materials for roles
children prepared for role
children probe role
children take that which he/she finds in role and compares it with that which he/she knows
children's interest in role
children's readiness for role
children's response inaudible to role
children's responsibility for role
choosing role form
clarity of vision created by role
class allowed to stare at role
class are "slowed down" into perceiving the role and putting role into perspective
class prepared for "role briefing" through guidance

class role
client centred role therapy
colleagueness of role/teacher/class
collecting and sorting information for role
coming-to-know role
coming-to-understand role
compare reductionist views with role's
concept analysis in role work
concept of role
concept of role modelling
concept of the "I/me" in role
conceptual analysis provided by role
condition of role participant's readiness
conflict of role's actual physical properties exhibited and its virtual physical properties
connecting narrative and role-play
contemplation time for participants to look at role
content objectives become imaginable through role
contents of unconscious enter conscious mind of role and role participants
contracting in role
Cook C & role
Courtney R & role
cover stories prepared representing role conventions
cowardly roles
create role domain
creative pressure of role
criteria for role in action
cultivate hidden meanings in role
curriculum out of dramatic method experienced in role
curriculum potential of role
dark roles
Day C & role
de-rolled
decontextualising process where the child stands apart from role's domain
definition of role
degree of interaction - role permitted to initiate new lines of action
degree of observant participant role
degree of specificity in role
delineation of role
demonstrating as reconstruction in role
demonstrating as role reconstruction
demonstrating models of behaviour in role
depicted "present" in role conventions
depicted art forms in role conventions
depicted letters in role conventions
developing role presence
developing role flavouring is like "seasoning a chicken casserole"

developing/changing image different person "in role" to person "as a role"
devil's advocate role
devising data for role
dialectic roles
didactic roles
direct role
direct/precise signing from teacher makes clear cut immediate response to role
discovery of role
distancing in looking process - concerning role
distancing the role
distilled use of language in role
documents relevant to "government in power" suggested in role conventions
doing - in role
domain of possibilities for role
domain of role
domain taught by response of children for role and teacher
drama depicts life in role
drama is revealed through perceptions of role
drama paradox and teacher in role
dramatic curriculum created through role
dramatic depiction created by role conventions
dramatic method of learning through role
dramatic role projections
dramaturgical/sociological analysis of role
drawing transferred into symbol of intent - a role convention
dynamic interaction with role
dynamic intervention of role
dynamic power of role
each frame distances or places participants nearer/further to event
economy of role
effective bonding with role
emergent holistic factors of role
emergent infrastructure factors interact with role
emergent infrastructure of role
emergent meaning from role behaviour observed in context
emergent meanings in role
emotional involvement with role
emotional literacy involved in role taking
enabling of "projective imagination" through role conventions
encounter with role
encountering the role
engagement with role
engaging in role
entry to role's domain can be articulated in teacher's special body language/verbal shift
episodes in action for role
establishing a rationale for role

exchange of frames and roles
expectations of future knowing caught in role's moment of going
expert roles
eye contact in role
factual elements of role's behaviour are articulated
feeling grasp of role's ongoing situation
feeling grip of role
Fines J & Verrier R & role
flexibility in operating role
flexibility of role
focal awareness in role
focus on role's gestus
foreknowledge may be necessary for role
foreknowledge of role
foreshadowing the role
format for presenting results in role
formulating a method for role
formulations of teacher using role
Four Projections of Roles
frame
frame - reference point from which children engage with the material of the role drama
frame - relates to drama event
frame distance
frame for role bonding
frame in "now time"
frame of reference in role
framework for learning created by role
framing
framing in role
Freire's use of codification and Heathcote's mantle of the expert in DIE
French taught through role on individual/contextual basis
full role
full role assumes identity of another
full role concept
Gillham G and play
Goffman I and frame
grace element in role
gradual subtle shifts of role indicate gradual negotiation of meaning
Grotowski's concept of role
hearing roles
Heathcote explains role
Heathcote in and out of role
Heathcote's central concept - role
Heathcote's role taking and Freire's praxis of conscientization
Henderson and role
high authority roles

high selectivity created by use of role
highest level of role signing
historical aspects of role
holding gesture in role
holistic factors reviewed in role
holistic network for roles
holistic view of role
Hopi Indians & role
identifying in role
immense complex triadic relationship - operates when person in role is used
imminent learning in role
implicating people by objects in role conventions
implication for classroom roles
importance of role's physical placement
in role - discourse
in role - drama language genre
in role - drama language survey
in role - drama talk
in role children guard King Harold's grave
in/out of role
incremental learning in role
incremental role
incrementation of emergent infrastructure factors in role
indirect role
indirect role contract voluntary induction into the unnatural unreal by uninitiated
induce depiction through role
inferences made about role
infrastructure of role moment encapsulated in scenario
infrastructure re-stated by role
inner state of change in perception of role
intangibles become substitute objects for role conventions
inter-functionality of roles
interactive potential of role
interest runs in balance in role work
interest runs in phase in role work
interfunctionality of roles
internal coherence created by role
internal experience created by role
intervening role
intriguing roles
introducing role
investment of power in role
Johnstone H F & role
journey for role's arrival created by role conventions
journey used to slow down experience i.e. children to meet role
journey with role reveals meaning

kaleidoscope perspectives on role
 Kandell S's interpretation of role
 key series of devices unlocks role's domain
 key to moments of discovery for participants and role
 key to presentation of role
 keying
 keying in role
 keying unlocks role's domain
 kinetic factors of role
 kingness of role
 knowledge in drama derived from interactive process with role/ teacher/ student
 knowledge is socially constructed through negotiation with role/ teacher/ student
 knowledge to exist in the knower created by role
 Kowzan on semiotics
 laboratory of life situation created in role
 Lambert A interpretation of role
 Langer S & role
 language framing in role
 latent power released through role
 laws of medium in role work
 layout guide to scenarios in role
 learning at life rate in role
 learning at risk in role
 learning by being in role
 letter reading (role convention) could be keying
 letters found in King Harold's grave illustrate role conventions
 levels of meaning in role play
 levels of negotiation in role
 levels of power in role
 levels of power sharing in role
 light roles
 listening roles
 living "close to" in role
 living at life rate in role
 living through in role
 low authority roles
 making meaning in role
 manifesting role with economy
 mantle of the expert
 mantle of the expert - parallel between steady building of character in theatre over sequence
 of rehearsals with pupils' adoption of the collective role of colleagues in an enterprise
 mantle of the expert - automatic requirement of re-presentation demands continual selection
 of a public voice for the expression of what the pupil is doing
 mantle of the expert - a carefully planned progression over a period of time
 mantle of the expert - a laboratory/council of experts
 mantle of the expert - a sophisticated and enlightened approach to education

mantle of the expert - a system for primary school children
 mantle of the expert - actors make and implement real decisions
 mantle of the expert - an atmosphere of business is created in the tasks
 mantle of the expert - approach does not hide anything
 mantle of the expert - art/anti art concept
 mantle of the expert - audience oriented
 mantle of the expert - benign business/ school encouraged to teach from a raw data basis
 mantle of the expert - Bolton G's interpretation
 mantle of the expert - business and school to use people resources as well as those of the earth
 mantle of the expert - business enterprise becomes central focus of all curriculum work
 mantle of the expert - business provides models of reality which children can recognise as existing
 mantle of the expert - business/school find localised ways to walk together in symbiosis towards the paradigm of stewardship
 mantle of the expert - children and staff solve all problems and meet all responsibilities together
 mantle of the expert - children and teacher work as equals in stature/status at their fictional enterprise
 mantle of the expert - children are required to engage in curriculum tasks
 mantle of the expert - children need access to raw data in their self generated enterprise
 mantle of the expert - content is not theatre
 mantle of the expert - could be an experience like theatre
 mantle of the expert - digging under the storyline - not following it
 mantle of the expert - dual aspect to acting behaviour
 mantle of the expert - early stages - pupils signal they are running an enterprise
 mantle of the expert - even when the task is one of action someone will be making notes as it happens
 mantle of the expert - everyone will make notes when it's over
 mantle of the expert - everything is re-presented through an alternative medium
 mantle of the expert - example of enterprise - the orphans who took over a piece of land and made horticultural enterprise involving work contracts/land measurement/historical survey/horticultural research
 mantle of the expert - experts are honest/open/objective
 mantle of the expert - experts have a passionate identification with the highest human values
 mantle of the expert - experts have a zeal for hard work
 mantle of the expert - experts have an insatiable curiosity about the world
 mantle of the expert - experts must research and find out
 mantle of the expert - experts required to carry out a series of tasks
 mantle of the expert - firm of consultants on health farm management - introduction to first task begins: "We've had another letter of appreciation on our sensible diet scheme"
 mantle of the expert - for the most part pupils are engaged in untheatre-like activities
 mantle of the expert - Heathcote's interpretation
 mantle of the expert - height of activity e.g. is in the map being meticulously drawn
 mantle of the expert - height of activity e.g. is in the notes being sorted
 mantle of the expert - height of activity e.g. is in the table top being measured

mantle of the expert - Herbert P's interpretation
 mantle of the expert - indirect audience
 mantle of the expert - inner structure is not theatre
 mantle of the expert - invented/developed by Heathcote for primary school children
 mantle of the expert - is not theatre in any conventional way
 mantle of the expert - is task based
 mantle of the expert - is tempered to the curriculum learning zones without the text book
 goulash
 mantle of the expert - is theatrical in its concept
 mantle of the expert - it is the school curriculum which dictates the early and subsequent
 tasks
 mantle of the expert - it is the unknown of the journey that creates dramatic tension
 mantle of the expert - its magic lies in its capacity to throw a refracting beam onto knowledge
 mantle of the expert - its whole conception is of theatre
 mantle of the expert - later stages - pupils discover they are running an enterprise
 mantle of the expert - later stages pupils collectively become the experts
 mantle of the expert - learning requires a group of students to accept the fiction that they can
 be an expert organisation whose purpose is to fulfil contracts with clients
 mantle of the expert - like a classical journey in which the outcome is inevitable
 mantle of the expert - metaphor - a glass held to nature as a means to education and maturity
 mantle of the expert - metaphor - Heathcote invokes the image of the lady of Shallott sitting
 with her back to the window of her room in the tower weaving the life that passes by as she
 sees it through her mirror
 mantle of the expert - most action must be in real time
 mantle of the expert - most of the tasks are to do with putting something on paper or reading
 mantle of the expert - not a physically present audience but a presently absent audience of
 the mind
 mantle of the expert - nothing is ever made in the pupil's role as experts that would reveal
 their inexpertise
 mantle of the expert - operates as if it were the actual world in which business operates
 mantle of the expert - operates within the existing conditions of schools
 mantle of the expert - or whatever happened to awe?
 mantle of the expert - organisation has clients distinctly separate from the enterprise itself
 mantle of the expert - permits class and teacher to contract into a fictional social world
 incorporating a business enterprise
 mantle of the expert - possibility of presenting and generating raw data to and with children
 mantle of the expert - pre-existing establishment link with metaphor of curtain going up in
 theatre
 mantle of the expert - pupils adopt the collective role of colleagues in an enterprise
 mantle of the expert - pupils ask: "How do we run this establishment?"
 mantle of the expert - pupils can never be the client
 mantle of the expert - pupils in role as people running an enterprise
 mantle of the expert - pupils may temporarily stand in for client to try something out
 mantle of the expert - pupils must be in role as people in an enterprise that runs something
 mantle of the expert - seeds of a new paradigm - education and business
 mantle of the expert - spectator in the head

mantle of the expert - starts in the middle
mantle of the expert - task-based
mantle of the expert - tasks are completed with a sense of audience
mantle of the expert - Taylor P & Hughes J's interpretation
mantle of the expert - teacher and class operate like playwrights using the present to build a past /future
mantle of the expert - teacher builds up in pupils' minds that they are a well established on-going concern
mantle of the expert - teacher challenges as a theatre artist
mantle of the expert - teacher continually structuring for future learning
mantle of the expert - teacher drops in a reference which only becomes meaningful for participants later
mantle of the expert - teacher empowers as a theatre artist
mantle of the expert - teacher initiates as a theatre artist
mantle of the expert - teacher perceives what is happening as a theatre artist
mantle of the expert - teacher poses the problems/tasks according to the curriculum
mantle of the expert - teacher uses language that belongs to a pre-existing establishment
mantle of the expert - the activities relating to business contracts are channelled by the teacher towards the requirements of the school curriculum
mantle of the expert - the alternative medium could be designing
mantle of the expert - the alternative medium could be diagrams
mantle of the expert - the alternative medium could be drawings
mantle of the expert - the alternative medium could be listening
mantle of the expert - the alternative medium could be maps
mantle of the expert - the alternative medium could be mathematics
mantle of the expert - the alternative medium could be performance
mantle of the expert - the alternative medium could be talking
mantle of the expert - the alternative medium could be writing
mantle of the expert - the clients may send their representatives e.g. teacher in role
mantle of the expert - the clients never appear
mantle of the expert - the difficult tasks are carried out in small groups
mantle of the expert - the early tasks must be within whatever expertise the pupils do have
mantle of the expert - the fiction creates the dynamic for learning
mantle of the expert - the model is that of the snowflake seen under magnification where all the possible systems branch into interrelationships/interdependence
mantle of the expert - the organisation has clients distinctly separate from the enterprise itself
mantle of the expert - the re-presentations are not end products
mantle of the expert - the re-presentations are resources to be used and re-used
mantle of the expert - the teacher is pushing for building belief in the enterprise and the client
mantle of the expert - the teacher is subtly promoting curriculum areas
mantle of the expert - there is an interdependent us and them
mantle of the expert - times are pressing business to move towards a new paradigm
mantle of the expert - total absorption of existential dramatic playing in the carrying out of tasks
mantle of the expert - work done is carried out in anticipation of client/colleague scrutiny
mantle of the expert - work is constantly recycled

mantle of the expert - work tailored to relate with needs/knowledge/standards of attainment in class
mantle of the expert approach
mantle of the expert concept shares business's ideal vision - all members empowered to work with dignity/rigour/responsibility for the good of all the community within which it operates
mantle of the expert involves the web of our concern
mantle of the expert model - moral duty of all to submit personal will to the general will
mantle of the expert model - requires consultation - all become equal citizens of the state
mantle of the expert task example - advising furniture suppliers on most suitable height of desks for infants
mantle of the expert task example - devising a colour chart of crayons for pre school children
mantle of the expert task example - helping a blind child find his way round a classroom
mantle of the expert task example - planning car parking areas in a school playground
mantle of the expert task example - devising a set of road safety rules
mantle of the expert tasks
mantle of the expert tasks are selected according to the curriculum
mantle of the expert work helps children in their early years to explore and join industry's new paradigm
mantle of the expert work shares business's ideal vision that the world of work shall invest all members of the task-based enterprise
master/apprentice role
Mead G H & role
meaning derived from experience reflecting on what one is experiencing in role work
meaning from action observed by/through role
meaning from role action's observed truth
meaning from role's action observed
meaning internalised by role
meeting role
meeting role like "being about to meet the unknown"
messages in role conventions
metaphorical recipe for role
metaphorical structures in role work
micro-ethnos created by role stimulates methodological way
middle school children use roles to learn French
minutiae revealed through role
mode of role's presentation
model for living created by role
model for role in action
moment of significance created in/by role
moments of awe created in role
moving roles
multiplicity of role usage
mutual respect of role, teacher and participants
myth of teacher's primacy of knowledge demonstrated by/in role
mythological roles

narrower the segment of a role activated, wider the range of other roles with which it may deal/which deals with it
necessity to see role in action
needs interest of children in role work
negotiating a bridge in role
negotiation of meaning through role
negotiation through role interaction
negotiations of power with class in and out of role
new agreed frame of reality in role
no penalty role
no status for role as theatrical performer
O'Neill C and role
O'Toole P and role
object interest of teacher in role work
observation "synechdochic" is only a part of role seen by observer
observation analysis in role work
observation viewed together in and out of role
observed role participant's behaviour
observing role
obtaining quality work in role
operant role
operational parameters of ideal role observer-participant seeing the event
operational triadic relationship between role/teacher/children/participants
organising roles
out of role discussion
outcomes unpredicted by role
paradoxes in roles
part of teacher's foreshadowing for eventual meeting with role
participants "breathe into" role
participants articulate opinions on/for role
participants demonstrate concern for role as they enter role's domain
participants endow role with responsibility for action
participants perceive role at different conscious levels of understanding
participants probe for role image
pattern of interaction emerges through interpretative process of role negotiation
people-in- role involved in significant events
perceive role's world is there
perceiving in role
perceptions of role
person as role
person represents a working model for role
person used in role as teaching device
person-in-role
person-in-role introduced as a role
person-in-role is a resource for learning
person-in-role not involved in a performance

personalised internal view of role
perspectives of role projection
photo role placed in abeyance
physical distancing of role with clear focus
physical distancing of role
physical presence of role opens domain
physical signing in role
Piaget's concepts of accommodation/assimilation associated with role
placing of hands in role
play for children-in-role
play for teacher-in-role
point of change in "rolling role"
point of tension in "rolling role"
points of viewing in role
Polyani and role
positive commitment to role
possibilities for learning engagement starts with the mind of the child meeting role form
potential for significance delineating the stages of development in dramatic role work
potential in teacher/pupil/role values
potential resource of role
power interactions in/out of role
power negotiations in /out of role
power sharing in role
power sharing roles
power statements in/out of role
power to build tension in role
power to control in role
power to create high level of imagery in role
power to cultivate meaning in role
power to forgive in role
power to make meaning in role
power to make portentous meaning in role
power to tell in role
powers of attention in role
preparation of role
preparing for role's journey
preparing role
presence of creature/being in role - conventions
presence of/reference to - role in action
presentation of ten scenarios in role
presently absent role
presently absent role in action
problems of different need/object interests in role work
process of carefully preparing the ground for role
productive risk-taking in role
projective imagery to create role presence

promise of role's future exhibited in present time
protected into role
protecting role
protecting through role
providers in role
public recontracting through role
pupil talk in/out of role
pupil's perspective on knowledge just as legitimate as role's and teacher's
qualitative research places role's key incidents in relation to wider social context
qualitative research describes role's key incidents
qualitative role negotiation
re-shape knowledge in role
reactions of role participants activated by teacher
readers' guide to clarity of role
reading role signs in silence
reading role signs which are heavy with meaning
reading role signs which are imbued with meaning
reading signs by using role space
reading signs in role space
reading signs in role's body language
reading signs in role's distance
reading signs in role's voice
real and depicted tension in role
real expert in role
receptivity of role
redefining the role
redefining through role
relationship between teacher in role and Brechtian acting
relieving teacher energy in role
reshaping of role
responses to role ambiguous in content
risk taking in role work
rites of passage for role
rituals and mysteries of role
role, in doubt, makes feeling probe
role a person in balance
role a point of first encounter to shape the consequence of learning
role accepts ambiguity
role accepts challenges
role accepts change of viewpoint
role accepts struggle and process
role accomplishes a task
role act demonstrating behavioural response
role actions not intended to be prescriptive
role activated
role activated

role active
role acts in clear immediate response
role acts on needs of class
role acts performed in relation to others
role addresses himself/teacher/class
role advises
role affecting children
role affecting children
role affirms
role agent of teacher/class
role alerts intellect
role allows children to build impression about the domain
role ambiguity
role analogous to large rubber ball
role analogous to suspension of temporal actuality
role and participants coming to understand
role and participants meet in action
role and role participants test acceptability
role and teacher co-operate
role and teacher engage/work together
role and teacher heighten awareness
role and teacher objective is that children revise survival
role and teacher slow experience into meaning
role and teacher slowing down "great time" not clock time
role and teacher taught domain by children in action
role and teacher tease out readiness
role and the concept of aesthetic doubling
role androgyny
role angle
role annotates
role appears physical to gaze of participants
role appears uncertain when to act
role approaching child
role approaching the moment
role arouses curiosity
role arouses desire to learn
role arranges methodically
role arranges systematically
role arrival
role articulated by body language and verbal shift
role articulated through sign
role articulates opinions for participants
role as "stuff that dreams are made on"
role as a focus of action
role as a focus of attention
role as a key to unlock learning

role as a linking function
role as a means of empowering
role as a means of encouragement
role as a means of reflection
role as a mental attitude
role as a person in process
role as a possible significant "other"
role as a potential mover
role as a potential speaker
role as a representative of authority
role as a shifter of power
role as a sign
role as a social art
role as a special device
role as a structural agent
role as a teaching strategy
role as a total learning dynamic
role as a vehicle
role as a working model
role as acceptance of one characteristic
role as acting entity
role as agent
role as aid to teaching/learning
role as an agent of change
role as an aid to self knowledge
role as an alienation device
role as an empty void
role as an energy releaser
role as an interactionist
role as analogy
role as arbiter in arguments
role as archivists
role as artist
role as attitude
role as authority
role as catalyst
role as catalyst for two cultures
role as challenge
role as collaborator
role as common focus
role as communicator and receiver
role as critic
role as detectives
role as device to enter into make believe
role as diagram
role as director

role as drama strategy
role as dramaturgical sociologist
role as drawing
role as effigy
role as emblem
role as exemplifier
role as fantastic "other"
role as film
role as foil
role as frieze
role as guide
role as helper
role as historian
role as human person
role as humane person
role as image
role as interacting entity
role as key concept
role as letter
role as man in white
role as map
role as mediator
role as mentor
role as metaphor
role as method
role as mirror
role as mobile
role as newspaper reporters
role as object
role as organisation
role as Pandora's box
role as participant
role as passive receptor
role as personification
role as photograph
role as portrait
role as pre-ordained significant entity depicted in outward appearance
role as pressure
role as question
role as recorder
role as reinforcement planning
role as reminder
role as reporter
role as researcher
role as scientist
role as scribe

role as scrutineer
role as self portrait on a wall
role as shadowy model
role as significant other
role as someone indicated on chart
role as specific focus
role as spectator
role as stranger
role as strategy
role as supplicant
role as symbol
role as tool
role asks children to think for themselves
role assigns initial situation/context
role assists in making play
role attends to
role awakens feelings
role balance
role balance of power
role based on needs
role based on social needs
role become actively redundant to actively structure work
role becomes enlightened
role belief systems
role beliefs
role body moves
role bonding
role breeds
role breeds future possibilities
role briefing
role briefing through anticipation
role briefing through attitude
role briefing through concern
role briefing through contract readiness
role briefing through observation
role briefing through protection
role briefing through significance
role brings evidence of "a world"
role brings immediacy to drama
role building in expectation
role builds
role cajoles imagination into concerned action
role called to immediate attention
role can answer questions
role can be moved along continuum
role can initiate by thinking out loud

role can interact freely with whole group
role can interpret child action verbally
role can intervene
role can move in new direction
role can react to child action
role can shape drama
role can stimulate learning
role can withhold action
role can withhold information
role carer
role caring
role carries key to deeper understanding
role carries key to unlock gate to path of supra-objective journey
role centre
role centred negotiations
role centres
role challenge
role challenges
role change
role channels
role character functions
role chart
role charts
role checks
role chooses carefully
role clarifies
role classification system
role classifications
role classifies
role clues
role collage
role collegueness
role colleagues
role commands authority over physical space
role communicates fears
role communicates feelings
role communicates frustrations with sounds
role communicates meaning through his humanity
role communicates non verbal signals
role communicates to teacher what he/she learns about his/her interaction with class
role communicates wants
role communication
role concomitant
role conducting interactions
role confers
role confirms oneness

role conflict
role connotes significance
role considers
role considers a wider audience
role consults
role contains content of what is to be learned
role contains elements of truth/belief
role content
role context
role continuum
role contract
role contrast
role convention depicted by significant objects
role conventions
role conventions used as an art form
role creates
role creates a space for change
role creates affective learning
role creates attention
role creates complex interactions
role creates curiosity
role creates direct response
role creates dynamics
role creates interest
role creates new complex realms of possibilities
role creates resonance
role creates room to grow
role creates seeds of learning
role creates space
role creator
role criteria for role in action
role critic
role cued by teacher
role cultivated
role decisions
role decodes
role deconstruction
role deconstructs
role deduces
role deductions
role demanding attention
role demonstrates
role demonstrates - metaphor, the beginning of wisdom
role demonstrates - metaphor, the earliest scientific method (Lewis C Day)
role demonstrates an attitude to life
role demonstrates concern

role demonstrates his/her wisdom
role demonstrates ideas
role demonstrates mode of interaction
role demonstrates model analogy
role demonstrates potential through assumed attitudes
role demonstrates problem
role demonstrates subtle feelings
role demonstrates survival needs
role demonstrating
role demonstrating needs
role demonstrating the event
role demonstration
role demonstration demanded by dramatic depiction
role demonstrator
role denotes meaning
role dependent on class decisions
role depicter
role depiction
role depiction makes supra-objectives more apparent
role depicts
role described in functionally relevant terms
role determines before it occurs
role determines responses appropriate to signs received
role development
role development stages - model
role develops and heightens emotion
role develops by listening
role develops by stillness
role develops by watching
role develops interest
role develops internal process ingested by learner
role device
role dialectic
role dialectical enactment
role differentiates
role directs thinking
role disarms
role discovers/learns about himself
role discovery at this moment in time
role discriminates
role disguise
role dissecting depicted time
role distance
role documents
role does not give permission to enter
role domain

role domain not territory
role drama
role drops to universal level
role dwells in domain
role echoes
role edges the children in
role element
role elucidates process
role embodies natural mystique
role emotions
role employs operational strategies
role empowerment
role empowers
role enabler
role enables
role enables children to enter dialectical relationship with learning material
role enables student to draw conclusions from learning
role enables student to retain learning
role enables tasks to be performed
role enabling
role enabling class
role enabling group
role enabling individual
role encapsulates in the footsteps of one, the heart beats of all
role encodes
role encounters
role encourages
role endowment
role endows
role endows significance
role energises
role energy
role engagement
role engages
role engages emotions
role engages in material
role enlarges space
role enquires
role enters
role enters frame or frame is created around role
role entry
role environment
role episodes
role establishes gradually
role estimates
role evaluates

role event
role evokes images of wider referential frame
role examines
role examines results in process
role exhibits
role exists in an analogous framework
role expectation
role experiencing the event
role explaining the event
role explains
role exposes contradiction in ways which demand a critical response
role exposure must not be too brusque
role exposure must not be too early
role exposure must not be too rapid
role expresses
role expresses domain but does not inform
role expresses problem
role expresses/articulates his domain but does not teach directly
role extends domain
role extrapolated
role extrapolating
role facilitates different content levels of operating
role facilitates learning
role facilitator
role feeds back
role feeds back interpretation
role feeling grip
role fills space
role fills the void
role focus
role focuses thoughts
role focusses attention on pre-determined aspects of his significance in action
role focussing device
role for meeting needs of curricular problem
role force
role foreshadowed
role foreshadowing
role forging
role form guides eventual resolution
role form holds impulse
role form in action
role form in action is enervating
role forms an evaluation
role forms in action
role frames of projection
role frees ranges of reactions

role fulfils
 role fully values children's statements/actions
 role function
 role functioning
 role functions
 role fuses with a cognitive recognition of the content to become true knowledge for participants
 role generates
 role generates continuum between active and passive
 role generates continuum between communicator/receiver
 role given objective label outside its action
 role gives indication of what it means to enter his domain
 role gives instructions in advance
 role gives little idea of where he/she is going
 role gives little information
 role gives team work priority
 role grants limited rites of passage
 role guard explains king is not dead
 role - half buried body of King Harold
 role has no right to assert primacy of knowledge in authoritative way
 role has power to influence
 role heightens
 role held in reserve
 role helps participants to reflect on themselves
 role helps to build belief
 role helps to shift material
 role helps to visualise images
 role hid in newspapers
 role history
 role holds elements of drama through demonstration
 role honing into language
 role identification
 role identifies individuals ready to relate at deeper levels
 role identifies needs of children and feeds back to teacher
 role identifies precise functioning in action
 role illuminates
 role imbues
 role implications in DIE
 role improvises
 role in action - "On using a person as a role in the drama as a potential resource for making meaning"
 role in action - for infants: - "Understanding what I feel about learning to look after myself"
 role in action - from general to particular
 role in drama time
 role in experienced time
 role in Langer S's virtual time

role in lived time
role in now time
role in position
role in state of being aware
role in the event
role incarcerated
role increases potential of sign
role indicates areas of concern
role indicates possibilities
role indicates problem
role indicates what it means to enter
role induction
role inductor
role inducts
role inducts into next curriculum moment
role inducts sense of immediacy
role inducts spectator mode
role influences content
role infuses drama with potential learning
role initiates
role initiates journey
role initiates purposeful action
role initiator
role intangibles made real for the moment to serve needs in now time of drama
role interaction
role interaction is a tentative process
role interacts
role interacts truthfully
role internalisation
role interpreter
role interpreting the event
role interprets from behaviours of children in action
role interprets process by involving role participants
role interprets signals before determining response
role interprets what he/she sees/hears non judgementally
role interrogates
role intervention
role intrigue
role intriguing
role investment
role invests
role inviter
role involved in a mutually generated interactive process
role involvement
role involves
role is a rich and immediate focus for participants of drama

role is a set of skills in process - focused around content - selected and indicated in sign
role is as others see her/him
role is aware of child's impression of him
role is aware of child's information
role is aware of last engagement
role is aware of signs
role is aware of teacher's known object interest
role is beguiled away from resistance to experience
role is being, rather than overtly reacting
role is briefed
role is capable of interpreting different levels of meaning
role is endowed with key to unlock gate to path of supra-objective journey
role is endowed with responsibility for action
role is immediate teaching material
role is immersed
role is inactive as self portrait
role is inwardly briefed/externally signed
role is questioned
role is selective
role is signed
role is silent and mobile
role is silent and still
role is teacher's agent
role issues imposed constraints through teacher
role journey
role keying
role kinship
role knows purpose of depiction
role knows what he/she may know/reveal
role knows when to act
role labels
role leads to concerned involvement in context of enquiry
role like a theatrical event
role like teacher reduces his own status
role limitations
role listens
role looks for signs from children of image which they currently hold of him
role looks within role self
role made manifest in external semblance
role maintains interest
role makes a judgement
role makes an assessment
role makes direct contract
role makes entrance
role makes exit
role makes subtle changes

role manifestation
role manifestations
role manifesting
role manifests
role manipulates his/her own signing
role manipulation - full protection given by teacher if needed
role map
role material
role may bring aspects of himself/herself into role building
role may change concept of himself/herself in role
role may signal for protection or demonstrate uncomfortableness
role meditates
role method for teaching behavioural leadership
role minimally signed
role model
role models
role moment
role moment in context
role moment is for capturing
role moment is for extending
role moment is for lingering over
role moment is golden
role moment of suspended time
role moment reminds us that none of us will pass this way again
role moment unfolds observed facts in interactive/descriptive statement
role moments are recalled in minute detail
role moments as series of cumulative interactive/descriptive statements
role moments linger longer
role moments of detachment from temporality
role motion
role motivation
role motivators
role moving forward to it
role muses
role must be a patient person in role, need not be an actor
role must be alert and receptive to teacher input
role must be capable of demonstrating activity by virtue of his action
role must be capable of demonstrating existence by virtue of his action
role must be capable of demonstrating fundamental belief by virtue of his action
role must be capable of demonstrating passivity by virtue of his action
role must be clear about point of entry into drama
role must be edged in and out of mutual engagement carefully/sensitively/slowly
role must be prepared for drama
role must be protected from inhibiting potential development of role/children relationship
role must do nothing most of time
role must expect the unexpected

role need not take risks and leaves judgement to teacher and children
role needs cross reference in action to further learning and ability to operate it
role needs guidance of teacher
role needs listening skills
role needs observing skills
role needs space
role needs time to give/make impression
role needs to be familiar with when to speak
role needs to hold back
role needs waiting skills
role negotiates response
role negotiation
role negotiator
role not an authority on himself/herself
role not character
role not to engage too early
role not ultimate power/authority
role notifies
role objective for infants
role observes
role observes behaviour
role of Bionic person
role of teacher as dogsbody
role of teacher as information giver
role of teacher as information seeker
role of teacher as information sharer
role of teacher as information withholder
role of teacher as messenger
role of teacher as negotiator
role of teacher as questioner
role of teacher as supporter
role opened up by paradigmatic significant
role opens up floodgates of actual operational possibilities
role operates on symbolic level
role operates through teacher
role operating criteria
role operating from status of observant participant
role orders
role organisation
role organises
role outlines
role participant
role participant involved in drama
role participant knowing what he/she is "seeing that/seeing as"
role participant priorities
role participant's condition

role participant's readiness
role participants demonstrate different levels of understanding/commitment
role participants enabled to change perceptions of themselves
role participants examine
role participants initiate actions
role participants involved in actions
role participants observe role
role participants reacting/responding to moment
role participants reaction curious but cautious
role participants supra-objective journey
role participants working as secret service training officers
role participants' change in perspective through experience of drama
role participants' gauge
role participates as a player in the drama
role partnership with teacher
role passive
role pausing
role penetrates a perceived world - "a holding form" for role
role perceives
role perceives needs of class
role perceiving/engaging
role perception
role performing task
role permits them to enter
role person's own life truths
role personifies
role perspectives
role places individual into broader, holistic super structural frame of reference
role places pressure
role planned but with flexible objectives
role planning
role play
role player
role polyvalence
role pondering
role ponders
role possibilities
role potential
role power
role power shifts
role power to provoke clear and precise thought
role predicts outcomes
role prepared for drama
role preparing children
role preparing for drama
role presaging tension

role presence manifested
role present but inaccessible
role present in person
role present in portrait
role presents problems
role priorities
role probes
role problem
role process
role prodder
role prods
role projection
role projects ideas
role promotes levels of learning
role protection
role protector
role protects
role provider of curiosity
role provides clues
role provides immediacy of experiences
role provides need interest for children
role provides object interest for teacher
role provides opportunities for totally different perspectives
role provides real enabling power
role provokes thought
role publicly declares
role publicly recontracts
role puzzle
role puzzles
role quality
role questions
role questions ideas
role re-assembles
role re-assures
role re-constructs
role re-directs
role re-enacting the event
role re-members
role re-models
role re-orders
role re-organises
role reacting/responding to moment
role reads at different levels of significance
role reads signals
role reads signals of child
role - ready made paradigm

role realises
role recalls
role receiver present but theatrically removed from action
role receives
role receives impressions from their behaviours
role receptive to teacher input
role recognises
role recognises how tools operate
role reconstruction
role reflector
role reflects
role reflects holistic concerns
role reflects problems
role refocusing strategies
role reforms
role reframing the event
role relates to wider context
role relationships
role releases elements of our past understanding
role releases man's transcendence of confining pattern of existence
role represents "a world"
role represents rituals
role represents working model of "what it is, not to be surviving"
role requires action
role requires human need assistance
role requires introspection by learner
role researching the event
role resonating at level of symbol
role respects
role responds by expressing an attitude
role responds in gestures
role responds in words/gestures
role responds rather than is sole creator of sign
role reveal truths/understanding
role reveals ideas
role reveals more meaning through stillness
role reversal
role rules are not immutable
role scrutinises
role searches
role secures accuracy
role seeing as non-optical citing of what was observed in contextual framework of significance
role seeking meaning through stillness
role seeks
role seeks for information

role sees
role sees how it works
role selectivity
role selects
role selects from alternatives
role selects signs
role semiotics
role separates out relevant factors
role serves a function
role serves needs
role serves needs in now time of drama
role shares ideas
role shift
role shift frame
role shift in language
role shifted discourse
role shifts power
role should know how and when to act
role should not be totally known or knowable
role sign
role sign active definition of a relationship - Heathcote
role sign exists to diffuse essence of universal in crucible of particular
role sign is chosen parsimoniously
role sign is externally endowed/internally evoked
role sign not obscured when only seen on concrete level
role sign structurally coherent with domain of role
role sign which is projected
role sign which is read
role signals
role significance expressed without/significance contained within
role significantly "absent" for time being
role signifies space between children and role
role signs reflect on significance
role slows down moment
role slows down pace of learning
role slows down temporal equilibrium of individual's awareness
role solemnises occasion
role sometimes has its own momentum
role sows seeds of learning
role space
role specifically stimulates thinking
role spectator
role standing back
role starts to have opinions
role status
role still in doubt does nothing

role stimulates perceptually vivid moments
role stimulates thinking
role stops
role strategy
role strengths
role stretches participants
role structures experience for class attitudes
role subtext
role supports
role symbolisation
role symbolises
role symbols
role taker
role takes his time over
role takes risks
role taking involves preparedness, not expectations
role taking involves subtle skills
role taking involves using intuitive levels
role taking risk
role taking shifts
role task
role teach modern languages
role team
role tease
role tension
role tension presaging statements
role tensions
role territory
role tests ideas
role tests knowledge about
role tests out deductions
role tests to change image of himself/herself
role tests to find image of himself/herself
role theory
role thresholds
role time
role time measured in sensibilities
role to bear in mind four contextual factors
role to challenge learning
role to fulfil need interest of children
role to fulfil object interest of teacher
role to induct learning
role tolerance of ambiguity
role tolerances, sensibilities in dealing with the children
role tools
role transforming the event

role transforms
role transforms sign to object - to symbolic level of operation
role transforms sign to signal
role treats children's opinions seriously and with respect
role trickster
role types
role unfolding pattern
role unfolds drama
role unlocks cognitive learning
role upgrades
role usage
role used as a beginning
role used as a language tester
role used as a new beginning
role used paradigmatically
role used to echo ideas
role used to sift material
role uses body language
role utilises a range of language skills, gestures and attitudes
role void
role volunteers
role waits alertly
role watches the intention
role withdraws
role work
role working reflexively
role's absence is at least as significant, if not more significant, than role's presence
role's action does not necessarily involve physical movement (role may be dead)
role's action functions as an active component in drama
role's affective arousal
role's affective domain of operations
role's agreement with participants
role's alertness in perceiving ever-changing stance of participant's attitude towards him/herself
role's areas of protection
role's arrival inherently attractive to children
role's arrival inherently attractive to social health of participants
role's artificial signs par excellence
role's astute perspicacity
role's authenticity of depiction
role's background
role's behavioural observation
role's bodily control elongates moment of waking
role's centre
role's choice of sign
role's choice of symbols

role's condition
role's content material instructs
role's context material depicts
role's continual shifts in perspective
role's desk
role's dialectical nature
role's directional or strategic changes
role's documents
role's domain
role's domain changeable
role's domain of operation
role's emblematic depiction represents an attitude of life articulated in form
role's emergent holistic factors identified/incremented
role's emotional literacy
role's enabling actuality
role's enabling potential
role's enactive methods
role's equilibrium is disturbed
role's final level disengagement
role's focal potential
role's form apparent - outer semblance with alert inner preparedness
role's form created by children and teacher
role's form is outer but has an inner presence
role's function made in action/interaction
role's functions
role's hidden curriculum
role's human behaviour triggers evolving holistic new scenario statements
role's induction
role's innovation of contextual learning channels
role's inter-connection between the parts
role's interface of embryonic learning
role's internal coherence with frame
role's internal logical coherence
role's journey towards learning commences
role's kaleidoscope perspectives
role's knowledge of outcome
role's levels of engagement deepens
role's levels of simultaneous meaning
role's levels of symbolic interaction
role's lure of past
role's material element, context rather than content
role's meaning made manifest through the moment
role's meeting of the mind with form
role's meeting with class
role's minimal sound response
role's multi levelled interrelated fabric of reality (Capra)

role's multi-dimensional expectation
role's multi-faceted function
role's multi-faceted nature
role's mutuality
role's non-judgmental overview
role's observed aspects of truth
role's parameters of observational operating
role's parameters of responding
role's part in teaching
role's physical proximity to action
role's potential power through engagements
role's power to provoke emotions
role's power to transform sign into symbol
role's presence
role's proposed perspective in midst of flow of creative energy
role's provocative potential
role's public mode
role's reflective disengagement
role's semiotic signification
role's sense/sensitivity
role's shift in perception creates verifiable affective bonding
role's significance is in terms of teacher objectives
role's signifies and cues communication
role's special animated human qualities
role's state of mind
role's stillness allows time for reflection
role's stirring of the restless spirit
role's strange duality
role's subtle monitoring and probing of children's journey
role's subtle open minded probing
role's symbolic portent
role's symbolic process being communicated
role's system of signs
role's territory - therefore territory small part of domain
role's test of deduction
role's tools
role's unanimity of purpose
role's understanding of participants involvement in the shaping of the drama
role's virtual journey
role's world
role-oriented decisions
role/ teacher/child engage in moving along
role/teacher as enablers
role/teacher/child - co-agents in action
roleness
roles dealing with continuous process of coming to understand more about life

roles dealing with larger issues
 roles for Robinson Crusoe - cat hideout discovered by infants, therefore role becoming "present in action"
 roles for Robinson Crusoe - cat instead of Crusoe for role with infants
 roles for Robinson Crusoe - cat role eats food for infants
 roles for Robinson Crusoe - cat role grows stronger for infants
 roles for Robinson Crusoe - cat role more readily accessible to possibility of affectively looking into ...
 roles for Robinson Crusoe - cat role nuzzles infants
 roles for Robinson Crusoe - cat role physically contacted by infants
 roles for Robinson Crusoe - cat role willing to be helped by infants
 roles for Robinson Crusoe - cat's hideout discovered by infants/ part of role's domain for infants
 roles for Robinson Crusoe - foreshadowing actual meeting with role of cat
 roles for Robinson Crusoe - infants ploys to bring out cat role succeed
 roles for Robinson Crusoe - infants ponder on how to feed cat role - solutions offered
 roles for Robinson Crusoe - letter asking children to visit island and see "cat"
 roles for Robinson Crusoe - surviving on an island
 roles from history
 roles from literature
 roles from mythology
 roles from sociology
 roles from theatre
 roles functioning in mutual inter-dependence
 roles help to create paths of understanding
 roles provide children with higher self esteem
 roles supra-objective concomitant with concerns
 roles which are not finite
 rolling role
 rolling role - it is through point of change that productive tension becomes apparent
 rolling role - a point of change which will affect everything connected with that context
 rolling role - a secondary school version of mantle of the expert
 rolling role - a system of work devised to relieve children/teachers of the tyranny of short lessons with frequent changes of curriculum area/class location
 rolling role - all work done by different classes become part of community records
 rolling role - approach to curriculum learning
 rolling role - as children work, or transform others' work, the community develops
 rolling role - can be used by teachers from different disciplines
 rolling role - can be used by teams of teachers related with one discipline
 rolling role - Challenor Hall project
 rolling role - class learns to develop other class's materials
 rolling role - class must leave suitable evidence of their labour for further classes to use
 rolling role - classes must feel their work is important to other people engaged in that experience
 rolling role - classes use sources to orient/place themselves within the overall pattern

rolling role - context chosen must have sufficient elasticity /breadth to cover requirements of all classes

rolling role - context is usually introduced through pre prepared background/source materials

rolling role - context must develop which contains three way tension and point of change

rolling role - continuous progress of work is essential

rolling role - develops curriculum skills

rolling role - e.g. the big house - leaving family ownership and becoming a hotel in an old village which has an unusual and rare church fresco

rolling role - each class adds to source

rolling role - each class enters situation and takes on responsibility relating to curriculum area/levels of understanding

rolling role - enables children to make connections between different disciplines

rolling role - essential master version of context material placed in secure but accessible area

rolling role - every class's work is left for use by further classes

rolling role - gradually an enormous amount of study material is generated

rolling role - groups generate material which in turn is adapted /utilised by another group

rolling role - ideally involves an entire timetable

rolling role - introduce many classes

rolling role - introductory sources e.g. archives

rolling role - introductory sources e.g. histories

rolling role - introductory sources e.g. maps

rolling role - involves transformations

rolling role - key lies in understanding of the context which is central to each lesson

rolling role - must abolish the notion that, that which one child starts he/she must finish

rolling role - must build in multi faceted tensions

rolling role - must forge a point of change

rolling role - must produce essential background material

rolling role - must satisfy curriculum demands

rolling role - no class must complete their particular piece of work

rolling role - no individual record of specific child's work

rolling role - point of change must be carefully integrated into context so that it fits without manipulation

rolling role - point of tension must have a major structural effect on each of tensions causing all previous stability of context to alter

rolling role - publication of work is important

rolling role - records are transformed/added to by other classes

rolling role - rolling forward

rolling role - rolling transformation

rolling role - serves curriculum needs

rolling role - site the preparation in a single room/space

rolling role - social situation at a point of change

rolling role - source must be immutably presented

rolling role - strands must submit to reason and be placed naturally within the chosen context

rolling role - task based

rolling role - teacher must be prepared to give much time /thought to original context

rolling role - teacher must integrate original context into curriculum requirements

rolling role - teachers incorporate three aspects relating with point of change/past circumstances/new elements which change will bring about in community
rolling role - three major strands in productive tension with each other
rolling role - three tension points within the context
rolling role - when class returns they see the fruits of their labours
rolling role- children can watch results of their input affecting/being affected by other classes
Sandall P's interpretation of role
scoring the role
secondary role
secret agent roles
selecting a present purpose for role
selecting role
selective attention of role
selective behaviours of role
self spectator dimension
self spectator in and out of role
semi-spectatorial stance of participants
seminal moments in role
semiotics of role
semiotics of role conventions
sense of purpose created by role
sensitive teacher senses role protection before it happens
setting frame
setting objectives for role
setting role objectives
setting up observational frame for role
shadowy role
shaping beliefs of role
shaping perceptions of role
shaping values of role
shared images of significance in role
shifting role conventions
sign from teacher to role
sign in relation to role
sign of concern in role
signed gesture of the role
significance expressed without/significance contained within role
significance of accumulation of innumerable small moments associated with role
significance of objects in role conventions
significance of role
significant dramatic moment created by role
signing of role
signs /emblems of role
signs and symbols of role presently absent
signs of "presently absent role" activate meaning
signs of a post-modern yet dialectic practice

signs of existence at some point in time (present, past, future) through role conventions
silent roles
skills of teacher facilitator in role
Slade P & role
slowing down role movements
social attention of role
social context of role
social game of classroom roles
social implications of role
social processes used in role
socially obtained phenomenon derived from interactive process with role/ teacher/ student
sociological roles
sorting in role
sorting role
spectator-performer relationship
spiralling forward - a developing engagement with role
spiralling role
spy role
stage as depiction in role conventions
Stanislavskian role
Stanislavsky's super-objective leads to deepened awareness of role
states of readiness revealed in role
states of readiness signified by role
still roles
striking depiction created by role
structure emerges through role
structure is born through role
structuring an event in role
struggling in role
student framed as role responder
student objectives in role
student play in role
student power in role
student role
student themes in role
student's part in role
students operating from stance of observant participant
students participate in role's enactment
subsequent outcome of event in role action determined before it occurs
subsidiary focal awareness of role
subtle questioning in role
subtle questioning of role
sufficient talk orientations incremented by children about role's entry
superior or mature state in development of role
symbiosis of role
symbiotic role

symbol as role
symbol of power in role
symbolic food drawn on paper for role convention
symbolic meaning of great power created by the role
symbolic role
symbolic role functions in learning
symbols of transcendence in role
synchronic time in role
system of role signs (Grotowski)
task area explored in role
teacher adapts role to serve his intentions
teacher and role re-channel initial emotional energy
teacher and role redefining talk orientation
teacher as artist in role
teacher as convenor in role
teacher as holy fool
teacher as initiator for role
teacher as role model
teacher as stimulator for role
teacher asks role to be aware where they might be looking
teacher attains credibility for role from children
teacher aware of insensitive scrutiny of role by class
teacher communicates "of knowing and revealing" about role
teacher communicator can ask role questions
teacher demonstrates concern for the role as he/she enters role domain
teacher does not know what children will find
teacher elevating significance of preparedness before meeting role
teacher endows role responsibility for action
teacher ensures role sees and hears pupils' responses
teacher evoking awareness of possibilities for action
teacher feeding and heightening children's need interest by promise of role's future action
teacher frames children and role in relation to each other
teacher function in role
teacher gives leeway in breadth/depth of children's interaction to role
teacher gives role confidence to trust him/her
teacher heightens children's need interest of role by task
teacher imbues event for role's arrival
teacher in and out of role
teacher in role
teacher in role persona
teacher initiates role's journey
teacher keys children into role's domain
teacher learning objectives help to form role
teacher management of role
teacher manipulates role to facilitate learning
teacher manipulator of role

teacher monitors progress towards role domain
 teacher objectives in role
 teacher offers protection to role
 teacher operates role
 teacher play in role
 teacher power in role
 teacher probes for role image
 teacher processes his/her knowledge at no greater or lesser rate than role participants
 teacher protects role
 teacher provides role credibility/incentive for engagement
 teacher question in response to role - "Ask him/her?"
 teacher question in response to role - "Demonstrate to me what you all know about him/her?"
 teacher question in response to role - "I don't know who this belongs to?"
 teacher question in response to role - "I don't know who this letter is from?"
 teacher question in response to role - "I wonder if he/she can tell us/he/she won't talk to me/only to you?"
 teacher question in response to role - "Let them tell you what they have all learnt about you?"
 teacher question in response to role - "Share with us what you have discovered about
 teacher question in response to role - "This is he/she?"
 teacher question in response to role - "What's he/she showing us without ...?"
 teacher question in response to role - "Who is this within/is this the person we were expecting?"
 teacher questions breed tension into build up of role's entry
 teacher reassures role's purpose
 teacher recontracting for role
 teacher repeats role's responses in semi-reflective mode
 teacher risk in role
 teacher role
 teacher role as deliberate obtuse one who requires to be informed
 teacher role as deliberate opposer of the common view in order to give clarity of thought
 teacher role as deliberate opposer of the common view in order to give feedback
 teacher role as dogsbody who discovers material and drama aids
 teacher role as narrator who helps to set mood and register of events
 teacher role as one who believes that the children can do it
 teacher role as positive withdrawer who lets them get on with it
 teacher role as reflector who is used by the children to assess their statements
 teacher role as supporter of ideas as a group member
 teacher role as supporter of tentative leadership
 teacher signing in role
 teacher signs children's physical image of role and his/her inner feelings simultaneously
 teacher strategies in role
 teacher talk in/out of role - "teaching in role": a strategy for role
Teacher tape - teacher comes out of role in order to slow lesson down
Teacher tape - teacher in role advises participants how to approach their roles
Teacher tape - teacher in role assigns initial situation/context
Teacher tape - teacher in role attacks the status quo

Teacher tape - teacher in role changes own role within drama
Teacher tape - teacher in role defines and augments participants' roles
Teacher tape - teacher in role defines new situation
Teacher tape - teacher in role demonstrates other role's activity
Teacher tape - teacher in role directs discussion to wider implications
Teacher tape - teacher in role ensures participants take role seriously
Teacher tape - teacher in role intervenes
Teacher tape - teacher in role introduces key concept into situation
Teacher tape - teacher in role oversees own activities
Teacher tape - teacher in role participates as a player in the drama
Teacher tape - teacher in role withdraws
teacher themes in role
teacher's foreshadowing and presentation of role
teacher's overview of role
teacher's part in role
teacher's questions leading to role entry
teacher's relationship with role (waiting for Godot)
teacher's role
teacher's traditional "all knowing" image dispersed by power/authority shared by role/children
teacher/child/role involved in joint participatory process of making knowledge
teacher/class/role
teacher/role relationships
teacher/role/class involved in the making of knowledge available to all
teacher/role/observer are three people in one
teaching register roles
teaching roles
teaching science through role
teaching teachers to act in role
tension of role's frame
testing roles
theatre roles
theatre's "presently absent role"
theatrical event created by role
theatrical functions in classroom roles
theatrical pointing for role
time to stare at role
time to think about role
training roles
transmission teaching in role
triangulation is an agreed interpretation of significant evidence concerning a role
twilight role
twilight role in process of creating now time
understanding some aspects of human condition through depicted role interaction
unease created by not declaring full situation in role
unifying attitudinal role

us and them in mantle of the expert
use of "as if" in role
use of "drama eyes" in role
use of "gut level" in role
use of anthropology in role
use of art conventions in role
use of concentrated tension in role
use of curriculum moment in role work
use of darkness in role
use of delivery in role
use of drama elements in role
use of drama laws in role
use of fairy tale characters in role
use of folk lore in role
use of gesture in role
use of head gesture in role
use of language in role
use of light in role
use of metaxis in role
use of movement in role
use of music conventions in role
use of myth in role
use of now switch in role
use of now time in role
use of oblique reference in/to role's behaviour
use of organic learning through role
use of pitch of voice in role
use of power banding in role work
use of projective imagination in role
use of restricted code in role
use of restricted language in role
use of ritual in role work
use of role as a reflector of physical action
use of role as an informed response
use of role considered as a continuum between active and passive
use of role convention in costume illustration to create internal experience
use of role conventions in depicted reality
use of role conventions in Dr. Lister
use of role conventions to indicate a felt presence before full role is present
use of role expressed without and contained within
use of role for classroom teacher
use of role in agreement to pretence
use of role in appraisal training
use of role in breeding dramatic now time
use of role in briefings
use of role in building perspectives

use of role in ceremonies
use of role in changing dramatic structure
use of role in Clarke Hall project
use of role in conjecture of the imagination
use of role in context
use of role in counselling
use of role in course investment
use of role in cracking the code
use of role in creating a dramatic present
use of role in creating continuity of experience
use of role in creating drama elements
use of role in creating dramatic structure
use of role in creating duality in learning
use of role in creating events
use of role in creating fragmented images
use of role in creating living moving picture of life
use of role in creating past/present time
use of role in creating resonance
use of role in creating space
use of role in creating surprise/discovery for participants
use of role in creating the felt connections among things
use of role in creating theatre forms
use of role in cross-curriculum activity
use of role in DIE
use of role in dealing with problems
use of role in dealing with social problems
use of role in demonstrations
use of role in depicted time
use of role in drama as a learning vehicle
use of role in dramatic education
use of role in drawing implications
use of role in dream time
use of role in employing past experiences
use of role in establishing signals
use of role in existential "living through"
use of role in Foresters of Dudley tape
use of role in future time
use of role in games
use of role in holistic teaching
use of role in inter personal skills training
use of role in learning theories
use of role in lectures
use of role in linear time
use of role in management training
use of role in modern language teaching
use of role in motivating

use of role in optional beguilement
use of role in power enabling
use of role in power sharing
use of role in presenting "givens"
use of role in real time
use of role in rehearsals
use of role in remembered time
use of role in responding to events
use of role in search of a metaphor
use of role in selecting appropriate focus
use of role in selecting appropriate response
use of role in self created play
use of role in shaping dramatic structure
use of role in shaping events
use of role in sieving information
use of role in social work
use of role in solving problem of silent child
use of role in spiritual tapestries
use of role in stimulating imagination
use of role in structuring drama
use of role in structuring process
use of role in teacher facilitating
use of role in teacher training
use of role in teaching history
use of role in teaching literature
use of role in teaching science
use of role in the present moment
use of role in the writing programme
use of role in theatre
use of role in willing suspension of disbelief
use of role to analyse possible political situations
use of role to assess needs of class
use of role to build belief
use of role to build commitment
use of role to challenge behaviours
use of role to change attitudes
use of role to change status
use of role to clarify
use of role to combat low self esteem
use of role to create "ness"
use of role to create a felt connection
use of role to create a vortex of activity
use of role to create authenticity
use of role to create dramatic tension
use of role to create energy
use of role to create extraordinary in the ordinary

use of role to create internal change
use of role to create internal coherence
use of role to create internal experience
use of role to create periods of reflection
use of role to create physical attitudes
use of role to create slow pace
use of role to create social interaction
use of role to create social learning
use of role to create the "Big Lie"
use of role to create the existence of a common world/common group experience
use of role to create the unfamiliar in the familiar
use of role to demonstrate models of thresholds
use of role to diagnose future work
use of role to diagnose social health of class
use of role to establish needs of class
use of role to heighten anticipation
use of role to improve social health of special needs children
use of role to indicate the need for control
use of role to invoke dramatic time
use of role to modify attitudes
use of role to overcome prejudice
use of role to recognise that children need to fulfil a future in drama
use of role to reflect upon attitudes
use of role to seek information
use of role to select attitudes
use of role to select learning areas
use of role to slow the experience down
use of role to stimulate images - use of role with special needs
use of role to stimulate memory
use of role to test teacher/student perception
use of role to transverse backwards/forwards to depicted "now time"
use of role with disturbed adolescents
use of role with infants
use of role with juniors
use of role with the blind
use of role with the deaf
use of role with the elderly
use of role with the mentally handicapped
use of role with the physically handicapped
use of role/ role conventions in TIE
use of selective language in role
use of selectivity in role work
use of selectivity of gesture in role
use of silence in role
use of sound in role
use of space and moving pictures in role conventions

use of stance in role
use of static role through to dynamic interactive role
use of stillness in role
use of subtlety in role's gesture
use of subtlety in role's voice
use of teacher personality to create a role, e.g. incessant talker
use of the "other" in role
use of thick description in role work
use of tone in role
using emergent holistic factor allocation in/out of role
using incremental emergent factors in/out of role
using infrastructure factor allocation in/out of role
using role in action
using shadow puppets to continue oral history traditions in the North West Territories
values of role
varying degrees of autonomy for role
verbal clues, descriptive and explanatory, guide role into next action/decision
Verfremdungs effect on/in role
Viking role
Viking roles for juniors
virtual level of role
virtual object requires virtual responses in role conventions
virtual reality of role
voice of role in telephone conversation in role conventions
VW managers in role
Way B & role
whispering roles
Whorf B & role
Witkins's concept of intelligence of feeling associated with role
working concept of role
writing in role

Appendix 7

Pilot Thesaurus on Ritual

Most of the terminology to be found in this Thesaurus originated in the following dissertation:

Pennington E *Rituals encountered during drama processes*, (1986) (Archive Ref. - File No. CC013).

acknowledgement of the ritual as an enabling act
active engagement in ritual activity
acumen in ritual
administration of potions in rituals
agony of the ritual experience
assess quality of physical gesture for meaning in ritual
authentic signs resonate with meaning must be used in rituals
awareness of repetitious nature of ritual
behaviour necessary for ritual
birth rituals
Blyton E rituals - "passwords ritual"
Blyton E rituals - "where's your badge ritual"
bureaucratic rituals shield us from "great time"
burial rituals
burning ceremony
burning ritual
burying ritual
calming point in ritual
careful preparation of the place for ritual
central domain of the event in ritual
character of the practitioner in ritual
children like puzzles in ritual preparation
Chinese rituals
coded for ritual
coded rituals
cultural rituals,
customs associated with rituals
cyclic nature of rituals
dedication to ritualistic action
definition of habit - a settled disposition
definition of pattern - an example/model, deserving imitation
definition of ritual
definition of rule - a principle/regulation
Dervish ritual - greed for currency means forbidden ritual can now be demonstrated
difference between custom and ritual

difference between habit and ritual
difference between pattern and ritual
difference between rule and ritual
domains of ritual
drama - deliberate and authoritative ordering of ritual act
empathy from ritualistic participants
empathy in ritual
empathy revealed by personal identification with one element of ritual
empathy with participants in ritual
enacted ritual creates a powerful group dynamic
enacted ritual enters "great time"
enactment in ritual engenders thoughts and feelings
enlightenment of the spirit in ritual
everyday rituals
everyone has a specific responsibility in ritual
everyone must know their proper place in ritual
everyone taking part in ritual does so because it is the right thing to do
exact rituals
experience from ritual
experience of ritual
exposition of public, social and formal significance in ritual
facts fit the context of ritual
fertility rituals
form in ritual
formal structure of public/social events in ritual
function of ritual
give and take rituals
habit - a custom
habit - a settled practice
habit - a usage
habit - acquired by frequent repetition of the same act
habit - tendency to act in a certain way
habits associated with rituals
habitual behaviours associated with ritual
habitual patterns of behaviour prior to ritual
hand-made paper ritual
historical rituals
honouring rituals
hunger strike - a ritual
hunger strike results in dying but is not about dying - is a political ritualistic protest
identical to/inherent in ritual
imperative built into ritualistic activity
importance of rhythm in ritual
indication of the context of the event in ritual
individual interpersonal rituals
information is best split up into comprehensible parts in preparing rituals

intangible but incontrovertibly enacted rituals
invented rituals
law emanating from the government
law imposed internationally
law imposed locally
law imposed nationally
law which simply exists on its own
laws associated with ritual
liminal rituals
listing of the components in ritual
literary rituals
living rituals
magic of the rhythm in ritual
matter of expression of hierarchy/status in ritual
matter of objects in ritual
matter of personal drive to participate in ritual
matter of rules for participants in ritual
matter of the physical nature of the place for ritual
meaningful experience in ritual
memorable rituals
memories of action jogged in ritual
memory of the rhythm jogged in ritual
mesmeric quality of rituals
model for ritual classification
model for ritual concept
musical rituals
native rituals
nature of perceptual knowledge in ritual
nature of the event in ritual
nature of the ritual
necessity for verbal repetition in ritual
necessity of physical action in certain rituals
New Year is a ritual event
numinous rituals
objects are used to symbolise meaning in ritual
objects have special places in ritual
part of a tradition associated with ritual
participants engage with others in ritual activity
participation in ritual activity may be habitual
pathway into the domain of ritual
pattern - a typical instance
pattern - a model/design plan from which something is to be made
pattern of things is the pattern of things in ritual
patterns associated with rituals
Pennington E's interpretation of ritual
perceptual levels in ritual

philosophical rituals
point in ritual activity where form becomes habitual
point in ritual activity where the mind is freed to consider meaning
political clenched fist could be a ritual fist
post-liminal rituals
powerful and deep awareness of thought processes involved in ritual
pre-liminal rituals
pre-ritual preparations
precise and disciplined nature of rituals
precise ceremonies of rituals
preparing the ritual place
processions in rituals
promising rituals
psychological effects of participation in ritual activity
pupil must be able to return to his former self after the rituals
pupil must know he/she is framed as a participant in ritual
questions on ritual
receiving rituals
recognition of the formality of the event in ritual
religious rituals
rites of incorporation rituals
rites of passage in rituals
rites of separation rituals
rites of transition rituals
ritual - a prescribed order of performing religious or other devotional service
ritual - demand for correct action whatever the internal thought
ritual - the symbol for spoken and unspoken longings and urges
ritual a bringer together of strands
ritual action's symbolised meaning
ritual actions must be deliberately learned
ritual activities of man
ritual activity e.g. putting tents in the street
ritual administration of potions
ritual allows for a different form of assessment by the teacher
ritual and the exposition of its public/social and formal significance
ritual annual ceremony marks Rumi's death in 1273
ritual as a framing device
ritual as a means of discipline
ritual as a medium for learning
ritual as a tool for cultural coherence
ritual as an aid to memory
ritual as an essential teaching tool
ritual as art
ritual as key concept
ritual as theatre
ritual behaviour - domain of human activity

ritual burning
ritual codes
ritual contacts
ritual contracts
ritual definitions
ritual description of event
ritual details cannot be changed on a whim
ritual elements in ceremony
ritual elements in gangs
ritual elements in literature
ritual elements in marriage
ritual enacted
ritual enactment
ritual events - definitions of levels of perception
ritual for tourism
ritual has the power to allow a person to submerge himself
ritual in drama process
ritual in remembrance of the Islamic mystic and poet, Rumi
ritual introducing music and dance to Islam - an anathema to orthodox Muslims
ritual involves study of human activity
ritual involving wearing "a thing" around the neck
ritual is about symbolic action
ritual is an adventure of the mind not body
ritual meaning as public/social occurrence
ritual meaning is embedded in its history and culture
ritual nature of the behaviour demanded
ritual of belly dancing
ritual of flamenco dancing
ritual of the solstice ceremony at Stonehenge
ritual of words
ritual part of a tradition
ritual place must be prepared carefully
ritual processes
ritual questions have to be deliberately learned
ritual reinforces celebrations of a group/community
ritual reinforces identification with a group/community
ritual reinforces identification with activities of a group/community
ritual signs agreed - teacher and class make contracts
ritual statement of awareness of responsibility
ritual to be meaningful for those taking part
ritual to be meaningful to those taking part in it
ritual to/for revealing
ritual validation - details must be correct
ritual which acts as a guide
ritual which elevate something to a more cosmic scale
ritual which gives new status,

ritual which makes sense of the cosmos
ritualistic action - drying the hands
ritualistic action is the meaning inherent
ritualistic actions may be observed but whose meanings may be concealed
ritualistic actions sometimes have to be performed slowly
ritualistic activity e.g. sweeping, mopping, cleansing
ritualistic acts
ritualistic behaviour
ritualistic control
ritualistic desperate act
ritualistic event - degree of understanding of meaning
ritualistic events
ritualistic experience heightens perceptions
ritualistic experience of ...
ritualistic games
ritualistic gestures
ritualistic giving and taking
ritualistic greetings
ritualistic honouring of ...
ritualistic meanings
ritualistic nature
ritualistic oath
ritualistic object may be imbued with ritual significance
ritualistic objects
ritualistic objects which trigger the ability to guess
ritualistic objects which trigger the imagination
ritualistic ordeal
ritualistic place must be prepared carefully
ritualistic processions
ritualistic receiving of ...
ritualistic rites which will publicly denote manhood
ritualistic roles
ritualistic seasonal games e.g. conkers, marbles
ritualistic sequence of actions
ritualistic sequence of approaches
ritualistic sequence of assertions
ritualistic sequence of associations
ritualistic sequence of operation
ritualistic significance of ...
ritualistic signs
ritualistic symbols
ritualistic teaching
ritualistic test
ritualistic use of chanting
ritualistic words
rituals according to the Third World

rituals always have rules
rituals artificially drawn up sets of rules about ways of doing things
rituals as a sign of exclusiveness
rituals as a means of identification
rituals associated with carnival preparations
rituals associated with Eastern philosophy
rituals associated with Eastern religions
rituals associated with festivals
rituals associated with life
rituals associated with narration
rituals associated with role
rituals associated with the coming of the swift
rituals associated with the cycle of man
rituals associated with the seasons
rituals associates with death
rituals can just be ceremonies
rituals connected with anthropology
rituals connected with creative imagination
rituals connected with cultural heritage
rituals connected with dreams
rituals connected with friendship
rituals connected with human creativity
rituals connected with images
rituals connected with imaging
rituals connected with inventions
rituals connected with machines
rituals connected with processing
rituals connected with school
rituals connected with tools
rituals encountered during drama process
rituals externally consist of deliberately symbolic behaviour
rituals for eventual punishment
rituals for seeking out the wrong doer
rituals for testing or trying out the guilty
rituals in art
rituals in children's literature
rituals in political events
rituals in Taoism
rituals in the home
rituals in the work place
rituals indicate implied complexities of human nature
rituals indicated by external signs
rituals involving carrying a cross
rituals involving colour
rituals involving dark
rituals involving donning a cassock

rituals involving light
rituals involving movement
rituals involving silence
rituals involving sound
rituals involving stillness
rituals lodged deep in the human mind
rituals must have meaning
rituals must matter
rituals not necessarily understood in linear time
rituals of archaic time
rituals of concentrated thought and action
rituals of security
rituals of war
rituals of wearing black armbands as protest/as celebration
rituals performed according to rules
rituals provide a balance of mystery and suspense
rituals provide a heightened form
rituals provide symbolic passage towards the unknown regions beyond the factual
rituals to change attitudes
rituals to change behaviour
rituals to change creeds
rituals to change leadership
rituals to concentrate and heighten children's experience
rituals to confirm a belief
rituals to develop observation
rituals to disguise real selves
rituals to help the search for meaning
rituals to increase perception
rituals to promote analysis
rituals to promote concepts
rituals to promote knowledge
rituals to promote new language
rituals to promote reflection
rituals to reinforce family ties
rituals to reveal implication of facts
rituals to search for meaning to existence
rituals to set man on the threshold of unknown things
rituals used to gain access
rituals used to gain insights e.g. about the nature of things
rituals used to ring change for/to others
rituals we believe to be true and right
rituals which make sense of things
rituals which acknowledge it is done
rituals which act as a bridge
rituals which allow a moment of sharing the same experience
rituals which allow entrance into "great time"

rituals which allow the thing itself to take on its own identity
rituals which allows experience in "great time"
rituals which allows him/her to hide behind what is being done
rituals which allows him/her to pretend it's not them
rituals which alter perception
rituals which alter truth,
rituals which appreciate the affair is cyclic
rituals which appreciate the working cycle
rituals which are a bridge to time barriers
rituals which are a means of concentrating thought and action
rituals which are achieved by artificial means
rituals which are attached to god or gods
rituals which are cathartic
rituals which are part of community
rituals which are part of culture
rituals which are passed down from generations
rituals which are strangely moving
rituals which bestow status and responsibility
rituals which bracket off linear time
rituals which build power
rituals which call on a power beyond the normal
rituals which cause authoritative judgements
rituals which cause changes e.g. after marriage service
rituals which change status
rituals which cleanse the body
rituals which cleanse the mind
rituals which cleanse the soul
rituals which control
rituals which create a culmination of ...
rituals which create a sharing of experience
rituals which create depth
rituals which create living interaction between dimensions
rituals which create meaningful experience
rituals which deepen everyday interactions
rituals which deepen the world view
rituals which deepen views of culture
rituals which deepen views of history
rituals which demand concentration
rituals which demonstrate behaviour
rituals which denote terms of relationship
rituals which develop the perception of things
rituals which display a sense of order
rituals which distort perception
rituals which distort truth
rituals which empower
rituals which enable participants to glimpse an elusive snatch of meaning

rituals which engage the mind
rituals which enliven memory
rituals which explain the working cycle
rituals which explain the affair is cyclic
rituals which fashion
rituals which fill the silence
rituals which give importance to basic things
rituals which give meaning beyond the acts themselves
rituals which give new responsibility
rituals which give oblique help
rituals which give rise to development of subsequent attitudes
rituals which have etched secret patterns in them
rituals which help bonding with the past
rituals which help identity from the experience
rituals which help the search for identity
rituals which indicate hierarchical position
rituals which influence
rituals which intensify perception
rituals which intensify truth
rituals which involve concentrated silence
rituals which involve stillness
rituals which lead to a rhythm of a kind of incantation
rituals which lessen the horror
rituals which lessen the pain
rituals which link present with past
rituals which make everyone equal and have full participatory power in some capacity
rituals which make sense of culture
rituals which make sense of life
rituals which make sense of religion
rituals which make sense of the whole life of man
rituals which offer possibilities of work at a deeper level
rituals which offer purgation of emotion
rituals which perpetuate a belief in magic
rituals which produce a sense of abstraction
rituals which produces equality
rituals which promote personal willpower to the task
rituals which promote self discipline
rituals which provide "given rite of passage"
rituals which provide a moment of equal rights within a group
rituals which provide different realities from within than without
rituals which provide external sign to memory
rituals which provide formal levels
rituals which provide importance to basic things
rituals which provide meaning inherent in the action
rituals which recreate a centuries old symbolic dance
rituals which reflect familiarities e.g. handshake

rituals which reveal meanings as social occurrence
rituals which shape
rituals which show meanings as public occurrence
rituals which strive for virtue and meaning
Roman Census ritual
rule - a principle regulating procedure
rule - maxim governing individual conduct
rules associated with rituals
sacred rituals
scientific rituals
seasonal rituals
selectivity and exact nature of ritualistic activity
semiotics in ritual
significance of ritual
special positions for participants in ritual
staged ritual involves drama elements
surplice rituals
Sutcliffe R rituals - "answer the call ritual"
Sutcliffe R rituals - "follow the way ritual"
Sutcliffe R rituals - "purpose for which he/she is called rituals"
Sutcliffe R rituals - "repeat like an oath rituals"
Sutcliffe R rituals - "salute rituals"
Sutcliffe R rituals - "spear ritual"
symbolic language of ritual
symbols of rituals
tangible symbols of rituals
taste of knowledge makes the ritual meaningful
tea rituals
teacher appeals to as many senses as possible or necessary in ritual preparation
teacher has to build a way of helping class to make necessary decisions in ritual preparation
teachers must be aware of overall aim in ritualistic work
technological rituals
testing rituals
theological rituals
there is a pattern in the way things have to happen in ritual
thought, conscious or unconscious, embodied in the ritualistic gesture
through ritual the mind enters another world which is cut off from time and place
tree rituals
tribal rituals
uncharted domain of ritual
understanding of the meaning of facts at a social level in ritual
use of drama elements in ritual
use of historical accuracy in ritual
use of intuition in ritual
use of ritual in DIE
use of ritual in internal coherence

use of ritual in keying
use of ritual in secondary school project
uses of objects in rituals which have a pattern
washing as ritual
Whirling Dervishes - rituals
wrong action in a ritual cannot be overlooked
yearning of the boy for manhood in rituals

Appendix 8

Pilot Thesaurus on Symbol

Most of the terminology to be found in this Thesaurus originated in the following dissertation:

Hotze S *The Making of a Hero*, (1979) (Archive Ref. - File No. AA001).

symbol - a bridge-builder
symbol - a classifier
symbol - a controller
symbol - a reminder of the task
symbol - a reminder of the whole
symbol allows discovery of the touchstone of our existence
symbol and its connections with time and timeless
symbol as "the other"
symbol as a reminder of context
symbol as attention pointer
symbol as graphic representation
symbol as one of drama's most powerful tools
symbol as paradigm revealer
symbol as reinforcer
symbol as textual representation
symbol builds belief
symbol creates deeper emotional response
symbol defines role
symbol defines role initiator
symbol defines role organiser
symbol denotes relationships
symbol gives concrete visual form to abstract concepts
symbol heightens belief/awareness
symbol helps depict the duality of the real and depicted world
symbol helps latent experience/knowledge to surface
symbol image of universal implications
symbol in relation to context
symbol in relation to ritual
symbol increases ability to image
symbol magnifies significance
symbol makes reality manageable
symbol makes reality perceivable
symbol makes the inexplicable explicable
symbol offers alternatives/choices
symbol promotes responsibility

symbol provides awareness of limitation
symbol reduces reality
symbol reflects order/creates a sense of order
symbol reflects principle of organisation
symbol represents power
symbol represents the whole
symbol reveals implications
symbol reveals significance
symbol reveals social implications
symbol to heighten tension
symbol triggers affective response
symbols and their ladder of complexity
symbols in role conventions
symbols of archetypal experience
symbols to promote negotiation
symbols to promote re-discovery
symbols to promote re-discovery
symbols which add implied significance
symbols which give abstract form
symbols which unify

Appendix 9

Transcript of an interview with Dorothy Heathcote

The following transcript illuminates the factors which influenced Dorothy Heathcote's formative years and helped to shape her personal philosophy on life and drama in education:

I lived with a lot of older people. I don't mean I did not have lots of children to play with. But I also had to spend time either listening to the older people - I had many aunts and uncles, because my mother being widowed, was out at work - and I seemed to pay a lot of attention to picking up signals from them and trying to understand their conversations which presumably were way over my head. But I remember watching them a great deal. So I do believe the time to watch had an effect on me.

A second factor I think is that nobody ever closed me out. I was never sent away because I should not be listening. I could listen to my grandmother talking with her friends; to my aunts and uncles talking about my grandmother and grandfather. I could listen to my aunts and uncles talking about their own affairs. I usually had one of them who would talk with me about anything I was concerned with, and would often play with me. Not in any special "child-understanding" way, but this "not shutting me out" I think was great.

A factor in developing my fantasy life was that none of my aunts and uncles, and certainly never my mother, ever refused to answer a question. I well remember this. My mother would answer and answer and answer, and just occasionally: "Now just shut up, you have gone all round." But she would let me enjoy to ask, however busy she was. I am talking now about when I was very young, up to about 9 years old.

A second aspect was, I met what today might be called eccentric people. Eccentric people in my community were not regarded as more than just eccentric. They were not judged to be stupid and so on. My grandmother was one whom people fetched when there was trouble. So, at a very young age I found myself involved in waiting about whilst very strange things went on. Obviously some of these things were like, laying out the dead and so on. I was never worried about this: I just played about and waited until granny was ready to come home. My mother worked in a large farm house, and on rare occasions, I was allowed to go there. This was, to me, a very rich house and it was full of musical boxes and things like that, and blue velvet chairs that I had never seen; and again, my mother would take me round this house and find me something to do. Of course she said: "Now you mustn't touch anything, but you can look at everything." So I spent quite a time in that kind of environment, just looking and wondering about these objects. Now there were other eccentric people. One, a lady with second sight who, everybody agreed - it was just expected that she could tell the future. I am not here talking about just reading tea cups or palms, she genuinely did have warnings, and understood signs given to her in some way. My grandmother also

was a woman who did not hide how she was feeling. This was an important factor. If she was feeling upset you saw she was upset; if she was happy, she sang. And so it was natural to feel the ordinary personal emotion.

I was also allowed to dress up in all my aunts' clothes, and I think this had an effect. I seemed to remember playing a lot alone, and I am sure this released later having the courage to be one's self. My grandmother also had to pay a lot of attention to the hearth fire, because this was the sole means of cooking in the house. And so, always the state of the fire - the burning of the coal, the smoking of the coal, the general goodness of the coal, creating heat, warmth, cooking, was often discussed in particular. And that quiet hour in the evening before the workers came home, when I was home from school, we would look at the pictures in the fire. Just a general feeling that there were a lot of unusual people about, the people who had been crossed in love, gone to bed and never got up, somehow these idiosyncratic people have been lost now. They must be about but where they were honoured and valued however poor they were in the village, now they seem to be almost parasites, or on the National Health, or hidden away now. I don't see any on my street - and yet - I suppose they are there?

Something about my development of fantasy, I think, is that I was told lots of stories I can't remember now. I don't think I was told a great number of fairy stories, though they were read to me, but a lot of stories were invented. I think my grandmother made up stories, not tall fashionable stories, they were just ordinary stories. But I knew the difference between people who were idiosyncratic in my village and the people who were idiosyncratic in the story.

About having the courage to be me. I think I knew from an early age that I was somehow remarkable, I don't think I have ever wanted to just fit in with everybody. I don't know where this comes from. It seems to me, in my childhood everybody was unique, or my aunts and uncles were very different from each other. It was only at times like funerals, of course, that one would conform in one's behaviour to the laws.

I also went to church and I think this had an interesting effect on me. I listened in church to all the Bible stories, the Old and New Testament, and in particular I seem to have had from an early age, the ability to bring myself to whatever I was considering. I can remember sitting in Sunday School, for example, and you got a beautiful coloured stamp to put in a book if you attended Sunday School, and this told the story of the church year. Of course they followed the church seasons. So at Lenten times, they were purple ones and at Easter they were very deep purple, and at Christmas they were red and white. And this symbolism had a great effect on me. I remember loving these stamps, looking at those pictures, looking deeply into pictures. I suppose to me they were illuminated manuscripts, although I had not heard about that kind of thing then. I think another factor too, is that I read at a very early age. From the moment I could read, I read a great deal of anything I could lay my hands on. I didn't get a lot of story books at home to read, because we didn't have any money for that, but I read just about everything I could get my hands on - from magazines about girls' boarding schools, through to women's magazines that maybe an aunt might have bought. I suppose I

didn't understand very much, I just enjoyed reading. I also told a lot of stories to friends, because my grandmother had a sense of the portentous, and I think I inherited this from her and from my mother.

Women have played a great part in my life, not because there have not been men around, my grandfather was there - I told you my father was dead, so, of course, that kind of relationship I have never known. Later when I married, my father-in-law became the equivalent of my grandfather when I was younger. My grandfather was somehow a quieter, paler individual in my life, though some of my uncles I remember very easily, but they sort of came and went. All the aunts were round me so I am very much a product of women's notions and women's feelings, and I have been very lucky with that. It hasn't bothered me. I haven't seemed to miss a lot of men. My husband and I have always been very companionable as well - I have often taught a lot of men.

I can remember all my teachers at ordinary school, I don't think any of them would be what I would call particularly liberal, but of course it was a very friendly village school, and as such, one did not feel one needed to hold one's teachers in awe. One saw them about the village and knew they lived ordinary lives. One teacher that I remember particularly as really enjoying being with, was a lady called Miss Bray. I chiefly remember her because she brought her embroidery to school, of course I have always tended to do this - that my hobbies should be around me when I am working. And Miss Bray's embroidery was there. She also had a very small choir, and I was part of that choir, and I enjoyed that work.

The rest of the work was really the getting and retaining of facts I suppose. But I liked getting and retaining facts, because it was easy for me. However, I did not pass my 11+ examination which would have taken me away from the village school into the local grammar school, which of course would still be very small. I suppose I just didn't have the background, and now of course I am very glad I didn't because who knows what a grammar school might have done to me? I don't know. It would be interesting to go back and live two lives wouldn't it? See what the branching points were. There's one teacher I remember, and this was in the war, and she came from Bradford, a city, and she was really very friendly and always had a collection of girls around her. Then she got T.B. and I remember she was really the first teacher I had known you could get on with. I used to go and visit her in what was then the open air hospital, set up, where they treated almost with no walls to their wards and rooms. I used to cycle 30 miles to see her. She did make quite an impression on me, in her courage in facing this long, long, long stay in the hospital.

One person who stimulated my growth and personality was a very rich, I suppose they wouldn't be called rich now, but she was in my youth. She lived in a very large old manor house: she was a product of one of the industrial families, but she was what we would now call a person with a social conscience, and she ran a girl guide company. Now when I joined the girl guides, this made a tremendous impression on me, because this woman who interested me, had as many books as I wanted to, or needed to read. She had a library from floor to ceiling. She had all the classics. These

books were all her own childhood books - they were what you would call very pure books if you like - ranging from classics like Dickens or Rudyard Kipling, the popular books for the Edwardian child, but they also went as far up as Daunton Yates, very innocent love stories. And of course I read everything I could lay my hands on, she gave me complete freedom to use the library. I simply had to see the cook as I went in at the back door, and say: "Can I go upstairs and get some books?" And I could. Nobody ever checked if I ever returned them. And incidentally, I visited that house not long ago. The books were there, boxed rather sadly, because Miss Clough has died now. She also introduced me to the notion of fantasy in another way - she invented problems for the girl guide pack, like, we would hunt a criminal, and so on. I remember these very vividly. I also had my first holidays away from home with Miss Clough. We never had any money to go away usually, but the girl guides used to go away and it didn't cost much. So I could go away for a week under canvas with other girls, in a very safe environment. And again, the rituals of camp life, the orderliness of cooking, arranging one's life in an organised manner, attracted me very much because I am very much an organiser. She was also, I would imagine, a sort of Christian and so her behaviour to us was that of enormous respect and she was prepared to discuss ideas. I met there for example, experiments with the Oxford Group, the Oxford Group I observed, sitting quietly, meditating and seeing what came into one's mind, and so on.

Another person who make a great impression on me was a woman I met when I was 19. She was the wife of a rich chemist and she was running a small amateur theatre company. She was the business director, and she wanted somebody to help the actors improve their work. So I used to go at weekends to work there in Sheffield, when I was at Theatre School. I saw a whole new lifestyle, because here were teachers and lawyers, professional people, joined in this camaraderie of the theatre, and going back to her house for supper after a day's teaching. (And I was obeying my intuition about teaching - you can imagine the sort of thing I was inventing at 21.) But there was an ease and a sense of toleration of each other. And this woman is still very much what I would call my second mother, I still think of her in that way. It was to do with the way I was free in her house, anything she had was open and free, she had no secrecy. I felt so astonished to be so trusted - not because my mother had not trusted me - but somehow these people were surrounded by these comfortable objects and they used them so casually, whilst to me at home their comfortable objects were our very precious relics, and I remember thinking about these things at that time. I think mainly the people that I value in this way have been those who just accepted me as I was, and have not criticised me nor have they criticised others around me.

There must have been other people I suppose. Naturally my husband will have had a part to play here. The background he comes from is very different from mine, and well, there's this high tolerance. I remember saying to him: "You do realise I am illegitimate?" And he said: "I am not marrying your mother." And things like that have always stood with me. Perhaps I have had an ability to feel the moment and recognise the importance of the specific moment.

I remember my teachers at Theatre School. Now that's of course a very different situation. Because at Theatre School you are dealing with emotion overtly, and without shame. You are taking emotional work, material, and plumbing it, and exploring it, and really when you think about it there's very little public exploration of emotion. The theatre does permit this, I think it's one of the healthy things about the theatre. Particularly the amateur theatre where people can explore feelings and find means to demonstrate these feelings. This is so often shown in our culture as being something that real people don't need to do, or real people don't do. I still have friends from those days, they were very long lasting: I don't see them often, but they're very deep.

All my life I have needed form, particularly forming in words. As I mentioned earlier, I read at an early age and I read anything I could find. I also learned very early to enjoy the orderliness, the tension, the high level of choice and delicate juxtaposition of words which poetry brings. Now it seems to me that a factor in this must be one's ability to translate the sign on the page, the mark on the page, the letter on the page, into instant visual images. It seems to me that this lies at the heart of theatre. The stories I read, the poems I read, all translate themselves for me very, very swiftly into visual images. And these visual images engender a need to actually express them and so this I think brings about the third stage. The first stage being instant comprehension, the second being instant visualisation, and the third being instant definition through the body's gesture and action and vocal tone, and so on. These seem to me to be at the heart of theatre. You see we get the discipline of the form and we get the image of that which is to be expressed. Now this must have affected my personal development. Because it turned me very early into an observer. I can remember reading, though I could not label it as this then, in fact I could only label it as this a year ago, as reading 'sign', watching all the evidence of things. I have a very personal visual memory for things, so I became very early, a watcher of what was happening around me and I became a kind of 'noticing the moment' person, but I also became a teller of stories, and gathered children round me, and so on. I have always existed at my most vivid in what I call my 'now depicted time' - where I was playing with the cat and playing schools and dressing the cat up as a student - or where I was actually working in theatre schools. These seem to be at the heart of my total being as a person, and my work. And how I function in my work.

Another thing that must have affected me very much, and I am interested in how I did it, is that every week between 14 and 19 years old, I used to go to the local repertory theatre, it must have seemed very strange, this girl going on her own, sitting in a seat that cost something like 10p. now, absorbing all these plays. They ranged from Wuthering Heights to farces, the acting probably wasn't very good, that didn't matter, it never has mattered to me if the acting is no good, it's how is the meaning made manifest through the sign? I think I became during my teens, very much an internaliser through reflection of the stories I read, the people I looked at, and the theatre I saw. With a passion for forming the statement, the process to form it, and this would still be one of my main occupations. Now the theatre school obviously must have had an effect on me, because it brought, or could have done, I don't think it had it as much as it could have done, it brought the forming interest into an academic mould whereby I could

begin to see what it was I was doing, when I was forming. Now I have an undoubted talent for acting, I am not saying a very big one, but I do have one, though I am more interested in the process of how one arrives at the final form rather than actually doing the final form.

Who first inspired me? I realise, looking back, that I always sought out, I never waited for things to happen to me, so I sought out somebody to teach me elocution as soon as I had any money, which was when I was 14, and I had a shilling a week spending money. So I found a teacher six miles away, and I used to go for lessons to him - he wasn't inspired, but of course, I always loved poetry and so the opportunity to speak poetry was one of the most important things in my life. I still get cross at the way people study poetry quietly at their desks when poetry has to be sung on the breath.

I then found Molly Sugden, who is now quite a famous TV personality, she has a comedy series, a marvellous gift for comedy, and I suppose she was about eight years older than I, and she was my teacher. When I say teacher I mean I could afford to pay for an hour a week. All this time, of course, I was working in the mill. I then found a little theatre group, I suppose I was about 16, and there was a lady in that group taught me for an hour a week. As one person could not teach me any more, or went away, or anything, I always found somebody else. But in that little theatre group in Bingley in Yorkshire, I did act in plays. Also at this time there was a local village concert party. This consisted of a tenor, a soprano and a baritone, and of course they were looking for somebody that I suppose today you would call the comedienne, but they wanted poetry spoken and elocution pieces, and so on: of course I was very good at it in my way, I could always entertain people. Between being about 16 and being 19, I went around with these three people to do village concerts, and of course I learned an awful lot, one of the things I learned was how many interesting songs there are in musical comedy.

Everybody I met introduced me to something else, so the world of light music I was introduced to by these three very nice, very humble village people who had a natural taste for good music of a fairly light kind of course. So that got me up into the Yorkshire Dales and around villages, in places I had never been to before, so I began to travel a little bit you see, and meet other people, I only met them over, say, supper after the concert. At the same time, one was in an adult world hearing them talking about music and so on. It made me also extend my reading and repertoire. Now at the same time I was also going every Saturday night to our local theatre where there was a repertory company. I suppose looking back, it was pretty awful, but it wasn't either. I saw an awful lot of plays, every Saturday night.

And then of course at 19, I was able to leave the mill, and I went to Theatre School to study. That's when I stopped the concert party, I stopped all the other elocution lessons, and I stopped working in any little theatres because I had three years when I had to spend all my time playing in productions, produced by Miss Esme Church. Now Esme Church was the head of the drama school, she had worked with Michel St. Denis, and founded the Bristol Young Vic. She then came north to Bradford because she felt there was a place for a school in the north. She was the paid director of

a very powerful amateur theatre in Bradford. I would say she was my first serious theatre person who really introduced me to the rigours of the theatre.

Now during the time that I was studying at Theatre School, I did teach in, some evening, in local villages. Usually with women, housewives, who were interested to put on plays in their village halls for their own friends, neighbours, relations, and so on. I learned an awful lot from working with these woman. Usually they had to scrounge around the village to find men to be in the plays, and often one was looking for plays that only had women, or at least, only a very few men.

My memories of Theatre School are that it was a very dangerous and very worrying time. Remember I had left a mill which seemed secure, I was worried, conscience-wise because I had put my mother in a position where she had to be the only bread earner again, it seemed to me to cost an awful lot, and of course it went against that puritanical strand in me that is, you must work for what you want. Somehow being at Theatre School seemed so much like play, and of course ever since I have played at my life in that very deep sense in that it is play which is my work. It was a kind of despairing struggle to be sure it was worth leaving the mill, that I seem to remember. In my heart I knew that I wouldn't become an actress, thought I did not see what else I could possibly become. And indeed I owe it to another teacher, a head mistress of a girls' school in Leeds, for holding my present position. For it was she, who, knowing much more than I, said to me: "You know you must apply for this post." And I did.

Appendix 10

Mantle of the Expert (1972)

Heathcote D. *Mantle of the Expert* (1972)

MANTLE - meaning: "I declare that I will uphold the lifestyle and standard of my calling."

EXPERT - meaning: "and furthermore, I will undertake to take seriously the acquisition of, and using of, those skills deemed necessary for and in, that lifestyle I have entered because of my calling."

MANTLE OF THE EXPERT enables:

1. work to arise from context
2. use of what each child can contribute
3. children to work at different pace and level legitimately
4. the child to run things
5. children to carry responsibility
6. children to see the results of their actions quickly
7. the need to arise to look behind product to perceive process
8. a natural extension from talk in action to illustration, calculation and recording
9. children to have to communicate with each other
10. subtle use of communication, especially the non-verbal
11. liberation from competition and the valuing of each person's contribution

- BUT -

THE TEACHER HAS TO BE ABLE TO:

- a) avoid/withhold telling
- b) tolerate apparent confusion

Appendix 11

Mantle of the Expert (1984)

Bronze Age Lessons

Bolton G. adapted from Herbert P. *A theory of education as presented through the drama process, Mantle of the Expert* (1982) (Archive Ref. - File No. BC001)

DH is working with young adolescents, employing The Mantle of the Expert technique to teach them about the Stone Age period.

Phase 1: on the blackboard is written:

Bronze Age People

Pupils are invited to conjure up images of things and to say what they saw.

(All DH offers the pupils is a phrase on a blackboard, uncompromising in its starkness. Using Mantle of the Expert technique, DH makes authenticity something her pupils were going to have to work for - step by painful step if necessary. And to begin with, the Bronze Age is going to be a world of things, not people at all.)

Phase 2: they are invited to draw the objects they had in their mind.

(This is out of context: indirect, in the sense of not dealing directly with a Bronze Age event: projected, active.)

Phase 3: they are invited to look round at others' drawings.

(This is out of context: projected (passive, for they do not take the chance offered to ask questions or make comments): indirect.)

Phase 4: labelling their own drawings "Label the parts of the picture that correspond to: 'I know this' or 'I wonder about this.'"

(This is out of context: indirect: projected (intellectually active.)

Phase 5: pupils invited to stick drawings on wall, 'as if' for a gallery, and to move around 'as if' in a gallery.

(This is in context: indirect: projected: dramatic playing: beginning of frame i.e. there is just a hint of their beginning to be expert onlookers.)

Phase 6: DH uses 'time machine' metaphor with class to invite them now to be 'visiting' a Bronze Age community. She uses six adults draped in black with stone coloured masks to

enter the space to represent monoliths from the past. The class observes in silence. The teacher then asks: "What did you see going on?"

(This simple device is in fact fascinatingly complex: for the teacher has removed the class into another dramatic context, or rather, theatrical context, for they are spectators to a theatrical statement - but not quite, for they are sharing the same space as the 'actors'. As long as the pupils remain passive observers they can safely continue to project their attention onto the 'stones'. If the teacher at this point makes the mistake of expecting the pupils to interact either with the stones or with each other, thus removing the protection of projection, the work would no doubt have collapsed. DH has given them a flavour of directness (actually to be there, the Bronze Age, in the present, and presence evoked through the symbols of the stones, but quickly and abruptly she changes to the past tense: "What DID you see:" - back to indirect reporting.)

Phase 7: DH now contrives an elaborate expertise role for the pupils: they are to be administrators of a Bronze Age community project. She imposes the notion on them that some part of the British Isles environment is to be set aside as a genuinely functioning simulated Bronze Age in which volunteers will actually live for six years. This and subsequent steps represent different ways into this particular expertise. This is the first move she has made explicitly to endow the pupils with roles. They are presented with application forms from likely and unlikely candidates who wish to be considered for the six year venture. Elaborate discussions of particular applicants' worthiness are held between teacher and pupils in role.

(It is here that I would prefer to change the metaphor to 'prism' for this is a good example of double, if not treble 'framing'. Not only is there the 'expertise' frame, but the Bronze Age itself is to be 'framed' for it is to be seen through the perspective of a modern environment being adapted to the requirements of simulation. Additionally, the first angle of approach is through the applications, so that the participants' initial attention is directed towards the kind of background that can be gleaned from reading between the lines of letters and forms of application. It's not just a prism - it's a bloody Hall of Mirrors! In summary - in context: indirect: frame-in-a-frame or prismatic: active: projected.)

Phase 8: the 'experts' are to select a site, using a map of the British Isles.

(It is in context: indirect: prismatic: active.)

Phase 9: they now place the 'stones' (adults dressed up) 'as if' dealing with a real environment.

(This is in context: indirect (as far as topic of Bronze Age) but direct (as far as setting up a site): projected, in that they are directing where the adults should stand, looking from the outside as it were: active.)

Phase 10: an encounter with teacher-in-role as representative from army with shooting rights in the vicinity and as a farmer from whom land is to be rented.

(This is a completely different dynamic from anything that's gone before. It is in context: both direct and indirect (as for phase 9): non-projected dramatic playing: active.)

Phase 11: inspecting and measuring site.

(This is another example of those 'search' games referred to in Chapter five which can only be real when the capacity for appropriate mental imagery is high. With all the preceding ten phases behind them, presumably the class now had these resources. In context: direct and indirect: on the border line between projected and non-projected.)

Phase 12: they are to put their 'findings' on maps of the site.

(This is in context: prismatic: projected: active.)

Phase 13: the class now split into smaller groups each led by a 'Stone' and each group further divided between 'experts of modern times making a simulated site' and 'real' Bronze Age people (notice this is the first time this kind of role has been required) who are going to advise them what to do. The pupils combine the miming of tasks that are set out for the experts in professional looking files with the drawings of implements they are using.

(This is now indirect and framed for the 'moderns' and direct for the 'Bronze Age people': active and projected through the files and drawings, but non-projected dramatic playing for the interactions.)

Phase 14: The 'Stones' are now to elevate the pupils' work into a demonstration of tasks that both communities, the modern and the ancient combine to perform. As each 'Stone' narrates in turn, each group mimes the tasks, to the watching audience.

(This is the first use of performance mode, the narrator elevating the status of the pupils' actions. Notice how this performance is both exposing because it is public but also protective because of the formality. In summary, it is in context: direct: active and passive (according to whether actor or spectator) and similarly, non-projected and projected. This marks the end of the Mantle of the Expert approach.

Phase 15: DH now feels the class is ready to switch to a 'man in a mess' experiential drama. Notice it has taken fourteen steps to reach a point which for many teachers would be a starting point! She is going to introduce the notion of a Bronze Age community meeting a crisis and invites them to make suggestions, arising from their tasks, about what might go wrong for their community: (notice: what might go wrong for their COMMUNITY: if it is decided someone is to be taken seriously ill, for example, then the drama will focus on how this affects the order of things in the society.) In order to help them visualise how to set up a crisis drama, she uses a 'depiction' of a 'man with a sore hand' who fails to melt the copper and tin needed by the community. DH goes to the extent of marking a bruise on a pupil's hand so that the idea is given a concrete image.

(Here DH is teaching about how drama works - by finding a concrete image to act as a microcosm of imminent disaster. This is DIRECT TEACHING. All the teaching so far has been done obliquely through role or innuendo or running commentary. For this demonstration the pupils are momentarily: out of context: passive: projecting.)

Phase 16: a lengthy discussion takes place, with teacher trying to abdicate responsibility, about what kind of crisis they would like. They eventually choose 'fire'.

(This is the first time the class has been thrown onto its own resources as a group. DH recognises, I am sure, at this point that unless they can cope with the problem of making a decision about a topic, their group dynamics may well interfere with their ability to carry out the crisis drama. So she tries to teach them about themselves, very subtly trying to make them aware of what is happening to them as they argue among themselves. This, importantly, is out of context: non-projected: a face to face encounter, with leaders emerging.)

Phase 17: Phase 17 should really be split up into six further phases for DH stops the preparation work on the crisis six times - and they never actually experience the fire. She will not allow anything less than truthfulness. She is working along two main dimensions. The first is in respect of the particularity of the events - and any lack of belief she will not tolerate: the second relates to the implications of the community's responsibility, for 'a man in a mess' is not about the MESS. A drama about a fire is of little value if that is all it is about. The fire is the lens through which a society's culture may be understood. If the pupils fail on the first they will not get anywhere near the second - and the experience becomes educationally invalid. It is a better learning experience if the pupils go through the frustrations of not quite pulling it off, than if they are allowed to deceive themselves that the 'fire' drama has been real. In fact, in this final stage of DH's work with the class, the 'fire' is never created - except in their anticipations. To the pupils it must have seemed unfinished, which again points to another important aspect of DH's philosophy: for her no drama is ever finished. It is always a new starting.

(This is the only aspect of the 12 hours' work that gets anywhere near a fully contextual, direct, unframed, non-projected 'living through' experience. They are in role as Bronze Age people doing Bronze Age things dramatically playing a sequence about a fire. Ironically, however, the intensity or integrity of dramatic playing was hardly achieved, for DH's attempts to hand over the power to the participants was undermined by their lack of persistence in aiming for truthfulness. It is interesting to note that during the final phases of the Mantle of the Expert approach, the pupils were taking on responsibility for their own work, but simulating a crisis demanded a group identification and a directness of interaction they were not ready for. Thus the apparent dramatic playing became modified almost out of existence: DH had to keep re-taking the power to such an extent that their experience was virtually becoming a projected one, projected through teacher's own use of role. Their unreadiness seems a likely cause but another kind of explanation seems possible. It is possible she overestimated the degree to which the tension of having something precious (a community's wealth) destroyed would be real for them as it was for her. I do not think this point will worry DH unduly as she may be satisfied that the important learning took place in the process of preparing for the fire.)

Appendix 12

Mantle of the Expert (1992)

Heathcote D. *Mantle of the Expert - primary children* (1992)

This system, invented and developed by DH, permits class and teacher to contract into a fictional social world incorporating a business enterprise which becomes the central focus of all curriculum work tailored to relate with needs, knowledge and standards of attainment in the class. The model is that of the snowflake seen under magnification where a strong centre 'holds' all the possible branching systems into inter-relationship and inter-dependence. Children and teacher work as equals in stature and status at their fictional enterprise and they solve all problems and meet all responsibilities together. The teacher poses the problems and tasks according to the curricular in which the children are required to become engaged, e.g. the (fictional) 'orphans' who took over a piece of land and made a horticultural enterprise involving work contracts, land measurement, historical survey, horticultural research.

Appendix 13

Rolling Role (1992)

Based on the following documents and edited by Hesten S.

Heathcote D. *Rolling Role Secondary* (1992),

Berwick N., Cochrane I., Davidson M. *Rolling Role* (Handout given to Swedish teachers 1988)

A system of work, devised to relieve children and teachers of the tyranny of short lessons with frequent changes of curriculum area and class location so prevalent in high-school time-tabling. It can be used by teams of teachers related with one discipline, or permit teams from different disciplines to collaborate to form staff links and enable classes to make connections between different disciplines. A social situation or a point of change is created by teachers to incorporate at least three aspects to relate with the change, the past circumstances and new elements which change will bring about in the community.

Each class enters the situation and takes on some short term (depending upon length of lessons!) responsibility related with their curriculum area and levels of understanding. All work done by different classes becomes part of the 'records' of the community and these in turn are transferred or added to by other classes so that gradually an enormous amount of study material is generated and children can watch the results of their input affecting and being affected by, other classes as they work upon the community as it develops. e.g. The big house leaving family ownership and becoming a hotel in an old village which has an unusual and rare church fresco.

A rolling role approach to curriculum learning - the key to the understanding of this lies in that which is central to each lesson - the understanding of the context. A sufficiently complicated set up has to be developed that has at least three major strands that can be in productive tension with each other. These must submit to reason and be placed within the chosen context so that there is no sense of artificiality or uncomfortable manoeuvring of the tensions; they must exist naturally in the context. Secondly, is the point of change. This too must be carefully integrated into the context so that it fits without any sense of manipulation. It is through this point of change that the productive tensions mentioned before become apparent, therefore it must be such that it will have a major structural effect on each of the tensions, causing all previous stability of the context to alter.

When a context which contains both the three way tensions and the point of change has been developed there are other factors to be considered. Ideally the rolling role involves an entire timetable for example, it could involve a composite from three teachers. Rolling role develops in that, whatever any one class does is left for use, rejection or development by further classes. This means that work cannot be done in exercise books and marked in the traditional way since the publication of the work is important. Though the product each class leaves is based on the curriculum requirements of that particular class, there is no individual record for a specific child to refer back to, though the work is displayed for all to see. This

means that both children and teachers have to re-adjust their expectations of 'work'. To be fair, this seems more like the real world where few keep a permanent record of their own day to day working out of the problems they meet which is what we expect children to do in schools.

The continuous progression of work from class to class, albeit with some alterations, is essential to the 'rolling' nature of the drama. Classes must feel that they are part of an ongoing experience and that whatever they leave is of importance to other people engaged in that same experience. When they return to the rolling role classroom they see the fruits of their labour, the developments other classes have added, and will then often start their own development of others' materials.

The potential teacher of rolling role must be prepared to give much time and thought to the original context, to integrating into it the curriculum requirements, to building in the multi-faceted tensions, to forging a point of change, to the production of the essential background material and to the abolition of the notion that what one child starts, he must finish. Once these elements are fulfilled, then can a rolling role commence.

Appendix 14

Being off guard (1992)

Heathcote D. *Being off guard: the play element in professional training* (1992)

When committed adults choose to study a new area related with their professional aspirations, they bring to it all their developed styles of work, kinds of thought and predicted outcomes. This frequently results in stereotyped responses. If participants agree to an openly fictional enterprise, they are protected into solving problems which have a different 'appearance' to those usually met with in actual work conditions. Thus there is a 'no penalty' element in that their problems are fictionalised and this in turn frequently creates an "off guard" attitude which unblocks the stereotyped responses. As the fictional problems are coped with, participants can be assisted to make bridges between their usual methods of approach and the systems which they are currently using to solve the protecting fictional situation.

e.g. British Gas Managers' training apprentices are required to train people to 'run Disneyland'.

Appendix 15

Examples of the universities/institutions at which Heathcote has lectured

Toronto	(University of Toronto)
Baltimore	(Board of Education)
Chicago	(Northwestern University)
Los Angeles	(University of California)
Cleveland, Ohio	(Board of Education)
W.Germany	(International conference)
Australia	(Lecture tour)
Norway	(University of Bergen)
South Africa	(Tour of Universities and Schools)
Sweden	(University of Uppsala and Drama Teachers Association)
Iceland	(University of Reyjavik)
British Columbia	(Universities of B.C and Victoria)
Boston	(College of Theatre Arts)
Finland	(Drama Teachers Association)
Denmark	(Drama Teachers Association)
N.Ireland	(Thommond College, Limerick)
Australia	(Charles Sturt University)
Israel	(Jerusalem Professional Theatre)
Hong Kong	(British Army Schools overseas)
Cyprus	(British Army Schools overseas)
West Germany	(British Army Schools overseas)
India	
Kenya	
W. Indies	
Portugal	
Singapore	
Brazil	
All States of America	
All Canadian Provinces	

Appendix 16

Transcript of Heathcote's analysis of a lesson In Canada:

I am going to give you a fairly long example here, because I think this does far better than anything else I could say, and I'm going to begin with what the children said they wanted to do, they wanted an air crash.

Usually, when people want an air crash, teachers start inventing how the plane will crash and where we will all be and getting the aeroplane set up. As soon as they said they wanted an air crash I knew that was useless - this brings me into the area of internal coherence which I cannot deal with on this tape, I'm afraid I don't have the time.

Now I say to myself, no way can they 'pretend' an air crash. It will just be pretending. I shall spend all my time trying to help them express agony; what I want them to understand is - understand it.

So I say: who could they be? what frame of reference could I have, that will do this? And I come up with this. A lab of people working on the borders of the Yukon in Canada (they wanted the crash to be on ice) - and to this place come all kinds of equipment that's suitable for work at low temperatures and very high temperatures (because it's an oil area too) - all come to be tested. So, for example, there's a dialysis machine which a hospital manufacturer has sent up, they want to see if it could be portable and used under all circumstances of cold. We have got various kinds of gloves, we have got a vast range of equipment, waiting in our store room to be tested, because we are very thorough testers. So the whole of the first day is taken up with, 'How do you design a test for equipment? How carefully observant can you be? How do you write a report on such a test?' This they enjoy doing very much, so in fact it is very rigorous writing. (And you may consider this as part of your curriculum question, earlier on.)

Now, after they have spent a day on this, I then move into the next area: I have created a tape recording of the last few moments in a cockpit of a 747. This is carefully done, it lasts about two and a half minutes, and there are various suggestions within this that give very, very clear clues to the children. It's not obvious, all that suggestiveness. It simply is, '-meal service due to commence soon,' - just the suggestion of how big the plane would be and how many aboard. Behind it all of course is the calm drone of four engines, they're jets. Finally, just the hint that the engine is rough, there's a roughness, and finally, the last few words, which are perfectly ordinary pilot's words, like: 'Give me some readings' - they send out their S.O.S. of course, on the very last bit. And finally, there's no more sound.

Now I said to the children, 'You wanted an air crash, this is the moment of air crash. What we have to be doing is, not expect this. Could you go on quietly with your

work today, getting on with these testings and at some stage this will interrupt our radio connections, and ...' - so of course I just arranged it that the thing would come on when nobody expected it. You see, at that point you have got the beginnings of understanding of an air crash. This terrible, terrible shocking silence.

Then the question arose: 'Whom do we tell?' They felt we should radio round on ham radios, remember we are testers of equipment, we have lots of it - go round the world and see if other people have picked this up. Now at this point, the children made a choice - do you want to be truly the only people in the world to know there's that terrible thing up there on the borders of the Yukon, a couple of hundred miles away from us, we think, because there was a map reading given, - or do you want other people to do the rescue, because if other people do the rescue, we will be the people to guide them. If we do the rescue then we shall have to tell other people where we are going and then take all the risks. They said: 'Why don't we have a helicopter come in from somewhere else to help us, a big one, and we will be the people to go first, because we are closest'. So this is agreed. The second day then was completed by us speaking to everywhere in the world, every airport we could think of - enquiring - then rustling up a helicopter. Now I was the person who was responsible for finding the helicopter which meant I kept not having one. So the situation became desperate, more and more they kept saying: 'Look you have to - try the army - try Moscow - try Peking - we need a helicopter, because without this big size - do you realise these people are stuck in the ice?'

Now you begin to see the expansion of sympathy. I am not sympathetic at all, all I have to do is get on with my job and people keep asking me for a helicopter, which I can't imagine would be as necessary as all that. Of course every time I can't imagine, they get more close to their brotherhood - with these people on the ice. The second day, is spent on keeping listening to the tape in order to get exactly what we think we need and that is spent on raiding our stores of testing equipment in order to pack an aircraft or have everything ready. What do people likely need? What could we manage without, because the weight problem is going to be heavier when we come back with a lot of passengers, we don't know how many, we estimate from what we have heard, seen, read, watched on TV, how many in a 747 are likely to have escaped.

Now this looks like nothing but numbers on a board, only you listen to what the children are doing. 'The crew must be dead' - there seems to be some kind of ritualistic thing here - that the crew's hardly survived. When we have got all this ready and we have got the helicopter ready, we then get into the helicopter - at that stage, day two is over.

Day three dawns. Day three we are in the helicopter. By now all the time, messages are coming in from relatives, Air Canada, police, the Royal Canadian Mounted Police, everybody is trying to find these people. We are answering as best we can. I am phoning in all the time as a relative of one kind or another. Finally, they put out a news broadcast based upon what they believe has happened. And what they are currently doing - is this getting them closer to your questions of having, recognising,

understanding, emotion? I am not asking them to be the carriers of the expression of the emotion as an actor would, I see no sense in that. They are 12 years old. What I want them to do at this stage, is not pretend feeling, but understand it. So then we fly over to locate the crash. This is a very strong job, all the time we are watching through binoculars, and finally we think we have found a trace - two broken trees, followed by a smoke trail on the snow and finally many broken trees, and this is the image the children give to me, because the internal image is the key to understanding. And when we have got that image, we keep getting off the helicopter by the mere sleight of mind that you need in drama, and we draw on a great piece of paper which is, oh, it must have been 12ft x 12 ft square, we each draw the part of the forest that we can see from our window of the helicopter. Now that great 12 x 12 sheet of paper becomes completely covered with trees, ice, snow, broken branches and big aeroplane pieces. The cockpit has become separated and broken on impact. The wings, one has been lost on the way down devastating a considerable area of forest while the tail fell apart quite a way back. Everything is frozen: there's no water to be seen, and we look down on all this. And when we look down on that, we revise our estimation of how many we think are dead, how many are still alive and know themselves to be injured, how many have wandered away whilst we have been trying to find them, how many are un-injured and are realising the full impact of this. So all their figures get changed again in the light of this vast image, of broken trees and air crash. On the next day I ask for three contracts.

The first contract: Would you agree that if Air Canada lost an aircraft they would spare no expense to get every single person back home if they could? Yes. Would you agree that from the moment that aircraft was lost, relatives helped by police and so on, would all be found and would give clear descriptions of who was on the plane and what they were carrying. Yes.

There were 15 children: I have prepared 15 large manila envelopes, 12" x 8", I suppose, and into these I have put simple documents, the sort of things you would have in your wallet - bus tickets, the bits of debris that collect in the course of a few days prior to flying. And when these were looked at in totality, you could make some fair estimation of personality - the interests, age, concerns of that person. So I have put in, e.g. an oil man going up to check a new drill. I'd put in somebody going back home to the Yukon, but they work in the US. - I'd put in somebody with a kidney problem who had just heard that she would need the help of a dialysis machine. (I put this one in because when the dialysis machine was tested, on the first day, a very bright boy who did not know what it was, thought it might be a breathalyser. On the second day he came in and he said: 'I have found out what a dialysis machine is - it's about kidneys. Oh. So I added the word 'dialysis patient' on one hospital card and just by chance that boy got that - just one of those lovely things that sometimes happen in teaching.) Now the fourth day was spent, each individual child scrutinising all these documents.

And some of the documents were actual objects of course - a pen with a name on - a little notebook - a diary - a set of keys - hair grips - a bit of broken jewellery - an identification thing, and so on. And they were then to build up a picture of what that person would be likely to have done if they had survived, based on the letters. One man

had discovered gold, and was wondering whether to tell anybody, or deal with it alone. In the light of this, they then wrote on the air crash picture, the last things they thought the person DID - not felt. So you have got things like this: 'I am praying that I will not feel any pain and will die quickly'. 'I am calculating my chances'. I did an envelope, and mine turned out - the one I got - from my own preparation - was one where a man was distinctly self centred, and everything in the documentation was about self, and his attitudes to others - it wasn't over stressed, but it was number one. So I put, 'I am calculating how far I am from the nearest door and who I have to climb over to get out first.' Now remember, I am not asking them to say what they FEEL. I am asking them to say what they DID and were doing. So that is all now written over the top of the picture and it's written where they think that person is, at this moment in the crash.

The fifth day was spent on creating a museum which showed an Air Canada plane - a mock up - of an Air Canada plane, with crew, all air hostesses and stewards and passengers aboard - at the point of impact with the ground. I was using it to teach Air Canada crews how to handle crisis. So we could change the model round - to crisis of an illness on board - crisis of a pilot suddenly dying - crisis of stewards feeling ill with something they may have eaten at the last airport - how does a plane manage without them? - crisis of loss of water, for some reason and so on. So the children kept re-arranging the aeroplane, expressing how would you help a crew learn to handle feeling. Now I hope that explains my attitude to your last question.

In order to begin the museum of the aircraft, I completely altered the first waxworks we made. I used an example which the children gave me from the battle of Quebec, where the French and British were fighting and where the Indians were on the British side at that point.

So we set up two armies to look at: 'how does a wax museum help you understand how people are feeling?' When they had done that, they then learned to speak when touched, about their feelings. I remember I touched one child, he was just marching with a water bottle and he was one of the French soldiers, he didn't have anything in his hands, we just knew he was drinking from a water bottle, and I said to him: 'Sir, what is happening to you, what are you thinking (NOT - what are you feeling)' He said: 'I am so tired, I am not thinking. I have even forgotten what the war is about.'

Now when I get to this stage, I reckon children are understanding the brotherhoods.

Appendix 17

An example of Heathcote's intuition leading to realisation.

The Blackbird and the Forest - a lesson analysed by Heathcote in Birmingham in 1994.
(ed. Hesten S.)

Here is the line of development:

- (1) I meet the teacher of the 6 year olds:
 - she is always "right"
 - knows better than the children
 - basically adversarial with them - i.e., "they're little hooligans", "give 'em an inch", etc.
 - very willing to submit her class to me though, I appreciated that very much.
- (2) So: I knew the children would be teacher-dependent for behaviours/discipline in social circumstances.
- (3) Task dictated to me was: "Celebrations"
(example given in National Curriculum text was Teddy Bear's Picnic!)
- (4) I intuitively create the role/need of an old lady living in a forest
 - so - it's a long way to find her house!
 - she can't walk much - easily tired
 - needs to make a big birthday cake for her daughter.
- (5) I intuitively create a big, black, paper bird with a yellow eye.
Rationally, I now know why! (in hindsight):
 - old lady can demand help while appearing easily fooled!
 - her "yellow eye" is first innocuous spectacles but later powerful binoculars!
- (6) Instead of the teacher's negative "eagle eye",
we now have three mythic dimensions of: "we're being observed"
(all are being used to positive ends)
- (7) The forest provides a new, mysterious landscape:
(which has to be taught in process)
 - it includes a classic fairy tale cottage
 - deep, hidden, far away, unpredictable
 - seemingly innocuous
- (8) A bird provides a link to the forest like no other living creature could
(this symbol is suitable for children of all cultures)
 - it lives in townscape circumstances but can fly to the trees
 - birds, like children, are mobile (vertically though)

- sees further because of flight
- is dangerous looking - eyes, beaks, claws and wings
- a big, black, paper bird represents the real and the fictional world
- it reminds the children about the necessity of coming in and out of the drama which is negotiated with the children, and therefore moves them away from teacher dependency

- (9) So: lady, forest and bird are the intuitively created means:
- of cutting teacher-dependency on the regulation of social behaviour
 - of allowing the children to take the first educational step towards empowerment.

(These things were engaging my mind as I listened to the teacher telling me, five minutes before I met the class: "they don't know how to behave").

My intuition was working like Peter Brook's "formless hunch", as embodied in your text (see Vol. 1, p. 125) shadowy forms that are emerging, embryonic; later coming into sharp focus as realisation dawns.

Appendix 18

Archive Clientele

It is envisaged that the archive will enable the user to discover the importance of Heathcote and her influence on educational research. The method illustrates a wide ranging applicability to clients in a variety of situations over and above the obvious educational ones. For example, the user is encouraged to look at his/her own work constructively. The method will provide him/her with a variety of tools, with which to develop a wide range of skills in his/her particular area. Drama can be used as a diagnostic/assessment tool in the following ways:

- i) as a language tester,
- ii) as a metaphor to motivate and provide new perspectives from which to view insoluble problems,
- iii) as an integrator of knowledge,
- iv) as a bridge between understanding cross-curricular subjects
and their relationship to the fictional world which often becomes a
model for real life outside,
- v) as an attitude modifier in overcoming prejudice and stereotyped
viewpoints.

The archive is seen as having genuine multi-user capabilities with its resources providing material for hundreds of other projects. Potential and diverse usage of the archive would include:

- * Teacher Training projects
- * In-service Courses
- * Staff-Development
- * Open Learning/Flexistudy

- * Management training
- * Consultancy/ Training Needs Analysis
- * Industry-linked Schemes
- * Community-linked Schemes
- * Schools Council Projects
- * Nuffield Projects
- * Schemes involving cross-curricular development
- * Activity/Competence-led Curricula (NCVQ)

The Archive might also provide material for *The National Educational Resource Information Services* (NERIS), *The Educational Research in Computers* (ERIC), *British Educational Index* (BEI), thus allowing for the widest possible dissemination to target users both nationally and internationally.

INTERNATIONAL CONFERENCE
AT LANCASTER UNIVERSITY

*THE WORK AND INFLUENCE OF
DOROTHY HEATHCOTE*

26-30th, July 1993

Conference Time-table.

MONDAY	26th July, 1993.
11.00 - 2.10	Registration, Lonsdale College Reception. ✍
1.00 - 2.00	Lunch, Cartmel Restaurant. R
2.10 - 2.30	Official Opening of Conference & Archive by ✂ MARGARET EDDERSHAW (HOD Theatre Studies, Lancaster University, UK), Nuffield Theatre.
2.45 - 4.00	Opening Presentation: DUKE'S TIE COMPANY (Lancaster, UK), <i>Role Conventions</i> , Nuffield Theatre.
4.00 - 4.15	Tea/Coffee, Great Hall Foyer. C
4.15 - 5.05	Opening Address: BERNADETTE MOSALA (EPC, Fordsburg, SA), <i>Encountering Dorothy</i> , Nuffield Theatre.
5.10 - 6.00	Keynote Speaker: JOHN CARROLL (Charles Sturt University, Australia), <i>Drama as Radical Pedagogy: agency and power in the classroom</i> , Nuffield Theatre.
6.30 - 7.00	Sherry reception, Great Hall Foyer. Q
7.00 - 8.00	Dinner, Cartmel Restaurant. R
8.00 - 9.30	<i>No Orchids</i> , a play by KEITH STURGESS (Lancaster University, UK), Nuffield Theatre.
9.30 - 10.00	Informal discussion with KEITH STURGESS.
10.00 - 11.00	Cartmel Bar. Q

TUESDAY 27th July, 1993.



7.00 - 9.00 Tutorials with **DOROTHY HEATHCOTE**, Margaret Eddershaw's Office, Nuffield Complex. (Book in advance.) **W**

7.45 - 9.00 Breakfast, Cartmel Restaurant. **R**

9.00 - 12.15 Workshops/Presentations/Seminars:

10.15 - 10.45 (15 min max Tea/Coffee, Great Hall Foyer.) **C**

1. **EILEEN PENNINGTON (UK)**, *How people came to be the way they are*, Dalton Room. [3 hrs]
2. (i) **DAVID BOOTH (Canada)**, *Learning to Teach from Inside the Circle. Story Drama: Connecting Narrative and Role-play*, Great Hall. [1hr30]
(ii) **KATHLEEN BERRY (Canada)**, *Voyage Drama and Writing in Role*, Great Hall. [1hr30]
3. (i) **IAN DRAPER (UK)**, *Using Drama as a Learning Strategy for In-service Training with Teachers*, Annex 3. [1hr15]
(ii) **HENRIETTE COPPENS (The Netherlands)**, *Teaching Teachers to Act in Role: a Drama Method to teach Behavioural Leadership during Training Courses*, Annex 3. [1hr15]
(iii) **HILARY THOMPSON (Canada)**, *The Holy Fool in Drama Teaching*, Annex 3. [30min]
4. (i) **VIC MERRIMAN (UK & Eire)**, *Spiralling Forward: A Developing Engagement With Role*, Minor Hall. [1hr40]
(ii) **TOR-HELGE ALLERN (Norway)**, *The Drama Paradox and Teacher-in-Role*, Minor Hall. [20min]
(iii) **DARIEL JACOBS for ROBERTA BRAMWELL (Canada)**, *Challenging Assumptions: The Dramatic Paradox*, Minor Hall. [1hr]
5. **MARGERIE SIGLEY (UK)**, *Choices*, Playroom. [3hr]
6. (i) **HERTA - ELISABETH RENK (Germany)**, *The Art of Drama and the New Paradigm of Constructivism*, Nuffield Theatre. [1hr]
(ii) **ALICE M. A. da SILVA MARTINS MONTARGIL (Portugal)**, *The Influence of Drama upon Classroom Studies (Science) with Portuguese Primary School children*, Nuffield Theatre. [30min]
(iii) **DEREK STEVENS (UK)**, *What can you do in an hour and a half? (Linking KS2 & KS3 Science, etc. through Drama)*, Nuffield Theatre. [1hr30]

7. (i) LIDWINE JANSSENS (The Netherlands), *On the Wings of the Homo Ludens to a Realm of Imagination*, A35. [1hr30]
(ii) HANS BOEKEL (Netherlands), *A Dutch way of dealing with the Heathcote way*, A35. [1hr30]
8. (i) RICK LEE (UK), *Into the Forest: Role-Shift-Frame, Shakespeare Project*, Annex 1. [1hr]
(ii) KARI MJAALAND HEGGSTAD (Norway), *Exposition - A Way In (To Shakespeare)*, Annex 1. [1hr]
8. (iii) CHRIS GLYNN & PETER WILKINSON (UK), *Structuring Situations to Create Significance: Facilitating or Manipulating? Heathcotian Techniques to explore History and the texts of Shakespeare*, Annex 1. [1hr]
- 12.30- 12.45 SANDRA HESTEN (Tameside College, UK), *Introducing the Archive*, Nuffield Theatre.
- 12.45 - 1.00 JOHN CARROLL (Charles Sturt University, Australia), *IDEANET: An Electronic Research Network for DIE*, Nuffield Theatre.
- 1.00 - 2.00 Lunch, Cartmel Restaurant. **R**
- 2.00 - 2.45 Keynote Speaker: JOHN FINES (West Sussex Institute, UK), *The Ingredients and the Cake*, Nuffield Theatre.
- 2.45 - 3.45 Keynote Speaker: SISTER MARIE PAULA HARDY (Spalding University, USA), *DH: A Weaver of Reality*, Nuffield Theatre.
- 3.45 - 4.00 Tea/Coffee, Great Hall Foyer. **C**
- 4.00- 5.30 Archive Accessing, Teaching Room, Computer Centre. 
Archive Browsing, Annex 2. 
Movement Session: NIGEL STEWART (UK), *Bodymind Awareness*, Minor Hall.
- Presentation: NORAH MORGAN & JULIANA SAXTON (Canada), *Dorothy Heathcote; Educating the Intuition*, Great Hall.
- Forum: HALINA MACHULSKA (Poland), *The Italian Garden*, Playroom. [15min]

Video Presentation: ROGER BARNES (UK), *Drama and Educational Theory*, A35.

6.00 - 6.45 Dinner, Cartmel Restaurant **R**

6.50 Coach leaves for Williamson's Park, Lancaster. **b**

7.00 - 9.00 Archive Browsing, Annex 2. 

Archive Accessing, Teaching Room Computer Centre. 

7.15 - 10.30 DUKE'S PROMENADE THEATRE (Williamson's Park, Lancaster):

Robin Hood.)

WEDNESDAY 28th July, 1993

7.00 - 9.00 Tutorials with **DOROTHY HEATHCOTE**, Margaret Eddershaw's Office, Nuffield Complex. (Book in advance.) **W**

7.45 - 9.00 Breakfast, Cartmel Restaurant. **R**



9.00 - 10.30 Keynote Speaker: **GAVIN BOLTON** (Durham University, UK), *Writing a Book on Mantle of the Expert*, Nuffield Theatre.

10.15 - 10.45 15 min max Tea/Coffee, Great Hall Foyer. **C**

10.45 - 2.45 Workshops/Presentations/Seminars:

12.15 - 1.15 Lunch, Cartmel Restaurant. **R**

1. (i) **WAYNE BALANOFF** (Canada), *Continuing the Tradition of Oral History amongst Aboriginal People in NW Territories*, Annex 1. [1hr30]
(ii) **BETH BROUGH** (Australia), *Applied Heathcote Down Under*, Annex 1. [1hr30]
2. (i) **GERARD F BOLAND** (Australia & USA), *Education for Liberation, The Confluent Praxis of Paulo Freire & DH*, Great Hall. [1hr20]
(ii) **BEATRIZ CABRAL** (Brazil), *Signs of a Postmodern, yet Dialectical Practice*, Great Hall. [20min]
(iii) **CHRIS LAWRENCE** (UK), *Brecht and Heathcote: What is the relationship between Teaching-In-Role and Brechtian Acting?* Great Hall. [1hr20]
3. (i) **JOHN OAKLEY** (UK & Australia), *The Inside Out of Theatre: Performing the Learning Experience*, A35. [1hr30]
(ii) **ROSALIND CLARK** (UK & USA), *Theatre Outreach for Youth (TOY) : Will it work for you?* A35. [1hr30]
4. (i) **NILLY VENEZIA** (Israel), *Education for Democracy in Deeply Conflicted Situations*, Playroom. [1hr]
(ii) **EDWINA ISSA** (UK & Jordan), *BIDYETI MA'A EL TUFFEL WAL EL DRAMA* (My Beginnings with Child Drama in Jordan), Playroom. [1hr]
(iii) **BRENDA LANDES** (Israel), *Drama in times of Stress: Arab -Jewish Workshop*, Playroom. [1hr]

5. (i) JOHN HUGHES & PHILIP TAYLOR (Australia & USA), *Researching Mantle of the Expert: Australia and USA Experiences*, Nuffield Theatre. [3hrs]
6. (i) ROGER AVENSTRUP (UK & Norway & Namibia), *I am Because You Are: Levels of Meaning in Drama*, Minor Hall.[1hr30]
(ii) JOAN KERLEY (Eire), *The Dancer and the Dance*, Minor Hall. [1hr]
7. (i) JOHN FINES & RAYMOND VERRIER (UK), *Imagination and History*, Annex 3. [1hr30]
(ii) PETER TOXOPEUS (The Netherlands), *A Historical view of DIE; A Dutch History 1900 until 1992*, Annex 3. [1hr30]
8. (i) KATHLEEN WARREN (Australia), *Dorothy Heathcote, Drama and the Under-Fives*, Dalton Room. [1hr30]
(i) LUKE ABBOTT (UK), *So who does do Drama with the Under - Fives?* Dalton Room. [1hr30]
- 2.45 - 3.45 Keynote Speaker: PROF. IAIN MANGHAM (Bath University, UK), *Managing as a Performing Art*, Nuffield Theatre.
- 3.45 - 4.00 Tea/Coffee, Great Hall Foyer. **C**
- 4.00 - 5.30 Archive Accessing, Teaching Room, Computer Centre. 
Archive Browsing, Annex 2. 
- Movement Session: NIGEL STEWART (UK), *Bodymind Awareness*, Minor Hall.
- Workshop: WELFARE STATE INTERNATIONAL (UK), *Lantern Making*, Nuffield Workshop.
- Forum: *Mantle of the Expert*, Great Hall.
- Forum: *The Use of Drama in Management Training*, ROGER BURGESS, Video presentation, *Teacher and The Thin Screen*, Playroom.
- 5.30 - 6.30 Keynote Speakers: NORMAN MORRISON (Management Consultant, UK), & DOROTHY HEATHCOTE, *Dream Of A New Paradigm*, Great Hall.
- 7.00 - 8.00 Dinner, Cartmel Restaurant. **R**

8.30 - 10.00 Theatre Presentation and Discussion: *Tapestries of our Lives*,
SISTER KATHLEEN HARKINS (A Centre of Spirituality and the
Arts, Chicago, USA), Nuffield Theatre.

10.00 - 12.00 Bar Extension, Cartmel Bar. **QQ6**

THURSDAY 29th July, 19

7.00 - 9.00 Tutorials with DOROTHY HEATHCOTE, Margaret Eddershaw's
Office, Nuffield Complex. (Book in advance.) **W**

7.45 - 9.00 Breakfast, Cartmel Restaurant. **R**

9.00 - 12.15 Workshops/Presentations/Seminars:

10.30 - 10.45 Tea/Coffee, Great Hall Foyer. **C**

1. (i) PAT ENCISO (USA), *Feeling, Power and Location: Drama and Literary Engagement*, Minor Hall. [1hr30]
(ii) BRIAN EDMISTON (UK & USA), *Encountering Voices, Finding a Voice: Drama, Ethics and Dialogic Imagination*, Minor Hall. [1hr30]
2. (i) DARYL FARRINGTON WALKER (USA), *Language through Drama*, for Special Needs, Playroom. [1hr30]
(ii) LOUIS COIGLEY (UK), *The Frog Prince: Dramatic Story Telling with Adults and Children with Special Needs*, Playroom. (45min)
(iii) SUZANNE ANDRESSEN (Denmark), *Drama-Mask Project*, with Special Needs Children, Playroom. [45min]
3. (i) HATHIA A HAYES & ANDREW E HAYES (USA), *A Comparison of Principles of Design and Practice: Drama as Education and Instructional-Systems Development*, Annex 1. [1hr30]
(ii) JOYCE EDWARDS & PAT PAYNE (Canada), *Drama Support Group - Context for Teacher Change*, Annex 1. [1hr30]
4. (i) TED O'REGAN (Eire), *Letting Go*, Great Hall. [1hr30]
(ii) NANCY SWORTZEL (USA), *Bringing DIE and TIE to Taiwan: Process to Product*, Great Hall. [1hr30]
5. SUSAN BATTYE & RALPH MCALLISTER (New Zealand), *The Great New Zealand Heathcote Circus*, Nuffield Theatre. [3hr]

6. CECILY O'NEILL (UK & Canada), *Manipulation and the Moment: Dramatic Presence and the work of Dorothy Heathcote*, Dalton Room. [3hr]
7. (i) BRIAN HEAP (UK & Caribbean), *The Influence of DH on Theatre and Education in the Caribbean*, A35. [1hr30]
(ii) GLYN WELDON BANKS (UK & Finland), *Dorothy Heathcote in Finland*, A35. [1hr30]
8. (i) SARAH KEMP (UK), *Drama and Modern Language Teaching*, Annex 3.
(ii) PHOEBE RAVENHALL (Japan), *Drama in TEFL: Introduction to Japanese Literature*, Annex 3.
- 12.30- 12.45 JANE SALLIS (Bristol, UK), *The Portway Project*, for Special Needs Adults, Nuffield Theatre.
- 1.00 - 2.00 Lunch, Cartmel Restaurant. **R**
- 2.00 - 3.00 Theatre Presentation: *Weaving Dreams*, new devised piece by A GROUP OF SPECIAL NEEDS ADULTS & STUDENTS OF THEATRE STUDIES (Lancaster University, UK), Nuffield Theatre.
- 3.00 - 3.15 Tea/Coffee, Great Hall Foyer. **C**
- 3.15 - 4.15 Keynote Speaker: BETTY J. WAGNER (National Louis University, Chicago, Illinois, USA), *Drama in the Writing Programme*, Great Hall.
- 4.30 - 6.00 Forum: *Special Needs*. Introduced by:
URSULA WELSCHER- FORCHE (Germany), *Schulspiel in einer Schule fur Lernbehinderte in Munchen*. (Schoolplay with children with learning difficulties - Drama and Theatre work with children with Special Needs in Munich) [15min] &
ELIZABETH HARE (UK), *Circles and Pathways: An Exploration of Creativity in the Context of Drama with People with Learning Disabilities*, [15min] Playroom.
- Forum: *Drama and Children's Writing*, Great Hall.
Lee Bolton Robinson (Canada), *Hearing Voices: Learning in Drama Education*.
- Forum: *Multi-Cultural Links*, A35.
- Movement Session: GERARD F. BOLAND (USA & Australia), *Using Energy in Comic Circus Skills*, Minor Hall.

Archive Accessing, Teaching Room, Computer Centre. 

Archive Browsing, Annex 2. 

7.00 - 8.30 Candlelight Dinner, Cartmel Restaurant.  **R**

8.30 - 10.00 Theatre Presentation: *An Urban Creation Myth - Hollow Ring*, WELFARE STATE INTERNATIONAL (Ulverston, Cumbria, UK), Nuffield Theatre.

10.00 - 12.00 Party, Nuffield Theatre. **Q**

FRIDAY 30th July, 1993.

7.00 - 9.00 Tutorials with **DOROTHY HEATHCOTE**, Margaret Eddershaw's Office, Nuffield Complex. (Book in advance). **W**

7.45 - 9.00 Breakfast, Cartmel Restaurant. **R**

9.00 - 10.00 Exhibitions:
1. **SPECIAL NEEDS ADULT'S ART WORK**, *Portway Project*,
2. *The Influence of Drama upon Classroom Studies with Portuguese Primary School Children*, by **ALICE M.A. da SILVA MARTINS MONTARGIL**, Nuffield Theatre & Great Hall Foyer.

9.00 - 10.00 Forum: Archive Funding, Playroom.

10.00 Rooms must be vacated. **┘**

10.00 - 10.15 Tea/Coffee, Great Hall Foyer. **C**

10.15 - 12.15 Plenary Session with **DOROTHY HEATHCOTE, MARGARET EDDERSHAW AND SANDRA HESTEN**. Official Closing of Conference, Nuffield Theatre.

O

Tutorials with **DOROTHY HEATHCOTE** from 1.00 to 4.00pm, Margaret Eddershaw's Office, Nuffield Complex. (Book in advance.) **W**

Archive Accessing, Teaching Room, Computer Centre from 1.00 to 5.00pm. **♄**

Archive Browsing, Annexe 3 from 1.00 to 5.00pm. **♄**

☞ Quo Vadis ? **!!**

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Appendix 20

Refinements to Heathcote's methodology (1994)

Over the years, Heathcote has refined her often controversial teaching methodology. Role, however, remains, after years of refinement, her principal concept. Her later notions, are like a multiplicity of strands emanating from it. These are broadly characterised by the ability of the teacher to harness theatre techniques to provide the child with the necessary life skills for promoting authentic communication. In the drama work, an agreed fictitious world is negotiated and entered where the semiotics of the classroom create an interactive environment, "as if" in the present moment, but unlike real life, it has a "no penalty" clause. A selectively framed viewpoint is chosen by the teacher, through which the class engage in a fictitious "business enterprise" - a metaphor for reality. Curriculum problems are solved during the drama lesson. Belief in the drama is built slowly and incrementally, the sequencing of the episodic structure allowing the social events to be carefully unfolded, analysed and re-shaped. The distance from the event is selected by the choice of the participant-observer's role in a given moment of time.

Using the three R's of rigour, realisation and reflection, the enabling teacher and learner pursue, as colleagues, authentic educational enterprises. By establishing self-confidence, self-motivation and self-direction in the child, the teacher opens up learning opportunities for individuals. Teacher and child enter into a dynamic interaction where learning extends beyond mere assimilation of the facts and concepts towards an appreciation of cross-curricular implications in their fuller social context. There is an emphasis on child-centred, participatory learning in which the child is encouraged to share power, accept wide responsibility in task-based activity and decision-making. The teacher's ability to change the power structure is vital in order to allow the child to take the initiative. This strategy constantly affects the developing situation. Teacher-control is changed by the demystification of the event and the employment of further strategies which disturb and challenge child expectation about the nature of power in the classroom. A flexible reversal of

teacher/child roles sometimes occurs which reveals to the child, with coherence and clarity, not only what he/she knows, but also what he/she does not know he/she knows. The teacher uses the knowledge the child already possesses, and harnesses it to the present concern, whatever it is. Crucial concepts such as role, symbol, myth, ritual, metaphor, frame, keying, sign and time, are incorporated into the drama methodology. The behaviour of the child is often mirrored in the fictitious situation. A moment of awe sometimes occurs which reflects universal truths about the condition of humankind. Calculated risks are taken which enable child and teacher to expand their learning in order that it is constantly in a state of being "newly formulated." The teacher has to develop the ability to assess, realistically, the results, whatever they are. Attention to "minute particulars", which never breaks the overall design of the lesson or fragments the overall experience, is required by the teacher. Through continuous observation, the teacher is able to measure the reality of the energy available in the class in order to harness it to the particular curriculum goal.

By accepting the reality of the circumstances, and with an awareness of his/her own drives, the teacher uses the available space and resources, the already developed child attitudes, and the child's own level of investment in his/her learning. The "raw data" experience of the child is "stirred", by the teacher, into the learning situation, and is thereby manifested, acknowledged and utilised. During this process the teacher invents and re-invents both himself/herself and a variety of learning situations where the circumstances of the lesson form the bonding between himself/herself and the child. This in turn creates a new learning dynamic. The teacher is constantly re-classifying, re-informing and re-juggling information and experience. Internal logic can therefore be created out of the internalised learning experience. The external form is constructed from the appropriate role convention. The capacities to feel, think and learn are developed simultaneously.

The drama is often stopped to allow for periods of reflection. New ways of thinking and behaving are explored and challenged. Through the use of the imagination, material in the lesson is constantly being transformed into a variety of forms. The child is encouraged to hold both the fictitious and the real world in his/her mind simultaneously.

Her latest thinking empowers both teacher and child to build belief in the particular dramatic moment, by teacher-questions which bring the past into the imminent present and reach out to the projected future. He/she is able to rehearse in the mind, the various solutions, prior to sharing with others that which has been imaged and reflected upon, in the "drama of the mind."

Appendix 21

Funding Proposal 1

Blaire G. & Hesten S. et. al. *The Dorothy Heathcote Interactive Video Project: A Cross-Disciplinary Study of Interactive Videos Technique to Support Advanced Teaching Methodologies*, (ESRC research proposal), 1989 (ed. Hesten S.)

The aim of the proposed project is to explore new techniques for the design and production of interactive video (consisting of standard text, voice, still image, and moving footage) in the field of education. The main focus for the work will be the development of an interactive video on the teaching methodologies of Dorothy Heathcote. As well as providing the subject for the interactive video, Heathcote's methodologies will also influence the computer techniques used in the making of the video. The project will be cross-disciplinary involving expertise in the fields of multi media computer, artificial intelligence, drama, education research and film production. The multi-disciplinary team will develop new techniques for the design and production of interactive video which will be suitable for capturing the essence of Heathcote's methodology but which will also be applicable to a wide range of topics in education and beyond.

Heathcote's methods provide an ideal subject for an interactive video because of their highly interactive nature. Any planned interactive video will not only be a record of Heathcote's work but will also use her approach (whereby she opens up learning opportunities by extending the mere assimilation of facts into a dynamic and interactive experience), in the production of the video to enhance the interaction with the user. This will have a profound impact on the way the interactive video is produced. Similarly, it is expected that Heathcote's methodology will have a significant impact on the conceptual model of interaction. Additionally, Heathcote provides an excellent subject for an interactive video, in that the material is not so highly structured as a scientific discipline and, furthermore, the subject matter demands a rich model of interaction, otherwise the video will negate the very essence of Heathcote's teaching approach. The link between the goals for creating the interactive video and the goals for Heathcote's work adds an intriguing extra dimension. It is planned to exploit this link and to incorporate appropriate parts of her methodology into the conceptual model for the interactive video. It is interesting to revisit the claims of the Heathcote approach in the context of interactive videos:-

- i) new learning opportunities are created through the establishment of self confidence and self motivation,
- ii) a dynamic interactive dialogue is created between teacher and learner,
- iii) there is an emphasis on student-centred participatory learning,
- iv) there is a flexible reversal of teacher/student roles.

The project therefore has an important sub-goal of not only capturing Heathcote's methodology on interactive video but of preserving her principles and teaching objectives in this new medium. The pilot study will therefore focus on one aspect of her work, namely the

central features of her teaching style in a classroom setting. Selections of the archive material will be explored and researched from this setting. The video will consist of video sequences and still frames plus explanatory graphics and audio analysis. The current plan is to produce an interactive video which can be viewed at different levels depending on the detail required, the interests of the viewer and the particular educational requirements of the viewer. The interactive video will, therefore, be dynamically re-configurable depending on the current context. To achieve this, the video will consist of one master class based around a specially filmed lesson lasting about 25 minutes.(or, alternatively use the BBC *Teacher* tape created by Roger Burgess). The technology of the interactive video will then be used to allow the viewer to interpret the lesson at his/her own choice of level. Some levels could be viewed alongside the master lesson whilst others could be inserted into it, pausing the action to introduce related concepts in the form of still frames, graphics, or additional sound.

The technical challenges will be to develop interactive video techniques which are suitable for such a re-configurable environment and to develop production techniques which enhance the basic material. The final interactive video will provide a focal point for researchers interested in the Heathcote style of teaching. It will also form a centre piece of the Heathcote archive which has now been established at Lancaster.

In summary the following are the key objectives of the project:-

- i) to develop new techniques for the design and production of interactive videos for highly interactive teaching packages,
- ii) to initiate a cross-disciplinary dialogue on the requirements of interactive video and
- iii) to capture and preserve the teaching methodology of Heathcote in the medium of interactive video.

The results of this project will also have considerable application beyond the area of Heathcote's teaching. The techniques developed in this project will be useful for the production of interactive video on a wide range of topics. The techniques will be particularly suitable for topics which require true interaction with possibly unstructured material.

Appendix 22

Funding Proposal 2

Parkes A. & Hesten S. *Representing Teaching and Learning Outcomes in the Heathcote Methodology, Research Proposal*, Leverhulme trust, 1992
(ed. Hesten S.)

The proposed research aims to produce fully documented structural and conceptual analysis of the workings and effects of the Heathcote methodology. The analysis will be derived from, and supported by, reference to film sequence of actual Heathcote sessions, and will map out in detail:

- the conceptual scope and content of the methodology,
- the nature of, and relationship between, the activities of teacher and learners, and,
- the evolving knowledge and belief systems of the participants.

These three dimensions will be used to define the educational and conceptual goals of the methodology, the teaching strategies used to achieve these goals, how the strategies are adapted and developed to support the conceptual content, and the consequences for the behaviour and learning of the participants.

The outcome will be the most detailed account of the conceptual content and implementation of drama in education and training. It will answer questions about the activities of the educator necessary to achieve desired conceptual outcomes, and the nature of consequent learning. In particular, the research will:

- i) facilitate the preservation of knowledge about Heathcote's methodology,
- ii) add to educationalists' understanding of her methods and their implication to teaching and learning,
- iii) provide the conceptual basis for a longer term goal of the production of an interactive archive of Heathcote's work,
- iv) promote the study of the cognitive, conceptual, affective and social aspects of drama in education,
- v) enable future applications of the Heathcote methodology.

The novelty of the approach is in terms of the orientation towards Artificial Intelligence knowledge representation techniques. This carries with it a commitment to a detailed symbolic and structural representation of the concepts, actions, beliefs and learning outcomes for teacher and learner. It represents an assumption that goal based human behaviour and strategies can be represented in rule-based form.

The dynamics of a Heathcote session can only be truly represented by the session itself. However, it is a fundamental assumption of any further research that the various video recordings of the sessions are the best remaining record of the methodology. Accordingly, any future research would focus mainly on the videos themselves in order to document the conceptual and behavioural content of Heathcote methodology.

THE RESEARCH PROBLEM.

With Heathcote herself in retirement, apart from the small number of people sufficiently familiar with the methodology to describe or apply it, knowledge about the application of the methodology will eventually reside exclusively in those teaching sessions which have been recorded on video. It would, therefore, be timely to gain Heathcote's co-operation in an analysis of the methodology in action, in order to capture its essence, thus making it available for use by other educationalists and trainers. The proposed project will analyse, classify, and document the Heathcote methodology, and disseminate any results. In particular, the project will use input from Heathcote herself, from persons who have participated in Heathcote's teaching sessions, and from existing experts in the field, in conjunction with the available video material, to analyse the Heathcote methodology in action. The dimensions along which the analysis will proceed are now specified.

- What is the nature of the information taught and learned?

Analysis of available videos shows that her methodology is not simply about concept learning. Teaching and learning take place on many levels, and it is typical to find concepts such as change, quality, progress, tradition, being presented and analysed, and called into question. In *Teacher*, the children adopt the role of workers in a traditional leather goods factory. Heathcote then introduces the notion of mechanisation and its effects on the quality of work, its implications for 'efficiency'.

- What is the nature of the participants' activities

Of particular interest is the behaviour of the 'teacher' and the learners. The role of Heathcote as teacher is not one of providing knowledge to the learners but in taking part in the drama by assuming a variety of roles within it, as necessary. Of particular importance is the way the teacher will use different roles to create a context, to establish a strong bonding of learners to that context (via their roles) and then adopt another role to attack, or call into question, the status quo of the established context. Moreover at certain points within a session, teacher and children step out of role to discuss the drama. The onset of rationalisation of the factory is introduced by Heathcote adopting the role of a very stern accountant, who is seen to attack the workers' accepted methods of doing their jobs.

- What is the nature of the participants' knowledge?

Heathcote's sessions are by nature highly dynamic in respect of the knowledge of the participants. A sophisticated structure of belief is evident in the sessions: participants are encouraged to adopt roles within the drama, and to 'see' the world and behave in accordance

with that role. This often has a marked effect on the behaviour of the learner, both adult and child, in terms of their espousing and defending a whole set of beliefs about the world, which are not their own, but belong to the dramatic world that has been created. Of particular interest here is the changed belief system of the learners themselves after the sessions (as is revealed by the post session interviews carried out with the subjects of the *Teacher* documentary).

∞ Video Study

An interactive video could draw on the analysis of the three dimensions involved in the 'Teacher' example: the nature of the information taught and learned, the nature of the participants' activities, and the nature of the participants' knowledge. An account of the dynamic relationship between them as determined by the activities of the teacher could be derived. Ultimately, the aim would be to approach this problem by adopting an Artificial Intelligence (AI) perspective on Heathcote's work which uses AI methods of symbolic representation. The AI approach to be adopted, then, is mainly one of orientation: it implies a certain commitment to the symbolic representation of concepts, actions, goals, strategies, knowledge and beliefs.

- Information Analysis

AI provides us with a wealth of tools for conceptual analysis of the information in the Heathcote sessions. For example, semantic networks, types, type hierarchies and schematic definitions can be used to map out the major concepts and the relationship between them.

- Action Analysis

For many years AI has been concerned with formal representations in the real world. For example, the work of Schank et al used a formalism called "scripts" to represent human behaviour in stereo typical situations. The scripts to capture the behaviour of the 'teacher' in the Heathcote sessions will be more complex than those used by Schank et al. One reason for this is that the teacher does not follow one script for the whole session. It is quite common to withdraw from one role, following the assumption of another (in order to define new dramatic contexts).

- Knowledge and Beliefs

A major emerging research area of AI is that of the representation of human belief systems. One key approach to the problem of belief representation is that of viewpoints. A viewpoint is the set of beliefs held by a particular individual at a certain time. It is recognised in AI that the structure of viewpoints is more complex than can be captured by conventional logic: an individual's viewpoint can change over time, an individual can often hold viewpoints which have contradictory elements. Viewpoint analysis would form a key part of any proposed interactive video, since the Heathcote sessions are inherently concerned with establishing, analysing and challenging various viewpoints.

PLAN OF RESEARCH

- **Package 1 : Video Study.** Duration: 3 months Months 1-3
The research will begin by gathering together an appropriate collection of VHS videos which will be the subject of the analysis.
Deliverables: Technical report: The documented brief description of the video films for the remaining analysis.

- **Package 2 : Information Analysis.** Duration: 6 months Months 4-9
 A conceptual map of the methodology would be drawn from selected video sequences and interviews with Heathcote. This map will specify the major identified concepts which form the subject matter of the teaching session, and the relationship between the concepts. The concepts will be schematically defined, and interrelated to form a complete concept network. At this point, the key identified concepts will be cross-referenced with film sequences (for example change may be associated with film sequences of many sessions). The research done in the present writer's Thesis connected with mapping out key words and the dramatic concepts in the Heathcote methodology will then play a key part in the analysis.
Deliverables: Technical report: Concept Map, with concepts defined and linked, cross-referenced in detail with video sequences.
- **Package 3: Action Analysis.** Duration: 6 months Months 10-15
 The research here will be concerned with the nature of the actual activities carried out by both teacher and learners in the videotaped sessions. This will involve creating scripts, again cross-referenced appropriately to the film sequences, describing the behaviour of the participants. As is suggested by the normal use of the term, the scripts will feature an account of the roles, etc. of the drama. The primary difference between conventional scripts and the ones to be produced here is that the latter will be constructed after the drama, as a vehicle to explain, understand and classify the behaviour of the players, rather than to specify it in advance. With respect to the teacher, this will involve detailing behaviour both in role, e.g. Heathcote as factory manager in *Teacher* tapes, and out of role, Heathcote as *Teacher* encouraging reflection about roles. Of particular interest here will be the identification and recording of the strategies (both educational and dramatic) used by Heathcote in the sessions. In terms of the learners, this will involve mapping out their role-based behaviour in a similar way. Interviews with various persons, who have participated in Heathcote sessions, will be used. As with the concept map, produced by work package 1, scripts will be cross-referenced both to film sequences and to other scripts, as appropriate.
Deliverables: Technical report: Film sequences fully scripted, in terms of activities of teachers and learners, educational and dramatic strategies of teacher.
- **Package 4: Knowledge and Beliefs.** Duration: 9 months Months 16-24
 The main activity in this work package will be concerned with what was described above as viewpoint analysis. This analysis focuses on the part which is played by the belief systems of the participants in the sessions. As for actions and concepts, the nature of the role of belief systems in the Heathcote sessions is many layered and complex: for

each participant, there is the set of beliefs which they adopt, and which develop, as a result of their involvement in a role in the drama. These two sets cannot be considered in isolation, but each exerts an influence on the other, sometimes of a very subtle nature. Moreover, education, in the sense relevant to Heathcote's methods, can be defined in terms of the lasting effects which the experience has upon the personal belief system of the learner. Investigating this will again involve interviewing various people who have participated in the sessions. If this is done in conjunction with the available videotapes, then we will be able to identify the ways in which activities within the sessions themselves lead to modification, augmentation and changes to the participants' belief system.

Deliverables: Technical report: viewpoint analysis (teacher and learner) both in-session and post-session;

- Package 5: **Mapping the Methodology.** Duration: 12 months
Months: 25-36

The deliverables from work packages 1-4 will be used as input to the task of mapping the full relationship between conceptual content, teacher and learner activities, and the participants' knowledge and belief system. In this work package the aim is to move away from the specific film sequences, and produce a documented account of the Heathcote methodology. and as a basis for future sessions of a similar nature. The research will identify the relationship between teacher strategies used, the conceptual context these give rise to, and the subsequent effects on the viewpoints of the learners. The cross-referencing with films carried out in work packages 2-4 will ensure that all aspects of the map of the methodology will be supported and exemplified by film sequences where appropriate.

Deliverables: Technical report: Full documentation of methodology.

- Package 6: **Dissemination of results.** Duration: 27 months
Months: 10-36

This research will be relevant to drama in education, and to education and training in general. Thus, dissemination of results. through journals, conferences and seminars can begin immediately following the analysis of the conceptual content of the session (work package 2) and continue for the remainder of the project. In parallel with the project, negotiations with an appropriate publisher will take place, to secure publication of a book describing the Heathcote methodology and its application.

