

What's in Store in Harlow?

A practical guide to the 'Mantle of the Expert'
learning system devised by Dorothy Heathcote.

Teachers Pack

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The dramatic approaches to learning, described in this pack, were devised by Iona Towler-Evans in partnership with The Essex Advisory and Inspection Service (Learning and Teaching Teams and the PSHE advisory team), The Harlow Basic Skills Agency and Tanys Dell CP in collaboration with Dorothy Heathcote, using her "Mantle of the Expert" system. The teaching week in Tanys Dell was team-taught by Iona, Brian and Julie the class 6 teacher.

The pack contains a video of the programme, together with teachers notes and resource materials. It is ideal for use at Key Stage 2, and can be adapted for use at Key Stage 3.

It provides strategies and contexts that can, in the right hands ensure that the whole classroom learning experience:

- Is a motivating one in line with key messages from the learning support strategies (NLS, NNS, Primary Strategy, Inclusion)**
- Becomes a way of exploring learning skills and content of a sensitive nature which protect teachers and students**
- Provides opportunities to address Drug Education through dramatic strategy, in the context of the National Curriculum and the ever increasing drives for inclusive learning**
- Assures a relevant, rich and authentic context through which children actively take responsibility for their own learning in literacy, numeracy and other curriculum areas.**

Introduction

How do you handle a sensitive issue such as drug education in the classroom ?

TEACHERS are understandably cautious about delivering drug education in the classroom. These are some of things they say :

"I'm not sure how to handle discussion on such a sensitive issue."

"It's not my subject, so I do not have the training to deliver it."

"I worry about giving them information which may encourage them to try drugs."

"I think drugs is a big problem and really needs to be addressed in schools, but it's not always enough just to tell them how bad it is."

"If the issues are tackled head-on, there's a danger that it could expose some individual's very real situations."

THEIR CONCERNS HAVE BEEN ADDRESSED in a variety of ways in recent years, often as part of a Personal and Social Education programme. Some of these ways include :

- audio-visual aids
- visiting speakers (eg from the Health Authority or Health Department of LEA)
- games
- simulations
- case-studies
- role-play
- problem-solving exercises
- questionnaires & surveys
- group work
- visiting theatre companies

WHAT FOLLOWS IS NOT A PANACEA. We have tried an approach involving a form of drama work called "Mantle of the Expert," which seems to offer possibilities,

enabling teachers and children to begin to explore the field of drug education, within parameters which protect both.

The Mantle of the Expert

"It's not your everyday lesson, is it ?"

What is it ?

The Mantle of the Expert is an approach to teaching and learning which has been developed by Dorothy Heathcote. The class do all their curriculum work as if they are a group of experts. For example, they might be running a library. They might be scientists in a laboratory. They might be running a factory, or a shop. Because they behave as if they are expert, the children are permitted to have a specific point of view as they enter the work, and this brings special responsibilities.

Let us be clear : the children are not putting on a "play." They are simply being asked to agree they are a group of librarians or scientists etc. Through the tasks set by the teacher, the children gradually take on responsibilities, and encounter problems and challenges, as librarians or scientists might do in real life.

What is it for ?

Dorothy describes the Mantle of the Expert system as "an approach to the whole curriculum." The idea is to create a context, for the development of skills, and the acquisition of knowledge.

Through the Mantle of the Expert, children can encounter many aspects of the school curriculum : science, mathematics, geography etc. For example :

A class of children studying the Tudor period are "framed" as experts in charge of running a Tudor mansion. They prepare exhibits etc. so that school visitors can learn about life in Tudor times.

A group of children are in role as people running a hotel. They have to consider the needs of international visitors. This leads into a number of different areas such as : languages ; food ; finance ; advertising, etc.

How does it work ?

In the Mantle of the Expert, there is always an "enterprise" to be run. And there is

the children need to do, to make the "enterprise" a success, and to serve the needs of the clients.

The system permits the normal school context of class responsibility to change. Instead of the children relying on the teacher's energy to drive the work and evaluate achievement, teacher and class share the responsibility for the quality of work. Running the enterprise is, like an enterprise in real-life, based in action and processes ; thus it generates a range of different tasks : talking, listening, writing, speaking, making, designing, planning, measuring, weighing, etc. These tasks are channelled by the teacher towards the requirements of the school curriculum.

In this pack, we describe one Mantle of the Expert drama. The children are running an "enterprise" : a store. They have to consider the needs of all their clients and customers.

What are the advantages of working this way ?

The "enterprise" provides a context for learning. You can bring together different areas of the curriculum, rather than trying to teach them separately.

In our drama, the children develop a sense of ownership over the "store." They are motivated by the challenge of making their enterprise work. We talked to one group of children about what it was like working in this system. They said :

"I really felt I had a job to do, like I was really doing this job."

"It wasn't, here's a play, let's enjoy it - it felt like real life."

One child went up to his classroom teacher, and said :

"I don't usually like working much, do I Miss ? But I could have worked on that forever."

The Community Store

When planning our drama, we began with certain questions :

1. What curriculum areas do we want to teach ?
2. From what perspective should the children approach the drugs issue ?

The choice of the children's role was crucial. We wanted to ensure that the drugs issue would matter to them.

In our drama, the children gradually take on the role of people who are responsible for running a unique store. It is not a store which is being run to make a profit. It is dedicated to helping the community. The children set up and run different "stalls" (or "counter-islands") as part of the store ; for example, a creche, a sports wear stall etc. The idea is that they are gradually empowered to run the store themselves. This involves a significant element of responsibility.

Dorothy stresses that, before you launch on a project like this, you need to consider how many teaching opportunities there will be, and how many aspects of the curriculum can be met. The teacher sets up the tasks that the children do, in order to meet these objectives. The "store" is a context which can lead into many aspects of the school curriculum. For example, every stall has a money "float" - demanding the use of maths skills in a "real life" context.

We aim to lead into the area of drug education - but not immediately ; we're looking for a more oblique approach. We worked on the basis that a direct, instructional approach to drug education is unlikely to be successful. As Dorothy argues : "There's no point in telling kids about drugs ; they have to negotiate their own attitude to drugs, and their own understanding."

In all their planning for the store, the class have to consider their responsibility toward the community. At one point, for example, they meet a "rumanian refugee" and have to consider what help and support they can offer her.

The drugs issue is introduced later, through the role of a woman whose son has been involved in drug abuse. She tells her story, and asks if the people running the store can help in some way, to raise community awareness of the drugs issue.

The drama, then, is designed to move, by degrees :

- from setting up the store (*developing class cooperation, social learning and managing skills*)

- to assisting clients with their needs (*focussing on individuals*) ...
- to dealing with community issues (*considering themselves as part of the community*) ...
- and finally to dealing with the issue of drugs (*gaining research skills and assimilating accurate information*).

We hope we've created a form which protects the children. They are not being asked to be experts in drugs. They are experts in running a store. But they are also people with a concern for the community - and it is in this context, and through this "frame," that they encounter the drugs issue.

What teachers have said about the programme

This is what teachers are finding, as they try out the work in this pack :

"They really get into this."

"I've been really surprised by the children's handling of quite demanding situations."

"Their curriculum work took on more meaning, because they weren't doing it for me, or for a test, but for the store."

"I still feel I'm talking to them like a teacher instead of a colleague in the store."

"I find the children accept the fiction far easier than I do."

"It's demanding at first, but the children get caught up in it, and push themselves to produce good work for the store."

"The children's skills at problem-solving are put to the test in a very real way."

"I was scared about giving up that much control, and I wasn't always sure how to intervene."

"I'm concerned that moving the furniture around might unsettle the children."

"I've never done any acting before, so I was worried about going into role. I thought the children would laugh, but they didn't."

"I found out what the children already knew about drugs, without them having to tell me."

"Through the 'mother' role, they could see some of the consequences of drug abuse."

"They questioned her in role as people running a store, not as themselves. I think this made it a lot easier for them to ask the things they really wanted to."

As you can see, the concerns seem to be :

- taking on a new system of teaching
- using strategies which might be unfamiliar, such as "role"
- renegotiating classroom discipline
- teachers' confidence in their ability to make it work, and the need for teacher security

The successes seem to be :

- there is greater motivation in the children, and more sense of purpose in working through the curriculum tasks
- children take on greater responsibility for producing quality work
- they are able to practise skills as well as research information, because the context forges a direct relationship
- it is a protective way to look at drug education

Our aim, in this pack, is to offer an outline of our programme, as we devised it while offering you other possibilities. You could choose to follow the plan as it is written. This will give you a clear structure, which might be particularly useful to you if you are new to drama work. But do not feel constrained by the plan ; you can dip into it, use parts that interest you, and adapt it as you see fit, to suit your teaching aims.

The Mantle of the Expert is a different approach to teaching, and you might be nervous, at first, about trying it. Dorothy comments :

The greatest comfort I could give anybody is say : start it for ten minutes. Just do something to get the beginning of the store, for ten minutes, then go back to your ordinary lessons ... Then do twenty minutes, and gradually relate your ordinary lessons to the store, and gradually build up the time ...

I think that is very important. Time yourself, pace yourself, and gradually move forward as you feel confident.

We hope you'll give it a try in your school.

May a thousand stores bloom !

About this pack

The pack is in four parts :

Section 1 : *Introduction*

Section 2 : *A description of the Programme*

Section 3 : *A Brief Guide to Mantle of the Expert. You can dip into this section to find out more about elements of the system such as teacher-in-role.*

Section 4 : *The Video, including extracts from the Programme, and an interview with Iona Towler-Evans, Sharon Strank the class teacher, the children and other staff from Tany's Dell Community School in Harlow who were involved in the programme.*

Section 5 : *Resource materials which you can use in your classroom*

About Essex County Council Learning Services

About the author of this pack

Iona Towler-Evans worked for several years as a curriculum adviser for Dudley LEA in the areas of English/Drama/Teaching and Learning. In collaboration with Dorothy Heathcote she has planned a number of Mantle of the Expert Programmes which she has run in a range of schools. She is currently working as a freelance adviser.

About Dorothy Heathcote

Dorothy Heathcote is one of the most significant figures in the field of educational drama. With Gavin Bolton, she wrote "Drama for Learning," a clear and accessible introduction to the Mantle of the Expert system, with plenty of ideas for classroom work.

("Drama for Learning" can be purchased from : London Drama, Holborn Centre for the Performing Arts, Three Cups Yard, Sandland Street, London WC1R 4PZ. Tel/Fax. : 0171-405 4519)

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THE PROGRAMME

THE COMMUNITY STORE

A vast, disused store is to be donated, at a peppercorn rent, for a community project, to be run by young people. Basic heat, light and water are laid in for a year, at no charge. A number of "counter-islands" have been left in the store for people to make use of.

*This is the basic premise of the drama. It is the fictional context for all the work.
Within this, everything should be truthful to life and living experience.*

The class are told that they will all be involved in creating a drama. This will entail running an "enterprise" : in this case, a "Community Service Store." It must be clear that this is a drama, and not a real enterprise ; and so the word "if ..." must be introduced early on. The teacher might use phrases like,

Suppose that ...

If we could ...

If people would let us ...

I bet if we tried hard we could ...

(Heathcote and Bolton, Drama for Learning, p. 25-6.)

The following might be a way of introducing the idea of an "enterprise" to the children, and gradually preparing them for their role within it. Throughout this pack, we give examples (*in italics*) of the kinds of things you might say, in and out of role ; these are intended to give a flavour of the work - we don't expect you to follow them, word for word !

You might begin by saying :

You know, whenever people take on something big, like running a bus company, I always think : what an enormous job it must be to get it going ... Sorting out the bus routes, getting drivers who have proper licenses, organising the rotas, making sure the buses are roadworthy and that they get cleaned, paying the wages ... There must be so many things to think about.

I thought it might be interesting in our drama to look at what people have to do when they take over a really big enterprise and run it themselves. And of course I've had to prepare it already, so I'm not going to ask you to guess. We're going to look at what it might be like, if we were a group of young people who were responsible for running a Community Store. We'd have a lot to think about : deliveries, orders, publicity, customer services ... We'll get a bit of preparation time, of course, to make our plans before we actually have to run it.

We can look now at a video, which has been made for us by two people, who agreed to play a role, and behave as if they were other people. One of them will be playing the role of James Simpson, whose idea it was to invite young people to run a store, and the other is playing the role of Natalie Flowers, a news reporter.

We will see how many things there are to think about.

The video is designed to act as a visual stimulus, to engage the interest of the class. It contains a short scene, "an item from the local TV news," featuring an "interview" with James Simpson, who is putting up the financial backing for the Community Store, and is looking for people to become involved. It establishes that the store is a project which is being undertaken for the good of the community. During the interview the story of Mr. Koppers is told by his secretary James Simpson. He was a polish refugee who came to Mowlem during the war with very few possessions. With the support of the community he built a successful business and in his will he requested that his money be used to enrich the lives of the community, particularly the lives of its young people. Watch it with the class, possibly more than once. Then invite their thoughts about what they have seen, by saying something like this :

I don't know about you but it seems like a big job. I wonder what these young people would have to think about, if they decided to give it a go ...

List the children's suggestions. Some of the suggestions that children have made to us are listed below :

- Deliveries
- Storing
- Displaying goods
- Sorting goods
- Advertising
- Security
- Ordering
- Being nice to customers
- Space for goods
- Counting money
- Accepting and responding to incoming phone calls
- Making phone calls
- Rotas
- Fire Regulations
- Coffee breaks.

In the Mantle of the Expert system, it is the teacher's responsibility to generate curriculum work - looking for opportunities for learning, as the enterprise moves forward. The above list of tasks could lead into a number of curriculum areas - for example :

Sorting goods	<i>Categorising</i>
Advertising	<i>Use of language</i>
Being nice to customers	<i>Personal and social education</i>
Space for goods	<i>Measuring</i>
Counting money	<i>Calculating</i>
Fire Regulations	<i>Health and safety</i>

In Tany's Dell, as you will see on **clip A** of the video, in smaller groups pupils wrote their ideas about what they thought 'running a store' would demand of them. They did this initially on 'post its'. At this point some children chose to do this individually, in pairs or in small groups and they placed these 'post its' on large sheets. Following this, they walked around the large sheets on the floor to tick those ideas they agreed on, especially if they felt they could make a commitment to it. This is a supportive way in to the work as it enables children to share ideas collectively while remaining fairly anonymous and silent if they wish and does not demand from them any specific knowledge at this stage. It is a fairly subtle way of encouraging group co-operation. Another advantage of using 'post its' is that the group along with their teacher can move their position if they decide to categorise the suggestions in any way for example 'those jobs which require us to deal with people' and 'those

jobs which require careful organisation'. In this way pupils will start to identify how their particular strengths match particular demands made by the work.

In **clip B** the teacher is using her role as the 'one who doesn't know' to seek information about Mr.Kuppers, the man who left the money for a young person's enterprise. This raises the status of the children as the 'ones who know' and encourages their view of themselves as people who will be the ones that drive this enterprise.

In the video, James Simpson mentions that he has already received applications from young people who would like to help in the store. The next stage in the drama could be to invite the class to work as a Committee, sorting through some of the applications. Later, they will change their function and write their own application forms, as if they are people applying to work at the store.

They say that this James Simpson's had a fair number of applications for the store. Well, it's been on TV and I've noticed lots of posters up everywhere. You'd wonder how he'd manage to deal with them all.

In fact he needs help from people like us, to advise him about the applications. Would you give a bit of time ... ?

At this point, we suggest you try a little "role-work" yourself. Say something like, "Shall I give him a ring ?", as you pick up a "phone." Then get the class to invent her number, and dial as they do so. Then speak as if you are one of the "advisers." (It is an imaginary 'phone - not a real one. A simple sign prepared in advance, such as "PLEASE REPLACE THE HANDSET" would be an effective way of indicating the telephone, and may give you confidence in the fictional, yet truthful "phone.")

Phone Call to James Simpson

Hello ... This is the Community Advisory Committee, Harlow branch ... We understand you have some applications you'd like advice on ... for the Community Service Store ... You'll be putting all this in a letter ? Oh good, we look forward to hearing from you.

In **clip C** the teacher uses the strategy of the telephone call. She negotiated this with the children beforehand by using a simple sign, for example, 'PLEASE REPLACE THE HANDSET' and to invite the children's acceptance of this by saying, 'Do we agree that there is a telephone and that if it rings I pick it up like this?' (She

demonstrates this by picking up 'agreed' telephone, no props are used].She asks them if they are ready for her to make the call to the office of Mr. Kupper's secretary.

The use of the telephone strategy protects both the teacher and the children as it can be put on hold to give thinking time for both. It also helps to increase the tension as children only hear one side of the conversation and in this case it can give children a sense of urgency where they have to quickly come up with a description of themselves when the teacher says, 'They want to know who we are, what shall we call ourselves?' It is a useful way of creating a sense of audience and in this case the client.

The prospect of working "in role" can seem unnerving at first. When Sharon Strank in Tany's Dell Community Primary School made a "phone call," as a librarian and a member of their committee it was the first time she had worked "in-role" in the classroom. She was understandably nervous. The class, however, were instantly fascinated and absorbed. (See notes on Teacher-in-role in the "Brief Guide to the Mantle of the Expert.")

The 'phone call could be repeated, and be a source for children's own writing. Making notes on what is spoken during this telephone conversation, and filling in the silences (when presumably James Simpson is speaking) can be a useful way for the children to "plan-note and develop initial ideas" (Key Stage 2 : Writing, Planning and Drafting paragraph 2 b). The 'phone' call gives them a reason for making notes : they need to know what is said, and develop the skills to infer the content from the words.

The class might together compose the letter they will receive from the County Council. This provides an opportunity to look at the "format" of official letters, and to "upgrade" language, by working with the class on the wording of the text, so that it begins to sound more "formal." The teacher's language during the 'phone call has already suggested, to some extent, the formality that might be appropriate for the letter. Through drafting the letter as a whole class, the children receive feedback, from the teacher and others in the group. It is an example of cross-curriculum work in "Mantle of the Expert."

An alternative is to have a letter prepared ; for example :

Dear Advisory Committee,

Further to my telephone call to your office, I am now enclosing some application forms which I have received from people wishing to run the Community Service Store.

I would be grateful if you would look at these and give me some useful feedback about their suitability.

Yours sincerely,

R. Sukvinder
on behalf of James Simpson
and the County Council

The children receive the letter, and move on to look at some "applications."

Shall we look at some of the applications Mr. Simpson has received? I have some of them here. We'd need to record anything useful like their experience and interests ...

The class study copies of the applications, in pairs or groups. They need to consider, *"What can these people bring, in terms of skills and interests, to the running of the store? How important is this opportunity to them ..."* (This provides a tension and an urgency to the task.) Some "model" application forms are included in the pack.

An exercise which would help in this task would be to ask the children to make a list of the qualities like *trustworthy, good with people, good at organising* e.t.c. they are looking for, under the heading, *"Good stores need managers who are ..."* and pupils could sort them and prioritise them.

Dorothy Heathcote was once involved in planning an "Iron Age" drama (loosely based on a BBC TV documentary series). It was announced that volunteers were being sought for an experiment during which they would be asked to live for a period of time in "Iron Age" conditions. A language-based episode was created, during which the class studied written applications from people who were interested in taking part in the experiment. Each application contained both relevant ("iron age") skills and dangerous flaws. For example, one man had considerable experience as a butcher, which would obviously come in very useful, but he also suffered from emphysema. The class spent the whole day scrutinising, analysing, discussing and annotating applications of this kind.

Clip D1 on the video shows pupils at this stage. As the committee, they analyse application forms from people in the community who wish to work at the store. The applications have been carefully prepared by the teacher so that each application contains relevant skills and possibly serious flaws, at least when first encountered. However, because of the wishes of the benefactor, the committee membership are required to look at each application positively and to work out a way of utilising each person's skills in a productive way. The question for the

The building in of flaws as well as skills into the material e.g. the application forms creates real problem solving, careful scrutiny and analysis from the children as committee members.

This exercise also encourages them to believe in their own competency as people capable of important decision making.

In **Clip D2** we see an example of how teacher intervention can further challenge their thinking. The children have been presented with an application from a woman whose face has been badly damaged in a fire but who previously worked in a beauty salon. The teacher is attempting to join their discussion without asking interrogatory questions. She is honouring their own work by responding to their concerns to the potential problem e.g. 'so you reckon she hasn't been mixing with people' Notice that she is adopting a conversational style and is also behaving as if this person actually exists. In this way she is operating within the fiction along with the children and by implication she is focusing them on the need to accommodate the applicant, for example, 'so she's here, she's willing to have a go' [implication being, what are you going to do about it?'] This reflects Dorothy Heathcote's belief that 'a question is any form of utterance that demands a response' and the best questions are those which do not sound like questions.

Interestingly, one of the group receives special need support and it is at this point this particular child really enters the work and appears to identify profoundly with the woman represented by the application form.

Clip D3 shows the pupils continuing to grapple with decisions regarding the applicant and it is clear that their own efforts are sustaining the work and indeed developing it. This is because the applications represent knowledge to be operated on by the children rather than just passively read.

The children discuss the applications and record their findings on large sugar paper under the following headings :

Applicant's name

What we know / think

What we need to find out

They might now write to the applicants, to tell them more about the store (a further look at the video may be useful here). The class can prepare to interview the candidates, by considering different forms and styles in which applicants can be interviewed, and the ways to make nervous people feel comfortable. This will lead them to pay attention to space, power plays, how to demonstrate genuine interest in their candidates, etc. They could undertake a role-play exercise in pairs, a kind of mock-interview, in which one person represents the applicant, and the other the interviewer.

Having arrived at some consensus regarding the "applications," the class are ready to shift their point of view and write their own "applications."

In the first stages of any drama work, you are trying to engage the interest of the class, and build belief in the drama. In the initial stages of "Mantle of the Expert," you are "establishing the common ground, a sense of shared aspirations and responsibilities" (Drama for Learning, p.17).

You might wonder : why can't the children go straight into writing their own applications to work at the Community Service Store ? Surely that would be easier ? Aren't we confusing them by asking them to take on another function first - the function of a Committee looking through applications ?

Children are not actually confused by taking on different functions at different times in the drama, as long as, at each point, their point-of-view is clear. (Similarly, they are happy to accept that a teacher might take on more than one function, as long as this is clear.)

When children take on a role, they are not being asked to develop a "character" as an actor might. Rather, they are taking on a "point-of-view." The first stages in any drama should aim to develop this sense of a "point-of-view." If the class were working on a murder drama, and were in role as detectives, they would not need to build a personal "biography" of their character, as an actor might in rehearsal. Rather, it would be more important that the class consider the qualities that you need to be a detective : an enquiring mind, the ability to see the implications of the smallest detail, to name a few.

In the "Store" drama, the application forms serve a number of purposes :

- i. they give the class the opportunity to consider the kind of people who might be applying to work at this Community Service Store. It serves as a "model" for them, prior to writing their own application forms.
- ii. they encourage the class to consider : what kind of qualities would be needed to work in a store like this ? Obliquely, then, the application forms help the class begin to get a sense of the "qualities" they will need for their role in running the "store."
- iii. they begin to generate ideas of what the store may offer as a result of the skills and interests described in the application forms.
- iv. they represent roles of people who will be significant to their work (even though they may never meet the roles in person)

In the Library

On the "James Simpson" video, we learn that a meeting is going to be held in a local library, for people who are interested in becoming involved in running the store.

If we were going to apply to work in this store, I suppose we'd have to think carefully about filling in the application forms ...

Discuss with the class the sort of things they might have to think about.

Shall we go to the meeting in the library and find out a bit more ? Of course, we're not really going to go there, but we could arrange our classroom like the reading room of our local library. We can come in as if we are people thinking about applying to work in this store. If you like I can behave as if I am the librarian.

You may have some signs prepared such as "OPENING AND CLOSING TIMES," "NO SMOKING," "THESE BOOKS ARE FOR REFERENCE ONLY," etc., to pin up on the wall, to help suggest the library environment. Of course, the children could prepare their own, especially if you want to highlight measuring, lettering, selection of appropriate formal wording, etc.

The classroom teacher working through Mantle of the Expert needs to be prepared to modify the classroom space, as tasks demand, and as the "environment" of the drama requires. Rearranging the room to suggest the library can be achieved by negotiation between you and the class. This helps them build their belief in the drama. You might begin by asking them where the signs should be placed or hung, and this will cause a discussion on how the furniture could be best arranged to suggest a "library."

There are leaflets and posters advertising the Community Store included in the pack. You could encourage the children to decide where information such as this might be displayed in a library environment.

Make a contract with the class that you will behave as if you are the librarian. You might use something to show that you are in role - such as a pair of glasses hung around your neck, or a book in your hand. You can even ask the class to suggest what you might hold or wear as a librarian.

In role, begin by welcoming them to the "meeting" :

Good afternoon, ladies and gentlemen. It's lovely to see so many of you here. On behalf of James Simpson I'd like to welcome you to this informal meeting about the

project. We'll have to talk quite quietly so we don't disturb the other people working in the library. By now you've probably seen the posters about the community store ? I've been asked to hand out application forms for anyone interested in the project, and if I can I'll answer any queries you may have - and if not, I'm sure I can find out for you ...

Your role here can be used to clarify for the children that the community's needs are an important feature of the store. You can recall the television news item, where it was clearly stated,

"This is not a charity shop ..."

"They are looking for volunteers ..."

"The young people will need to make decisions about the usefulness of certain products for the community ..."

Children will ask a range of questions, such as, "Do you know when the store will be opening?" In your role as "librarian," you do not have to know all the answers. For example, if someone asks, "What are the facilities like in the store?", you could reply,

I'm not really sure, although I believe there are a number of counter islands left for use ... but I will make a note of that and if you pop in later in the week, I'll see if I have any more information for you.

(And you must make a note of it, so have a pad and paper to hand.)

Alternatively you could make a "phone call" at this point to the Chamber of Commerce, to seek more information.

The children now complete their own application forms. They can invent their own roles (name, personal background etc.). In role, you can talk about the importance of the forms.

You know, we've had so much interest in this project. I don't seem to have many of these official forms left. Would you mind using this rough paper to try out any ideas first, because I'd hate you to spoil your form ? And there seems so little room to put things in about your experience and interests. It's difficult to know what to select ...

If there are children within your group who need support, give it in a way that encourages their development as an "expert" (not as a child). For example :

Yes, these forms muddle me, and I haven't got my reading glasses. [To other children in the class] Can you make out that word, third line from the bottom ?

In this way you are giving the child permission to feel "muddled," but supporting her in a way that is helpful.

We've included examples of application forms in the resources section of the pack you may like to adapt for use with your class.

In **Clip E during Day 2** of the diary video the class teacher Sharon Strank is taking on the role of a librarian who has called a meeting of the committee. She uses a sign of spectacles to make it clear to the class that she will be in role. It is useful to use a visible sign to indicate this to the class and to agree with them your involvement in this way. There are a variety of ways of entering in to role with a class. You may, for example invite them to make suggestions about the kind of librarian you will be. In this way the children can decide what will build belief for them. You may also invite them to think of ways of re arranging the room. As Sharon points out in her reflection on this role, it is hard to behave differently from a teacher when you are standing in front of a class. However, the children do accept her in this role and continue to work within the fiction. Sharon uses this opportunity to scrutinise Mr. Kupper's will as part of a literacy lesson. Previously the children had created images of the community as it was and the community of Mr.Kupper's dream. They did this through using their hands to represent a variety of words and concepts like 'rejected', 'isolated' 'welcoming' 'togetherness' 'connecting' and these were recorded on a large flip chart. Here Sharon is checking that their ideas match with the requirements of the will and in this way the children appreciate the difference of context and purpose between formal, technical language and their own less formal language.

Planning the store

The class now prepare their proposals for stalls in the new Community Store.

I suppose we've reached the point where we'll need to consider our ideas for the stalls we'll be developing ...

The children are divided into groups. Ideally, you should encourage children to find ways to group themselves for the drama. This should not be simply on the basis of friendship groups. The "application forms" could be used to help form groups. For example : the class could conduct a survey of the different interests and experience which emerge from the forms, and categorise individuals into appropriate teams, based on this information. In this way the children will begin to select teams

according to the needs of the store, rather than the needs of the teacher, or individual children.

Once they have formed groups, the children need to reach agreement on their proposal for a stall. They have to think about its usefulness to the community ; they must decide what they think matters to the community. The kinds of stalls chosen will vary, at Tany's Dell we found that a "taxi service" and a "creche" were popular. The children identify the needs of the community partly through the application forms as well as the applications they have completed themselves. This is illustrated by **Clip F** on the accompanying video. They are also aware of the skills each applicant can bring. They are now going through the process of grouping themselves. The groups are self selected but are driven by their particular skills and the skills, which emerged, from the original applications prepared by the teacher. One example of a particular group was 'Mohammed's garden', which developed as a result of Mohammed's application written in broken English. He came from Kosovo and had been a farmer. When they scrutinised the plans of the site they were aware of wasteland which needed cultivating. As a result of this process the children are now committed to making the enterprise a success.

The children now have an opportunity to do a lot of thinking and organising, as they prepare their proposal. For example : suppose a group decides to make candles. They will never actually make candles, but they will do everything else : they will design all the candles, the colour, the packaging, research the costs and manufacturing processes, etc.

The class learn that an important visitor from the Chamber of Commerce is going to visit, to discuss their ideas. Each group might prepare a display, to present to the visitors when they arrive. As the groups work, you should be constantly looking forward to that day, and stressing its importance : *"We'll have to set out our proposals really well ... "*

There are outlines of "counter-islands" in the pack. Each group can use an outline in

preparing their presentation, labelling it to show how they think the different goods on

their stall could be displayed. You may wish to have use the opportunity to create three-dimensional models of the counter-islands, as part of your design curriculum.

Clip G1 shows the children in Tany's Dell designing the counters, which will later be transferred on to a larger plan. This provides them with a concrete image of their ideas.

Clip G2 illustrates how their designs are placed on to a larger plan and during this process the children were engaged in a high level of negotiation regarding the best positioning of each group's counter. However, their discussions were not governed by who wanted to be in the best place but which would be the most appropriate position according to need and in particular the need of the client. One of the issues that arose, for example, was access to the wash rooms for the people running the crèche. The plan also provides the class with a shared image of the store.

The Visit

There always comes a point in the Mantle of the Expert when you have to move from, "What an interesting idea. Yes, we like the thought of running a store...", to making it real, making things feel as if they are really there. (Heathcote)

In our drama, the "visitor" from the Chamber of Commerce was represented by Maureen Hanley of the Harlow Basic Skills Agency who was visiting the class to find out how the children were responding to this way of working. Being in role was a new experience for her but the children's own involvement in the work and their eagerness to impress her with their ideas immediately included her in the drama and alleviated any anxieties she may have had. You could ask a colleague or colleagues to take on this function, perhaps ; or, by making a contract with the class, you could represent a visitor yourself, *"to give us a bit of experience in presenting our ideas before other people from the County Council come along."*

The visitor/s go round to the group/s, and talk to them about their proposals for stalls. As a member/s of the local Chamber of Commerce, their job is to oversee the project. They are concerned about the viability and likely success of the store. The negotiations made by the visitors are crucial. They must honour and challenge the

children's work. They should try to avoid "teacher talk" and instead use "colleague talk." (See the section on this in the Guide.)

Explaining their ideas enables the children to realise, perhaps, how far they've come already in understanding their plans. The visitor/s provide an occasion for the class to realise how much they know, for example about candle-making - as well as the areas they need to research further.

The "visitors" thank the groups for their time, and say that they are now going to go away, and discuss their proposals. In our drama, we now use the convention of the "invisible wall." The children can be enabled to listen in to the meeting between the members of the County Council, as if through an "invisible wall." (you may try this with a colleague) This strategy is designed to,

- introduce an element of tension in the drama (*"What are they going to say about us ?"*)
- honour the efforts of the children, and give them feedback on their ideas.
- reinforce the philosophy of the store, and highlight the things they need to think about.

You could choose to discuss the groups' proposals, "in role," over the telephone, while the class "listen in" through the convention of the "invisible wall." For example, you might say,

They seemed quite interested in finding out the sorts of things people need. The sports people have this idea of letting people know about leisure details through posters and talks ... Yes, I realise we have other applications to look at....

The point at which you announce - through role, or via a "letter" which has arrived - that the young people have been successful, depends on the needs of your class, and the extent to which you feel they have earned the right to this opportunity. The announcement could be made following the presentations, or it might be you feel the class need more time to look at the implications of the job they are taking on.

The class might now settle on a name for the store, as a way of confirming their sense of "ownership" of this project. They could design a logo, devise a "Mission Statement," prepare a "press release" to announce the store's opening, devise a publicity leaflet, etc. Violet class at Tany's Dell decided on 'Kupper's Dream' as the name for their store as they felt they were fulfilling his vision of a community and honouring him.

"At some stage in Mantle of the Expert," Dorothy argues, "you have to introduce standards of quality in work. When you have taught 'quality,' inexorably, you never have to teach it again." You might begin, for example, by contracting with the class to produce badges to wear as members of staff in the store. The standard for the work as a whole will be set by the care you demand they take over the badges. you can insist on this because of the need to uphold the public image of the store. "All the time," Dorothy observes, "you are making them reach for standards."

Putting on the badge can be seen as a sign of the individual's commitment to the "enterprise" ; wearing them in the drama helps everyone to believe in it, because they see each other's badges as they work.

The "stall holders" have been given the store on a six-month trial basis. In our drama, we now ask the class to collect around a large plan of the store. Doorways, fire extinguishers, etc. are marked, as well as a number of "counter-islands" which have been left for their use in the store.

Children might invent their own plan of the store, designing it together. This will engage their interest and inventiveness. You could build in certain constraints, by preparing labelled cards in advance, indicating things which must be included : *Counter-island No. 1, Counter-island No. 2, Fire Extinguisher*, and so on.

We have chosen to prepare a plan of the store in advance. A copy of the design is included in the pack. We drew our version on a large cloth sheet (2m 50cm x 1m 37cm approximately). The plan

- provides a concrete support for both you and the children, because it creates a sense of shared knowledge and understanding.
- helps the children realise that it is an invented store (and not an actual store from their area).
- establishes certain things which might be used later in the drama. For example, there are several fire hydrants marked on the map. Later in the drama, the work may demand attention to fire regulations and include a form of practice "fire drill" for the store. If the store is to become more and more truthful to life experience, then the cafe area must lead the class to consider issues such as food technology, storage, diet, and so on. The Public Exhibition Stands we have marked become particularly important when we come to deal with the drugs issue.

Looking at the plan, ask the class to consider and articulate on the implications of what they see.

I just wondered whether or not we'd notice anything that might have implications for us if we were to run this store. Just make a note of anything useful.

You might feel you need to offer an example of an "implication" ; for example :

Here's an exercise book with several pages missing. What might it mean ?

(The children might say : Someone's ripped them out in a temper ... The book is used for scrap paper ... Someone didn't want anyone to see what they'd written.)

If you find class are too teacher-dependent and are waiting for you to suggest the implications of the "plan," you might say something like :

If these people are going to let us run it, we'll have to convince them that we've given it some thought.

This is using the "County Council" as the "authority," not the teacher : *"We have to do it for them."* We have found that groups come up with a range of implications, such as :

Space could be a problem. There isn't a lot of space between the counter-islands ...

We'll have to look on the map, to see where the exits lead to. Then we can see the best place for a fire escape ...

Who is responsible for the Public Exhibition Stands ?

In Tany's Dell school the children spent time negotiating where particular stalls should be placed, for example whether the toddler's group should have easier access to the wash rooms than the club for the elderly. One boy suggested there may be a cellar that was not indicated on the plan. Later, he took on the responsibility of getting rid of 'rats' from the cellar (he 'discovered' later in the drama) by investigating the most appropriate methods. The father of Tany's Dell's caretaker provided him with a role of the 'rat catcher' to interview.

The class now have to decide where the different stalls should be placed in the store. Which stall should be by the main entrance, for example ? What do we want people to see when they walk through the door ? This phase demands skills of negotiation and cooperation between the groups, in order to reach agreement. Once they have achieved a consensus, each group could place their model of a "counter-island" in its agreed position on the plan.

Arriving at the Store

The next stage is actually going to the store. You can use the map, included in the pack, and invite the class to decide on the route for their journey :

This is the map that the County Council has prepared for us. Now, let's sort out the best way to get to the store. Let's agree on a place to start from.

Having agreed on the route, you might ask the class to close their eyes, as you narrate the journey. This helps them to visualise it. You can invite them to decide if they are travelling by foot, by car or 'bus' (Either agree this as a group, or each child can decide for themselves.) The narration might sound something like this :

As we go along School Street, we can see groups of school children, heading for the Secondary School. We turn into Upper Mowlem Road, and ahead we can see the dome of the Mosque on our left, and then the spire of the church on our right. We're going past St. Hilda's Park, where some people are walking their dogs in the morning sunshine ...

Building the World of the Drama

The teacher needs to consider : what processes, what procedures do I need to envisage, so that the world of the store is in the mind of the children as they work ? (Heathcote)

To create a drama, you do not need elaborate sets, numerous props, etc. The phrase, "seeing it with your drama eyes" simply suggests visualising something that is not really there. We find that children will readily accept this.

The next stages of our drama are intended to make the "store" seem real. The children stand in front of the agreed entrance to the store. The first step is to evoke the door, so we can experience it as being present in our mind's eye.

Shall we just see the door ? Because a lot of people are going to need to come through this door, eventually. We could have a steel door, or a glazed one. We need to consider the people who are going to be coming in, and security. We're going to have to be wise here.

Focusing on a particular object in this way, and asking the class to visualize it with their "drama eyes," helps to build belief. It makes the door, the building, the object, etc, seem "present" (or as Dorothy says, it brings it into "being"). You might use a blackboard (white board or flip chart), working with the class to sketch a plan of the "door" and decide where the keyholes go, etc. Some might say they want a steel door, and others glass. They need to consider the implications of the choices :

If we have a glass door, we may have repair bills later. If we have a steel door, people won't be able to see in, and we'll have to leave the door open when the store is working. There are always good and bad things, whatever we decide.

The group makes a decision. The feedback is positive and affirms the decision, but also continues to imply that a price must be paid :

You've opted for a glass door. Great. We'll take the chance on raids and accidents. That's a real responsibility. We can be proud of ourselves, I reckon ... So, would you like to take the keys ?

Entering the store for the first time is a significant moment. Keys are useful because they signify, *This is now happening ...* They convey the "authority" to take over the store. But we suggest you invite a child to take the step of opening the door, and stepping inside - in effect, handing the authority over to the child :

Can you just go in ... [Then tentatively, from the back] Is it light enough to see ?

Such statements encourage the class to begin to visualize the space ; and it might prompt the child who has taken the keys to begin looking for the "light switches."

Everyone now goes through the door. The next step is to try to establish a sense of the dimensions of the store. You might enter and look around, modelling an interest in the height of the ceiling - adding a verbal comment if you feel it is needed :

*How high would you say that is ? I wonder how far it is from here to the far end ?
Can you check if there are any doors leading anywhere ?*

You can encourage the class to "explore." ("*Can you look in there ? Is there any furniture stashed anywhere ?*") They bring back information about what they find.

You should record their "discoveries" ; this is a way of affirming the children's ideas.

It also helps to make these things "exist" for us, in our drama :

LARGE ROOM. CHAIRS STACKED. Fifty, did you say ? I wonder why there are so many in a store. People usually stand up where I go to shop. [See what explanations you get.] Well, we can check later.

This floors a bit hard, isn't it ? I suppose we could get coverings. I'm thinking of our feet on a long day's work. Can we cope with standing up all day, or will we need a chair to sit on ? How high are these counters ? Can we perch ? Would it be suitable to sit down ?

Will the goods look good on these islands ? Will it be easy to watch over them ? It won't be too easy for people to steal things, will it ... ? Are the counters close together ? The safety people might be worried if they are. [This will lead to the children checking all counters for widths in between them.]

Do they move ? Does that one move ? Try it

Encourage the class to make notes of their own discoveries. (In fact, in this drama, children should always have pen and paper handy, so they get used to recording and evaluating their own work.)

You might start to move one of the "counter-islands" yourself (*"This one doesn't seem to move"*), encouraging the class to follow your example. There might not actually be a counter-island, but you agree that it is there. Similarly, when you "model" using an "agreed" (ie not real) telephone, this encourages the class to do the same. One child said he enjoyed the drama because he was "allowed to use the telephone and the photocopier." He was referring, in fact, to a fictional "telephone" and "photocopier" we had agreed to believe were in our "office" !)

When they begin working in the store, there's a danger that the children might start arguing with each other :

You just walked through my wall ...

or

That's not where the door to the stock-room is ...

You will need to impress on the class that they should not worry about this :

The shop is in your mind. Other people have got different pictures in their mind ...

They will accept this, and it avoids arguments. It is the individual child's own belief in their image of the store that is important.

The counter-islands could be "agreed" (ie not real), or the children could use their tables, moving them to a different position. If you have a large group, and a small classroom, they might use just one table to represent each counter-island, and agree in their minds that it is really "bigger." In Tany's Dell we used simple stands for each group on which they stuck various signs, images and prices to represent their counter islands. Following the week they could then just bring them out when they wanted to run their store for a while.

Decision

The drama now reaches a point of decision - a decision which carries commitment and responsibility :

The County Council will be waiting to see whether we'll accept this building or not

You might now refer back to the map which we have included in the pack. Invite the class to consider the implications of the store's location :

Do you think we can make a go of this ? It's three miles from the city centre - but it's on a 'bus route ...

The children can weigh up all the advantages and disadvantages, and think about why the County Council has chosen this particular site for the store. We have deliberately included certain potential "problems" which we hope the class will pick up on. For example :

*There's a one way road running alongside the store. Will this affect deliveries ?
What are the best times and days for deliveries ?*

What are the best routes to the store by 'bus for our customers ?

What about access for disabled people ? Will they need transport ?

Do we need to involve the local police / schools ?

We imagine the store to be a small town which has seen changes in recent years, as some of the larger shops have closed down and moved into a new shopping centre a few miles away. You may wish to show some photographs which could represent some of the premises to rent or for sale indicated in the fictional map. You can share these with the group. They will help to consolidate group understanding and agreement about the kind of area the store is serving. They also help the children to translate the information on the map into images of real buildings. They might want to discuss the impact on a community when businesses close down or move away. You may wish to include a break-down of the local population (the percentage of the elderly, etc.), which the class can study in order to determine the different groups who might use the store. Finally, they might want to consider,

How will we attract people to the store ?

How can we find out about people's needs in a sensitive and productive way ?

How can they be reassured that we are going to be responsible ?

This stage of the work

- raises practical issues for the running of the store (eg deliveries).
- helps to build a sense of the community the store is dedicated to serving.

You may wish at this point to undertake a survey of actual stores in your area, and ask people what they think is important to them in the community, in terms of shops and facilities.

When the decision has been made, the County Council must be informed :

What's the number of the County Council? Can you look it up ?

(Have numbers already prepared, so that children can practise the skill of looking up numbers.) You could ask a member of the group to make the 'phone call (with an "agreed" 'phone !):

Can you say that we're happy to accept it ? See what they say.

You could take the role of a representative of the County Council, on the other end of the line :

I can't tell you how pleased we are. I understand you've got a lot of volunteers. Are there any problems about the building ? Is it quite an old building ? Has it got tiles on the wall ?

As they describe the building to you, it is, again, helping them to visualise it in their minds.

The class have taken over the store. Now they start to prepare it for opening. You begin to build a sense of "expertise" and responsibility in running the store. You might say that you have received letters from firms, offering to supply articles for the new store. You could display a list of these firms (Boots, Bainbridge etc). A letter establishes that there are people "out there." They begin to seem "real" in the drama, as you talk about them.

Groups can now choose which firms they are prepared to deal with. They fill in a form for this, which you have prepared in advance. (A model is contained in the pack.) You give it them, it is a tangible object in their hands - and they have, symbolically, taken on that responsibility and that task, as they complete the form. Of course you might find that fifteen people want to deal with one firm, while some remain unclaimed. But this can be resolved within the drama :

What are we going to do about these others ? If nobody takes them, they can't send the stuff, and no one will be able to buy it. We could arrange storage till we sort things out.

Someone in the group is bound to say : *"Okay, I'll deal with that."* This fictitious enterprise generates its own pressures and demands, which have to be met.

Now, the deliveries start arriving ; gradually, the counters are filled. (Again, there is no need for actual goods ; indeed, real things would probably only clutter the drama.) Working alongside the class, as a "colleague," you encourage everyone's active involvement.

What's in that box over there, have you looked ? Shoes, you say ? Oh, they look nice. You know, we're going to have to work out how to display all this stuff. And if they're sending this amount every week, how are we going to dispose of it ?

There's a load of biscuits arriving. Well, I don't know where to put them ... Let's have a look at them. Have they taken the labels off ? (etc.)

Interventions like these will help the children to visualise the stock. You can establish the weight, shape and size of objects as you model holding them in your hands.

In our drama at Tany's Dell we agreed a classroom wall area as our collective notice board. Memos are then posted on this noticeboard, advising the teams of jobs to be done, deliveries to be sorted, etc. The memos are specifically aimed at the different stalls ; for example, a memo to the "Creche Service" stall might be, *"We have an offer from Woolworths of several children's games and toys. Can we take them all as they need to make space for new stock arriving this Friday"*

Examples of "memos" which you could use are contained in the pack. They provide further tasks for the children. The store is the context for the work : it generates the tasks, and it is the motive for carrying them out. The children themselves can negotiate the order of tasks, prioritising the most urgent. Later, they could write their own memos, which address the jobs they feel need doing.

It may be that the class is used to working in a more formal way, and are not used to seeking each others' active collaboration. You should aim to manufacture cooperation through the tasks of the drama. In our drama, we freeze the action for a moment, in order to watch the teacher and a colleague , as they demonstrate carrying a box of goods from the depot to a stall, carefully negotiating their way around obstacles. They open the box, look inside, and begin unloading the goods onto the shelves. This offers a "model" of disciplined cooperative working. You could select two of your children to model this, or demonstrate it yourself.

There do not need to be any real customers for the store. Again, you can simply ask the class to agree to see customers with their "drama eyes." You could hold a "staff-training exercise" before the store opens. In pairs, one takes the point-of-view of a customer, and the other a member of staff ; and together, they consider and put into practice how they will deal with customers, and the variety of attitudes and needs they represent. This addresses areas of National Curriculum English at Key Stage 2, Speaking and Listening, paragraphs 1, 2, 3,4 and 6 :

Speaking

To speak with confidence in a range of contexts, adapting their speech for a range of purposes and audiences, pupils should be taught to:

Gain and maintain the interest and response of different audiences

Evaluate their speech and reflect how it varies

Listening

To listen, understand and respond appropriately to others , pupils should be taught to:

Ask relevant questions to clarify, extend and follow up ideas

Identify features of language used for a specific purpose

Respond to others appropriately, taking into account what they say.

Group discussion and interaction

To talk effectively as members of a group, pupils should be taught to:

Qualify or justify what they think after listening to others' questions or accounts

Drama

To participate in a wide range of drama activities and to evaluate their own and others' contributions, pupils should be taught to:

Create, adapt and sustain different roles, individually and in groups

Language variation

Pupils should be taught how language varies:

According to context and purpose

(From English The National Curriculum for England 1999 DfEE AND QCA)

When the store opens, you might ask the class to draw portraits of their first customers, together with a short biography of each - to be displayed on the walls, or preserved in the archives. This information could later be converted into lists

discourse of an unusual nature (praise, difficulty, etc.) and form the basis for statistical analysis and record-keeping.

Staff meetings

Holding regular "staff meetings" to discuss the running of the store is essential and can encourage children to feel a real sense of responsibility. This is how we set up a staff meeting. Iona, who is facilitating the drama, goes among the children as they work on their stalls, and says,

*Isn't there a staff meeting today ? Do you know who is organizing the agenda ?
I've got something I'd like on it ...*

She has a clipboard and pen, held out ready to hand over to someone who will take responsibility for the agenda. One or two children will usually volunteer to do this, going round to groups to find if they have any items to add.

You might choose to stop the drama at this point, to discuss the procedures for staff meetings. The class can decide what they have to do before the meeting starts, eg close the store, put away stock, check the float, secure the money, etc. They can arrange the furniture in a way they feel is appropriate. You might like to invite one or two children to "chair" the meeting. This helps to encourage both a sense of responsibility and "ownership" over the store. You can contribute as a "member of staff" when appropriate

Clip H shows the 'store runners' having a staff meeting in order to address the issue of budget constraints. The teacher here is attempting to hand over responsibility to the class and intervenes by reminding them of their concern e.g. 'they are worried about the money for the cars' Other children offer possible solutions. It is important within this kind of situation for the teacher to allow silent gaps in the discussion when they occur rather than fill them eagerly as this takes responsibility away from the children's own decision making. When children attempt to solve issues quickly by inventing new information the teacher tries to deal with it within the fiction, for example one boy wants to offer his own personal money to which the teacher responds with, 'we can't expect that, after all we haven't got a lot' The same boy later invents ownership of a large garage and fleets of high quality cars and the teacher points out how important our dreams are with a response like, 'we haven't got there yet, but hang on to those dreams because one day...'

Curriculum Tasks

The store can, as we have suggested, generate a wide range of activities and lead into different areas of the curriculum. Running the store, for example, can lead into a lot of maths work ; for example :

- ask groups to decide on the number of items on their stall. For example, the people running a sock stall could decide on the size, number, colour etc of their "stock" - and produce **graphs** of various kinds.

We're going to have to know what we've put on our stalls, so I think we've just got to have a look at what you're selling today, what's come in, and see how many kinds of information we ought to put down on our worksheets ...

Then, ask the groups to keep **records** of their sales. There aren't any real customers, but groups can decide arbitrarily how many customers they have seen, and how many items have been sold, and enter this in the records. This can develop into work on **averages** : *How many items on average are we selling every day / week / month ?*

Other ideas :

Looking after float
Keeping accounts
Looking up catalogue prices
Making sales forecasts
Calculating profit margins

This kind of detailed work serves several functions :

- it increases the "reality" of the drama
- it leads into curriculum areas (in this case, maths and averages –see references to the numeracy strategy in appendix 1)
- a sense of expertise and responsibility is built through the tasks

At any time you can move the drama into a new curriculum area : so, for example, you might say to the class, *"Something's just come up. There's a truck driver lost in France, and he needs some French phrases to get him home"* - and so, you start a French lesson.

There will be times when you might need to stop the drama, in order to address a particular learning area. But the store continues to provide the context and the motive for learning. So, for example, you might say, *I get the feeling some of you are nervous about adding up quickly in your heads. shall we have a go at it first ?*

We've drawn up a list of some of the tasks generated by the programme so far, and the skills which they help to develop :

Letter from County Council
Drafting and redrafting
Writing formal language

Application forms
Recording information

Planning the store
Designing (the logo)
Testing out the logo through research
Writing with a sense of an audience :
Writing press release
Writing a mission statement

Interpreting
Use of inference and prediction
Form filling

Planning the group presentation

Making group decisions on
information received
Listing possible ideas
Negotiating
Preparing a questionnaire to
determine what the community needs

Making models of counter-islands

Measuring
Manipulating materials
Predicting through design

Making presentations to visitors

Putting forward ideas within a formal
context
Using formal language to present ideas

Reading the map

Interpreting information from the map
Planning various routes to the store
for customers / deliveries
Calculating distances

Reading the plan

Planning and organising through
reading the information on the plan

Working in the store

Reading, interpreting and acting
upon written instructions (letters,
memos)
Looking up information, eg telephone
numbers
Form filling

Drama skills

Skills of improvisation
Visualizing
Accepting and sustaining functional roles
Group cooperation

Episodes

The store, which you and the children have created together, will not develop like a novel. The Mantle of the Expert system is based in doing tasks, not creating emotional encounters as stories demand. So episodes involving tasks drive the development.

Some "episodes" may focus on the running of the store ; others may focus on the relationship of the store with the community. Here are some suggestions.

- The class consider how to train people who want to work in the store, but are without the necessary experience. They do this as part of a "Staff Training Exercise" : in a pair, one takes the point-of-view of a trainer, and the other the "apprentice." What skills does the apprentice have to learn ? They design and test out encounters.

- The class look at potential health and safety hazards in the store. They practise a "fire drill," in preparation for the visit of a Fire Officer.

- There are signs of a break-in. *"How did people get in ? Has anything been taken?"* The class make an inventory of goods in the store. This could lead into tasks such as :

Writing the police report

Recording witness statements

Drawing up revised security arrangements to prevent future break-ins

This is an episode which can throw up important issues regarding the store and its role in the community, eg : *"We've seen the damage a break-in can do. What can we do to raise awareness of crime in this area ? Can we do a display ...?"*

Introduction of roles

We use teachers-in-role at several points in our drama. Again, you might ask a colleague or friend to represent a role ; or you could demonstrate a role yourself.

Roles have to be seen to be necessary at the time they are introduced. They can

- provide a fresh challenge to the children
- upgrade and model language
- introduce specific vocabulary
- widen areas of reference
- give necessary information
- address children's concerns
- lead into curriculum areas.

(See notes on role-work in the "Guide.")

Take the role of the librarian, earlier in our drama. This role sets the context ; conveys certain information ; introduces the task of filling in the application forms.

The roles we chose for our drama were : the Solicitor, the rumanian refugee, and Val the mother of a boy who has been involved in substance abuse. They were all roles designed to generate new issues and tasks. It is essential that the "teacher's eye" constantly monitors the work so that opportunities are taken up and quality is sustained.

The Solicitor : Historical Research

Early on in our drama, we introduced the role of the solicitor (played by Maureen Hanley of the Harlow Basic Skills Agency). As the class are busy working on their stalls, the solicitor enters, clipboard in hand, and appears to be silently taking notes on thing she sees. Iona, facilitating, draws attention to this new arrival : "*Anybody know her ? Could someone see if she needs anything and find out ?*" (Handing over responsibility to the group ...) She also encourages them to keep an eye on her, and see if they can pick up any clues about who she might be, and why she is here. (Some of the children might be a little over-excited by this mystery visitor. Iona, however, emphasises : "*We need to deal with the situation professionally ...*")

The solicitor is quite a "high-status" role, with a lot of "authority." She is here as a representative of James Simpson, monitoring how things are going. Her arrival

on us !" After all, they have only been given the store on a six-month trial basis, and they now have to try to impress an outside agency.

If you take on this role yourself, you could begin by asking the class to guide you in the way they think you should stand, speak etc. They can tell you if you would have something official with you, such as a briefcase. Gradually, then, you can begin to shift into role and represent, or become the "demonstrator" of, the role.

As she tours the store, the solicitor asks probing questions, which challenge the children. This tests just how prepared they are for running the store. She represents James Simpson, and the class have to negotiate ways in which they should deal with her, and try to convince her of their dedication, commitment and ability to make the store work. She is an official, and through having to deal with her, the children might learn something about negotiating with adults.

You can step in and out of role - stopping the drama to discuss how it is going. You might for example say, *"I reckon you're doing very well. I'm beginning to think, 'Oh, yes, these people really know what they're doing'."* (But you can only say this if it is true !) You can also use this as a "control device," if you feel any individual is not taking it seriously enough. Instead of saying, as teacher,

It's no good behaving like that, it isn't helping ...

You can say,

When you asked that, as a solicitor I would think, "That person isn't thinking responsibly at all." You wouldn't get an answer from me, in fact you'd be in my report ...

You may decide to use the role of the solicitor as a way of focusing the attention of the group on the Public Exhibition Stands. You'll recall that several of these are marked on the plan. You may wish to prepare some Stands in advance and set them out in the classroom. (on display panels, but they could equally be simply pinned to the wall.) They may include :

- a stand devoted to health and teeth-care

- an exhibition recounting the history of the founding of Marks and Spencers. (See reference to Paul Bookbinder's book on the history of Marks and Spencer in the bibliography) or the history of any other store the children will be more familiar with in their area. You will notice on the prepared interview on the video that James Simpson refers to Dickinson's Store and you could base your display around that

These stands may be ignored by the children at first, as they busy themselves with their stalls, but they will acquire an increasing importance in the drama. They are partly there to represent a commitment to community issues. Including information about the history of Marks and Spencers is useful in terms of the children's history curriculum. This would also suggest to the class that there are links between the kind of "enterprise" they are engaged in, and other "enterprises" of the past. The founders of Marks were not simply engaged in the search for profits, but also had philanthropic motives. There is an opportunity here for the class to engage in historical research. (The Victorian era, when the firm was established, is a topic at Key Stage 2.) But first, you have to engage the children's interest in the material. They might not immediately be engaged, so try some reverse psychology !

When the children enter the store for the first time, the teacher facilitator might turn to the Stands, and ask the class :

What do you think this is all about ? Does anyone know ? I don't think our customers are going to be interested in some sort of historical exhibition, do you ? Shall we cover it up ?

And so, the class find sheets and cover the stands. When the solicitor enters (represented by another teacher or adult in role if available) , however, she immediately asks what has happened to the stands :

I'm a bit puzzled that I can't see the exhibition stands ... I know that James Simpson was very keen that people should see this exhibition. You did get my letter, didn't you ?

This is the first the class has heard about any letter. They have to try to distract the solicitor's attention (offering to take her for a coffee, etc), while they search for the missing letter, and quickly try to uncover the Exhibition Stands.

The fact that the letter is missing will excite the children's curiosity. When it is found, you can gather them together to read it :

Dear Company,

I am the solicitor representing Mr. James Simpson

As you know, Mr. Simpson is very keen that the new Community Service Store will help young people, giving them new challenges and opportunities. You are, in a way, "pioneers" : you are people who are starting something completely new. I am sure you will have all the success you deserve.

Mr. Simpson feels strongly that there should always be a reminder in the store of other people in the past who were "pioneers". The founders of Marks and Spencers, for example, were once pioneers like you. We trust you'll do your best to make it attractive and interesting for your

The role of the solicitor might only be introduced quite briefly ; but it can generate a wide range of tasks. The device of the letter will motivate the children to look again at the materials in the exhibition. Members of the class can now take it upon themselves to arrange the materials and make the exhibition more attractive. They have to scan the photographs and text. They have to make sense of the materials in terms of their potential "interest for the customers" and "its relevance for us." They may decide to prepare a tour of the exhibition, accompanied by a guide, and to write a guidebook. (You might make quite an occasion of the day when the first visitors - perhaps other children from the school - come to view the exhibition.) This kind of exercise asks the children, in effect, to become "teachers" - sifting through knowledge and presenting it to others. Of course, in the process, they teach themselves. And they have a real sense of "owning" the knowledge, because they have used it for a purpose.

The suggestion, in the solicitor's letter, that the people opening the store are "pioneers" might give the children a sense of the importance of their undertaking. You can seek to highlight this through the drama. As the class are working in the store, ask them to freeze for a moment, while you use the device of teacher-narration :

As the people set about preparing the store and arranging the display, they thought of many things. Perhaps they thought about those people who had started new enterprises just like them. Perhaps they thought about the work that lies ahead of them ...

I'm wondering just what these people in this store are thinking.

You could tap one or two people on the shoulder, and ask them to speak their thoughts aloud. (This is called "Thought-tracking." See notes in the Glossary section of the Guide.) In this way, you are encouraging the class to reflect on the significance of their own "enterprise." It could lead to further work, encouraging them to keep records of their enterprise for posterity. An archive of materials could be collected - generating a lot of careful work, including :

- Diaries. (Written work in-role)
- Group photograph of staff
- Self-portraits by individuals
- First customers interviewed
- Biography of the lady with the money
- Accident book

Records and accounts
Press interviews and articles
etc.

Another possibility is to decide, with the class, on a "history" of the building which the new store occupies. Perhaps it began as a small shop, and then developed. It can be as old as you want it to be ; and you can use this to lead into different curriculum areas. Here are a couple of examples :

- you are studying the Second World War. Ask the class to consider and reconstruct an episode demonstrating what it must have been like to run a shop at a time when there shortages, queues and ration books. Obviously this will require research materials and tasks enabling information to be as accurate as necessary.

- you are studying the introduction of electricity. Ask the class to think about what it must have been like on the day when people came in to the shop and said, "*Oh look, it's not gas any more ...*" (leading into a written exercise, recording the memories of people who witnessed this event : "*What I saw when I went in and it was all lit up bright ...*")

The possibilities are endless ! All the writings and drawings which the children produce begin to form an archive or portfolio of material generated by the store.

"The Spectator in the Head"

Self-awareness of one's functional role within the drama is essential in the Mantle of the Expert system. It is referred to by Dorothy as the "self-spectator," or "the spectator in the head." In Drama for Learning (pages 120-1), she suggests that it consists of three elements :

I. Pressure from the fiction. The teacher encourages the realization that "our work is always subject to examination" - there is always built into the fiction the need to have the work viewed by someone else (eg teaching others about the work or explaining the work to each other as part of their fictitious roles) .

The solicitor's visit creates an opportunity for this, and also the earlier presentation to the "County Council" At some point you could introduce a "new worker" into the drama who needs things explaining. They could try this out in pairs(a "role within a role").

2. Pressure from setting one's own standards. The students must always be conscious that it is their skills and effort that are sustaining the fiction - the habit of self-monitoring must be inculcated.

3. Enjoying watching oneself creating fiction. The fiction must never become true for the participants in the real-life sense, but

it must be truthful - the spectator in the head guards against confusion.

In our store drama, we pause to consider, "How do others see the store ? When a person walks into the store for the first time, what do they notice about the people who work here, the way that things are displayed ?" We invite a child to walk around the store with us, while the other children are on task, and we discuss what we see : "These people seem to be checking something carefully ..." ; "These people are taking care not to damage what they are carrying ..." Then we ask the class to pause in their work, to hear feedback from one of their colleagues. Of course, the comments might not be totally positive but whatever comes from this can be acted on in a productive way. You might, for example, ask : "Can we work in such a way so that visitors don't feel that we are rushing about with too much to do in the time ?" One or two children will probably suggest and demonstrate "a way of walking around the store so that when others see us they will feel we know what we are doing." The children are aware that the drama is a fiction, but this sort of exercise demands that they make it truthful.

Ileana the Rumanian Refugee : Helping the Community

The store has been established ; now, the class encounter a member of the local population (however temporary) - reminding them of their responsibilities to the "community." We introduce the role of Ileana, who appeared to the children as someone who might be a bag lady who we later discover is a rumanian refugee,. She first appears, standing by the entrance to the store, as if uncertain whether or not to enter. She wears an overcoat and a scarf over her head. The class observe her as if through the glass door. ,Lorraine,the teaching assistant who works with the class and takes on the role of the rumanian refugee in our drama, comments :

In the role of Ileana, the class had to firstly accept me in a different role and later to deal with me as a type of person they may never have encountered directly before, and this made new demands on them (emotionally and intellectually) as well as on me. At first, they watched Ileana as she looked into the store from the outside. They were able to assess what sort of person she might be, and the sort of life she might lead, through her clothing. This helped to build a sense of belief in the role.The fact that I could speak very little English in this role was good as it made the children do the work to make sense of the situation. It probably stopped me from talking to them from a teaching perspective which I was sometimes tempted to do

If you demonstrate this role, you can, again, ask the class to guide you initially on what you would wear, etc. At first, you could demonstrate the role for a very short time, a few moments only, as you peer in through the "door" of the store ; and then, step out of role, to discuss this new "visitor" with the children. A remark such as, *"You wonder whether people are born bag ladies or whether they become them ..."* could be a useful starting point. You can also challenge some of the things the children might say.

You seem to be saying the bag lady would be dirty. Is she really ? It could be dirt she's forgotten about or dirt she can't deal with. Difficult to say really ...

The children could make notes on things they observed, as they watched the bag lady through the door of the store.

Some children might be tempted to giggle when encountering this role for the first time. One way you could deal with this is suggest a form of "staff training exercise" :

Do you think there is a danger that some of our staff who are on the other shift could be nervous about customers like this ? So there might be a need for some staff-training, you think ...

The children could then discuss how you should speak to a customer like this.

In our drama, we use different devices, to slow the drama down, and build seriousness and belief. The convention of "thought-tracking" is used, for example. This means that the class is allowed to "overhear" what Ileana is thinking as she looks into the store (in the case of the Tany's Dell programme she did this in broken English) :

'I hope.. they will... they help.....'

This allows the group to gain more insight into the role. They can watch her, and hear what she is thinking, without at this stage actually having to speak to her.

Through discussion, the class could create a history for Ileana : how she came to be in this situation ; what it is that keeps her in this position ; her needs. They decide what she might have in her bag. They may draw some of the items they think she would always carry with her. Some groups decided that Ileana would have some photographs, for example. This gives her a sense of a very definite past.

Ileana represents the community. The store is meant to be for the community. So it is important for the class to reflect : what do we need to find out from her if we meet

her ? What can we learn about the community's needs ? Finally, and when they are ready, they meet her, and talk to her about her life.

At certain moments, you can "freeze" the drama, and asks the person playing the role of Ileana to cover her ears, as if she cannot hear. (If you are playing Ileana, you can simply step out of role, leaving her bag on the chair.) This slows down the drama and allows the class to consider some of the implications. Here, for example, they can reflect on Ileana's behaviour, and her needs. At Tany's Dell on **Day 3** of the Programme we introduced the role of Ileana. Lorraine the teaching assistant takes on the role. The introduction of this 'person in role' is perhaps the children's first test of their ability to meet the needs of the community. You can see the effect of this in **Clip 11**. The strategy used here is of the role as effigy where the role can be frozen while the class discover more about her through observation and through looking through the contents of her bag, something that would be impossible in real life or indeed in any other encounter with a role. This gives the children time to investigate, hypothesise and reflect.

We find that this role is a powerful focus for the drama ; the class develop a strong bond with Ileana. She is perhaps the first test of their ability to serve the community. The class has to consider : how can we help her ? They might, for example, think of ways of giving her a job in the store - without making her feel she is accepting charity. This, again, involves considerable skills in negotiation and tact. They could try this first in a pair, with one of them standing in for Ileana (using a role within a role), before bringing the teacher-in-role back in to the drama, to put their ideas to the test. Ileana might be reluctant, and take some persuading :

.Handling a role such as Ileana is both demanding and rewarding for the class. The way you decide to introduce this role will depend on your learning objectives and the needs of your particular class. We prepared documents to place in "Ileana's" bag so the children were not invited to invent them but to predict possibilities before interrogating the documents for themselves. **Clip 12** shows how we introduced this role at Tany's Dell and how the use of a person in role as Ileana with the support of a facilitator can enhance the learning opportunities for the children. Lorraine takes on the role of a Rumanian refugee. She is protected in this role in several ways; the teacher facilitates so she is free to respond in role without any additional responsibility. The teacher can also freeze the role at any point to protect Lorraine. In this particular role Lorraine is also relieved of the burden of having to respond verbally as she represents a refugee who can not speak English apart from very few words. Because Lorraine is not responsible for running the session it is possible to clothe her appropriately in this role and use additional support e.g. the bag containing documents and a blanket so the children are responding to all these signs rather than to just the role or what she says. This is also an excellent way of bringing another person, their experience and culture into the classroom. The convention of freezing the role is shown in **Clip 13** which allows the children to investigate the documents and feed back what they have discovered. The documents reveal that she is searching for her daughter who came here to seek medical attention for her younger brother.

Clip 14 illustrates how two boys [both of whom are supported by Lorraine in their every day school work] take on the challenge of approaching her and the responsibility for looking after her. One of the boys' makes an explicit link between the woman with the burnt face he had encountered through the application forms and the

in to the frame at this point completely unprompted. She shares her concern about the refugee and the ways we are dealing with her and she finds a public voice for the first time during the work and according to Lorraine for the first time in class. The children's role within this situation is somewhat reversed as Lorraine who normally supports them in their difficulty is now being supported by them in her difficulty as a refugee who can not speak English and through this strategy is raising their status in the learning process. The use of a silent low status role avoids any danger of teacher telling and demands responsibility from the children. The 'here and now' element of role also means this responsibility can not be ignored or even postponed. According to Lorraine the three children showed a maturity which was not characteristic of their usual response in class.

. On day 4 of the Video Diary the teacher set up a model to represent Ileana the Rumanian refugee. This is shown in **Clip J**. This offers the children a valuable resource so that as ideas occur to them about how the store can help her situation they can record on the large sheet provided under the headings provided, 'What might be her needs?' and 'How might we help her?' This is a good way of capitalising on the richness of learning provided by the role. One of the ideas raised by the children was that photographs of Ileana's daughter and appeals could be pinned up in the store and customers could be directed to them. They also felt that Ileana could work with Mohammed in the garden as she would identify with his situation and they recognised the strengths each of these people had shown in coming to England alone and with little resources. They also grappled with the issues of finding a place for Ileana to sleep.

You could introduce other roles after her. You could say, for example,

I was thinking, we're bound to have to deal with some difficult customers at times. I was just wondering what we could do about that. You're good at helping people who are needy. What about people who are a bit aggressive, or unhappy?

The introduction of more demanding roles could lead the group to draw up a "Staff Handbook" with guide-lines on "Customer Service." (A useful curriculum task.)

Besides fictional roles, you can introduce "real life" roles to support the children's work. For example, you could arrange a visit from a real fire officer, a policeman, a shop manager, etc. It is essential, however, that they are introduced, not simply to give information, but in response to children's needs. They should be clearly briefed about the work the children have been involved in, and the contribution they can make. They should not see the occasion simply as another "school visit." A fire officer, for example, could comment on health and safety aspects of the store. The children could show him the plan, explain the precautions they have taken and the positions of fire hydrants and exits, discuss problems, and so on.

Meeting roles such as Ileana is a kind of preparation for the challenge the class face when they encounter Val, and have to find ways of helping her.

Ileana, like Val is a role the children actually meet within their drama . Additional to these 'real' roles the children also 'meet' other roles through telephone exchanges, faxes and letters. **Clip K1** shows how the use of an official letter serves to influence the children's commitment to the work. The teacher had previously invited children to collect and read out any important mail. Indeed as a long-term project you may set up a rota for mail collection and invent different correspondence for

everyone in 'the store' a letter from the benefactor. This is an example of how an external authority is putting pressure on the need for quality work and decision making from the children within a 'real' context. This also creates a sense of audience and purpose to their class room tasks. They continue to make an audit of items left in the store and using a collective board pin up on 'post its' those things they have not yet found any use for. The concern of the late Mr. Kuppers that everything should be made use of in some way and his disapproval of waste in terms of people or materials still governs the way they work. Each group then visit the board to see if there is anything their particular counter can make use of, for example an old weighing scale is taken up by Mohammed's garden.

As a result of this pressure from an external authority in **Clip K2** we see the children continue to sort out, list, prioritise and cost items they will now require to run their particular area of the store, for example the children taking care of Mohammed's garden make a list of what they will grow.

Clip K3 illustrates the effect of a fax received by Mr. Simpson's solicitor on the children's work. They are now in the process of providing this information on official forms to make clear their budgetary plans and priorities. This information is to be scrutinised by the benefactor. The use of a fax form creates a greater sense of urgency and tension for the pupils. This is included in your resource section in the pack. **Clip K4** shows how their usual class work develops but within a context. The children are using calculators to work out the finances, a good example of Numeracy in context. **In clip L** we see that the children have designed their own stands to indicate their particular departments within the store, for example, Mohammed's garden, Care for the Elderly. This gave them a greater sense of ownership over the work. If you run a project like this with your class once a week these stands can be brought out and displayed as a clear signal to the children that 'today we are running our store'. The designing of these stands can also form part of an Art and Design curriculum or provide an opportunity for the children to experiment with different fonts and their effect within I.C.T. in a longer-term project. You will also notice within this clip Val, the S.E.N.C.O. from the school who is working in role as someone enquiring about their nursery with the intention of working there. Later in the work Val intervenes in this role to seek their permission to use an empty exhibition stand within the store to alert the public about the issues of drugs and young people. This is as a result of her own son's previous involvement with solvent abuse. The early introduction of the role is useful as the drug issue is raised within the whole community context of the store rather than added on out of context.

The Lady from the Seed Company: National Curriculum Science

On day 5 of the programme Sharon Strank planned a role which would address aspects of the National Curriculum on Life processes and living things. (see copy of the lesson plan in appendix) 1 Here, in **Clip M1** she works in role as a representative from a seed company to support the development of their garden area, Mohammed's Garden. She signals the introduction of her role by going outside the classroom door and then entering in the agreed role. As there are other adults in the room this is fine but the children will accept any agreed signal as a starting point, for example 'when I pick up my leaflets'. The teacher has selected a fairly high status role in the sense that she is the provider of information. However, she cleverly requests their needs for the garden in order to respond to rather than just provide information. She also avoids falling into the trap of being 'the one who knows everything' as she points out it is her 'father's company' implying that he would know more. This is a

protective device for the teacher who can fall back on this if she feels she doesn't have the information the children need. It also liberates the children to work a number of things out for themselves.

In **Clip M2** the teacher continues to work in role with small groups as the representative from the Seed Company. This forms part of the National Curriculum on Life processes and living things. Here the children are describing the process to their teacher but within the context of Mohammed's Garden so the need to know is important to them as the garden like the rest of the store matters. The class teacher is growing in confidence in using role and is recognising the significance of using appropriate language in role, for example 'some of our customers'. The reference to customers also emphasises the commitment to the client so the information is not to please teacher but is purposeful and necessary to the ideals of the store and the information will translate into action in the designing of the store. All the children contribute to ideas for the garden as the design will reflect the needs of each team's clients, for example a suggestion of a bench and rose beds were made for the elderly. This is a good opportunity for children to apply their knowledge.

Val : Drug Education

Our hope is that the "store" creates a context of "caring." The class have to help individual clients (such as the rumanian refugee) with their needs ; and this develops a sense of responsibility towards the community. Now the drugs issue is introduced through the "role" of Val. Her own son has been in some sort of trouble, and she is seeking our help. She asks if we can do anything to promote community awareness of the drugs issue.

Val might be mentioned early on in the drama - so the class already know something about her before they meet her. This also helps to make Val seem like a real person. Perhaps, for example, she is the woman who delivers muesli from the Health Food shop. The staff of the store have had contact with her on the telephone. At Tany's Dell it was the children's interest in the initial application forms which foreshadowed the arrival of Val. In our drama she applied to help at the store but had younger children she'd need to bring. The children actually met her when she visited their 'creche' to be interviewed by them and the role was played by Jackie the S.E.N.C.O. However, you may wish to represent the role through telephone conversations , memos e.t.c.

You might mention that Val has been off work lately, and has seemed troubled. This

something like, *"I noticed Val was off work last week but she was back delivering today. She brought some different kinds of muesli. I hope they sell well."*

In the Mantle of the Expert system, you use "foreshadowing" all the time - preparing, anticipating, laying the ground for future developments. For example : the children prepare their proposals for the store, anticipating the arrival of the visitors from the Chamber of Commerce.

If you keep mentioning *Val* from time to time, she starts to seem real, so when she does walk in the store, the class feel as if they already know her. Once she has become established in the children's minds, you might tentatively introduce the problem they are going to have to deal with : *"I had quite a strange conversation with Val. She seemed quite troubled. Perhaps we could talk about it at the next staff meeting."*

There might already be items which children have put on the agenda for the next staff meeting, such as "Lack of Space in the Stock Room," "Excess Stock," etc. (It is important to make use of opportunities like this, which could lead you into curriculum areas such as measurement, use of space.) Don't make *Val* the main item on the agenda ! You are looking for a way to introduce the subject that seems natural - so towards the end of the meeting, you might say,

You know, I was telling you about Val. Well, she's not been right lately. I was a bit concerned ... She's been very helpful to us, as you know. Anyway, she gave me a letter for you ...

You could read it out, or invite a member of the class to read it :

Dear Friends,
I hope you don't mind but I noticed that your "Teeth" stand has been up for some time. Someone at your store mentioned that it needed changing, and I've got a suggestion. You see, I've had this problem with my son, and I would never want to see any family go through what I've been through. I thought at first it was a stage he was going through, like they do at his age. I mean, we'd caught him smoking and thought that he's grow out of it, but things got worse. Could you use the stand to tell people about this sort of problem ? I think it could help.
Best wishes,
Val

As the letter is read, some children might start to whisper, "Drugs...". If they do, you could respond,

Well, the thought had crossed my mind.

If they don't mention it, it's enough to say,

It seems he had been taking something he shouldn't have. Anyway, I told her I'd discuss it with you. She looked very troubled ... I don't know how you feel, but she has been very helpful. I mean, we're not experts. I said she'd have to help us, and maybe answer some questions we might have ...

The drama edges closer to the "issue," but the class do not need to be experts on drugs to deal with this problem. They're not law-makers, they're people running a store, but they don't mind helping someone.

The use of the phrase, *"she has been very helpful ..."* encourages the children to want to help. This kind of reported speech only gives them part of Val's story, and so hopefully they are keen to find out more.

The next steps are designed to build a sense of anticipation for Val's arrival in the store. Invite someone to 'phone Val, perhaps, to arrange a meeting. The class, then, could spend some time in their groups thinking of possible questions. This helps to prepare them to meet and talk to Val. And someone could 'phone her again for more information about the problem, and to suggest to her the kind of questions she might be asked. Or this could be done in the form of a letter which the class draft, thinking carefully about the tone, and enclosing a list of questions. (This helps the person who will be representing the role to look over the questions, assess the thinking level of the class - and think about the answers.)

Encourage the class to be indirect, rather than direct and interrogative, in their questions. They need to consider how to speak to someone who may be upset.

Can you think of a question that doesn't sound like a question ? Is there a way of making this more like a conversation with her ?

As an exercise, you could ask them to come up with questions which do not start, "Who ... ?", "What ... ?", "Why ... ?", "Where ... ?", "When ... ?" etc. They could try this in pairs. You could then invite the class to test their questions on you, out of role, and you could give them feedback. Statements in the form of queries are best ; they "invite" a response. You will find examples on the video, of children beginning to achieve this kind of language.

Val's story is that her son, Graham, has been involved in solvent abuse. (Make sure no child in your class has this name ; if they do, select a different name.) It seems that the worst is now over, but Val is still finding difficulty in trusting her son. She has blamed herself, blamed him, and doesn't really understand why it happened.

To help the teacher representing Val, we have come up with the following outline of her story (at Tany's Dell, Val emerged from the children's interest in the application forms and so her role was shaped by this and the children's own

perception of her). This is offered as a guide but of course the teacher may change it completely or adapt it as we did at Tany's Dell.

Vals Family

Val Halaree (Mother) William Halaree (Father)

Graham (Son) Claire (Daughter)

Val works for a Health Food shop. She often delivers goods to the Community Store.

William is a manager in an insurance business.

Graham's history

Started with solvent abuse at 13. By the age of 14 he was found out. As a family they have attempted to work through the problem.

Graham is now 17.

He is doing GCSE retakes (which puts him a year behind everyone else). His main problems now are the social repercussions, and the difficulty of resisting the temptation to fall back into his old ways.

Younger sister Claire is still at the same school which Graham went to, and is being teased as a result. She is 14.

In our drama Val had two children of pre school age. You may, of course adapt these details to suit the needs of your class, as we did.

Val often blames herself for what happened and she feels she has failed in her role as a mother. She wants to try to interest Graham in new social activities. He used to enjoy sport and she hopes he will take it up again. Perhaps the Community Store will have some ideas for initiatives for young people in the area.

Solvent abuse is probably one of the more difficult issues to tackle in the classroom because, by providing children with information about it, you might also inadvertently make them aware of how to use it and where to buy it. Unlike many other potentially harmful drugs it is not illegal to purchase. Through the role of Val, the mother, we focus on the effects of drug misuse on her family ; and, through the store, the effects on the community. Val does not give any information which might be considered unsuitable for children. She would not say anything about how her son obtained and used solvents, for example ; this would not be appropriate to the role.

There is evidence that a "sensationalist" approach to drug prevention is ineffective in the long term. For this reason, we decided to avoid anything that might be "sensational." Graham, Val's son, for example, is coping with his problem ; he is not lying dead or in a coma. Solvent abuse can kill, even after a single use. However, children may be aware of young people involved in this activity in their own

happen to them." Val might at some point say, "My son could have died ...". The class learn, then, about the emotional repercussions this experience has had on her. They also learn about the social rejection Graham has suffered, the effect on his schooling, and her loss of trust : issues which are important and pressing for young people. Val's story, used in the context of the store, provides the human dimension which is crucial in any real understanding of the drug issue.

In our planning, we were concerned to avoid stereotypical images of young people who are involved in drug abuse, or indeed, of the kind of families they come from. The role of Val is carefully presented in such a way that she does not emerge as someone who cannot cope with her children, or has emotional or financial difficulties. This is not a "problem family." We wanted to give the impression that this is an ordinary woman who cares about her children. What happened to her son could happen to any young person. It is important not to fall into the trap of offering simplistic explanations such as "he had a neglected home life" or "he was unhappy at school."

Even though Val has been through a difficult experience, she is a strong role-model. She has a determination to alert other people to the dangers of drug abuse. The role is emotive but she mustn't act emotionally. The use of pauses and hesitancy in her answers will sign her feelings far more powerfully than feigning emotion. Jackie (the school SENCO) who plays Val in our programme, was advised to show signs of nervousness, and to avoid giving full answers, as an expert might - but to express the hesitancy of a mother who is recalling the experience she has been through. She wears an ordinary but smart coat, and carries a bag containing her diary (a "Woolworth's" notebook), a sketch of her son, and a leaflet about young people and drugs, which she has scribbled on and marked. All of these are useful supports for the role. Having a handbag strap to fidget with, for example, helps to express anxiety. She can show the class the picture, which helps them to visualise Graham and makes him seem like a real person. She can refer to the diary at certain points, eg :

Let me see, it was just about December ... I started keeping notes, I was so worried
..

Clips N1 AND N2 show the children inviting Val to meet them regarding an issue she hopes they will agree to help them with. Tension is built in through the withholding of the specific reason for the meeting until her arrival. In her role Val uses a variety of

some of the symptoms displayed by her son. The use of hesitation about telling the children encourages them to question sensitively.

Val is not an "expert" on drug abuse. There is a real danger in this role of giving too much information. The teacher in you will want to give information, especially when the class seem so keen to ask. But it is far more believable if Val speaks and behaves as a woman would in her situation.

The teacher-in-role, in fact, should not try to explain everything, but should leave space for the class to speculate. The less the role speaks, the harder the children will work at questioning her. They can begin to read implications in what is conveyed non-verbally as well as verbally.

Here are some examples of questions children might ask, together with possible answers :

Q : Can you tell us how he got involved in the drugs ?

A : Er ... I'm not sure how it all started ... I know he had some older friends at the time ... But I'm not really sure what happened ... Young people can be very discreet, even secretive when it suits.

Q : Did you ever argue before your son started taking drugs ?

A : Well, no, not really. I mean, we'd always got on as a family. There was, you know, the usual little tiffs ...

Did you go and get help for your son ?

A : We tried to, but we weren't actually very experienced, never having had this problem before ...

Remember that when you use role, you can freeze the drama for a time. Ask the teacher-in-role to cover her ears ; or, if you are representing Val, step out of role.

(Remove any props and items of costume you are using, such as the coat - leaving them on the chair, still "signing" Val). This creates a space for the children to reflect on what has happened to Val. At some point, they need to clarify for themselves :

What do we need to know ? What can she tell us, from her experience, that would help us to alert others ?

After meeting her and questioning her for a time, the children could return to their stalls - but Val might remain. You could say to the class,

She's terribly upset, I think we should just lay off for a bit, and go back to work. Come and have another word when you think of anything. No more than four at a time. Bring her a cup of tea and a biscuit. (This gives an opportunity to children who were, perhaps, too shy to speak in front of the rest ; they can also ask more detailed or personal questions.)

Clip N3 on the video shows an example of this where Val is placed in the store so that small groups can reflect and consider her situation and decide what they need to know in order to make use of the exhibition stand to alert customers. They are also able to go to her to ask any further questions and put suggestions to her. By using a role of a mother along with their collective role as store runners both the teacher and the children are protected within these roles. They are able to seek information from

the perspective of people running a store who have no obvious connection with the drug issue and are able to negotiate through the protection of role their own attitude to drugs. The role of the mother also demonstrates the effect of drug abuse on family life. Introducing this issue within the store context avoids the danger of sensationalism and these young people are put in the position of acting on this information in a positive and protective way. In response to the pupils, notice that Val tries to shift responsibility for decisions about the stand on to the children. She describes the symptoms as she recalls them but adds, 'I don't know the best way of doing it.' You will also notice how one group of boys is thinking of ways in which the son can participate on their particular stand as a positive way forward for him. This indirect way approaching the drug issue actually makes it possible for the children to get closer to the issues. It does not appear contrived or out of context and because they are responsible for running the store they naturally take on responsibility for highlighting the issues for others. This is unlike some approaches where teacher morality is only too evident to the children and their role within really fruitful decision making neglected.

Another possibility might be to say to Val:

[To Val] *Do you mind if we keep popping over ? Thank you. Mind if we take a few notes ? Is there anything we could read to learn more about it ?*

You might have prepared this in advance, using a drugs leaflet which you feel is suitable for your class. It should look as if it has been well read : Val has scribbled in the margins and circled things. Now she searches for it in the bottom of her bag.

It's a bit twisted up ... I don't know if that will be any use.

You could go through this leaflet with the class, to deepen their understanding of the drugs issue. But they have been motivated to engage with this by their meeting with Val - and by their need, now, to do something in their store to draw attention to the issue.

The children begin work on an exhibition. They need to negotiate the best ways of interesting people in the issue, who they need to target, what it is important for people to know, and so on. Children may decide to create a blossoming of drug-abuse warnings, scattered around the store - not only on the exhibition stands, but on the paper used to wrap goods for customers, on the store's carrier bags, etc.

You might try to encourage children to think of indirect ways of communicating their "message." For example, if they said, "*Could we put these words up : "Stop and Think" ?*", you might respond,

I don't know. Do you think it will help ? We don't want to seem interfering and boss people about ...

The next step could be to suggest the store closes for a "staff-training exercise" :

What are we going to say if customers ask us questions about these posters ? We need to be ready, don't we. How can we encourage them to go over to the Public Exhibition Stand to see the display ?

The class could work on a short scene in pairs : one role-plays a customer, the other a member of staff. You might first offer a "model," a short scene in which you play a customer, apparently not interested in stalls about drugs and only interested in buying a new pair of shoes.

You might bring in subsidiary roles, such as Graham's probation officer, his grandmother, or the family doctor. You could also introduce "real life" workers in the field, in response to the needs, and readiness, of the class. For example, the children might decide to put together a proposal for steps that could be taken to discourage drug misuse in their community (eg. opening a youth club in the evenings). They could present this to a health worker, or a member of a Drugs Action Team. They would need to explain their ideas clearly and justify them, and listen to her responses and her concerns. Other possible "real life" roles include a youth worker, a police officer, and so on. You may, of course use a role to address other forms of drug abuse like smoking and alcohol according to your school's focus.

Chamber Theatre

In the resources section you will find pages from Val's diary. Val can offer these to the children, as a "true" story which could help people understand about the consequences of drug abuse. She emphasises, however, that if they decide to use them in some way, they should change the names.

Invite the children to find a way to use the diary extracts in their exhibition. This could take the form of a presentation of Val's story, perhaps through pictures, or "still images." (See Glossary.)

In our drama, we use a method known as "Chamber Theatre." (See Drama for Learning for a fuller account of this method.) Each group is given a different entry from Val's diary. A "narrator" is chosen who reads the diary. The other members of the group act out or "demonstrate" the actions as they are described. They are simply "signing," or indicating, the actions ; they do not have to carry the feelings or motivations of the people involved. For example, if in Val's diary it says, "Graham just ran upstairs today without saying a word to us" the group simply demonstrates

this though action. (Dorothy suggests that the children "may feel strongly the tension of the event, picking up by osmosis the feelings of the characters as described by the narrator because the burden of having to express these emotions is removed"- Drama for Learning, p. 213.)

The class then share the "scenes." This could take the form of a presentation to Val herself, or another "visitor" (eg James Simpson). The children could go on to write diary entries for other members of Val's family - and perhaps demonstrate these through "Chamber Theatre."

The class have engaged with the issue of drugs, through the "frame" of people running a store. They have had to think about how to handle the issue in a responsible way. Through preparing the exhibition etc, they have themselves learnt a lot about the issue, so they can use their knowledge to help others.

Sharon, the class teacher and Jackie, the S.E.N.C.O were both impressed by children's ability to negotiate seriously about the drugs issue. We have not made the whole of our programme centre on drug education. Rather, we wanted the issue to arise naturally, as part of the work in the "store."

Clearly, the drama does not have to stop at this point. The store could carry on. Dorothy hopes that the children in Mantle of the Expert become so involved in the "enterprise" they have created, that it becomes almost a "productive obsession." The curriculum work, then, is not "thinly spread, but becomes instead an intense learning process" :

The whole thing has to keep changing, while spinning on the same pin-head. The children should never think, "Oh, no, not again...". Every day in Mantle of the Expert opens up a new range of possibilities for learning, and opportunities for consolidating, reviewing and refining previous work.

In the Mantle of the Expert, children learn by doing. The system uses knowledge, and puts it in active, working situations, in a "real life" and human context.

We find that working in this system gives children a real sense of responsibility. Here are some of the things they have said :

"I feel important. The work makes me feel important."

"It's like I'm an adult with a really important job to do."

"It's not your everyday lesson, is it?"

A BRIEF GUIDE TO

THE

MANTLE

OF THE

EXPERT

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Appendix 2 : The National Curriculum and the "Store"

Creating a Context

In the Mantle of the Expert system, you create a fictional context for a range of activities - an enterprise. You carefully choose a particular "enterprise" because you believe it will carry the curriculum areas you wish to address.

We like to use the image of a hot air balloon, where the balloon represents the "enterprise," and the "basket" contains the different curriculum areas ...

[Image contained in the pack]

Categories of Enterprises

In their book, Drama for Learning (p. 38-9), Dorothy Heathcote and Gavin Bolton suggest different types of "enterprise," which could form the basis for Mantle of the Expert programmes. You can probably think of examples of your own :

1. *Service enterprises where no goods are produced*, where all the tasks are in support of other people : a bank, a hotel, a library, a restaurant, a hospital, a travel agency, a veterinary clinic, a store, a fire station.
2. *Manufacturing enterprises, which make things* : a shoe factory, a dairy, a bakery, a flour mill, a brewery, a fashion house, a steel works, a publishing house, a commercial herb garden.
3. *Charitable or administrative enterprises* : OXFAM (the famine relief organization), the National Trust or the English Heritage (organizations that preserve England's great houses and historical sites), the Salvation Army, Greenpeace.
4. *Nurturing enterprises* : homes for orphaned or unwanted children, hospices for the sick and dying, play groups, a gene bank for animals and plants, a national park, a nature reserve, a social service agency.
5. *Regulatory enterprises* : police stations ; customs, tax, and immigration bureaus ; prisons ; justice departments ; the armed services.
6. *Skilled artisans, who maintain things* : plumbers, electricians, stonemasons, joiners, repairers of antique furniture, archivists.
7. *Arts enterprises* : a theatre, a photographic studio, an art gallery, a craft center, an opera or ballet company.
8. *Establishments dedicated to helping people learn* : sports training centers, museums, zoos.

Contract for drama

We recognise that teachers who are using drama for the first time are often nervous about classroom management and control. The following tips might help you.

Before you begin the drama, negotiate a contract with the class. This will establish both expectations and responsibilities. You might invite the class to suggest some "rules." With a little encouragement they will come up with a number of common sense suggestions, eg. "Take it seriously," "Work together." Once these points have been agreed, you can refer back to them at any time.

Do not hesitate to stop the drama (perhaps using an agreed signal) at any time if some children are having difficulty in handling the situation. You can then take the opportunity to negotiate the way forward, and press for seriousness and belief.

Dorothy argues that drama is hard discipline. It may not look it sometimes, but it is. In the Mantle of the Expert system, running the enterprise creates its own form of internal discipline. Tasks have to be done, and done well, for the success of the

"firm," and to meet the demands of the "clients." *The store is the boss, not the teacher.*

Role

Role-play is today a familiar teaching technique in many areas of the curriculum, but sometimes there is a confusion between the ideas of "acting," which implies performance, and "being in role," which does not. To be in role during dramatic activity is to behave and react as if the situation is real.

The children in Mantle of the Expert are not playing individual characters, as an actor might. Rather they take on a collective role, as a team of experts.

Being experts gives the children a sense of status and also a sense of responsibility. But it is not enough to give the students the label expert ; they have to "grow" into the role, through the tasks they undertake. (See Drama for Learning, p. 15.) The children build a stake in the enterprise, and gradually a sense of caring emerges : for quality and standards ; for the imagined clients ; for the people and problems they encounter.

What role gives children is a point-of-view. When they are in role, they see things from that perspective. We call this "frame." Looking at an event - an accident, say - from the point of view of police officers, is different to looking at it from the point of view of journalists, or ambulance workers, etc.

You should note that the children in Mantle of the Expert do not actually make anything which would expose their lack of real expertise, and so destroy their belief in the drama. Dorothy once worked with a group of children in role as shoemakers :

The children were "framed" as the best shoe-makers in Britain. But they never made any actual shoes. You'd think at some point one of them would have said, "We never make any shoes, Mrs. Heathcote." But no. As far as they were concerned, they were shoemakers.

As they work in role, the children develop a sense, not only of their individual "expertise," but also a sense of a group culture, a way of working, a set of values. In our drama, the children have the "frame" of people running a store, but with a particular responsibility for the community. They have a way of working together, and a sense of shared values. It is from this perspective that they approach different issues such as drug education. The work of the police, social workers, doctors, local

government, transport, housing, schools, can all become issues, as the drama, and the curriculum, demand ; and so horizons are naturally widened

Teacher-in-role

If you have not worked in role before, you might find the following guide-lines helpful.

Role is a very useful teaching tool. It can be used

- to give information
- to offer a challenge
- to question decisions (especially if the children try to give easy solutions to problems)
- to act as a focus and a tension, which can help to deepen children's involvement in the drama

When you are in-role, you are joining in the drama, but you are still controlling the situation : you are not giving up your ability to keep children safe, or to get work of a high standard. The major difference between role-work and ordinary classroom teaching is really just a change or shift in language. As Dorothy says, you talk as if it is happening now. In other words, it is the difference between saying,

I suppose if the trucks were bringing things from Dover, they'd probably have to travel by night ...

And saying,

What are we going to do about these truck drivers ? They want to drive through the night. We'll have to have the store open for them ...

Working in role does not demand any specialist acting skills. You do not "act" in role, in fact ; you simply behave within certain parameters.

You do not have to stay "in role" for long periods of time. Just try being in role for a few minutes until you become more confident. When you are out of role, the children can discuss, or record, what they have found out, and consider what else they would like to know. This will give you time to think about how you will use the role again, perhaps in a future session.

When "in role," don't be tempted to feign emotion. Simply adopt the attitude of the

read the non-verbal signals (such as the kind of coat she wears, the kind of shopping bag she carries).

There is sometimes a tendency for people who are working in role to talk too much, and to give too much information - which can sound like a teacher explaining things to the class. Avoid this, and you will find that the children will accept you as this other person, and work hard to question the role carefully.

Remember that you can freeze the drama at any time, if you feel you need to establish seriousness or belief. You can step out of role ; or ask the person playing the role to "freeze." Explain to the class that this is a convention we can use to give us thinking time.

It is useful to think of an item of clothing or a prop which will help to suggest or "sign" the role. In the case of the librarian, simply wearing glasses around your neck, or carrying a book in your hand, might help you behave like a librarian, and suggest to the children, "Here is a lady who always needs her glasses close at hand. She needs to read print carefully when checking books in and out, and sometimes the print is small."

Similarly, the rumanian refugee in our drama wears a thick coat and a scarf on her head. Her clothes are a sign of her need to keep warm, the lack of shelter etc. The heavy coat tells you that survival is more important to this person than outward appearance. She clutches a bag because it is all she owns.

Items of costume or props can also serve to support you in your role. Having a bag to clutch or a shawl to pull round you, for example, gives you a focus for your actions, and helps you to behave as if you are the rumanian refugee (not act the part). You can negotiate with the class how she should hold the bag, or wear the scarf, before you enter the role.

You may find in your use of teacher-in-role that the children's engagement is poor at first. This could be due to a number of reasons :

- the children are not ready to respond to this role. They need more time to prepare for meeting him/her.
- the role has not been negotiated with the children ; they have not helped to prepare it, a bit at a time.
- the role is not clearly "signed"

If this happens, do not persist with the role. Remove the items you have used to sign the role, and say, *"I'm afraid we have to leave that person, until we are ready to deal with him/her."* Don't be persuaded to go back into role for the moment. It is important that children see the opportunity of working with teacher-in-role as a situation that demands responsibility.

Teacher-talk and colleague-talk

In the Mantle of the Expert, you will need to adopt two kinds of talk. One kind of talk will be that of the teacher as helper and arranger, and will sound like this :

Let's see if we could ...

Do you want to ...

However, when you are in the "store," there needs to be a sense you are working alongside the class, as colleagues in the same "enterprise." This changes the way you speak. Whereas "Teacher-talk" might sound like this :

Let's move the tables ...

"Colleague-talk" might sound like this :

Well, the agent did say we could move what is movable, so I suppose they'd let us move these tables ...

Similarly, where a teacher might say :

I think there should be a place where people sit and have a break ...

A "colleague" involved in running the store might say,

I think we deserve a coffee-break. There must be a bit of space we could use somewhere ...

The use of "we" immediately includes all in the drama.

Throughout this pack we offer examples (*in italics*) of things you might say, both in and out of role. Take the section, **In the Library**. The teacher introduces this episode out-of-role :

Shall we go to the meeting in the library and find out a bit more ? Of course, we're not really going to go there, but we could arrange our classroom like the reading room of our local library ...

This is an example of the teacher talking to the class as a helper and arranger. Later, the teacher demonstrates the role of the librarian :

Good afternoon, ladies and gentlemen. It's lovely to see so many of you here. On behalf of James Simpson I'd like to welcome you to this informal meeting about the project

There is a shift, at this moment, into "now" time. There is also a shift into colleague-talk.

Teachers trying out the materials in this pack found that the more they worked as if they were in the store, the more natural it became to behave and talk like a colleague - albeit a colleague who initiates a lot of the tasks. They were often surprised at the positive effect that "colleague talk" had on the children :

"They seemed to take the work more seriously."

"They came up with really useful ways of sorting out problems to do with the store."

Teachers found sustaining "colleague talk" difficult, because it was not their usual talk within a classroom context. They often slipped back in their "teacher/helper" voice. However, the important thing is that they were aware of the difference, and appreciated how the "colleague talk" helped the children gradually take on more responsibility. You will soon develop an alert ear to note your register.

An important factor in Mantle of the Expert is the acknowledgement of children's own knowledge and ideas, which you need to draw out through action. The next section will help you do this.

Supporting children's inventiveness

We find that it can help to generate ideas in drama by using "iconic" devices, or images, such as drawings, maps, photographs etc. (We use a map and a plan and photographs, for example, as part of our drama.) Devices like this are useful because they :

- provide focus
- create common images for all involved
- provide information
- support children's inventiveness
- stimulate group discussion

- permit trial and error until group understanding and agreement is reached (For example, deciding where to place counter-islands on the plan of the store.)

Devices such as these are particularly valuable in early stages of drama work, when you are trying to build belief. A ground plan, for example, helps the class to begin to believe in the store, and have power over their decisions.

You can use iconic devices to introduce curriculum work - for example, a map can foster map-reading skills : working to scale, calculating routes, etc. The drama gives this work a context and a purpose.

In running the store, children undertake a lot of work which we term "symbolic." For example, they produce written forms, charts, letters, diaries, etc. These devices are focused to task. They invite collaboration - to fill in, to search, to read. They :

- generate ideas
- help the children to articulate ideas through talking and writing
- meet the demands of your curriculum

Sometimes teachers start dramas by putting the children straight into role. But generally this is too soon : there need to be other stages first. Working through tasks such as looking at maps, writing application forms, making badges etc, helps to build focus, commitment and belief in the drama. Looking at a ground-plan, for example, helps the children to visualize the store, and believe in it as if it is real, before they actually begin to run it.

Negotiable and non-negotiable elements in the drama

Many decisions in drama are negotiated with the class. However, you should always decide in advance on a certain number of "non-negotiables." Non-negotiable elements are those things which cannot be altered by the children. They

- help you to feel secure, and give structure where it is needed
- increase the quality of the drama
- become the "authority" instead of you. They protect you from saying, "*Because I said so ...*"
- breed curriculum work and so help you to teach it.

They can also generate further work. On our map, for example, there is a one-way street running by the store. This means that convenient way of delivering goods have

to be found by the children, and they may decide to produce signs which read "Delivery Point : No Parking," etc.

Even though you are using some things which are "non-negotiable," there is still plenty of space for negotiation and discussion around them. Take the plan of the store. It shows a number of Public Exhibition stands - but it does not say how they will be used. The children could come up with their own ideas for exhibitions on community issues, before Val asks them to create an exhibition on the question of drugs.

Other non-negotiables in our drama include : the video ; the application forms ; the County Council, etc. You may of course think of others, which will address the curriculum areas you wish to teach, and the learning opportunities you wish to provide.

Decisions that are negotiated with the class may become non-negotiable in turn, once they have been "agreed" : for example, the name of the store or the logo.

Rules

Here are some basic "rules" for the "Mantle of the Expert" :

i. Define your curriculum area.

ii. Create an enterprise.

iii. Give the children a role or "frame" as experts, capable of dealing with the situation in hand.

iv. Give yourself a role or "frame" within the drama. (Usually a rather vague "manager," or "intermediary - not the boss.)

v. Try to avoid "teacher talk" and use "colleague talk."

vi. The work is task oriented. The first tasks may feel simple, but they get harder and should challenge children more and more, as they gain competence and expertise.

vii. As a rule, children are never asked to show the manufacturing task. So if they are shoe-makers, they don't make actual shoes, but every other aspect is dealt with.

viii. If you can, work from within the drama to create discipline.

Glossary

Here is an explanation of some drama terms.

PUPIL IN ROLE Pupils adopt a suitable role within the context of the drama. At first the group usually assumes a collective role - as a team of detectives, say, or in this case, as a team of store runners. As the drama develops, individuals may assume particular functions, eg security officer.

TEACHER-IN-ROLE The teacher adopts a role within the drama, in order to help the group interact, provide a focus and tension, challenge the groups' thinking, etc. The teacher may use a simple item of clothing or a prop such as a book to indicate or "sign" the role.

PERSON-IN-ROLE An adult or older child adopts a role within the drama, allowing the teacher to work as "facilitator," concentrating on the use of effective questioning, to engage the pupils in the process.

FRAME A "frame" is the perspective or point-of-view through which the children enter the drama. In this case they are "framed" as people running a store, and they see everything from this perspective. Their concerns are coloured by their need to make the store a success.

We are always "framed" in our actual lives, in that we enter every situation with a point-of-view : as parent, shopper, teacher, pupil, client, and so on.

SIGN "Sign" is simply a signal that someone else can read. In life, we are sending and reading signals all the time.

When you assume a role, it is important to consider the signals you are sending to the class.

Using an item of clothing or a prop will indicate clearly when you are in and out of role. It will also convey information about the role : for example, wearing glasses around your neck as the librarian

- makes it clear you are "in-role"
- helps you behave like a librarian
- is a "sign" of the role : it says, "Here is someone who needs glasses in her work."

What you're doing in role, in fact, is controlling the signals you send to the class.

They will quickly read the "signs" in the way you speak, the way you stand, and so on. In our drama, for example :

The Solicitor is an "authority" role. She wears a suit and carries a clipboard. These are "signs" that she is an important official. Her tone can be challenging : *"You mean you didn't get my letter ?"*

The Rumanian refugee is at first a little wary and suspicious. The way she clutches her bag suggests someone who is feeling defensive in a new situation. She can also be stropy if rubbed up the wrong way.

Different signals generate different responses. So you judge the effect you want to have on the class. The solicitor is intended to be a little difficult and demanding. The rumanian refugee, on the other hand, at first provokes children's curiosity, and then becomes someone they want to help.

NARRATION This can be used in or out of the dramatic context. The teacher can provide a narrative link, create tension and atmosphere, comment on a situation, etc. Participants in the drama might also describe an event in narrative form.

INVISIBLE WALL The group are observers of a situation within the drama, which is taking place in another room or place. There is an agreement that the "wall" is invisible. The group can watch and listen - they cannot interrupt.

STILL IMAGE OR FREEZE FRAME The technique of "freeze frame" involves creating a picture or image of a dramatic moment, and holding it still. This is well within the capacity of most children, although it is worth giving some time to establish the discipline of absolute stillness.

Pupils are usually quick to appreciate the effect of seeing each other's images. You can use the images to begin a discussion on the "implications" of the situation which is being depicted.

THOUGHT-TRACKING This device allows us to hear the unspoken thoughts of people in the drama. In the "store," the children at one point may "overhear" the thoughts of Ileana, the Rumanian refugee.

Pupils frozen in a still image can be asked to speak the thoughts of the people they are representing. Alternatively, other members of the class, having observed the image, may stand behind the people who are "frozen," and speak their thoughts.

Thought-tracking encourages children to reflect on the varieties of responses to a situation.

Bibliography

The key book on "The Mantle of the Expert" is Drama for Learning by Dorothy Heathcote and Gavin Bolton (Heinemann, 1995). It can be ordered from : *London Drama, Holborn Centre for the Performing Arts, Three Cups Yard, Sandland Street, London WC1R 4PZ, U.K. Tel./Fax : 0171-405 4519*

There are also articles by Dorothy Heathcote, Gavin Bolton, Iona Towler-Evans and others in Interactive Research in Drama in Education, edited by David Davis (Trentham Books, 1997). Available from : *Trentham Books, Westview House, 734 London Road, Oakhill, Stoke on Trent, Staffordshire, ST4 5NP, U.K.*

Books On Dorothy Heathcote

Betty Jane Wagner : Dorothy Heathcote - Drama as a Learning Medium (Stanley Thornes, 1990)

Liz Johnson and Cecily O'Neill, eds. : Dorothy Heathcote - Collected Writings on Education and Drama (Hutchinson, 1984)

The Heathcote Videos

A series of videos of Dorothy Heathcote's work have been produced by the University of Newcastle-upon-Tyne. A list is available from *Audio Visual Centre, University of Newcastle, The Medical School, Framlington Place, Newcastle upon Tyne NE2 4HH, U.K.*

General drama books

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Geoff Readman and Gordon Lamont : Drama : A Handbook for Primary Teachers (BBC Education, 1994)

Dudley L.E.A Iona Towler-Evans : Drama Tried and Tested (Available from :- *Saltwells E.D.C., Bowling Green Road, Netherton, Dudley, West Midlands DY2 9LY, U.K.*)

In preparing this pack, we have referred to : Simon Marks : Retail Revolutionary by Paul Bookbinder (Marks and Spencer, 1993)

Appendix 1

Drug Education and the Curriculum

In our planning for this programme we had to ensure that the information we used regarding solvent abuse was accurate, and that the ways we introduced the drugs issue reflected the advice of specialists in the field of health education. We also referred to various publications including :

"Drug Proof" - Drug Education : Curriculum Guidance for Schools (DFE, May 1995)

Drugs Issues in Schools - An Authority Statement (Dudley LEA, February 1996)

An Inter-Agency Guidance for Drug Education and the Response to Drug Related Incidents in Schools (West Midlands Police Community Services Dept., no date.)

Drug Education for Essex The Social Curriculum Essex County Council Learning Services

The aim of the taught curriculum in Essex is to support their vision for drug education:

- In Essex, every learner has the knowledge, problem solving and decision making skills necessary to be able to make informed choices about drug use and that they have the interpersonal skills and high self-esteem required to enable them to enact their decision with the least possible harm to themselves and others

In our drama we hope we are offering children this opportunity, within the protection of a fiction. Dorothy Heathcote suggests that children need to negotiate their own attitudes to drugs. The D.F.E. supports informed decision making, which acknowledges the need for a realistic account of the implications of drugs "for the individual, the family and wider society."

The D.F.E. recommends seeing drug education as part of an integrated programme of health education. It advises :

Teaching about illegal drugs is unlikely to have a lasting effect if a lesson is given in isolation or as a one-off response to a drug-related incident in the school.

Working through the Mantle of the Expert, one of our aims has been to integrate drug education into a wider teaching programme.

We have selected points from the D.F.E document, Drug Proof - Drug Education : Curriculum Guidance for Schools, and indicated some of the ways they might be addressed through the programme :

	KEY STAGE 2	<i>THE PROGRAMME</i>
Knowledge	- Introduction to the law relating to use of legal and illegal drugs.	<i>Val feels strongly that "something and should be done." She might imply she thinks the law should be changed on the sale and use of solvents.</i>
Understanding	- People who can help children when they have questions or concerns	<i>The children learn from Val where she eventually found support</i>
Skills	- Identifying risks - Coping with peer influences - Communicating with adults - Decision-making and assertiveness in situations relating to drug use - Giving and getting help	<i>The children in their role as "store runners" need to learn these things from Val, so they can advise others the risks, and how to deal with them.</i>
Attitudes	- Valuing oneself and other people Attitudes and belief about different drugs and people who may use or misuse them - Taking responsibility for	<i>The "Community Store" is based on an ethos of caring The role of Val explodes the myth that only certain types of people are "at risk." Running the store. the children begin</i>

one's own safety and
behaviour

*to address community needs. This takes
them into the area of decision-making
regarding the drug issue.*

The programme also addresses skills at Key Stage 3, eg. "Communicating with peers, parents and professionals" and "Taking responsibility for one's own and other people's safety."

The following organisations can offer valuable advice on drug education :
[Add addresses from BASA list : see Iona for this]

Appendix 2

The Curriculum and the "Store"

The Mantle of the Expert system is based in doing tasks. These tasks are incremental, creating opportunities for stretching pupils' personal, academic and social capabilities.

The system uses knowledge and puts it in active, working situations - in a "real life" and human context. The National Curriculum in England is made up of separate subjects. One aim of the Mantle of the Expert system is to develop a sense of purpose and coherence, bringing together different forms of "knowledge," and showing their interconnectedness.

Here are some examples of teaching aims which can be addressed through tasks in our "Store" drama.

The following notes are based on Key Stage 2 of the National Curriculum. The programme could also be adapted for use at Key Stage 3.

English

Episodes in the "store" create varied opportunities for

Speaking and listening Knowledge, skills and understanding

Speaking

1. *To speak with confidence in a range of contexts, adapting their speech for a range of purposes and audiences, pupils should be taught to:*
 - B gain and maintain the interest and response of different audiences*
 - C choose materials that is relevant to the topic and the listeners*
 - E speak audibly and clearly, using spoken standard English in formal contexts*
 - F evaluate their speech and reflect on how it varies*

Listening

2. To listen, understand and respond appropriately to others, pupils should be taught to:
 - A identify the gist of an account or key points in a discussion and evaluate what they hear
 - B ask relevant questions to clarify, extend and follow up ideas
 - C recall and re-present important features of an argument, talk, reading, radio or television programme, film
 - D identify features of language used for a specific purpose[for example, to persuade, instruct or entertain]

Group discussion and interaction

3. To talk effectively as members of a group, pupils should be taught to:
 - A make contributions relevant to the topic and take turns in discussion
 - B vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions
 - C qualify or justify what they think after listening to others' opinions or accounts
 - D deal politely with opposing points of view and enable discussion to move on
 - E take up and sustain different roles, adapting them to suit the situation, including chair, scribe and spokesperson
 - F use different ways to help the group move forward, including summarising the main points, reviewing what has been said, clarifying, drawing others in, reaching agreement, considering alternatives and anticipating consequences

Drama

4 To participate in a wide range of drama activities and to evaluate their own and others' contributions, pupils should be taught to:

a create, adapt and sustain different roles, individually and in groups

Language variation

6 Pupils should be taught about how language varies:

a according to context and purpose [for example, choice of vocabulary in more formal situations]

Reading

Knowledge, skills and understanding

Understanding texts

2 Pupils should be taught to:

- a use inference and deduction
- b look for meaning beyond the literal
- c make connections between different parts of a text [for example, how stories begin and end, what has been included and omitted in information writing]

Reading for information

3 Pupils should be taught to:

- a scan texts to find information
- b skim for gist and overall impression
- c obtain specific information through detailed reading
- d draw on different features of text, including print, sound and image, to obtain meaning
- f distinguish between fact and opinion

Non-fiction and non-literary texts

5 To develop understanding and appreciation of non-fiction and non-literary texts, pupils should be taught to:

- a identify the use and effect of specialist vocabulary
- b identify words associated with reason, persuasion, argument, explanation, instruction and description
- c recognise phrases and sentences that convey a formal, impersonal tone
- d identify links between ideas and sentences in non-chronological writing
- e understand the structural and organisational features of different types of text [for example, paragraphing, subheadings, links in hypertext]
- f evaluate different formats, layouts and presentational devices [for example, tables, bullet points, icons]
- g engage with challenging and demanding subject matter.

En3 Writing

Standard English

6 Pupils should be taught:

a how written standard English varies in degrees of formality [for example, differences between a letter to a friend about a school trip and a report for display]

Breadth of Study

8 During the key stage, pupils should be taught the Knowledge, skills and understanding through addressing the following range of purposes, readers and forms of writing:

9 The range of purposes for writing should include:

- a to imagine and explore feelings and ideas, focusing on creative uses of language and how to interest the reader
- b to inform and explain, focusing on the subject matter and how to convey it in sufficient detail for the reader
- c to persuade, focusing on how arguments and evidence are built up and language used to convince the reader
- d to review and comment on what has been read, seen or heard, focusing on both topic and the writer's view of it

10 Pupils should also be taught to use writing to help their thinking, investigating, organising and learning

11 The range of readers for writing should include teachers, the class, other adults,

Use of Information and communication technology across the curriculum

1 Pupils should be given opportunities to apply and develop their ICT capability through the use of ICT tools to support their learning in all subjects (with the exception of physical education at key stages 1 and 2)

2 Pupils should be given opportunities to support their work by being taught to:

a find things out from a variety of sources, selecting and synthesising the information to meet their needs and developing an ability to question its accuracy, bias and plausibility (you will notice on the video the pupils running a community taxi service researching the cost of cars they need to budget for during the staff meeting'

c exchange and share information, both directly and through electronic media (following the teaching week Iona set up an e-mail link to the pupils as store runners and she responded as the secretary of James Simpson)

In our programme, we use computers to

- access and store information about goods, deliveries, and so on
- produce letters, memos etc
- create graphs of sales
- design the layout of documents, eg the Guide to the Marks and Spencers Exhibition

Literacy

The Year 6 non-fiction section of the literacy Strategy requires pupils to deal with :

- Diaries, (Val's diary describing her son's symptoms) journals, letters, anecdotes, records of observations etc, which recount experiences and events
- Journalistic writing
- Non-chronological reports
- Discussion texts
- Formal writing: notices, public information documents (Mr. Kupper's will authentically written) etc.

Numeracy Key Stage 2

The store creates a context for children to use and apply numeracy in practical tasks and in solving "real-life" problems. Working on their stalls, for example, and dealing with buying and selling goods and keeping accounts, demands that they

- take increasing responsibility for organising and extending tasks
- devise and refine their own ways of recording
- identify and obtain the information needed to carry out their work
- check their results and consider whether they are reasonable
- understand and use the language of
number
measures
- use diagrams and graphs
- present information and results clearly, and explain the reasons for their choice of presentation
- search for patterns in their results
 - explain their reasoning

As part of the **numeracy's strategy year 6** teaching programme pupils are expected to do the following:

Making decisions (p.74-75)

-Choose and use appropriate number operations to solve problems, and appropriate ways of calculating: mental, mental with jottings, written methods, calculator

Reasoning and generalising about numbers or shapes (p.76-81)

- Explain methods and reasoning, orally and in writing. (p.77)

Solve mathematical problems or puzzles, recognise and explain patterns and relationships, generalise and predict. Suggest extensions asking 'What if...?' (p.79)

-Problems involving 'real life', money or measures (p.82-89)

- Identify and use appropriate operations (including combinations of operations) to solve word problems involving numbers and quantities based on 'real life', money or measures (including time), using one or more steps, including converting pounds to foreign currency, or vice versa, and calculating percentages such as VAT.
- Explain methods and reasoning. (p.82-89)

Handling data (p.112-117)

- Solve a problem by representing, extracting and interpreting data in tables, graphs, charts and diagrams, including those generated by a computer, for example:
Line graphs (e.g. for distance/time, for a multiplication table, a conversion graph, a graph of pairs of numbers adding to 8); frequency tables and bar charts with grouped discrete data (e.g. test marks 0-5, 6-10, 11-15...) (p.115,117)
Dfes 2002

Design and Technology

At Key Stage 2 pupils should be taught to:

- Develop designing skills, including generating and developing ideas, clarifying a task, creating design proposals, communicating ideas, planning and evaluating;
- Develop language skills through questioning, describing and explaining, presenting their own ideas using different kinds of writing suitable for different audiences and through discussion, eg of their ideas, of existing products, and of their work and that of others. Dfes 2002

History

In the History curriculum, pupils are expected to learn about aspects of the periods studied from a range of sources of information, including documents and printed sources, artefacts, pictures and photographs, music, and buildings and sites.

In our programme, the children work on the "Marks" Exhibition, examining and using different documentary sources. This episode also introduces the class to aspects of life in Victorian Britain (section 11 a of the programme of study).

In history children

- Discuss why things happened or changed and the results;
- Carry out historical enquiries using a variety of sources of information and look at how and why the past is interpreted in different ways;
- Use their understanding of chronology and historical terms when talking or writing about the past.

Values and attitudes

Children:

- Learn about the experiences of people in the past, and why they acted as they did;
- Develop respect for and tolerance of other people and cultures (Jakob Koppers was a polish refugee)
- Learn how people in the past have changed the society in which they lived

Geography

The Community Store offers a range of opportunities for curriculum work at Key Stage 2. In our description of the programme we have already noted the use of maps to obtain geographical information, plan a route, calculate distances, and so on.

The store's role in the community could lead the class to consider various "thematic" questions, such as

- the quality of the environment : tidiness, noise, etc
 - how the environment is changing, eg shops closing down
 - how the quality of the environment can be sustained and improved, eg excluding cars
- A primary Geography unit described in the Dfes Schemes of work for stage 2 recommends the following unit to deal with particular issues:

- The issue could be concerned with traffic improvement schemes, eg speed ramps, one-way streets, (notice our map has indicated the one way street around the store) cycle lanes, pedestrian crossings, routes for handicapped people or a quite different issue, eg a proposal for quarrying, the effect of a hypermarket on existing shops, the effect of demolishing old houses to create a new site with different potential uses like a leisure centre or mosque, building a BMX track.. This particular unit offers links with speaking and listening, citizenship and environmental education.

Science

Aspects of the curriculum relevant to our programme include nutrition. At one point you may invite children to set up a "Care of Teeth" stand, stressing the importance of dental care..Running the cafe raises a number of questions such as,

- what food should we be offering on our menu ?
- what kinds of food are "healthy" ?
- what is the nutritional value of so-called "fast foods" ? etc

The introduction of a teacher in role as the lady from the Seed company addresses the area of **life processes and living things** and **Growth and nutrition of green plants**. The panning of Mohammed's garden also involves the pupils in **investigative skills** required by the Science programme of study.

Art and design

In our programme, children are involved in designing and making images and artefacts such as posters, leaflets, a logo, etc. They have to

- experiment with ideas for their work suggested by visual and other source material
- experiment with and use visual elements, eg pattern, texture, colour, line, tone, shape, form, space, to make images and artefacts for different purposes, using a range of media

- reflect on and adapt their work in the light of what they intended and consider what they might develop in future work.

As part of the Breadth of Study pupils are expected to:

- explore a range of starting points e.g. portraits of customers

-working on their own, and collaborating with others, on projects in two and three dimensions and on different scales e.g making of their counter islands in 3D.

The Drama Curriculum

The Mantle of the Expert system is an approach to the whole curriculum, including the drama curriculum. Below we have listed the drama aims which we feel are met by this particular programme.

Our list is based on Drama : A Handbook for Primary Teachers by Geoff Readman and Gordon Lamont. The authors suggest (p. 41) that by the end of Key Stage 2, children should have experienced and be capable of achieving,

The ability to create drama :

- identify and define some of the key drama forms

The programme uses a variety of drama strategies, including :

- role work (whole group and small group)
- teacher-in-role
- narration
- freeze frame

- negotiate, agree, and implement the focus of the drama, in small and whole group contexts

The programme is designed to alternate between small and whole group work ; for example :

- staff meetings (whole group)
- running counter-islands (small group)
- staff training exercises (pairs)

- respect and tolerate the ideas and opinions of others

Negotiation and discussion are integral to the drama, in small and whole group work. For example :

- making a proposal for a stall
- deciding on a name for the store
- agreeing on the position of counter-islands in the store
- holding staff meetings

The ability to engage in drama :

- recognise the significance of motives and relationships in role-taking contexts

The children's "frame" as store-runners provides them with a point-of-view, and a strong motive : to make the store a success.

They also have to negotiate carefully with roles such as the solicitor, the bag lady and Linda, forming quite a different relationship with each.

- adopt role in small and whole group contexts

Children in the drama agree to adopt and sustain their belief in their role in both small and whole group contexts.

- utilise materials, artefacts, images and objects

- interpret and create a response to stimulus material

The use of the map, the store plan, the exhibition stands etc. serve to enrich the dramatic experience. The children have to engage with and interpret these images and objects, and use them.

We also ask the class to use their "drama eyes," and utilise, and sustain belief in, objects which are not real, eg telephones, fax machines, goods for the stalls.

Roles are a stimulus which children have to respond to.

- shape and devise drama which communicates meaning to others

The creation of a piece of Chamber Theatre is motivated by the need to tell someone's story.

The ability to reflect on drama

- reflect on the nature of the meaning created in the drama

When meeting roles such as the Rumanian refugee and Val, the class will have learnt to look carefully for "sign" - interpreting both verbal and non-verbal signals, and then reflecting together on their meaning.

- pose alternatives, in terms of ideas, drama forms, or courses of action

Throughout the drama, the children are discussing different ideas, and choosing between different options. They test their ideas and see the results of their decisions in action.

You are modelling a way of using drama forms, through

the introduction of roles

the signing of roles

the use of narration, "freeze frame," "Chamber Theatre" etc.

These aims also reflect the requirements of the National Curriculum for English at Key Stage 2 in the areas of Group discussion and interaction, Drama and Language variation (English The National Curriculum for England Key Stages 1-4 1999)

There are, of course, many other possibilities. You may, for example, decide to compose and record music, to create a suitable "atmosphere" in the store !

Other Whole School issues addressed by the Harlow What's in Store? Programme

Thinking Skills and Learning: Core Concepts

' Although it may seem self-evident, focusing on thinking skills in the classroom is important because it supports active cognitive processing which makes for better learning. Thus, pupils are equipped to search out meaning and impose structure; to deal systematically, yet flexible, with novel problems and situations; to adopt a critical attitude to information and argument; and to communicate effectively. Many writers argue that setting standards is not sufficient for raising standards. Standards can only be raised when attention is directed not only on what is to be learned but how children learn and how teachers intervene to achieve this'

From Thinking Skills to Thinking Classrooms: a review and evaluation of approaches for developing pupils' thinking (1999) Dr Carol McGuinness Queen's University, Belfast DfEE

Citizenship

' *Citizenship gives pupils the knowledge skills and understanding to play an effective role in society at local, national and international level. It helps them to become informed, thoughtful and responsible citizens who are aware of their rights and responsibilities.*'

The importance of citizenship-National Curriculum for England

The document also stresses the importance of promoting enterprise:

Learning through enterprise-contributes to improving motivation and raising achievement by helping pupils make connections between what they learn in the classroom with the world outside.

It provides opportunities for pupils to:

- *negotiate, decide and take part responsibly in both school and community*

The citizenship document aimed at pupils states:

'As you get older, you need to know:

- your rights and responsibilities and how they link to other ideas like right and wrong, fairness and unfairness, and rules and laws in the way you relate to other people and the community you belong to;
- how to make your views heard and be able to influence what is happening around you in the school and wider community, both nationally and internationally;

The framework from PSHE and citizenship states pupils should be taught:

1 Developing confidence and responsibility and making the most of their abilities

a to talk and write about their opinions, and explain their views, on issues that affect themselves and society

2 Preparing to play an active role as citizens

b why and how rules are made and enforced, why different rules are needed in different situations and how to take part in making and changing rules

h to recognise the role of voluntary, community and pressure groups

4 Developing good relationships and respecting the differences between people:

b to think about the lives of people living in other places and times, and people with different values and customs

At Key stage 3 pupils will develop their learning about and through citizenship in three areas; political literacy, social and moral responsibility and community involvement.

Inclusion: providing effective learning opportunities for all pupils

The video of the teaching week provides evidence of the way the Mantle of the Expert system responds to pupils' diverse learning needs. This need is supported by the Inclusion document within the National Curriculum for key stages 1 and 2 as follows:

'When planning, teachers should set high expectations and provide opportunities for all pupils to achieve, including boys and girls, pupils with special educational needs, pupils with disabilities, pupils from all social and cultural backgrounds, pupils of different ethnic groups including travellers, refugees and asylum seekers, and those from diverse linguistic backgrounds. Teachers need to be aware that pupils bring to school different experiences, interests and strengths which will influence the way in which they learn. Teachers should plan their approaches to teaching and learning so that all pupils can take part in lessons fully and effectively. (the range of materials available for the running of a store enables access to all pupils and its approach relies upon the pupils own prior knowledge, experience and interests in order to drive the enterprise and the learning)

The Inclusion document also states that:

Teachers should take specific action to respond to pupils' diverse needs by:

- creating effective learning environments – the pupils contributed to the making of the learning environment through supportive strategies which invited their ideas about what each stall should offer in the community store
- securing their motivation and concentration – pupils were motivated by the opportunity of taking responsibility within a structured and supportive environment and their concentration was encouraged by the need to please the 'client' and to make their 'store' a success

providing equality of opportunity through teaching approaches – a range of teaching approaches were adopted including role both pupils and teachers, re enactment, use of images, pupil presentations, interrogation of formal documents, designing, making graphs to represent ideas etc