

LUKE ABBOTT - JUNE 30TH, 1982

UNIVERSITY OF NEWCASTLE UPON TYNE

FOUR PROJECTIONS OF ROLE

M.ED. DISSERTATION

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FOUR PROJECTIONS OF ROLE

SUBMITTED BY LUKE ABBOTT

IN PART FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF MASTER IN EDUCATION,

UNIVERSITY OF NEWCASTLE UPON TYNE

JUNE 30TH, 1982

## ACKNOWLEDGEMENTS

I am indebted to Chris Havell whose friendship and gifts as a teacher inspired me to embark on the M.Ed. Course with Dorothy. Also to Gavin Bolton whose advice and written support to the powers that be enabled me to qualify as a graduate. To the course members, Villi, Val, Sarah, Phyl, Jean, Tim, Jan, Bernie and Margaret for their tolerance and benign spectatorship during a certain week in February 1982.

To Geoff Thompson, for his help in the editing of the Dudley material, and John Beattie, who unravelled the complex systems of learning theory to me, both staff at the University of Newcastle Upon Tyne.

Finally, to Dorothy, who has enabled me to see a little more the values of chaos and ambiguity and who has taught me more than I can ever know.

*Life draws its components from the environment.  
From the vast mass of chaotic probability flowing  
by it extracts only the distinctive improbabilities,  
the little bits of order among the general confusion.  
..... This is the hardest part, extracting order  
from disorder, distinguishing those aspects of the  
environment that carry useful information from those  
which simply contribute to the overall process of  
decay. Life manages to do this by a splendid sense  
of the incongruous.*

Lyall Watson, Supernature, p. 576,  
Hodder & Stoughton, 1973.



TO MY PARENTS, SHEILA AND CHRIS,  
AND MY BROTHER, MATTHEW.

# DRAMA IN EDUCATION: FOUR PROJECTIONS OF ROLE

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## FOREWORD

In this study, I have endeavoured to piece together some thinking on the question, "How does the use of dramatic role enable different qualities of learning to come about?". It seems that the use of role in classroom work is becoming more widespread throughout the U.K. as teachers, particularly in drama, become schooled in its use to structure learning for their students. A glance through the Drama of History by Fines and Varrier (New University Press 1974) and Drama Guidelines (London Drama 1976) will illustrate this point, particularly on the second projection - teacher in and out of role. What we see in print are of course the results of many years experimenting, clarifying, discussing and theorising from practice. Such a strategy as powerful as a teacher introducing dramatic role in now time in a classroom has not in my view been the result of haphazard practice. It is well known that the greatest exponent of the many levels of the use of role in teaching is Dorothy Heathcote whose influence the world over is evident from the many forewords in books by leading exponents of drama teaching acknowledging her limitless capacities (it seems) for teaching people! Other exponents have followed, notably in the U.K. by Gavin Bolton who has now firmly established drama education alongside the most intensive of educational theory, and with Richard Courtney, of Canada, has moved educational drama into the accepted academic mainstream. (Gavin Bolton's book, 'Towards a Theory of Drama in Education', Longmans 1979, and Richard Courtney's 'The Dramatic Curriculum', Heinemann Educational Books Ltd., 1980, are surely milestones in our present understanding of the

theory of dramatic learning.)

There have been to date many studies made involving particular role projections - teacher in and out of role, and full role (notably The Treatment of Dr. Lister by John Carroll - Mitchell College of Advanced Education in Bathurst, Australia, published M.Ed. Dissertation, University of Newcastle, 1980). The learning achieved through the use of these roles has been documented, particularly in past advanced diploma work and M.Ed. and MA.(Ed) courses at Newcastle and Durham Universities. However, there seems to be as yet little written evidence on the concepts of 'now time' in the dramatic use of role, or a classification of the main projections analysed in Part II of this work. Therefore, I can only hope to clarify some of the complexities associated with its use, and many areas may be raised that at this moment cannot be fully explored. Thus, this work is moving 'towards'\* an understanding of the use of role, and I hope will underpin certain 'laws' associated with role usage.

The intricacies and simplicities involved in the use of role, in my experience, unravel themselves for the teacher in the ongoing process of actually using a role projection with a class - itself a process of learning by discovery for the teacher. Richard Courtney puts the process as follows under the title of The Curriculum Moment.

"In the classroom, meeting the students, the teacher is working in the living immediacy. Curriculum results from this encounter - through of course it is also affected by

\* I have borrowed this term from Gavin Bolton and Grotowski

materials and the cultural context.

As the teacher is operating in the now, he is spontaneously improvising his intentions much like an actor in a self-created play, or all of us within the flux of existence. In the 'curriculum moment' the language used by the teacher is always in the present tense with such questions as "What do I do now?"

Richard Courtney: *The Dramatic Curriculum*, p.67.  
Heinemann Education Books Ltd.  
1980

The paradox is of course that through this dialectic with himself, the teacher is in the process of teaching his class through methods intended either 'for discovery' or 'how to discover'. This concept is dealt with in greater depth in the Educational Perspective of Part I.

In the structure of this study, I have made certain assumptions. Firstly, the work assumes an acceptance of a 'client centred' or 'student centred' approach to education that holds, as a prime working model, an attitude that would seem to be at the heart of Bruner and Douglas Barnes theories, (and later discussed in the Educational Perspective). Stated in 1949 by Paul Eisener:

"If teachers accept students as they are, allow them to express their feelings and attitudes freely, without condemnation or judgement, plan learning activities with them, rather than for them, create a classroom atmosphere relatively free from emotional strains and tensions, consequences follow which are different from when these conditions do not exist."

Paul Eisener - Growing Points in Educational Research, Pub. American Educational Research Association and later quoted by Carl Rogers in Client Centred Therapy, Muffin Incorporated Press.

Secondly, the assumption is made that learning should be 'organic' rather than 'inert', differentiated here by two authors. Initially simplified by Harriett Finlay Johnson (in H. Finlay Johnson - The Dramatic Method of Teaching - Nisbit, 1924, p. 21 - 22).

In order that I might see how far the beauties of Nature, Literature and the Arts have been comprehended and appreciated by my scholars, I realised that I must get them to converse freely with me ..... and not merely to listen to me, or answer my questions. (ORGANIC) ..... Surely such habits are a more valuable foundation for a life's career than the mere ability to spell a greater number of extraordinary words, to work a certain number of sums on set rules, or to be able to read whole pages of printed matter without being able to apprehend a single idea, or to originate any new train of thought. (INERT)

and later, in an article concerning teacher attitudes, Dr. Christopher Day pointed out that:

Learning (structured by teacher) would involve the production of new knowledge, rather than the reproduction of old. Its path would therefore be perceived as biologically given (ORGANIC) rather than culturally imposed (through passive assimilation of facts). (INERT)

Dr. C. W. Day - Teaching Styles in Drama:  
Theory or Practice?

Finally, it is to be assumed that in trying to grapple with aspects of an art form, paradigm metaphor and analogy are a necessary tool for investigation, as I propose to take C. Day Lewis's view that 'Metaphor (is) the beginning of wisdom, the earliest scientific method'. Hence, there are several metaphorical structures used in this work, so that an easier comprehension of role may be enabled. Material contained in this document could I hope be of some use to teachers considering using role projections in their classrooms.

In the earlier parts of the study, I refer to the use of role. This is a collective term for using any of the four projections. In the consideration of a particular projection, I refer to the full descriptive nomenclature: (e.g. 'full role' or 'teacher in and out of role').



## INTRODUCTION

The content of this dissertation is built on four methods available to teachers in bringing the primary drama agent NOW TIME<sup>(1)</sup> into their classroom work with students. These four methods seem to be included in Dorothy Heathcote's dramatic method of learning<sup>(2)</sup> and are recognised in the following frames<sup>(3)</sup> of projection. All deal with change of negotiation.

- (a) full role<sup>(4)</sup>: where the teacher and class have at their disposal another person demonstrating<sup>(5)</sup> as far as possible the behaviour of a specific being, in the consideration of a particular learning area chosen by the teacher. The role in this instance does not move out of the demonstrating model of behaviour, and leaves all classroom organisation to the teacher.
- (b) teacher in and out of role<sup>(5)</sup>: here the teacher shifts from a teacher/leader mode to a role demonstration demanded by the dramatic depiction, and back again to teacher/leader. This pattern is likely to be repeated when this projection is used. This projection may be further recognised by the teacher's signing processes that also shift 'now times', (i.e. the 'now of the dramatic depiction and the 'now' of the ongoing lesson) to reflect on the dramatic 'now'.
- (c) secondary role<sup>(6)</sup>: is the use of significant objects symbolising or signing the presence of a particular being<sup>(7)</sup>. The objects themselves can, to some

extent, perform the function of a role present by creating the presence of the idea of someone or something by its absence. Secondary role can thus be aligned to the theatre form concept of 'presently absent'.\*

(d) Twilight Roles<sup>(8)</sup>:

(1) Catalytic<sup>(9)</sup>: this model of the twilight projection seems to be in use when the teacher is in the process of creating 'now time' with the class. This model may be recognised by the teacher (demonstrating teacher behaviour) using language that invites a 'now' response, from the class. This model seems to function to create the 'now switch' for classes, and protects<sup>(9a)</sup> classes into a dramatic depiction.

(2) Shadowy<sup>(10)</sup>: this twilight projection seems to be used when the teacher adopts a mode of speech and behaviour that demonstrates neither teacher in charge, nor total role function. It appears to be recognised by the creation, by teacher, of an ambiguous 'shadowy' model, that can facilitate for example the class and a full role to interact, or the class and the ongoing drama to be engaged more deeply. The shadowy model could be viewed as performing a linking function, i.e. it can function to maintain the now switch for the class.

\*See full role projection 3.

Part I contains a survey of four areas that would seem to be important in considering role as a viable educational tool in enabling changes in understanding to occur in people. It sets out to place the use of role in learning alongside other schools of drama education from Finlay Johnson and Cauldwell Cooke to Peter Slade, Brian Way and Dorothy Heathcote. Part I also considers in detail the concept of NOW TIME in education and the induction of learning modes through role. In the Artistic perspective a consideration of the 'spectator' image and 'verfremdung' is discussed, as are symbolic functions in learning. Within this context the Meadian concepts of 'I' 'ME' and 'SELF' are explored in relation to the four projections.

Part II contains a summary, with examples, of the roles, their capacity to share power, and the ways in which different aspects of dramatic depiction cause different levels of learning to occur.

Part III contains tables and appendices on role, plus references used throughout the dissertation. I include as an appendix a selected bibliography.

Each part has an introduction, and notes and references used in each of the perspectives or role projections occur at the end of each section.

## Notes and References on Introduction

1. Now time is discussed at length in the initial perspective.  
Briefly it is used, in the context of this dissertation, to denote a 'mental switch' - from 'talking about' to being 'affected by, and responding to a depicted situation as if it were happening at this depicted moment in time'. Our power lies here in our willingness to be engaged emotionally. In drama we become both participant and spectator and perhaps having several aspects of power at our disposal.
2. In B. J. Wagner's book on Dorothy Heathcote, Hutchinson 1979, Drama as a Learning Medium, a description of her methods encompass the many uses Mrs. Heathcote makes of dramatic structures from 'mantle of the expert' through to 'exercise'. The four projections here form the basis of depictions that shift people specifically into a new agreed frame of reality.
3. The term 'Frame' here is as used by Erving Goffman in 'Frame Analysis' - Penguin 1974. For further references to drama and frame, see my first M.Ed. paper 'Framed Documents to an HMI', unpublished M.Ed. Paper, University Newcastle-upon-Tyne, January 1982.
4. Full Role. Drama as a learning medium, p. 135. op.cit.  
Mrs. Heathcote has also found that using a person in role makes it possible to lead the class either into archetypal experience or to tasks associated with a particular role.

An example of note of the latter form (task) may be seen in John Carroll's M.Ed. dissertation video on the 'Treatment of Dr. Lister' published by the University of Bathurst, Australia. Here the class have been framed as present day doctors examining the contributions to medicine made by Dr. Lister. Part III contains an example of full role from 'The Foresters of Dudley'. (ref. counter nos. 681 - 691)

5. Teacher in and out of role. B. J. Wagner, Drama as a Learning Medium, p. 138, op.cit:

"One of Heathcote's most effective ploys is her skillful moving in and out of role. She goes into role to develop and heighten emotion; she comes out of it to achieve distance and objectivity needed for reflection."

6. The full extent to which objects can be used is considered in Part II, and to some extent this definition is, of necessity, over simplified. However, it does define the structure in which this projection can function in drama.
7. If we accept that in both drama and theatre the essence of role is a creation of a micro laboratory for attempting to understand some aspect of the human condition, through depicted interaction, then the role created need not necessarily hold human form, as signs and symbols of 'presence' and 'absence' and 'presently absent' can implicate the presence at some time of the being. The secondary role may be signed into the dramatic action, by the teacher introducing the sign of existence in some point in time (past, present or future) the 'presence' of a creature or being. The finding of a bear's paw mark, or a message received from The

Bionic Man (Drama Guidelines, p.39, Lesson 12 Bionic Man, London Drama 1976) are two examples of the functions of this projection (discussed in detail in Part II Projection 3).

It is interesting to note that the teacher involved in Bionic Man would seem to have used secondary role (Bionic Man) and catalytic role:

"The teacher, still speaking formally, says that she knows that there is a message for her from the Bionic Man. She will go to the door and listen to the message. She returns and says that the Bionic Man is angry."

(Drama Guidelines, p.39, Op.cit.)

The editorial comment, however, states that:

"The teacher is not in a specific role but functions within the drama as messenger, questioner, supporter of the children's contributions and negotiator."

(Drama Guidelines, p. 40, Op. cit.)

It would seem that from this fine document, the Drama Inspectorate has highlighted the need for a closer examination and classification of role use in classes. Perhaps it would have been more accurate to observe that:

"The teacher did not employ teacher in and out of role strategy, and tended to focus on the introduction of a secondary role - Bionic Man - by using a catalytic role projection that enabled her to demonstrate messenger, questioner, and support of the children's ideas. This catalyst role strategy also seemed to enable negotiations on different levels to take place."

In making this differentiation, I do not wish to imply any criticism of the Drama Guidelines, as it forms a very valuable and original document in drama literature. My intention is to

point out that, with a clearer classification system, we may move forward in bringing aspects of role use to teachers of all disciplines.

8. Twilight. This term denotes a use of role that is akin to teacher in and out of role. It is the function the role performs that is significant, and not necessarily its manifestation. Thus, teacher objectives and role use are inseparable (see Part II). B. J. Wagner, in her book Drama as a learning medium, chooses to use the word 'Shadowy' (p.132). I hope to show that within her definition of 'shadowy' and Dorothy Heathcote's use of this projection, lies two specific functions: Catalytic and Shadowy.
9. Catalytic. I have used this term metaphorically. It is derived from the use of the word chemists give to certain substances that cause certain other chemical agents to react together, yet remain unchanged. In this 'catalyst' aspect of twilight, the teacher seems to remain 'unchanged' in manifesting 'teacher' model to class, yet acts as a catalyst between the actual now time and the now time within the depiction.
10. Shadowy. I prefer the view that shadowy is analogous to the term, as used in sporting activities, of 'shadowing', where, perhaps, the referee or linesman shadows the main action, as well as caring for the safety and well being of the players, and so on. In the use of this aspect of Twilight (Wagner) the teacher can be said to 'shadow' the ongoing work, and respond as necessary either in teacher mode, or role mode, as the class gradually

becomes accustomed to the laws governing the medium. As participants become more adept in handling the medium, it appears that the group will make less demands on the teacher to project this role. Similarly, skilled footballers gradually cease to make demands on the referee to control rule infringements, etc.



PART ONE

Perspective One.    Actual Now Time and Dramatic Now Time

The following section attempts to orientate the reader in concepts of time as used in depictions based within the dramatic. I also attempt to look at the implications of a role approach to power enabling, and the nature of dramatic time by examples.

The world of drama education unfortunately abounds in many terms of jargon only comprehensible, it seems, to teachers and participants schooled in its usage. Whilst such a situation might be seen to be inevitable in a field where concepts are continually in a state of flux, there appears to be an agreed phenomena basic to drama. It is that drama occurs in a present tense. It occurs in the now of time. In orientating the reader to the concepts of time and the imminent, implications within action, the following diagram might be useful.

In discussing concepts of Time, John Bleibtreu in the Parable of the Beast, Paladin 1968, p.41, discusses the Western and Eastern concepts of Time. The West, he maintains, is concerned in linear Time where machines are said to 'save time' by travelling in jet

AGE - LINEAR - 'I'm older than you'

LINEAR TIME  
↑  
I'm faster than you

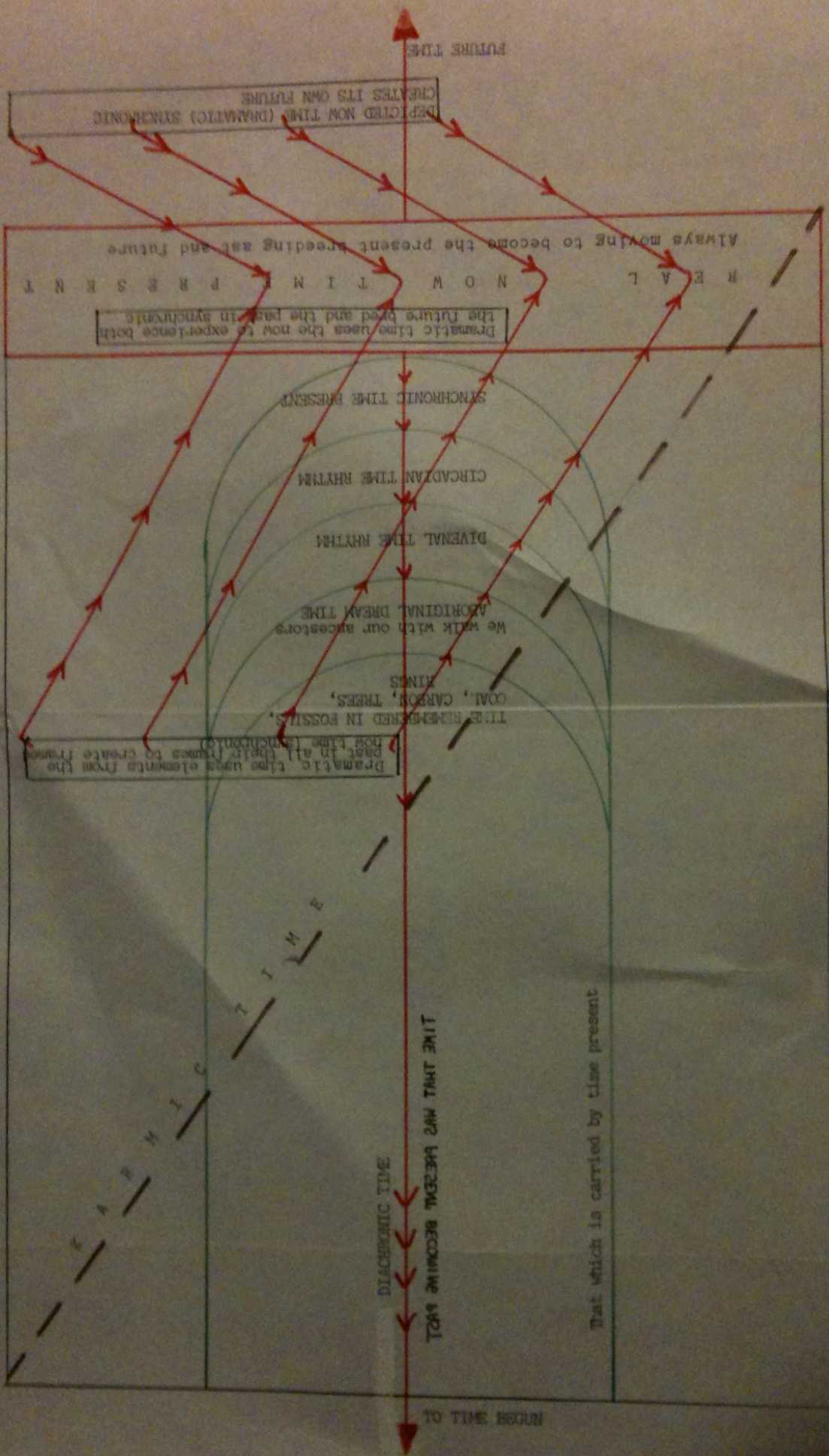


DIAGRAM - ORIENTATIONS IN TIME OF THE DRAMATIC

planes, labour time is compressed by machines that take over tasks, and sportsmen are constantly trying to 'beat the clock'.

However, the Eastern concepts of time are perhaps more relevant to dramatic learning. Bleibtreu maintains that in .....

"Karmic logic, time moves in layers, like a glacier and the bedrock at the bottom is the present, was the present and always will be the present. Only the superficial phenomena, the junk picked up and pushed along by the glacier itself, moves and is changed in time by abrasion with the bedrock, the ever moving present." (p.41)

In the diagram, drama time is closely akin to this notion of present time that shifts to another present time, having the implications of past present times built into it. The present, as in life, breeds a future. Drama time can perhaps be seen as a point in human interaction on a line of time present that implicates the future bred from time past that was itself once present. For the purposes of this paper, then, dramatic now time will be used to denote this concept.

Drama of all the arts does not seem to require a holding form for others to 'see' in the physical world. It's form lies in the complex negotiations and agreements participants make with each other to 'see' a world, a life style that not only exists in a depicted reality of the mind (when the mind uses its projective imagery, to bring into the eye of the mind images useful for the ongoing work). However, these images are lived through 'as if' they were real. The medium requires participants to be aware of the dual nature of its manifestations, for drama exists both in real now time, and depicted now time. I have despaired, on several



occasions, in trying to describe the nature of this duality in dramatic learning. It appears so simple in its use, yet is so complex in its manifesting, that I wonder if indeed it can be described on paper. Famous writers in the field have made inroads into uncovering the meaning of the term 'now time'. (Gavin Bolton in Towards a Theory of Drama in Education, *ibid.* Dorothy Heathcote in Educational Drama in Today's Schools, ed. R. Baird Shuman Scarecrow Press, 1978, p.4. and 5. Peter Brook discussing an experiment in The Empty Space, Pelican Books, 1968, that appeared to occur in a 'now time' (p.28.))

For me, however, I offer in this introduction my perspective on a dramatic, educational, now time depiction, in which a teacher uses role to induce students into active learning.

#### Example

The class inquires with teacher a moment when gifts were brought by a man called Beowulf to another man - Rothgar the King.

The classroom clock ticks real time (linear) away. The teacher is concerned that the class understand how usurpers manage to stay in power, and how every event that takes place has meaning.

The clock ticks real time and he speaks. "And Beowulf brought gifts to Rothgar the King." By dissecting, 'depicted time' (the moment of gift bringing) 'stops'. Linear time moves on. The clock on the wall keeps ticking real time. The class inquires with teacher this moment when gifts were brought. He now speaks with puzzlement.

"I wonder if the Minstrel meant to say something more than 'the gifts were brought'. Let's see what we think we know from this line." The class express their understanding of living. They express their understanding of the acts performed in relation to others.\*

The acts performed in relation to others: practical emotional	
The personal	motivations for the form of the acts, the motivations, the need.
The	meaning of the situation, personal investment.
The	models and background from which the acts arise.
The inner need to express the meaning of life and philosophy	

The class inquire. Depicted time is stopped in the present.  
The clock ticks on.

\*From unpublished notes by Dorothy Heathcote 'Life is a Dream',  
Feb. 8th. 1982.

"We know Beowulf understands about gifts."

He understands MOTIVATION.

"Beowulf knew on this occasion to bring gifts."

He understands MODELS.

"Beowulf recognises Rothgar as a King."

He understands MEANING.

"Rothgar has a past - he was once not a king,

MEANING

MODEL

he will one day cease being."

MOTIVATION

"Beowulf knows the meaning of King."

MEANING

MODEL

"In bringing gifts an act is born,

MOTIVATION

for Rothgar must receive the gifts in some way."

MEANING

"Beowulf expresses his relationship in this act

MEANING

MODEL

of giving with Rothgar."

MOTIVATION

"Rothgar expresses his relationship to Beowulf

MEANING

MOTIVATION

by receiving."

MODEL

"The gifts are recognisable, as gifts to all present."

MOTIVATION/MEANING

MEANING

MOTIVATION

"The gifts are from Beowulf - at present manifesting

MEANING

Warrior Giftgiver to Rothgar - at present manifesting King.

MODEL

MEANING

MODEL

The teacher has a choice. Let the class discuss, or invoke dramatic time. He chooses dramatic time, and out of the four projections, he wealds teacher in role projection. The clock continues to tick whilst he invokes the now time of drama with the class.®

<sup>1</sup>The teacher fully signs a role manifestation.

"My lieges - Beowulf is arrived. He bears gifts for Rothgar - our King."

Depicted time starts. Real time continues.®

<sup>2</sup>The class have signed failure to cope, and need support.

The teacher chooses to move back to teacher role, manifest.

"Which of you will answer the messenger?"

Depicted time is stopped. The projective imagination foretells to the class the implications. Real time ticks.

A voice risks.

"Me."®

<sup>3</sup>The teacher checks others' agreement.

The teacher signs messenger.

"My lieges, Beowulf is arrived. He bears gifts for Rothgar - our King."®

<sup>4</sup>The teacher has taken a risk. He must wait.

Depicted time moves in hand with clock time.

A voice speaks.

"Then show him to the Great Hall."

It seems to me that in this way drama can bring time itself under



the microscope, for the act form conventions allow living real 'now time' to transverse backwards and forwards to depicted 'now time'.

For the purposes of this perspective on drama (i.e. now time in depiction) a distinction is made between:

- (a) the ways in which role can promote levels of learning that can be said to occur when the mind projects images and lives through the depicted consequences.
- (b) the necessary negotiations and power shifts that role use may enable, and
- (c) the social behaviourist's view of 'present'.

Footnote:

1. The implications of sign are considered in Perspective 4 - Role Functions in Drama and Theatre Form, and Part II.
2. Teachers' decisions and reading signs are also considered later.
3. The means of checking others' agreement to can be signed in language or gesture by the class.
4. In this case, the element of 'risk' is one that demands the response that is born in silence. In this silence time becomes 'heavy' with meaning.

## Real 'Now Time' and Dramatic 'Now Time'

Drama exists in its own time. From the moment participants fulfil the conventions of the art form<sup>(1)</sup>, drama is born into the parallel temporal existence of 'real now time', in other words 'depicted now time'. To quote Richard Courtney<sup>(2)</sup> ....

"..... drama exists in time. It's forms (in life and in art) are temporal. In the playhouse, when does a play exist? ..... It is clear that the art work of theatre does not exist in one moment of time, or in space like a painting. Similarly, our human drama also exists in time. At no time can we say "it exists whole now". It is in constant flow and is always changing."

Gavin Bolton<sup>(3)</sup> describes this phenomena of depicted now in drama in terms of .....

"..... Existential - used here synonymously with 'living through' emphasising the passive 'it is happening to me here and now' function of dramatic playing."

For Mr. Bolton, the 'living through' 'existential' ingredient is paramount for form in drama to exist. In 'Pre-requisites for Drama'<sup>(4)</sup> he gives a clear example of this ingredient in a lesson with 12 year olds:

"I asked them to place their chairs in a square facing inwards. I suddenly became the headmaster who had called a staff meeting to discuss the growth of violence in school referring mysteriously to the shocking incident that had happened yesterday ..... "Which form was it?" I asked. "5D" a child replied."

In this example, Gavin Bolton seemed to use a 'teacher in and

out of role' projection ('Headmaster' to teacher leader of class) in a two way dialogue with the class, in so far as the class responded in a 'now' response (i.e. '5D').

In a recent filmed initial lesson on the 'Mantle of the Expert' <sup>(5)</sup> with 12 year olds, Mrs. Dorothy Heathcote, in a 'twilight-catalytic' projection <sup>(6)</sup>, occasionally used a present tense statement as a commentary on the ongoing work thus:

"Without water we will not exist."  
"We are a people who understand water."  
"The Gods have blessed us with water."  
"We've got our land."

These statements were made, whilst the class in the real 'now time' were engaged in creating an horizon, forming the distant view of their habitation, on a roll of paper twenty feet long (long enough for the whole class to be around). Whilst the teacher guided the work, engaging the class in the creation of their horizon, the now time of the dramatic was introduced almost without the children realising, as Mrs. Heathcote commented, as above, using a present tense. Furthermore, whilst working on the roll of paper, the class were being protected into <sup>(7)</sup> the dramatic time. The paper acted as a reference outside of themselves, and seemed to function as the other <sup>(8)</sup>. Role is particularly valuable in this respect. As the teacher evoked the dramatic time using a different mode of language, the class seemed to allow themselves to be guided into a depiction. In this case the 'now time' seemed to be subsidiary <sup>(9)</sup> to their engagement with the drawing on the paper in so far as individuals did not respond in now time language.

It would seem then that dramatic now time is distinguished from real now time by events taking place in a depiction that has an "existential living through" (Bolton) "by discovery at this moment" (Heathcote) quality. The use of role could be seen as a means of creating this temporal switch, as well as initiating the possibility of different qualities and levels of learning to exist in a classroom, with democratic objectives<sup>(10)</sup>.

#### Notions of power sharing in role use

Having distinguished between the temporal existences in the use of role, we come to the notion of power shift, simply by asking the question, "What has to be negotiated with a class if now time in a depiction is to be initiated by a teacher?". Each of the four projections cause different modes of negotiation to take place, however the elements of power sharing could be argued to be similar in specific ways. Mead, in 'Mind Self and Society' considers a 'universe of discourse'.

"The universe of discourse is constituted by a group of individuals carrying on and participating in a common social process of experience. A common world exists in so far as there is a common (group) experience." (p.89)

If we deduce from this statement that different particularised group experiences represent different universes of discourse, for example in a classroom inhabited for a short time by class and teacher(s), then it would seem logical to deduce further that under the circumstances of a 'common (group) experience' interactions involving dynamic power - between people, events,

space objects and (in a classroom) materials for inquiry, will take place. Again, to quote G. H. Mead:

"There are all sorts of social organisations, some of which are fairly lasting, some temporary, into which the child is entering, and he is playing a sort of social game in them ..... he gets into organisations which come into existence and pass out of existence ..... What goes on in the game, goes on in the life of the child all the time. He is continually taking the attitudes of those about him, especially the roles of those who in some sense control him, and on whom he depends." (p.60) (Mind Self and Society)

In the social game of the classroom, it can be deduced that power interactions, power negotiations and power statements are initiated, born and lived through during the class time. For example, a teacher marking a register would seem to be using the power invested in him by the L.E.A. to check and record those present, and those absent. The register could be seen as a symbol of power (in so far as being absent could have consequences through this record). A teacher, asking a class how long a roll of paper should be for all the class to work around would seem to be negotiating with the class, to initiate power in the class to decide. A class of students, manipulating a horse's harness (as seen in the Dudley Tape)\*could also be said to be negotiating their powers of projective imagery to create the presence of a horse, through secondary role. There would seem then to be several levels of power that could be negotiated in a classroom, between class and teacher, and the class as individuals negotiating with each other. It would also appear to me that role use initiates a fundamental law - the agreement to negotiate. If we accept that agreements have to be reached for the medium to be fulfilled, in the use of role,

(that also initiates drama), the latent powers at the disposal of student and teacher can be made active. If the conventions of the medium demand negotiations, from belief (in willingly agreeing to suspend disbelief) and engagement, to giving attention, between participants, then in this process of agreement power sharing can occur, as interactions between people and space can begin to assume the laws of life. As we live in real time and space existentially, we meet each other on neutral territory, and react accordingly. In this 'meeting' of other human beings, signing occurs and power is born. The power to speak, to interact, to meet on equal terms, to allow another person to interact in the same space, to perceive, to read another person's signing processes, and finally - the power to sign in return. The use of role, creating another parallel real time may be said to obey the same rules.

To follow this reasoning further assuming a four-way dynamic, in a classroom:

1. CLASSROOM

2. STUDENT

3. TEACHER

4. WORK

1. In a classroom, a student is framed as a responder, a learner by convention.

2. The classroom is the place, the environment, where learning interactions take place.
3. The teacher, by convention, is empowered to create learning structures, so that changes in understanding occur.
4. Work is seen here as the means of achieving change.

If we adopt this model of dynamic and Mead, we may begin to conceptualise power and power sharing in the following ways:

1. Power can be said to exist in a universe of discourse (Mead) and therefore in learning situations, whereby individuals can exercise control over their behaviour, by giving selective attention to themselves, others, the ongoing work or all three, particularly in the case of the teacher/facilitator.
2. Power sharing in learning seems to be enabled when a climate exists that allows individuals to exercise certain selective behaviours that can influence aspects of the learning process through levels of negotiation.

The mind's switch, and it's implications to power sharing

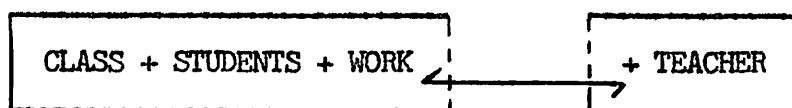
If we now apply the above statements to three models of classroom and teacher, we may begin to imagine the outcomes of role.

### Model 1



In this model the teacher is depicted in the style of Barnes' "transmission type"<sup>(11)</sup>. The teacher would seem, not only to control the modes of work, but also the means and content of the work. Negotiations, in this context, are likely to be at a superficial level ("If you have any problems put your hand up and I will help you"). Students are likely to find themselves being told about, being told how to, reading about writing about the subject matter. The engagement would seem to be initiated and consistently upheld by teacher. The power line in this classroom is static and in a one way teacher to pupil direction.

### Model 2



Model two represents an "interpretation type"<sup>(12)</sup> teacher. Engagement in the work is likely to be negotiated and generated by class and teacher. Power sharing is enabled by the teacher who would, in this style, adopt all sorts of strategies to share responsibility and the power to influence, with his class.

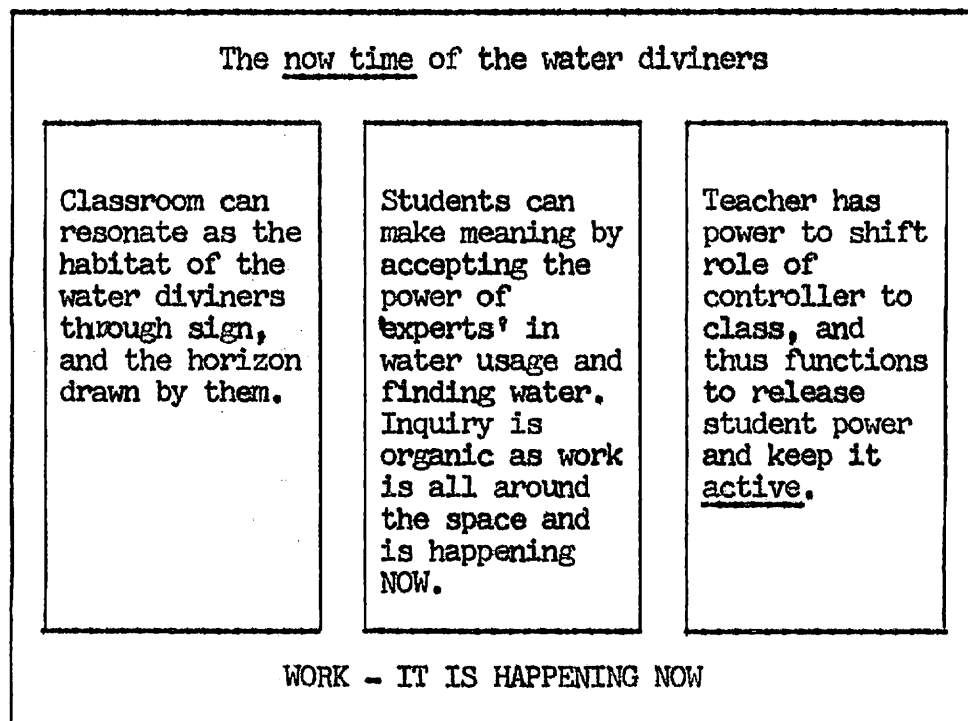
### Model 2(a)

This model assumes an interpretation type model for the teacher,



and also assumes she has inducted a depicted now time into the working environment (through role). The teacher could be said to have 'switched' the learning into learning by being. If we use the example of water diviners, the class have moved their inquiry about water divining to an inquiry into being water diviners. The actual means of role inductions through negotiations are described later, however, accepting a teacher has used this strategy, a diagrammatic form might look like the following:

Classroom	+	Students + Work	+	Teacher
		negotiate with teacher		through strategy initiates role to a depiction in now time
		water devining, geography		



In the depicted now, the quadratic dynamic is seen to be framed (Goffman) to include the work in the present tense. Instead of

learning and talking about water diviners, and the geographical features of water, the teacher has initiated a simple switch that alters the class mode to talking as water diviners, with already existent knowledge of the geographical features of water. The implications of the now switch would seem to be:

- (a) that participants learn how to manipulate the artistic medium of drama, and negotiate meanings within depictions;
- (b) participants begin to share in the power to influence, i.e. interactions, modes of work and content;
- (c) participants can move their concern to an emotional level and develop the power to become immersed in a situation by allowing themselves to accept the depiction;
- (d) that participants can share in the levels of engagement that resonates through the quadratic dynamic;
- (e) that events in a now depiction cause learning to happen through powers of attention that participants share in their depicted world, that seem to obey the rules of attention in life.

Attention is seen here as a social phenomenon, that demands people to pay their attention to something together. An example of note in world politics in the Falkland Crisis. This situation has caused various nations of people to pay attention to the Falklands. It has been important, for example, for some people to have discovered the whereabouts of the Falklands on maps, the relationship the islands have with Argentina, and perhaps the historical significance of Britain's sovereignty. Others have found the political intrigues of interest. The Falklands have forced us

to pay attention - we cannot escape the implications - newspapers, radio, television, the stock market and the forces have been drawn into the whirlpool of social attention that affects our lives. Mead, though not fully able to crystallise this phenomena, particularises 'attention' in the following extract:

"Our whole intelligent process seems to lie in the attention which is selective of certain types of stimuli. Other stimuli, which are bombarding the system are in some fashion shunted off. We give our attention to one particular thing. Not only do we open the door to certain stimuli, and close it to others, but our attention is an organising process as well as a selective process. When giving attention to what we are going to do, we are picking out the whole group of stimuli which represent successive activity. Our attention enables us to organise the field in which we are going to act."

G. H. Mead - Mind, Self and Society, p.25.

The ways in which teachers can cause attention to be given to stimuli would seem to be significant in learning considering Piaget's concepts of accommodation and assimilation.\*

#### Summary

In this section, it has been argued that the use of dramatic role in its four projections can cause learning to be switched into a power sharing mode. We may thus say that in the active engagement of a depicted time, now time enables:

- (a) the individual to give selective attention to the ongoing work; (Mead)
- (b) participants, individually and collectively, to negotiate in levels of power sharing;

\*see page

(c) participants, individually and collectively, to negotiate meaning through the conventions of an art form (drama).

## Notes and References on Perspective One

1. Conventions. Dorothy Heathcote summarises the conventions of the art form as follows, and throughout this dissertation references to drama in education can be included as follows:

"I define educational drama as being anything which involves persons in active role taking situations in which attitudes, not characters, are the chief concern, lived at life rate (i.e. discovery at this moment, not memory based) and obeying the natural laws of the medium. I regard these as being:

- (1) A willing suspension of disbelief;
- (2) Agreement to pretence;
- (3) Employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living moving picture of life, which aims at surprise and discovery for the participants rather than for any onlookers."

Dorothy Heathcote, Drama in the Education of Teachers,  
Pub. Univ. Newcastle upon Tyne. (O.D.)

2. Richard Courtney, The Dramatic Curriculum, op.cit., p.23.
3. Gavin Bolton, Towards a Theory of Drama in Education, p.95.  
1979, Longmans.
4. Gavin Bolton, op. cit., p.158.
5. Mantle of the Expert. This appears to be a method of learning unique to Dorothy Heathcote's Dramatic Method. It's basic premises, as I see them, are:

- (1) The work starts as if a task is already begun, endowing the context with a history. The Dudley Tape, for example, treated the class as if they had run a forest for many years. (ref. counter nos. 047-052)
- (2) The work assumes a tradition - for example, The

Tree Ceremony for Planting, although spontaneous, was treated as if it had happened for years. (320-324)

- (3) The content assumes systems of work in the depiction as well as knowledge about any tools. Again the Dudley students are addressed as if they had used the tools all their lives.
- (4) The structure allows the work to have a never-ending feeling of occupation in their job.
- (5) The structure allows master/apprentice attitudes that have:--
  - (6) Rituals and mystery.
  - (7) There are rites of passage for the incumbents that may include tests.
  - (8) The occupation demands signs, emblems and perhaps guilds that are recognised by the outside community.
  - (9) The structure can develop into a model for living, e.g. the Foresters loved and cared for their trees. (ref. counter nos. 672 - 676)

In this case, the class were being inducted into expert water diviners. The above items are quoted from D. Heathcote's preparatory notes. (See note 6 below.)

6. The work taped was at the Fourth Annual Working Conference of the National Association of the Teachers of Drama - held at Nottingham University, Saturday 27th. March 1982.
7. The notion of being protected into is very different to being protected from. This term denotes the ways in which a teacher structures work for productive risk taking, that protects classes and individuals from exposure. In this



example the 'paper roll' acted as an agent for drama, enabling the class to perceive the possible, coherent way into the depiction. Gavin Bolton in *Towards a Theory of Drama in Education* (ibid) p.94, explores this concept thus:

"For other topics (and 'classroom violence' is one of them) one can make fairly safe assumptions about what they mean, and the focus of the initial dramatic action should protect them into the theme. There are two experiences that the teacher must not give them at this point: a chance for unstructured violence (of which there was no danger in this instance), and a scene requiring violent dramatic action which would fail out of sheer embarrassment."

8. The other. The concept of 'the other' is considered here in two ways, (and is considered to be a highly important ingredient in the Method of Heathcote). Social behaviourists (Arnold M. Rose et al in Human Behaviour and Social Processes, R and K. Paul 1962) discuss a similar concept - the 'generalised other', or the ways in which individuals learn to treat themselves as objects in a social setting. In the example in the text, the class had the task that required them to pay active attention to something other than themselves. Rose and Mead consider that objects can also represent the generalised other, as individuals relate to certain tasks in this way - it would seem that the 'Horizon Task' was one such example. To quote Mead:

"It is possible for inanimate objects, no less than for other human organisms, to form parts of the generalised - the completely socialised - other for any given human individual, in so far as he responds to such objects socially or in a social

fashion (by means of the mechanism of thought, the internalised conversation of gestures). Anything, any object or set of objects, whether animate or inanimate, human or animal, or merely physical - towards which he acts, or to which he responds, socially, is an element in what for him is the generalised other; by taking the attitudes of which towards himself he becomes conscious of himself as an object or individual, and thus develops a self or personality."

G. H. Mead, Mind, Self and Society, *ibid.*, p.154.

9. Subsidiary. In a privately circulated paper, 'Drama and Meaning' Jan. 1982 by Gavin Bolton, a distinction between subsidiary and focal awareness is made:

"This (subsidiary and focal awareness) has critical implications for the drama teacher for it raises the question of which level of the dramatic activity should have the focus of the participants' attention, and which level remains subsidiary. (Notice that the word 'subsidiary' does not here mean less important - indeed the opposite could apply but at a lower level of consciousness.)"

It would seem that in the case of Mrs. Heathcote, her introduction of NOW TIME through the role projection was at a subsidiary level, in so far as the class were paying attention to 'the other', i.e. the roll of paper, rather than their induction into 'now time'

10. For me, democratic education was summed up by Hutchins in 1949, and quoted by Carl Rogers in Client Centred Therapy - Muffin Inc. 1954

"The foundation of a democracy is universal suffrage. Universal suffrage makes every man a ruler. If every man is a ruler, each man deserves the education rulers ought to have. The main purpose of a democratic education system is the education of rulers."



It seems to me that in this context rulers need to experience power enabling, and sharing power, with others.

11. D. Barnes From Communication to Curriculum, Penguin 1976, describes a "transmission type" as one who:

1. believes knowledge to exist in the form of public disciplines which include content and criteria of performance;
2. values the learner's performance in so far as it conforms to the criteria of the discipline;
3. perceives the teacher's task to be the evaluation and correction of the learner's performance, according to the criteria of which he is the guardian;
4. perceives the learner as an uninformed acolyte for whom access to knowledge will be difficult since he must qualify himself through tests of appropriate performance.

12. Barnes goes on to describe an 'interpretation type' teacher as one who:

1. believes knowledge to exist in the knower's ability to organise thought and action;
2. values the learner's commitment to interpreting reality, so that criteria arise as much from the learner as from the teacher;

3. perceives the teachers' task to be the setting up of a dialogue in which the learner can reshape his knowledge through interaction with others;
4. perceives the learner as already possessing systematic and relevant knowledge and the means of reshaping that knowledge.

Perspective 2.      An Historical View

"Perhaps the major challenge that drama faces in the 1980's is to convert the quantum leap in drama thinking and practice, which Gavin Bolton and others like him have effected, into the accepted everyday practice of drama teachers everywhere. How is it to be achieved."

Editorial comment by Kenneth Byron 2D Vol 1 no. 1,  
Autumn 1981, p.16.

It seems very interesting to me that educational drama practitioners have seemingly swung around in a huge circle. From a time when in 1944 Herbert Read was saying:

"Art, as we have seen, is a discipline which the senses seek in their intuitive perception of form, of harmony, of proportion, of the integrity or wholeness of any experience. It is also the discipline of the tool and the material - the discipline imposed by pencil or pen, by the loom or the potter's wheel, by the physical nature of paint textiles, wood, stone or clay." p.31.

Herbert Read in The Education of Free Men, 1944.  
Freedom Press, London.

to a time described in the first quotation. I must leave the detailed surveys of the historic course of dramatic education to the more famous writers, such as Richard Courtney in Play Drama and Thought (Cassells 1968), Drama and Theatre in Education Dodd and Hickson (Heinneman 1971) and of course John Allen's Drama in Schools: Its Theory and Practice (Heinneman 1979). This perspective will look at the ways in which influential practitioners in the past have written of significant concepts in drama education. The practitioners I refer to in the English schools of thought are Dorothy Heathcote, Gavin Bolton, Brian Way and of course Peter Slade.

## Teacher using role - a stumbling block?

In a recent publication, Tony Goode<sup>(1)</sup> quotes Brian Way discussing a teacher's contribution in drama:

"If one (i.e. teacher) is genuinely participating - then it is impossible fully to observe how each member of the group is managing. Furthermore, if we are actively participating, it is easy for the class to become fascinated as audience, and therefore work less fully themselves, or alternatively they may copy."

Such was (and still is in some quarters) the view of using role in classrooms. To Slade and Way, the early pioneers, dramatic education was seen to be an essential additive to the education of young people. The philosophical orientation also seemed to be of a protective<sup>(2)</sup> nature, in that the job of the teacher was not to interfere with children's 'art' in any way, rather the teacher's role seemed to be to guide children's work. In Heathcote at the National<sup>(3)</sup> Dorothy Heathcote talks at some length concerning the nature of the teacher's 'facilitating' role, and the philosophical dialogue that is constantly in her consciousness. It seems to me that the 'quantum leap', described by Kenneth Byron, may well be in the area of philosophical orientation as well as dramatic practice. Perhaps drama education was considered to be so essential, as an additive, that the educational establishment began to employ drama teachers to create dramatic education in schools. Drama came alongside the other subject areas in the school curriculum, where the child was (is?) considered to need to have things added to him or her.

Now, if we consider Cauldwell Cooke, Harriett Finlay Johnstone, we see that education to these innovators was not considered to be in bits, it was considered to be a whole. Harriett Finlay Johnstone<sup>(4)</sup> believed all the curriculum to come out of her Dramatic Method, as did Cauldwell Cooke. I have seen infant teachers and primary teachers, not concerned with 'subject bits' create learning structures through 'play'. In fact, in these moments of play, learning was brought into 'now'. On one memorable occasion, an infant teacher<sup>(5)</sup> became postman, milkman, bus driver and giant for the children. The teacher had no training in drama - just an understanding that "something different happens when they play".

#### Dramatic Education as an additive versus

#### Dramatic Education as a method

The main arguments in the past in dramatic education in schools and educational establishments concerned the dialectic between 'theatre' and 'drama'<sup>(6)</sup> and the various 'differences' and 'samenesses' of each medium. During the 1960's and '70's as the battle raged, there were still a great number of teachers in infant and primary schools teaching through 'play'<sup>(7)</sup> and creating 'now' structures for their classes, in a similar way to Harriett Finlay Johnstone, Cauldwell Cooke. Today we see the swing.

"The general recommendations may also be of interest to teachers of other subjects, for there seems to be a growing awareness of the value of drama across the curriculum, as well as an increasing use of role play techniques in various tertiary courses." p.31.

However, in England, Dorothy Heathcote has been in my view trying to help our drama teachers see just this, as the main philosophical line of her school of thought seems to parallel the 'drama as educational method'. In 1968 she wrote:<sup>(8)</sup>

"Drama in education - subject or system?

Much attention has been given to the former, very little in comparison to the latter aspect. The terms are only too familiar, the precise meanings too vague. I refer to divisions such as improvisation, role playing, dance drama, solus drama - and so on. It is more relevant to my purpose to deliberately keep the field large and whole and sectionalise my cultivator - the teacher. What do all teachers hold in common? We can assume the wish to communicate .... one can also assume interest in subject area."

As the school curriculum, in terms of 'additives'<sup>(9)</sup>, is being severely scrutinised, we may well be in a period of quite radical change in education and the meaning of 'schooling'. Heathcote's method of 'now time' (see next section) is saying little more than Mike Fleming, and that is that education can change when role is used in normal classroom situations, as the teacher becomes the change agent through different role projections. Perhaps the 'quantum jump' will occur when drama 'experts' help colleagues move into a 'process method' of education.

#### Summary

I am aware that in this perspective, I have left some areas of detail to supposition. However, it does seem to me to be necessary to move away from the dialectics of the past twenty years in dramatic education and move into a synthesising period. There can be no doubt that the conferences, letters, publications

etc. resulting from the concern and interest of dramatic educators in the past, has created an awareness of drama's multifaceted nature amongst the educational hierarchy<sup>(10)</sup>. Whilst drama as an additive still has to prove itself for survival, seemingly, anyway, in most schools, in light of cutbacks and savings, drama as education cannot be destroyed if all teachers can effectively create role structures for their classes. If we look at Mike Fleming's views, where he suggests:

"When starting drama in the context of English, it should not occupy a weekly or fortnightly spot but should be used where appropriate when the need arises in relation to other work."

Mike Fleming in 2D (ibid p.31.)

In this article, Mr. Fleming seems to be advocating at the end of a continuum, a teacher using drama as a teaching method - one that has its line in Johnstone, Cauldwell Cooke, Read and Heathcote. Perhaps we are now ready for a long look at Mrs. Heathcote's Dramatic Method - the Mantle of the Export<sup>(11)</sup>, that is the subject of the 'Foresters of Dudley' Tape, and has, as one strand, the teacher's use of role projections to create a dramatic curriculum.

Notes and References - Historical Perspective

1. Tony Goode ed. Heathcote at the National, N.A.T.D. 1981  
Quoting Brian Way 'Development Through Drama' 1967, Longmans.
2. Peter Slade in Child Drama (1954 U.L.P.) p.44 says:  
"The little Artist uses everything it can lay its hands upon, and what the teacher or school can supply by way of friendship and atmosphere it lays its heart upon and uses too. Three factors contrive against the child's Dramatic Play:
  1. Too much help, either by word or use of objects.
  2. Adult "time".
  3. The wrong experiences of shape and space.
3. Heathcote at the National (ibid)
4. Harriett Finlay Johnstone. *The Dramatic Method of Teaching* (ibid)
5. An experience I had when observing an infant teacher, Mrs. D. Fellows in Ipswich, when studying for A.D.B. (ed) 1972.
6. See bibliography.
7. The elements of play seem to be that children create a structure in their imagery that happens in now time but is often guided by the 'story line' rather than the theme. An infant teacher, as the giant, immediately can hold the story and guide the class to new areas of learning - giants can be helpful people, and just as frightened of little ones as little ones can be of big ones.



8. Drama in the Education of Teachers: University of Newcastle Upon Tyne, Dorothy Heathcote 1968, p.24.
9. Issues such as the 16+ and the abolishing of 'O' level are now being considered that seems to have huge implications on the British Education system. One wonders how schools will reorganise teaching time if examinations at 'O' level are removed.
10. People such as Tom Stabler, Cleveland Education, Dr. John Fines, Head of History at West Sussex Institute of Education, James Pailing, Director of Education, Newham, are three people who hold powerful positions in education and have written extensively in the field of dramatic education.
11. Mantle of the Expert is the subject of an M.Ed. dissertation being written this year at Newcastle Upon Tyne University, and will be available in November 1982 for reading. The author is Ms. Phyllis Herbert.

### Perspective 3.      Education and Imminent Learning

#### Introduction

The main text of this perspective attempts firstly to examine some of the relationships, in the classroom, between the learning enabled by dramatic depiction, framed in 'now time', and the causation of imminent learning systems and structures.

Secondly, the concepts of the imagery of the artist and the use of memory based imagery of the educationalist will be considered generally in terms of the depictions used in most forms of education (insofar as using imagery of stir memories to fulfil an educational function). For example, a geography teacher uses maps and diagrams to depict the physical world. The history teacher may use a picture of a document, or a historically significant person, place or object. The P.E. teacher in her work may use a scaled down cricket pitch in a gymnasium with 'safety balls' to represent cricket balls, and mats to depict the actual pitch in an effort to teach the rules and tactics of the game. The English teacher will (along with all teachers) use words and images that are built on language semiotics, calling upon students to make sense of a stream of cyphers, in writing, and verbal sounds in spoken language. An important aspect of learning in classrooms, then, could be seen as processes of decyphering depicted images and meanings, and recycling them in modified forms into new images in the memory. Dramatic education would also seem to use very similar means of achieving meaning, through its forms of depiction. In either case, whether 'educational' or 'artistic', participants are made to understand that they are viewing or are

in the processes of art. (They are either invited to look at a depiction of Henry VIII or a depiction of Tahiti, or behave as if there was a cricket pitch, or as if - as we shall later see - an elephant needed washing.) It is because the dramatic medium uses real people in depictions that it could be said to subsume all other artistic forms, as it is perhaps the nearest to the life processes. Indeed Kowzan (1968) noted:

"If one examines out of curiosity the list of 'major' and 'minor' acts, a hundred in number .... one can easily state that each of them can find its place in a theatrical presentation, playing a semantic part, and that some thirty of them belong to the spectacle. In practice there is no system of signification, there is no sign that cannot be used in the spectacle."

Tadyesz Kowzan - The Sign in the Theatre,  
Diogenes, Spring 1968.

Although Kowzan's referent was theatre, it seems to me that in the dramatic<sup>(4)</sup>, real human beings in contact with depicted events are the agents of the medium, whereas clay, paint, wood, metal, plastic and so on are the agents of the medium for other depictive artistic forms<sup>(5)</sup>.

Thirdly, the text examines role as a means to power sharing in the classroom through the teaching style of the interpretive type (after Barnes). Finally, the concepts of learning at risk (Smith and Meux 1976) and power with responsibility will be considered.

For the purposes of this perspective, learning is seen to be a 'recycling process', where people are likely to find

themselves in a structure that calls upon past memories and experiences in an effort to understand and make meaning of the events happening in a depicted present (synchronic time)<sup>(6)</sup>

- Heathcote 1980). Indeed Dr. Chris Day\* (1980) quoting

D. Barnes (1976) states a similar view of learning:

""Knowledge can be explained as the operations of interpretive schemes upon the data presented to our eyes and other senses." If we define 'learning' as "changes in understanding" these changes are more likely to be of a permanent nature if they are internalised by the pupil. In Piaget's terms, learning occurs when new knowledge is assimilated (fitted into existing interpretive categories) and accommodated (whereby we modify our existing categories in order that we may explain events more adequately). This change takes place when the new knowledge has become transformed or recoded."

\*Dr. C. W. Day: Teaching Styles in Drama: Theory or Practice? (op. cit)

## Notes and References

1. I refer to the concepts of organic learning mentioned in the foreword.
2. A distinction can I feel be made here between subjects such as metal work, cookery or P.E., where pupils are in direct now contact with the material of their learning, as opposed to other subjects such as History, Geography, most languages and economics that tend to need several forms of depictions for achieving learning.
3. I refer here to Kowzan The Sign in the Theatre, Diogenes, Spring '68, who sees language as:

"... a system of signs expressing ideas and as such is comparable to writing, the deaf and dumb alphabet, symbolic rites, forms of courtesy, military signs, etc. But it is the most important of these systems."

4. In Material for Meaning in Drama, by Dorothy Heathcote, London Drama, vol. 16, no. 2, Spring 1980, a distinction is made between the theatrical manifestation and the dramatic.

"Both the actor and the child in dramatic play are playing at life. One is choosing his companion and creating a depiction of experience, and the other is submitting his experience of life to making a rigorous demonstration of events so that onlookers of the event feel they are experiencing spontaneity. Both kinds of drama depict life."

5. Dance, too, uses the human body. However, the forms of dance seem to require levels of physical abstraction through space and physical signing that can shift participants onto the higher levels of physical meaning that at its most significant becomes the metaphysical metaphor, through movement.

6. D. Heathcote: Ibid.

## Inminent Learning and Risk

"The factual catalogue of the universe we are told has become too large to fit in any library. But the microfilm will save us. Some day, electronic experts predict, all the twenty million books in the world will be recorded on tiny films that would stack only half a millimetre high - a cavity inside a large pin head could store them."

From Symbol Myth and Art, Dr. Mel Marshak,  
New Horizons, Spring 1977.

The prospect of 'all factual knowledge' one day ending up as a pin head is quite an awesome image . One wonders how much factual knowledge any one of us is capable of holding, and unfortunately, in my experience (admittedly limited to ten years in teaching) many schools have sought excellence in accumulating such 'knowledge'. My belief (however optimistic) is that a change is occurring, a change that is now demanding new skills in people. Qualifications such as 'O' levels, degrees (at first and tertiary level) are now not the great door openers they were in the past. Society is demanding an emphasis on 'self-preservation, self-motivation, an ability to cope with new situations, skills in adaptability, skills in talking and understanding other people' (what might broadly be defined as 'social skills'). The acquisition of information is at last beginning to take a less important role. It would seem that, now (1982), society is making demands for the 'shipwrecked man':

"If I have a principle which I can state (and this may be relevant today when all is in a state of flux, where yesterday's certainties about our life and jobs and future have in the face of the political and economic situation become frighteningly problematical) it is this: the man with the clear head is the man who looks life in the face, realises that everything in it is problematical,

and feels himself lost. This is the simple truth - that to live is to feel oneself lost - and he who accepts it has already begun to find himself to be on firm ground. Instinctively, as do the shipwrecked, he will look round for something to which to cling and that tragic, ruthless glance absolutely sincere, because it is a question of salvation, will cause him to bring order into the chaos of his life."

Dr. Mel Marshak - Symbol Myth and Art (ibid)

So how can we, as teachers, create a 'laboratory' of life situations where not only can we innovate and cultivate the experiments, but can also learn by spectating the process and the outcomes, that allows us practice of the 'shipwrecked man'? Notice I say practice, for school must surely be a place where people learn the relevant life skills, but in safety<sup>(1)</sup>. My belief is that in structuring an event, experiencing what it may be like, and knowing that it is a depiction, can allow for reflection on 'shipwrecked man' experiences. For these to occur, we would seem to need a life-like structure, i.e. that which 'looks like life, seems like life but is not actuality'<sup>(2)</sup>. We need 'that arrangement which transforms an individual into a performer, the latter in turn being an object that can be looked at, in the round and at length without offence, and looked into for engaging behaviour, by persons in an audience role'<sup>(3)</sup>. It would seem that drama, being a social art, is such an arrangement 'where people are and do, and other people may see them doing and being'<sup>(4)</sup>.

#### Creating Structures for the 'shipwrecked man' experiences

In using the following example, where 'shipwrecked man' is seen as a paradigm for imminent learning, I hope I have given the reader enough past explanations to keep lengthy descriptions at



minimum. In this example (5), there are two teachers. One the class teacher, the other demonstrating the role of Mrs. Clarke (6) (owner of a large Elizabethan House). The signing of Mrs. Clarke is in the full manifestation of 1670 insofar as her clothing will be in the style of the age; her speech will also be in the style as will her gestures. She will also have significant objects that will be signed for significance. The great key (large and old looking) for the front door will be the means of holding 'attention', for example, the class teacher has negotiated, with the class, to meet a 'Mrs. Clarke' at an actual house of the 1670's, known as Clarke Hall. When the class begin their interaction in the frame of 16th. century house designers on a visit, it appears Mrs. Clarke is 'leaving' for a few moments just as they arrive. The teacher depicting Mrs. Clarke speaks:

Mrs. Clarke:

"Prithee let me show you this locke for in case the flesher comes and I am out, you will know how to turn it, for he hath said I owe him four shillings and one penny."

The class, in frame, have at their disposal an enormous concentrate of stimuli reaching their senses. If we now consider the 'shipwreck' (Marshak) or imminent learning suggested by Dewy, who felt individuals learn best when 'at risk', we can perhaps see how Smith and Meux in 1970 summarised what they call the 'psychologised version of Dewy's theory of logic':

"The individual is moved to act when he or she is in an unsettled situation - one for which he has no ready made response. In such a situation, the individual is moved to

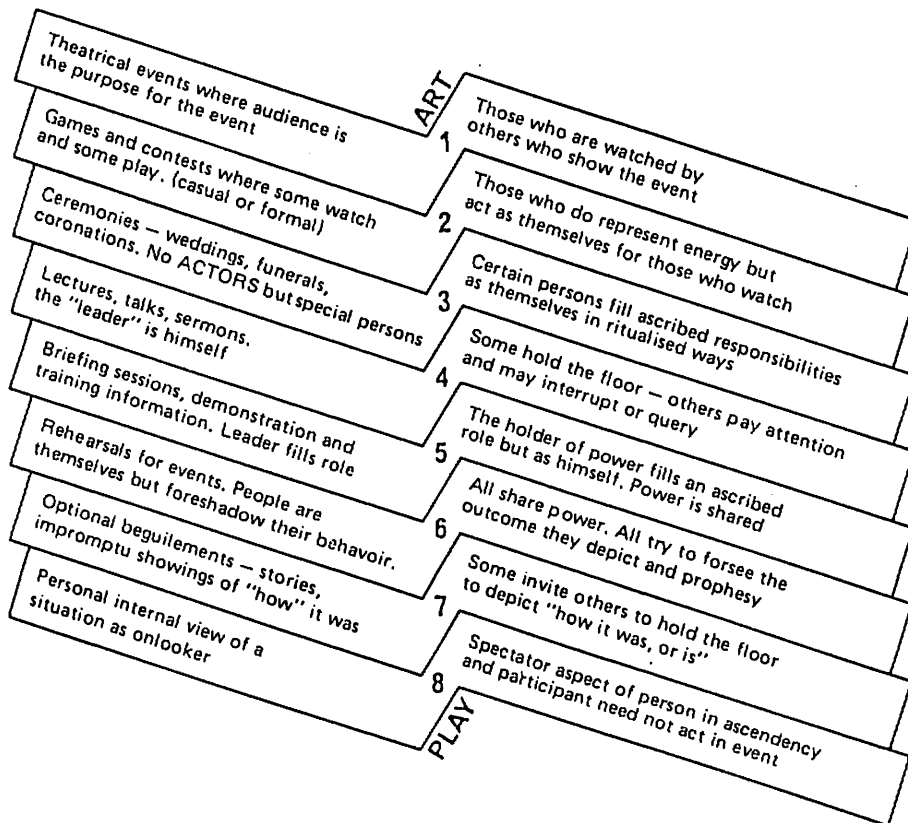
try various ways of acting to overcome the barrier to his reaching a goal. By working himself out of such circumstances, he learns."

Smith B.O. and M. O. Meux - A Study of the Logic of Teaching, University of Illinois Press, 1970.

In the Clarke Hall example, the teacher, manifesting the role of Mrs. Clarke, appeared to use a 'synchronic' negotiation. Insofar as her language brought the 1670's into a 'now time' form. At its most fundamental level, the role and its signing demanded the class to pay attention, made more powerful by the language directed to the class. Within this initial negotiation with the class, 'Mrs. Clarke' seemed to introduce:

1. The investment of 'power', in the key. This seemed to be endowed by the role.
2. A new word that needed 'reclassifying' - 'Flesher'.
3. An anachronistic money system seemed to be used - shillings and pence.
4. An ambiguity, as there seemed to be a question regarding the way in which to turn the key in the lock (let this flesher in, or lock flesher out?).
5. Models of spoken politeness, that need interpreting - ('prithee let me show you' etc.).

In the 'now' of the depiction, the context of students' replies in frame (as visiting designers) will it seems immediately necessitate a sifting of previous relevant knowledge and understanding, and finding some interpretation that could fit this focussed situation. If we consider now Mrs. Heathcote's 'Balance of Power Cake' (7):



The children could be said to be at level 8. Obviously, to make further learning possible, the teachers would need to negotiate strategies that shift the class onto other levels. So, rather than suggesting great strides in learning having taken place in the Clarke Hall example, I prefer the suggestion that in this case 'role' (projected as full role) negotiates learning. Its power is in bringing into synchronic time another life-style, form or being for investigation, using that which we as humans are good at, i.e. perceiving the world through the senses we have available, and making sense of what they tell us. Indeed in the Clarke Hall example, at the initial levels, it could be said that as role projections demand attention, an individual's consciousness <sup>(8)</sup> is moved to assimilate the significant events reaching his senses (i.e. signs that demand to be read) and accommodate to the outcome of his reading. An individual, in this situation, may be said to represent in a real sense our 'shipwrecked man'. Further more, I suggest that 'role' may also be considered, alongside other educational depictions, as a means of learning, and achieving the objectives of the teacher.

#### Depiction, Imagery and Meaning

As has already been discussed, educators would seem to have to use forms of depictions in much of the current subject matter used with classes. It has also been argued, so far, that role as a form of depiction, evokes what is termed 'experiential' learning (or 'shipwrecked' learning). Any delineations between imagery and depiction are however not easy to achieve, as in

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practice imagery and depiction are bound together with the meanings that unfold when they become salient. Just as drama form and theatre form art siamese twins<sup>(9)</sup># so to speak, depiction imagery and meaning are bound together in a similar way. (To differentiate between the three is naturally of academic interest, but it must be emphasised that in practice the three are virtually inseparable.)

### Imagery and Meaning

I was once privileged to witness a fellow M.Ed. student create an elephant's image in a school hall with a class of nine year olds. The power of the process of the experience seemed to be at quite an intense level, not only for the participants but also for all those watching (other teachers, M.Ed. students, and advisors). For, as the elephant image began to be built, a transfer of power occurred that caused reverberations of meaning to move through space in the hall. Such a highly subjective anecdote might be considered unworthy for inclusion here. However, I would like to examine this example of role projection in detail, as I believe it highlights an aspect of learning peculiar to dramatic role - negotiation of meaning. As role has been seen to induce depiction, it can therefore be considered a tool to induct art in the classroom, as the visual arts seem to express themselves in depictions. If we deduce that artistic depictions call for images of significant selected conditions of life, to be made in the mind, through interpretation or identification for example, we can perhaps see the inter-relationship between them, thus:

LIFE : In the now present, actually happening

DRAMA

Now time, with frame, creates Drama that moves naturally through art processes as a moving living 3D art form created by and with people. It obeys the laws of art and life.

Life and drama converted to art by man's inner need to depict his world, and understand it. Expressed in:

ART FORMS

(visually depictive, metaphysically descriptive)

Sculpture - metal/stone/wood, etc.

Drawing - sketch, diagram, etc.

Model - clay, plaster, sand, etc.

IMAGE DEPICTIVE

Dance - physical metaphysics

Music - pure sound depicting images of the physical and metaphysical brought to life,

(Drama - imagery of the mind brought to life, in now.

(Theatre - the symbolic life processes for watching.

Now time with frame creates drama

Can lead to either (a) or (b) or both

Meaning Internalised  
Internalised meanings brought to viewer, participants or creator of the art by the art form depicting life processes.

Learning  
Changes in perception of life (by the internalisation of the art forms) leads to new levels of understanding life processes.

This can lead to

Naturally, the world of images and imagery is a highly individualised process of depicting life. Drama would seem to be the only art form, however, that demands an image built collectively by the participants. The following elephant example should highlight the generalised laws of drama applied, insofar as students shared the generalised image of 'elephant' with each other, but did so via their own internalised image, truthful and personalised, unique to the individual participant. Such is seems, is the ambiguous nature of the medium. Yet another ambiguity was demonstrated in this example, for the teacher began building the elephant image, not by introducing 'elephant', but by building an image of water emitting from a hose. Perhaps the perversity of such a process may baffle even the most understanding colleague. However, this beginning seemed to be justified, as I hope will be seen.

The lesson proceeded as follows:

Pre-planning. The class teacher wanted to start a term's work on a Safari Park Project, and hoped to build in other curriculum areas into it. As drama deals with shared images of significance, the images of Safari Park needed to be built slowly and carefully, so as to enable each participant to share in the piecing together of the images in the mind's eye (i.e. in the cerebral process we know as imagination). The M.Ed. student, (herself an experienced teacher), decided to open her negotiations on Safari Park through the image of 'a tap'<sup>(10)</sup>. Her negotiations went as follows, and are analysed here in the verbal signing of the teacher (i.e. her talk) and the possible meanings she managed to release by them.



Teacher's Verbal Signing

Meanings Negotiated

T: (a) Are you good at really  
big jobs?

(b) Do you think you could  
help wash an elephant?

(c) Could you agree that here  
we have a tap for water?

(d) Could you agree that if  
the tap is turned on,  
water will come out?

(e) Shall I turn it on then?  
If we look carefully at  
our mind's eye tap, we  
might see the water.

1. The class's capacity to accept responsibility and agreement. Teacher upgrades class status.
2. Class endowed with the power to assist. Elephant negotiated into language. Seed sown for the Safari Park project.
3. Class given the power to agree on a depiction in the mind of a tap. (INTERNAL COHERENCE maintained.) Class invited to use their powers of imagery.
4. Class seem to be given power to project imagery, and the power to accept water in the mind's eye. They are endowed with the power to agree.
5. Dramatic power endowed to the class. Teacher at risk here. If they agree to 'see' the water, they can be inducted to 'see' an elephant, and onwards to the whole Safari Park.

Teacher's Verbal Signing

Meanings Negotiated

(f) Can you see it?

(g) We'd better turn it off.

Shall I turn it off?

(h) Now shall we add a hose?

(i) How long shall we have it?

(j) What colour shall we make it?

(k) If I turn it on, do you think  
you could tell me when the  
water comes out of the other  
end?

(l) Shall I turn it on now?

6. Class endowed with power to  
'turn off' mind's eye tap -  
they decline. Class use power  
to tell teacher to turn off  
tap.

7. Class reinforce use of power  
to depict and build another  
image. COHERENT.

8. Teacher releases power of choice  
in class.

9. Teacher reinforces the power of  
choice.

10. Class use the power to tell,  
and control, and power to control  
a moment.

11. Class asked to release the power  
to give permission.

Teacher's Verbal Signing

Meanings Negotiated

(m) Is the water coming out?

12. Class negotiate the power to tell, to control, to pay attention to the 'tap' and 'water'.

In these slow opening negotiations with the children, the teacher and class, over a fifteen minute period, built together an image, in the collective mind of the class (and the observers in the hall) a tap that fed a green water host, by the teacher's careful minute negotiations of power sharing.

My purpose in describing the process in this way is to illustrate the means by which a depicted elephant could follow - coherently<sup>(11)</sup>. Furthermore, it would seem that in the process of coherent image building and the teacher's induction of the class into 'keepers of elephant' frame, the process demands a 'breeding of a life style'.

The teacher was alone in this case, in the negotiating process, and used two functions of role (projected in twilight - catalyst function ref: a) b) c) d) as well as a teacher in and out of role, later, as convenor of the elephant keepers). The 'elephant' became the other, as in this example, the elephant signifier was in the mind of each child, rather than depicted on the blackboard. The teacher chose not to break this convention. As the image was built in the mind, the board was used as a means of depicting jewelled headgear, for the special elephant of a Shah.

## Power Sharing in the Classroom

I am purposely avoiding examples of the extremes in significant dramatic moments, (as, for instance, Gavin Bolton's lesson in South Africa)<sup>(12)</sup>. As it seems power sharing can occur in even the most 'outwardly' undramatic of structures, I therefore ask the reader to bear with me a little longer on the elephant example, as I propose to use a particular moment in it. This moment is I believe very pertinent to the means of releasing the 'latent' powers to learn of the class.

If I now take the reader further into the frame of reference. The class had, together with the teacher, slowly built an image of an elephant 'that needed to be prepared for the Shah'. The attention to which the children were allowing themselves to release on the washing task was beginning to show signs of intensity, (particularly as the teacher had established in her initial negotiation that the elephant needed washing before the jewelled headdress was brought out). During this elephant washing (exercise type dramatic mode) it gradually became apparent that the elephant hadn't a name and now needed one. One may say that there is nothing unusual in this state of affairs. However, through some further delicate teacher negotiation, a smooth power shift seemed to be enabled, that appeared to place the work under the control of the students (30 nine year olds in an EPA middle school). The language signing again proceeded as follows:

(The reader will need to refer to diagram no.      on page      )

TASK AREA

STUDENTS

TEACHER'S

Only obeys orders

A

Specifies individual task. How to begin. When to begin. defines 'why'.

Must choose how to start

B

Specifies individual task. Offers choices on 'how'. Specifies 'when'. Indicates 'why'.

Must define how to start and why necessary

C

Specifies individual task. Wonders 'why'. Doesn't quite know 'how'. Suggests 'when'.

Need to share task. Define how to start and how to share.

D

Specifies need for task -- in group terms. How to set about task. Who to do which tasks. Helps define 'when'.

Selection from alternatives. Defines how to start and how to share.

E

Suggests alternative views of task. Specifies need. Not sure how; in groups.

Makes selection of priorities from alternatives -- in groups. Defines most efficient way to do task.

F

Wonders which of alternative choices need doing first -- no suggestion of priority. Wonders best way to set about things -- in groups.

From need must define task most likely to help begin task and select group relationships.

G

Defines need -- but not task. No specification of 'who', 'how' of which groups.

Selects priority -- in undefined groups -- so must affiliate and begin.

H

Defines problem. Suggests need for choosing priorities. Does not define priorities.

Must be prepared to conjecture within entire undefined view of situation.

I

Implies there will be problems. Wonders what they are likely to be.

Same as above but incorporating burden of emotion from teacher and respond to need of teacher.

J

Suggests helplessness as to where to start and what's best to be done.

No definition of task, current purpose, area of reference. Child must think and choose from within open total situation.

K

Wonders if there's likely to be any snags.

Carry entire responsibility of advancing work from present position to next stage as perceived by them.

L

Isn't certain what to do next.

COMMITMENT DEMAND

COMMITMENT DEMAND

Teacher/Child Sign-Verbal

Reference to diagram -  
COMMITMENT - DEMAND

(1) T: I wonder how we can decide what to call our elephant?

Teacher seems to negotiate here at point H in the diagram.

C: We could ask them to choose (referring to observing teachers, et.al.)

Child's response shifts power choose to observers, but inducts their power to ask observers to fulfil a task.

(2) T: How would that work?  
(signs puzzlement in gesture - face - eyes - hands to chin)

Teacher here moves to point I on chart.

C: We could get them into groups, and they could choose some names, then we can choose the one we all like.

Child projects task, and grapples with the idea further. She uses the powers to control, and projective imagination.

(3) T: Oh, I see, what a good idea.  
(Signs non-puzzlement by smile.) You mean they could get into groups, small ones, choose names and then we choose the one we like.  
(Again, signs puzzlement.)

Teacher reflects child's thinking, and affirms it is an idea worthy of consideration to class.

This process would seem to allow others to consider the problem.

C: Yes, we could choose a good one.

Child uses the power to agree, power to choose and judge (name).

COMMITMENT - DEMAND

(4) T: (To whole class)

What do you think of that then? We get them into small groups, they decide on some names, and we can then choose the one we like?

Teacher reflects again for the whole class the solution, and resonates the means of power by upgrading the child's reply. Moves to point G on the diagram.

C: (The class sign approval by nods, glances over to observers, smiling.)

Class begin to perceive that the power to ask, and control, may be theirs.

(5) T: Do you want to ask them over and explain what you would like them to do?

(To child) Would you like to ask them with someone, seeing as it was your idea?

(Class move to adults and arrange them in smaller groups.) Each adult group is allocated class members who explain the task as in (4) above.

Teacher seems to be at point L here by virtue of the necessary power shift. Teacher cannot know what to do next - as the class control the structure, and now hold the power to move the planning into action.

The new circumstances seemed to allow the class to use the power to organise a very responsive group of adults. The class also seemed to use their powers of negotiation in a positive way. Their behaviour and requests showed a concern for the adults, and a sense of a 'mannered' approach. In the circumstances, and at those described moments, where the class were observed to guide their own work and learning, the power to influence and control was in the hands of the class. The adults could not but feel the qualities of the event, and the work, as it felt an experience to us all - a celebration of honour.

#### Power Sharing in the Teacher's Style

It would seem then, from the above example, that learning through art (in this case through dramatic education) can liberate the latent powers in students to influence their own learning. By the term 'power' I am perhaps elaborating upon the dimensions usually associated with the term 'responsibility'. (In current jargon, responsibility is used in denoting the means whereby students take on various processes that can very generally be described as either: (a) the class, forwarding the action in some way, without the overt influence of the teacher, or (b) where the teacher lets the class 'get on with it's<sup>(14)</sup>.) However, although 'responsibility giving' and 'responsibility taking' may be descriptive enough, it is unfortunately rather inadequate for our purposes, insofar as it does little to denote the precise elements of behaviour and interaction used by the class, that seemingly cause the taking of responsibility. In our elephant



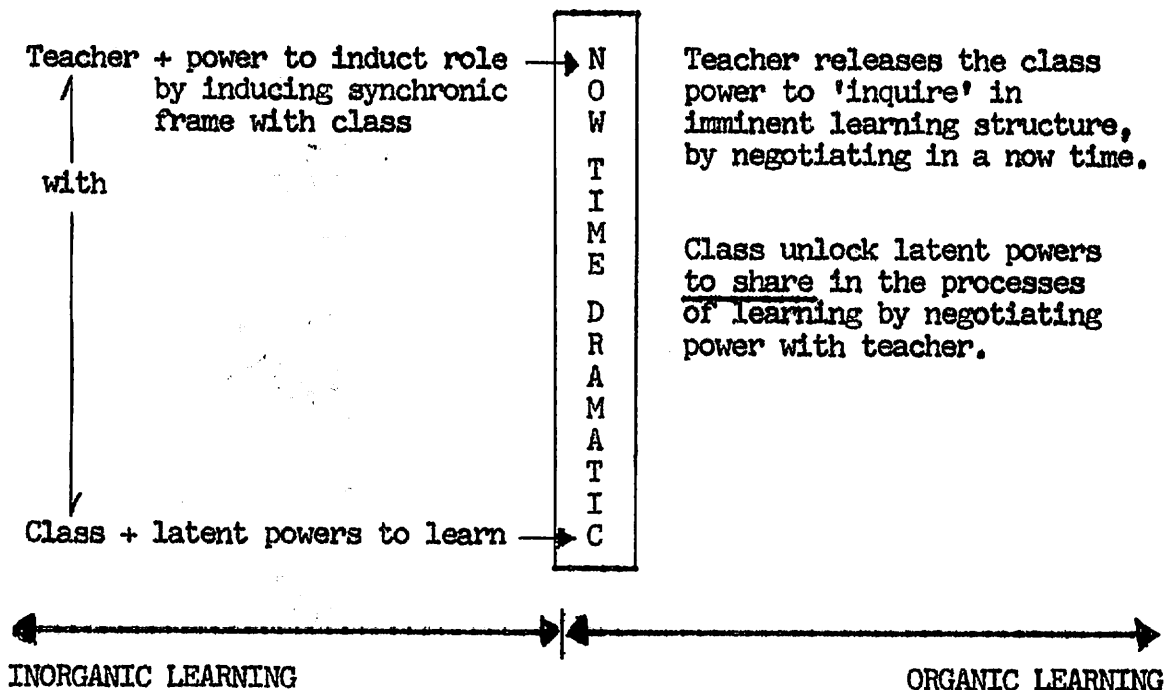
example it could be said, for example, that the class took on the responsibility for inviting adults to join their work, and also the responsibility to allocate tasks to the adults and so on. If we now consider the same process in terms of 'power to', in other words from the view point of the child (as opposed to an ascribed descriptive view of 'responsibility'), we can perhaps perceive the power processes in a way that enables the 'atoms' of power to be discussed within the 'molecule' of responsibility. For example:

<u>Observation of responsibility taken by class (molecule)</u>	<u>Elements of power used to take and release 'power' (atoms)</u>
<p>Class take responsibility for inviting adults to join class work to decide on the name of elephant.</p>	<ol style="list-style-type: none"> <li>1. Class use the power to negotiate <u>with adults</u>, through <u>talk</u> (requests).</li> <li>2. Class use power to <u>influence others</u> - through <u>talk</u> - organised adults into groups of five.  <u>Gesture:</u> some of class used the power to physically touch adults, by 'shepherding' their group.</li> <li>3. Class use power to project their imagery for others through descriptive talk that explained task.</li> </ol> <p>etc.</p>

We can take this paradigm of power further. If we refer to

the following diagram that depicts the power processes in a classroom, and the release of powers to learn when role is introduced:

Diagram no.



It can be deduced then that in 'dramatic now time', power sharing is enabled, as we have seen that the processes of learning follow similar negotiations and interactions of everyday life (i.e. living in present time - linear). The power enabling can be further enhanced as the teacher's interpretive style demands him to shift the process of sharing in the favour of the class, so that their capacity to release their power to learn is in a depicted time (synchronic - Heathcote with frame - Goffman). The teacher, as artist, can therefore use this process to purposely distort life processes in the dramatic medium<sup>(15)</sup>, to attain his educational needs and objectives - in this case the sharing of power.

## Summary

In this perspective of role, i.e. its educational one, it has been seen that a teacher can induce learning in a Barnes interpretive style, by inducting learning through dramatic art. It follows that the teacher in these circumstances is an artist, and has the artist's right to distort significant moments of life to express meaning. The class, with such a teacher, are likely to discover about their powers to learn at risk, their powers to express meaning and their powers to understand the laws governing the drama art form, not by learning about it (as in inert educational processes) but by learning (a) as it happens to them, and (b) because they can allow it to happen to them. We have seen that role is but another form of depiction, where the images for learning are built by both teacher and class, alongside other images that may be useful. We have seen that in coping with a depicted life-like process that moves at the 'shipwrecked man' pace, individuals can practice their powers to live in safety. With a teacher following an interpretive style, the elements of power are released by a simple yet complex switch. If we enlarge on the diagram on page and taking the following precepts into account:

1. The teacher is of an interpretive style;
2. The teacher inducts the class into dramatic art;
3. The teacher shifts time into a synchronic one;
4. The class allow themselves to be inducted into the depiction;

it can be said that power sharing and organic learning (through the negotiation of meaning) go hand in hand:

PRESENT TIME  
(LINEAR)

TEACHER  
PLUS  
INTERPRE-  
TIVE  
STYLE  
POWER

CLASSROOM

Class  
plus  
INERT  
POWER:

Is an agent to induce 'now time' as a releasing mechanism for class power, through role projections.

Class using power to pay attention to agree release further active powers for the switch into depicted now time -

The  
Switch  
into  
dramatic  
now  
time

The  
Switch  
into  
dramatic  
now  
time

Teacher's power is released into the mainstream of learning with class

Class begin to be 'active' in power sharing by letting the event take them over - e.g. the elephant needed a name naturally lead to power shift.

DEPICTED NOW TIME

SHARED POWER

- (a) the power to share engagement with material, each other and the inquiry in hand (e.g. Safari Park)
- (b) power to share influence for ongoing structure, power to share influence in ongoing structure
- (c) power to share in the make-believe so that participants make the dramatic frame happen to them, so that the frame might work for others
- (d) the power to share absorption and concern (elephant's name)
- (e) power to allow work to get bigger than the participants accede to the needs generated (elephant had to have a name)
- (f) > power to learn through depicted imagery within framed time

INORGANIC

ORGANIC LEARNING

The model assumes in real now time, a teacher choosing role to induct organic learning - or learning that is imminent. We may summarise an interpretive teacher's power as one which can use the power:

1. to initiate and induct drama work processes;
2. to influence the content of the inquiry;
3. to influence learning through the dynamics\* that exist at present in the group.
4. to influence the pace of learning;
5. to perceive the needs of the class and act on those perceptions;
6. to induct the class into 'spectator mode' drama;
7. to protect the class into learning and power sharing;
8. to use role to induct 'now time' in depiction;
9. to negotiate with students;
10. to share power by taking risks;
11. to become actively redundant<sup>#</sup>;
12. to actively structure work that gives power over to the class.

Whereas in a classroom or learning interaction, levels of student powers to be made active might look like the following list.

Students can engage, in now time,

1. The power to pay attention to images associated with the material under inquiry;
2. The power to become actively engaged in the material;
3. The power to influence:
  - (a) other students through dynamics and the use

\*i.e. unmodified class behaviour; <sup>#</sup>i.e. to relieve the class teacher of the power to tell.

- of dramatic elements in frame;
  - (b) the content (choice of elephant's name process);
  - (c) the context (choosing the shape of 'the horizon' in water diviner example);
4. The power to induct their benign spectator (see Perspective 4);
  5. The power to become engaged in the material through:
    - (a) the power to depict, and willingly suspend disbelief;
    - (b) the power to engage emotions;
    - (c) the power to sift previous learning and make it active for the ongoing inquiry;
    - (d) the power to use language, body sign;
    - (e) the power to interact with others;
      - the power to interact with material in frame;
    - (f) the power to take power to influence;
    - (g) the power to become observed.
  6. The power to negotiate with the teacher.

As the process moves forward through 'the switch' (see Part II) the class and teacher, together can share power in the depicted life-style listed in the diagram, under depicted time.

Finally, then, we may be able to say that far from being a new radical approach to learning, role can perhaps be seen as a highly effective method exemplifying that which Peter Slade believed in 1954:

"Drama means "doing" and "struggling". It is the great activity; it never ceases where there is life; it is eternally bound up with mental health. It is the Art of Living."

Peter Slade - Child Drama - U.L.P. 1954, p.25.

## Notes and References to Educational Perspective

1. In safety. I am referring to the concept of the 'no penalty zone' where because the participants willingly accept the new framed time is depiction, they cannot be held responsible for the depicted outcome - it is safe - in that it is not real. The implications of course can be followed through as if it were real.
2. Erving Goffman. The Presentation of Self in Everyday Life, Penguin 1959.
3. Ibid.
4. Dorothy Heathcote. Material for Meaning in Drama, p.7, column 2, London Drama, vol. 6, no. 2, Spring 1980.
5. This example was talked through with Mrs. Heathcote on February 22nd. 1982 in a week's seminar on Role Projections.
6. Clarke Hall is an actual farm house outside Leeds used by schools in the area who need a live depiction of the 16th. century. 'Mrs. Clarke' is a teacher permanently working at the Hall and teaches through full role projection in conjunction with the visiting class teacher.
7. This diagram was first used in Material for Meaning (ibid) p.9.
8. G. H. Mead talks of "consciousness" thus:  
"Our constructive selection of our environment is what

we term "consciousness" in the first sense of the term. The organism does not project sensuous qualities - colours for example - into the environment to which it responds: but it endows this environment with such qualities, in a sense similar to that in which an ox endows grass with the quality of being food .... If there were no organisms with particular sense organs, there would be no environment ..... Consciousness often refers to the character of the environment insofar as it is determined or constructively selected by our human organisms."

G. H. Mead, *ibid.*, p.165.

9. In 'Towards a Theory of Drama in Education' (*ibid*) G. Bolton suggests a similar view for theatre form existing in drama:

"I now want to make the point that theatre form can also be 'folded in'." p.73.

When considering conflict, contrast, surprise, TENSION and SYMBOLISATION - the elements of theatre, he goes on to say:

"In some ways it is obvious that they are not separate headings at all, that contrast and symbolisation are all part of tension. Indeed it will be difficult at times to discuss anyone without reference to the others." p.75 - 76.

10. Mrs. Heathcote, in a seminar on Friday 7th. May 1982, discussed in some length the necessity to use obtuse holding forms for images, that create the seed for all else to grow from.

Some examples were:

- (a) the 'seed' for a slaughter house could be the metal bolt to the slaughter compartment;
- (b) the 'seed' for a zoo might be a mucking out rake;
- (c) the 'seed' for a circus could be a broom for sweeping sand dust.

11. Internal coherence. This is a term Mrs. Heathcote uses to denote the truthfulness of ongoing work. It is for example coherent to build an image of a tap with a hose, and build an



elephant that needs washing with the hose, Truthful work can come it seems only when 'one works on one thing at a time'. If one is washing an elephant, and builds the elephant first, one is washing a truthful depicted image with an unbuilt and therefore incoherent image that causes a superficial washing response from the class.

12. In Vol. 1 no. 1 of 2D, 1981, Gavin Bolton gives a clear example of a very powerful moment of significance in a hand-shake. p.10.

13. G. Bolton (ibid) talks of the two functions that need to be present in this type of experience:

"In examining both children's play and dramatic playing, I have distinguished two functions; an instrumental function 'I am making it happen', and a passive existential function, 'it is happening to me', and claimed that the exercise form in the 'play for the teacher' takes over or extends the instrumental function: he does not participate in the 'living through' experience." p.62.

14. In this example, it can be seen that the teacher preferred to reflect the naming of the elephant problem, so that the class could 'get on with it'. However, the teacher protected the class into the experience, by constantly appearing busy talking and organising, but in fact letting the class take the lesson on themselves.

15. D. Heathcote (ibid) says:

"We very readily cease 'to see' the world we live in and become anaesthetised to its distinctive features. The arts permit us 'to reverse that process and to creatively deform the usual, the normal, and to inculcate a new, child-like, non-jaded vision in us."

p. 6, column 3.

Perspective 4.      Role Functions in Dramatic and Theatrical Form

Introduction

Animators

"A sculptor or painter fashions an object which then exists independently. It can be directly experienced by someone else without further interventions. In the performing arts, there is an intermediary between the original creative art and its audience: the animator.

An animator is someone who brings something to life, and this is precisely the roles in performance, of the musician, the singer, the actor. The prime role of the actor is to realize a drama for an audience: to make it be."

Exploring Theatre and Education - Ed. Ken Robinson, p.168,  
Heinemann 1980

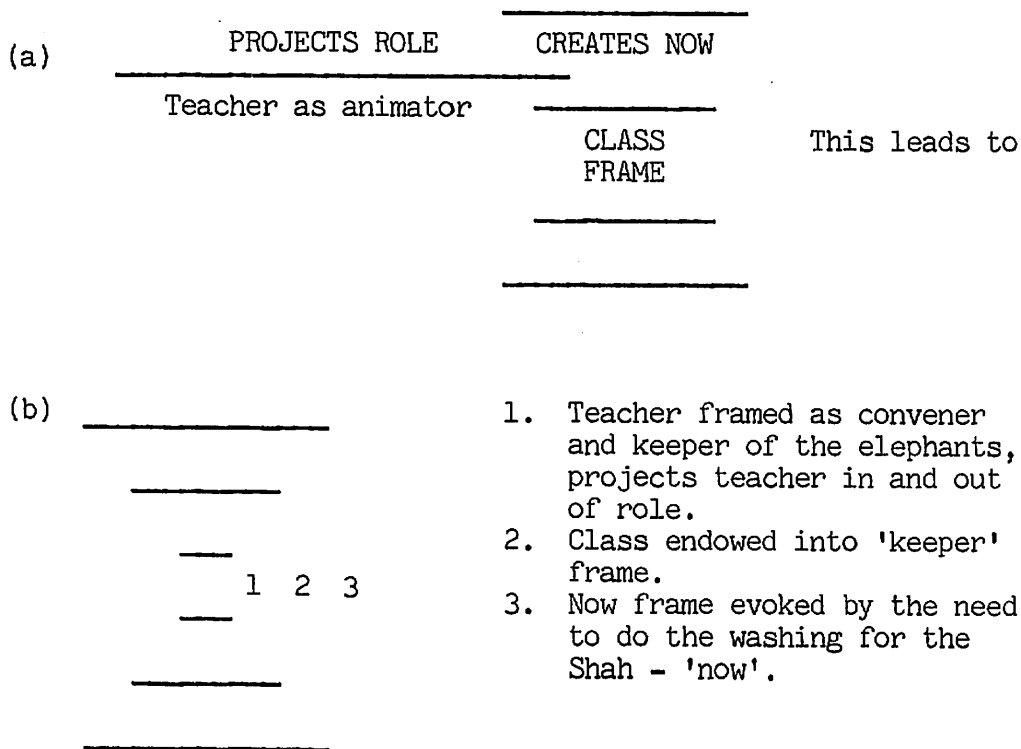
Recently, much has been written on the nature of education through theatre and drama<sup>(1)</sup>, and the possible shared concerns, techniques and skills that may exist between them. In the book quoted above, Ken Robinson outlines extremely lucid arguments of some of the concerns, with contributions from the foremost names in drama and theatre education in the country. The perspective of this dissertation, however, walks a very narrow path towards a particular issue, that I believe to be at the heart of these concerns - the nature of the spectator/participant in dramatic arts (with reference to the theories of Brecht, Brook, Bolton and Heathcote). The path is also framed by the views of the social interactional school of G. H. Mead.

For the purposes of this section, I hope to look at the forms created when a teacher is seen to be an 'animator' in the creation of dramatic structures, that cause both the spectator and

participator aspects of the individual to be cultivated.

In my view the teacher's function in the classroom, when using projections of role, is primarily at an artistic level<sup>(2)</sup>.

For, as the class become involved in the drama, the teacher can be seen to act as an intermediary between the class and their referent in the dramatic frame (Goffman), now time, and its frame and the frame of the role projection in use. For example, we have seen in Perspective 3 an elephant needing to be washed:



The elements of 'now' in drama (insofar as a child can say 'it is happening to me' and 'I am making it happen') can affect the learning occurring in dramatic experiences. Furthermore, in the induction of a class into now time, I propose to hypothesise on the theoretical images of spectator/participant in order that the different qualities of negotiations of power, that each role projection can evoke, may be summarised. I intend to use extensive examples that refer to Part II.

### Language framing

So far, in this dissertation, I have looked at the concepts of role projection, now time, dramatic learning and teacher style. These have been discussed in functional terms, without a great deal of reference to the means of communication most commonly used - language. Benjamin Whorf, in 1942, summarised his view that language was far more than a means of communication:

"Speech is the best show that man puts on. It is his own 'art' on the stage of evolution, in which he comes before the cosmic backdrop and 'really does his stuff'. But we suspect the watching Gods perceive that the order in which his amazing set of tricks builds up to a great climax has been stolen - from the Universe!" p.249.

B. J. Whorf: Language Mind and Reality in Language Thought and Reality, ed. J. B. Carroll, M.I.T. Press and John Wiley and Sons.

For Benjamin Whorf, language and speech represents man in a phase of development whereby 'he makes statements of the needs that impel him to communicate<sup>(4)</sup>'. Furthermore, Whorf also theorises that an individual 'thinking in a language, does not have to use words'. It would seem then, in interchanges between human beings, language and thought function in different ways, and that speech can be seen as symbolic of a need to communicate aspects of thought, selectively. My purpose in raising a linguistic view here is that, in summarising the major issues so far raised, language structures can be seen to have implications to drama teaching. The implications seem to fall into three categories:

- (a) the use of semiotics, and the signs and symbols in the classroom;

- (b) the teacher's use of language sign in response to his reading of a class in dramatic structures;
- (c) the distilled language resulting from frames of language used by teachers and class, that unlock inner learning powers (see Elephant washing example in the main text).

### Mead and the Interactionists

I have used Mead so far as a referent for a social theory of dramatic education. It would seem unfashionable to quote Mead directly in the present academic climate, as it has been argued that his thinking and his theories have been enlarged upon and elaborated by other great theoreticians and social observers. Authors such as Biddle and Thomas, Perlmann, Arnold M. Rose et al and of course Erving Goffman (see bibliography) have all acknowledged and based theories and work on Mead's basic premises. I have preferred to go directly to Mead, as I feel many aspects of his theory, elaborated in detailed footnotes, etc., in his own ideosyncratic style, are often of direct relevance to newly understood concepts in drama that seem to be in a state of constant unravelling. (Earlier I quoted Mead on his concept of 'the other' (p.42) in relation to Heathcote's use of the term, and I now hope to make another link between Mead's initial theory of the 'self' through the concepts of the 'I' and 'me'. I also hope to illustrate that in learning in 'depicted now time' evokes another aspect of self - namely the self that is responsible for the expression of attitudes and understanding that can be said to arise from an individual's past experiences. In the dramatic, this self is activated in the now. If I quote from Evans:

"It would be difficult to overstress the influence of attitudes and interests in the lives of individual people. They determine what a man will do or say in particular situations, what he will enjoy or dislike, his approach to other people, and his reactions to events in his own life and in the world around."

Attitudes and Interests in Education, K. M. Evans,  
R & K Paul 1965.

We can perhaps see the importance of attitudes and their expression. However, again a structure is needed to create an environment where such attitudes can be expressed and then reflected upon in some way. To this end I will, unfortunately, have to create a piece of my own jargon to express this 'other self' and have chosen to call it 'Mei' ('Me' plus the 'I'). No doubt I will be accused of creating unnecessary jargonistic terms that may grate in some people's usage. However, the English language is I believe far from adequate in the sharing of abstract thinking, particularly when discussing imagery and thought systems. Again Whorf's main hypothesis as a linguistic philosopher in *Language Mind and Reality\** concerns the nature of different elite dialectics and a 'scientific' dialect, where he states firmly that: "THESE DIALECTS ARE NOW BECOMING MUTUALLY UNINTELLIGIBLE" (his capitals) - p.246 (ibid)

Naturally I do not wish to be considered unintelligible, nor do I wish to be seen as pedantic or sentimental<sup>(5)</sup>. My purpose in the creation of the ME/I concept is to view an aspect of the dramatic education process in a detached observable way, that can keep track with concepts already inherent in this work.

### Premises and Summary

So far then we have seen how role in the induction of a synchronic or parallel depicted existence creates a different perspective on learning. Assuming the 4-way dialectic between teacher, class, work and classroom, discussed earlier, it has been argued that effective 'interpretive' learning will depend mainly upon these factors in the use of role:

- (a) The skills of the teacher (or facilitator) to project the necessary signs for learning through gesture, language structure and speech, and the use of sign and symbol in the classroom.
- (b) The skills of the teacher/facilitator in reading the reflected signalling of the class and to act upon the reading.
- (c) The skills the class learn as individuals, and as a collective unit to discover and interpret coherently the signing initiated, and use their latent powers to sign to each other and the teacher their changes in understanding throughout the movement of the dramatic structure\*.

The main objective in this section is to look at the ways the dramatic spectator/participator cultivates power negotiations in students through the teacher's role projections that focus on item (c) above.

References and notes on Introduction to Perspective 4

1. With reference to the selected bibliography one will see in nos. 12, 13, 14, 15, 16, 17, 19, 20, 26, 28, 29, 32, 33, 34, 37, 38, 39 that in the past eight years, practitioners and theorists alike have been concerned to look closely at this aspect of education.
  
2. The teacher as artist: the teacher of drama it seems is bound by the same laws of 'art' as the playwright is bound by. The items that can be considered are:
  - (a) that the art consists of the presence of humans;
  - (b) the humans are held in some social encounter;
  - (c) the humans in the encounter are activated or animated in the 'now';
  - (d) these humans in the now do not know the total outcome of their encounters;
  - (e) the participants in the art of the playwright and the drama have made agreements to participate, and their benign spectator is thus activated as well so that the participants do not set out to destroy the experience;
  - (f) the events take place amongst 'sign' and thus sign becomes extremely important as significance is realised;
  - (g) the encounters exist existentially, in that they do not last afterwards;
  - (h) the meanings manifested by the above is made by action and what is done;



(i) all members in the actions know that their encounters are occurring in a depiction.

3. Gavin Bolton. Towards a Theory of Drama in Education (ibid) p.53.
4. B. J. Whorf (ibid) p.251. Language Thought and Reality.
5. A great deal of criticism was levelled at Peter Slade in the early days of his book. For instance, people objected to the apparent fey 'hornsness of a horse' phrase. However, this very phrase was used recently on the B.B.C. when discussing great artists' ability to capture 'the horseness of the horse'! It seems as though this jargon word at least is in.

Perspective Four.      Role Functions in Drama and Theatre Form

The Spectator/Participant in dramatic education

"In everyday life, 'if' is a fiction, in the theatre 'if' is an experiment.  
In everyday life, 'if' is an evasion, in the theatre 'if' is the truth.  
When we are persuaded to believe in this truth, then the theatre and life are one.  
This is a high aim. It sounds like hard work.  
To play needs much work. But when we experience the work as play, then it is not work anymore.  
A play is play."

Peter Brook - The Immediate Theatre in The Empty Space, p.157, Pelican Books, 1968.

For me, Brook has encapsulated the nature of the dramatic experience we are calling educational drama - for Brook's 'theatre' need not be in a building housing the usual physical frames of audience, lighting box, auditorium, stage, etc. He has been in the forefront of creating new horizons in concepts of 'theatre', particularly in his travels in Africa, that both experimented and experienced new dimensions of audience, observer and participant in a depicted event. In the Conference of the Birds (p.192) Brook is reported to have encountered people who believed what they saw<sup>(1)</sup> and had not been endowed with Western 'theatre eyes' that know the stage and all its apparel are but a depiction. We have, in the West, been endowed with this knowledge, probably long before Shakespeare wrote that 'All the world's a stage', etc. To us, the make-believe is obvious, the actor creates space and a moving life picture for us, he may use signs in the space that we perceive are relevant to the depiction. Furthermore, we are prepared to

accept that Oedipus, for example, has 'in the play' taken out his eyes. We identify with him, and perhaps feel the revulsion and horror of his situation - yet we know the play is but a depiction - it is our 'spectator' in us that knows of the depiction, we may be sitting in a chair, leaning forward to get a better view, the lights may be out, the actor may not even have stage blood to depict his blinding. Despite all these signs of the depiction, our powers to identify with Oedipus, and 'be there', are not interfered with as the identification is a matter of our imagery, and I maintain that we allow our participant to be activated through this process. I do not wish to go into the possible processes that exist in the theatre to create great performances, as the Oedipus example is stated for its albeit simplistic overview of the concept of the spectator.

#### The Spectator in Dramatic Education

If we look at the full role example in Part II, we can see that a class were invited to meet an aborigine woman - the students were framed as western doctors seeking to discover how an aborigine managed to stay so healthy on the food available in the desert, so that we might discover ways of eating less wastefully.

The initial negotiation with the class was not to create the illusion that a real aborigine was present, on the contrary the teacher deliberately negotiated with the class that they accept another person who had agreed to represent an aborigine. The signing of the aborigine was none the less meticulous (as can be seen). The hesian clothing, the paper with diagrams, the

stones and bare feet, were all powerful theatrical signs, made significant by the teacher as an animator between the role and the class. The class were not to watch the role act, they were to encounter the role, who was negotiated as one at their disposal. In this way the spectator, understanding the structure and participant, functioning with the structure, were together present in the situation. This seemed to allow the teacher to be free to negotiate at all levels in the actual world, and the depicted one. Again, it would seem incongruous that in negotiating the aborigine to be merely a depiction the actual effect was far from destroying the experience for the group. The group were 'freed into' their depiction (observer + MEI) responses because it was known and reinforced that the aborigine was a live model. A clear example on video can be seen in the Forresters of Dudley where Mrs. Heathcote deliberately uses a 'distancing' or verfreunding (Brecht) effect insofar as the negotiations with the 'trees' were made on the understanding that the teachers (M.Ed's) represented trees on this occasion. (Counter nos. 320 - 324)

### 'Verfreunding' and its effect in dramatic education

In both the theatre and drama, then, we can see how the metaphorical 'observer' and 'participant' is always present to make sense of the art form. Heathcote's view, i.e. keeping the observer ever present, reflecting through agreement, and power sharing, is it seems similar to Brecht's purposes in using verfreunding or alienation strategies in the theatre. Brecht felt that the audience need not be treated as ignorant acolytes, as they had in the past, by being present at a spectacle of theatre with a huge

'window' to view spectacular events taking place on a 'higher plane' of reality, to which they (the audience) could only look at and be 'swept away'.

"For Brecht, a necessary theatre could never for one moment take its sights off the society it was serving. There was no fourth wall between the actors and the audience - the actors' unique aim was to create a precise response in an audience for whom he had total respect .... It was out of respect for the audience that Brecht introduced the idea of alienation. Alienation is above all an appeal to the spectator (i.e. audience) to work for himself, so to become more and more responsible for accepting what he sees, only if it is convincing to him in an adult way. Brecht rejects the romantic notion that in the theatre we all become children again."

Peter Brook - The Rough Theatre, p.81.  
The Empty Space (ibid)

It would seem then that in dramatic education using strategies that keep the structure 'merely a depiction' can cause individuals to use their powers (as in Brecht's epic theatre, verfreunding effects), so that:

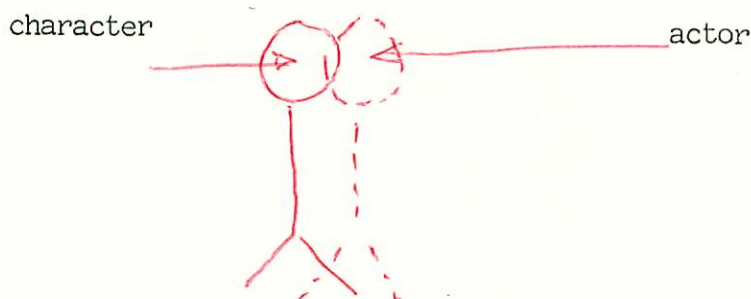
- "1. The engendering of illusion, prevalent in the ordinary theatre, is excluded, rather than fostered.
2. The emphasis is on the process of demonstrating how an event occurred, so that the why it occurred (the implication) can be recognised and resolved. The demonstration is a reconstruction and does not pretend to be the actual event. It is carried out with a purpose. The purpose determines what kind of experience is to be prepared (for the spectator) and is in turn determined by the event.
3. The objective is not to create 'emotions' and 'experiences' with which the spectator can completely identify, but rather upon which he can reflect. This does not mean that the spectator must be barred on principle from sharing certain emotions that are put before him."

Olive Fiala and Dorothy Heathcote - Preparing Teachers to use Drama in Drama as Context, N.A.T.E. Papers in Education, 1980, p.43.

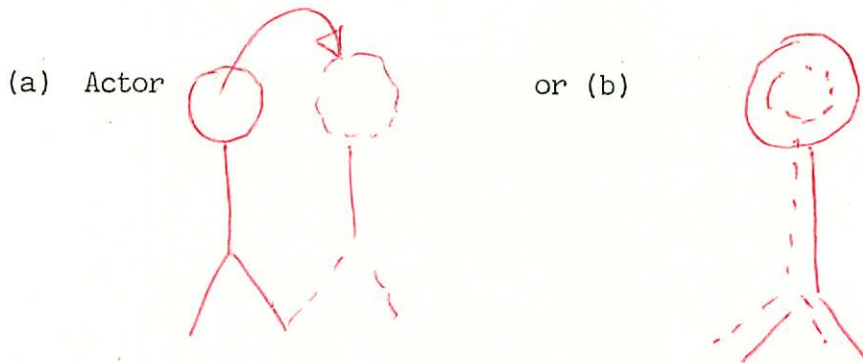
In this way the spectator process in dramatic education would seem to enable a teacher to treat students as honourable people worthy of self realisation and not 'as children'.

If we now consider the individual, moving and talking in dramatic activity. To quote Fiala and Heathcote (ibid. p.38) again:

"...role taking often requires only acceptance of one characteristic attitude. The person taking on the role does so as if he was pulling over himself a MANTLE OF SOME EXPERTISE. Often, because of the circumstances, this mantle 'fits' only partially, but it is 'believable' to the wearer at the moment in time. At this stage 'audience' is of secondary importance; the participators, often including the teacher, are the roletakers and onlookers at the same time. Thus, for this kind of action, life accommodation and the imitation process (akin to role playing in life) is all that is required."



This concept is compared to Stanislavsky's approach that seems to require of the actor the ability to enter into the life of another human soul psychologically and physically to a degree of complete believability for the audience. The character can have an autonomous life on the stage (that is one steps into another character's soul (a)) thus:



or it can almost completely overlap with the identity of the actor (as in type-casting) or (b).

For the purposes of 'education', where the dramatic time is used to highlight significant learning through a process, Stanislansky's technique would seem out of place, as it requires 'actors' to learn skills in projecting authentically to an audience. In schools this technique would seem to be very rarely necessary - whereas the model of the 'mantle' (Heathcote) would seem to be capable of instant use without recourse to severe technique.

In the Brecht/Heathcote model in now time (the 'mantle') there would seem to me to be a focusing upon what Mead called the I and the Me. Mead distinguishes between the two as follows:

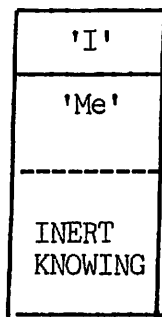
"The 'I' is the response of the organism to the attitudes of the others; the 'me' is the organised set of attitudes of others which one himself assumes. The attitudes of the others constitute the organised 'me' and then one reacts towards that as an 'I'."

G. H. Mead (ibid) p.175.

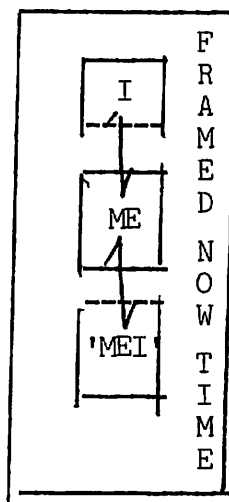
If we now take Mead's precept of the I and the Me and look upon the 'I' as the 'participant self' in the dramatic encounter and the 'ME' as the 'observer self', we can see diagrammatically the implications:

Real World Time

Depicted 'Now time'



Through  
Role  
projection  
Frame  
Time

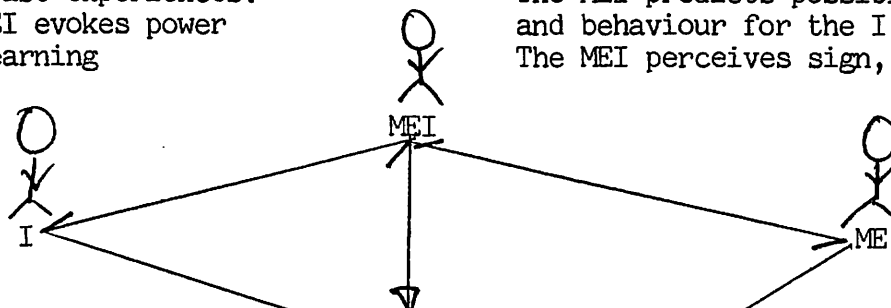


I - The self that partakes  
ME - The self which is held to be observer  
MEI - The active attitude and inner tuning released through the depiction

We can see then that in framed now time (drama) each 'self' is activated. In projections of role, because the 'three selves' are caused to be at different levels of negotiation within the structure and these projections naturally cause different aspects of power to be manifested by the class. If we now refer to the following diagram where I personify each aspect of 'self' in active participation, we may appreciate the activity a little further:

The MEI is freed by the depiction.  
The MEI projects attitudes from past experiences.  
The MEI evokes power for learning

The MEI perceives the needs of the depiction from past experiences.  
The MEI predicts possible action, and behaviour for the I to act with.  
The MEI perceives sign, and interprets them.



I make it happen to me.  
I become engaged.  
I demonstrate my attention.  
I accept the depiction.  
I demonstrate how I would act in this situation as if it were real.  
I do it now.

Role Projections

- i) Full Role
- ii) Teacher in and out of role
- iii) Secondary role
- iv) Twilight role

The ME spectates.  
The ME allows it to happen.  
The ME observes the rules of this encounter.  
The ME checks that the I is congruent in action.  
The ME is aware of the I becoming ME.



Implications of ME/I power enabling in role projections

If we adopt the I ME ME/I model above, and then look at the following chart, it may be seen how the different roles negotiate differently - not only in the structure but because of the structures of role projection chosen. The first chart (CHART 4) overleaf breaks down the power enabling into thirteen<sup>(2)</sup> sectors, and illustrates the possibility of a high or low aspect of power enabled in the role projections.

(These are drawn from the main authenticated examples illustrated so far in the text, and in Part II of this dissertation.)

The second chart (Chart B) represents the possible way, through other role projections, that similar objectives can be reached. These examples are drawn from the possible structures that could be built in each case, and thus of course are not authentic as such, but could be viewed as 'projected planning' formula.

CHART 'A'

	<u>TWILIGHT ROLES</u> Elephant Washing Model	<u>FULL ROLE</u> Dudley Vandal Model	<u>TEACHER IN AND OUT OF ROLE</u> Gypsy Father Model (p. )	<u>SECONDARY ROLE</u> Bionic Man Model (p. )
1 Power to influence	HIGH through teacher negotiating structure for naming of elephant, choice of structure mode of work. Low-context.	LOW as role structured by teacher and demonstrator. Later HIGH in the teaching of the VANDAL how to treat a forest.	HIGH as role negotiated for the class purposes. Influence mostly the students.	HIGH as teacher's intention is to use class ideas to start from.
2 Power to use ME/I (past) understanding	HIGH - elephants carry people, elephants have names, they live in zoos and Safari Parks, they can be owned by a Shah.	HIGH role activated to demonstrate a challenge to the ways of the forest people.	HIGH as class had to decide out of several 'FATHER' models they know of which to choose.	LOW at beginning as role based on one aspect of BM strength, power. Later HIGH as class need to project imagery to negotiate BM.
3 Power to use judgement	HIGH teacher negotiated SIZE, NAME, HOSE, water to wash. Teacher introduced appropriateness concept.	HIGH - negotiated by teacher - class had read signs of role demonstration and judge whether actions were dangerous.	HIGH through choice and discussion of each model chosen.	HIGH as children need to judge how to negotiate an <u>unseen role</u> .
4 Power to use opportunity to explore	LOW at first as exploration of elephants rather than Safari Park. Later potential is HIGH.	HIGH - challenging an adult, and the laws of the medium, also enabled to explore knowledge existing about the forest.	HIGH through class ability to manipulate the teacher's demonstration.	Potential HIGH (into Biology, anatomy, etc.) but LOW as role negotiated to focus on class levels of problem-solving. HIGH levels of human research.
5 Power to learn through concrete experiences	LOW at first as class abstract elephant. Later teacher uses board sparingly.	HIGH - role a full signed model, and human activated in the space.	HIGH as class negotiating with the teacher as a 3D living model.	LOW as class in abstract mode - projective imagery needed to see BM.
6 Power to use reflective responses	HIGH as class have to take a constant check on the images built as an on-going process of reflection. <u>OUTSIDE MEDIUM</u> .	LOW at first as 'I' in ascendancy later HIGH as class framed to explain to the vandal the ways of the forest.	LOW in <u>active dramatic mode</u> - HIGH in discussion at end of lesson as class had to talk in reflective mode.	HIGH as class see the results of their decisions in action with teacher negotiations.
7 Power to exercise responsibility	HIGH - structured by teacher <u>OUTSIDE MEDIUM</u> , e.g. naming. Gradually <u>INSIDE MEDIUM</u> - ceremony of the naming.	HIGH - but class needed a great deal of support to be responsible with role in early stages.	HIGH - as lesson itself became under their control, and their social responsibility was under scrutiny in action.	HIGH in dramatic structure - class responsible for safety of all community.
8 Power to synthesise experiences	HIGH - as imagery slowly built allowing work to 'gather weight' of gradual experiences.	HIGH as role forces class to view their forest as protectors and choose the modes of what should be protected.	LOW in dramatic action as role was chosen for its effectiveness. HIGH in discussion.	LOW as class intent on BM problem - later reflection can occur of negotiated by teacher.
9 Power to use spoken language sign	HIGH - Language of: asking, telling, giving permission, sharing, agreement, choice, expression.	HIGH in beginning through teacher negotiation - Role activated to be watched and talked about. Later LOW when role meets children.	HIGH - Language of discussion, judgement, sharing experiences, language to instruct (i.e. teacher/facilitator).	HIGH as class use language of choice imagery and to tell teacher their needs, ref. BM.
10 Power to work at quality (worthiness)	HIGH as class endowed with the power to be responsible for an elephant.	HIGH but class work at a fairly superficial level at first. Later, deeper level.	HIGH as the endeavour and concern to 'get it right' was in the hands of the class.	HIGH as class need to project <u>an image</u> of BM to deal with.
11 Power to research	LOW as task was to create the image, <u>potential HIGH</u> .	HIGH, as role in the province of class, who mapped his whereabouts on the map. Also had to discover if he was a vandal.	HIGH in social role understanding level. LOW at meaning level, see 6 above.	LOW but can be negotiated by teacher to be HIGH, see 4 above.
12 Permission to state:	Class could stare at teacher, the board or the observers.	Role could be stared at in detail. It was 'THE OTHER'.	Class give teacher permission to stare as well as teacher.	HIGH as class can stare at teacher.
13 Powers of autonomy	Looked LOW, but in fact HIGH as teacher inducts name sharing.	LOW as teacher keeps structure in frame. Later HIGH negotiated by teacher signing being unable to cope.	HIGH as class in control of demonstration model, and their understanding.	HIGH as class negotiate the role they want to deal with. Teacher frames as necessary.

**CHART 'B'**

Power to influence	Power to use past PE/I understanding	Power to use judgement	Power to use opportunity to explore	Power to learn through concrete experiences	Power to use reflective responses	Power to exercise responsibility	Power to synthesize experiences	Power to use spoken language sign	Power to work at quality (worthiness)	Power to research	Permission to stare	Power of autonomy
1	2	3	4	5	6	7	8	9	10	11	12	13
<p><b>TWILIGHT ROLES:</b> Colonel Mobuso Model. In this projection, the presence of Mobuso, as an agent of change in the fictitious state of Kamba, can be negotiated via the Kap of Kamba. Teacher needs to negotiate now languages, perhaps by locating the palace, the possible guards around it, the doors. Teacher could induct by the following twilight projection: 'Now we've some new information come in. Apparently they've had a coup and a military man is in the palace. Now where's the palace? Do you think they'd let us interview him? I wonder how we'd go about it?'</p>	<p>Low as 'I' is in the ascendancy in initial usage of twilight catalyst</p>	<p>Power to use opportunity to explore</p>	<p>Power to learn through concrete experiences</p>	<p>Power to use reflective responses</p>	<p>Power to exercise responsibility</p>	<p>Power to synthesize experiences</p>	<p>Power to use spoken language sign</p>	<p>Power to work at quality (worthiness)</p>	<p>Power to research</p>	<p>Permission to stare</p>	<p>Power of autonomy</p>	
<p><b>FULL ROLE:</b> Safari Park. The full role in this case could be demonstrating a zoologist from Iceland wanting to know how to open a Safari Park from designers of Zoos and Safari Parks. (The class would need to have been inducted into the Mantle of the Expert - Designers of Zoos/Safari Parks frame.)</p>	<p>High as spectator is in the ascendancy.</p>	<p>High as class need to explore what a good Safari Park would be for Iceland.</p>	<p>High as role would be in full sign for reading by class.</p>	<p>High as spectator is in ascendancy</p>	<p>Low as teacher likely to need to guide initially. Potentially high.</p>	<p>High as other depictions become necessary for making meaning.</p>	<p>High as language used to promote imagery and meaning stays high.</p>	<p>High as depiction used to require references.</p>	<p>High as structure should demand research for the sociologist.</p>	<p>Role is the other started at. Class can be negotiated to be started at by role.</p>	<p>Low at first then high as chosen knowledge is passed into role.</p>	
<p><b>TEACHER IN AID OUT OF ROLE:</b> Bionic Man. The teacher in this case negotiates with the class the Bionic Man they would like her to be, and actively demonstrates the role they feel they can handle. Teacher must find a vulnerable point to expose as role can become too powerful in structure, not allowing power to be taken up. E.g. The BM might be lonely, or frightened at the prospect of living for ever, or fed up with having to do other people's dirty work.</p>	<p>High as first as class respond to Teacher's need to know.</p>	<p>High - class share corporate knowledge of BM.</p>	<p>High - Teacher is the concrete manifestation of BM.</p>	<p>High in negotiating in and out of structure, use power to tell, deduct, share ideas, power to risk.</p>	<p>Low as teacher needs to press for quality in class understanding of BM.</p>	<p>High as signs read as negotiable meaning.</p>	<p>High as structure, use power to tell, deduct, share ideas, power to risk.</p>	<p>High meaning level (deduction) Low social deductive action to base meaning on.</p>	<p>Objects can be started at.</p>	<p>Low as sign resonates meanings, high as class interrupt the meanings.</p>		
<p><b>SECONDARY ROLE:</b> Gypsy Father Model. The teacher could gain a similar multi-role function by providing the class with vulnerable signs and powerful signs to work with. E.g. VULNERABLE woollen gloves, tartan scarf, pipe, glasses; POWERFUL stick, leather gloves, donkey jacket, pint glass; glass and bottle of beer; AMBIGUOUS newspapers, a book that the father has been reading.</p> <p>The class could be given the task of deducing the sort of man owning the above items writing in note form (publicly) their perceptions. Teacher would need to negotiate how each model class decides is useful to dramatic structure, would interact with gypsy community, perhaps in different frames of time.</p>	<p>High as class in abstract.</p>	<p>Low in active judgement. High in imaginative judgement.</p>	<p>High as beginning self in ascendancy</p>	<p>High as signs read as negotiable meaning.</p>	<p>High as class responsible for reading and interpreting signs.</p>	<p>Low at first, later high as decisions need to be made regarding role choice for dramatic structure.</p>	<p>High meaning level (deduction) Low social deductive action to base meaning on.</p>	<p>Objects can be started at.</p>	<p>Low as sign resonates meanings, high as class interrupt the meanings.</p>			

## Summary

As will be discussed in Part II, role projections seem to have a variety of functions. In the charts A and B we have seen how different projections can and have differing learning potential. We can say that full role for instance can switch the spectator mode in classes more quickly than a twilight projection.

Similarly, if we feel that a class needs to handle concrete experiences as opposed to abstract ones, we may well be advised to use projections that demand concrete experiences - secondary (through signed objects), full role (through signed human beings) or teacher in and out of role.

Although the roles have been differentiated here in the charts A and B, each structure will have its own lines of power enabling. It would seem then that once the 'I' has engaged in the attention of the role projection, the spectator in the individual is moved into synchronic negotiation as well. As this process occurs, so the ME creates more memory for the ME/I. Obviously, I do not wish to speculate on the possible psychological implications of this exploration as I do not believe the individual to be schizophrenic. I do wish to point out though that role seemingly promotes a high level of focussed sign reading, that perhaps can benefit the individual over a long period of time (through practice for life perhaps?). Once the individual recognises, and is kept at a stage of recognising that dramatic work is 'but a depiction' and keeps his spectator side open, he can I believe risk higher levels of power sharing and releasing.

In Part II particularised role projections will be analysed that are examples quoted in this section so far.

Notes and References.      Perspective 4.

1. Ref. Conference of the Birds - John Heilpern, p.192, Penguin 1979.
  
2. These thirteen items can be found listed in an unpublished paper,  
Authenticity of Dramatic History, by Dorothy Heathcote 1980,  
University of Newcastle Upon Tyne.

PART TWO

## PART II - Projections in NOW TIME

### Introduction

This section of the dissertation discusses in detail the manifestations of role projections, as well as descriptive analysis. The use of the four projections has been mentioned throughout the text, and where this is so, the reader is referred to the relevant pages in Part 1. Certain details of these projections and similar examples are available for viewing on the edited tape 'The Forresters of Dudley' enclosed in the binding of this dissertation, and references are notated for easy reference.

## Foreword

A teacher choosing to use role in the classroom is naturally faced with a choice of the sort of projection to use. These choices have a seemingly direct influence on aims to be achieved. Often, negotiating a full role projection for example, it may only be seen as effective when the teacher has clearly thought out intentions in detail beforehand. An adult group were to<sup>(1)</sup> meet a new leader of an African state (called 'Kamba') taken over by revolutionary forces. It was important for the teacher, in this case, to withhold the full role - (demonstrating the leader of the revolution) until the group had moved through several stages of meaning:

They seemed to be as follows:

Week 1. The group had to have some investment in the structure. This was laid in by the teacher negotiating their roles as envoys from Britain who were to give advice to the existing government. A map was scrutinised by the group to allow for a development of individual concern, e.g. the terrain for TRANSPORT, systems of communication for EDUCATION, natural resources for INDUSTRIAL GROWTH.

Week 2. The group then began to analyse the probable political situation, and the modes of communication possible once in the fictitious country of Kamba. Certain materials were at their disposal, that depicted letters and documents relevant to the government in power. The



group seemed to project a means of contact with the Kambans that appeared to have no problems.

Week 3. The group met an intermediary full role - a spokesman for the new government of Kamba, now under a revolutionary government, lead by a Col. Mobuso. The concerns of the group were under pressure as they now had to seek a way forward to complete their tasks built in the first two weeks of their work.

Week 4. Finally, the full role of the leader of the revolution was met, i.e. 'Colonel Mobuso', in several frames of depiction<sup>(2)</sup> before the group interacted through language with him.

The teacher, of course, built in tensions<sup>(3)</sup> throughout this process as well as creating a 'journey for an arrival'<sup>(4)</sup>, (Barnes), by Week 4 as his implication within the frame was made significant a week before the group met him in the depiction. The tension was further created by the use of dramatic conventions<sup>(5)</sup>, differently framed to increase the meaning of the actual spoken meeting, that was itself framed by the teacher. (See Full Role.)

In this example, the map became a role projection - secondary role (insofar as a map depicts a country that is not present and used by teacher to talk in the now). The teacher took an in and out of role projection in Week four (as the military aide to Mobuso). As an 'aide', this projection allowed the teacher a negotiating function between the group and the full role. Indeed, catalytic

twilight projection seemed to be used during the initial negotiating of the structure, (in a similar way that twilight role was used on page        in the text), and the endowment of the skyline in the Water Diviners example. It may begin to be obvious from this example that a teacher can usually use projections of role in all their different main festations (though perhaps not so much with full role) at different times throughout a project for varying objectives as and when deemed necessary. Often a certain projection is necessarily evoked 'on the spot' to suit immediate circumstances. The use of the four projections can therefore be said to be fluid, and are not subject to certain conditions before use - except the following that primarily concern the safety of the class:

- (a) If a projection is used, there is a purpose that all can appreciate. It should also seem and feel congruent to the ongoing process.

(It would have been incongruent to meet Mobuso in Week one, for example, as the tension of the meeting would have been <sup>ss</sup>mining.)

- (b) When full role is used<sup>(6)</sup> the animator (teacher in control of structure) understands the functions of this projection:
  - (i) that the teacher, not the person in role, is in charge of the class;
  - (ii) within a session, the role function should not be too fixed;
  - (iii) the class are aware that the role is a person demonstrating for the purposes of the class inquiry.

- (c) In all cases the class are aware of the depiction<sup>(7)</sup> with the teacher, stressing through *verfremdung* strategy, the demonstration aspects of the role function.

In practice, then, projections of role are likely to be used interchangeably to suit the objectives of the teacher, the states of readiness of the class, and the needs of the ongoing processes. (This concept of states of readiness is discussed in twilight projection) I also attempt to move through the thinking on the use of role projections, from the initial stages of teacher negotiations, into now time (through twilight projections) to full role and the use of full signing in depicted now time, where the teacher can often be seen to display all four aspects of role projection in one structure.

I have begun to realise, that although the teacher 'in and out of role' projection is perhaps the most commonly used, and arguably the most successful form of dramatic role negotiation. The other three (and I hasten to add here that there are likely to be more than the four mentioned here) I suspect are equally 'energetically' potent, and can, I believe, relieve the pressure of 'energy supplier' on the teacher frequently encountered in 'teacher in and out of role'. Furthermore, the full role projections would seem to enable several aspects of artistic processes to be brought into the 'now', in the necessary striving for quality in education through art.

## Notes and References on the Introduction to Part II

1. This example is drawn from a course for management run by Mrs. Heathcote throughout the Spring and Summer Terms 1982. I demonstrated the role of Mabusu.
  
2. The 'frames' were as follows:
  - frame 1 - The voice of 'Mabusu' was heard in a demonstrated telephone conversation - but without seeing the role.
  
  - frame 2 - 'Mabusu' was seated as if in a photograph. The group moved around this framed role and observed the signs.
  
  - frame 3 - 'Mabusu's desk' was seen with all the signs of his working day displayed (including half written letters, maps, a whistle, an African styled necklace in amber, and food).
  
  - frame 4 - 'Mabusu' was activated by the teacher to negotiate with the group.
  
3. Tensions. The tensions used in this example were:
  1. The managers (i.e. the group) were endowed with a personal investment, as their discussions over the map in 'now' concerned 'what they would do when they got to Kamba'.
  
  2. The political situation was never fully disclosed in Week 2, therefore a certain 'unease' was built in.
  
  3. The unease was intensified as the full role was activated to demonstrate the withholding of certain knowledge.

4. The tension in Week four was at a pitch in that the managers didn't know how the role was to be activated - so a real tension existed as well as a depicted one.
4. Douglas Barnes - From Communication to the Curriculum (ibid)
5. Dramatic Conventions. There is a list of 33 ways that frame can be used to distance or cause verfremdung effect developed by the 1981 Advanced Diploma in Drama at Newcastle under Mrs. D. Heathcote. The list is included here:

SIGN AND FRAME - Teacher strategies:-

1. Role actually present, naturalistic, yet significantly behaving, giving and accepting responses (the football match).
2. The same, except framed as a film. That is, people have permission to stare but not intrude. 'Film' can be stopped and restarted, or re-run.
3. The role present as in 'effigy'. Can be talked about, walked around, and even sculptured afresh if so framed.
4. The same, but with the convention that effigy can be brought into life-like response and then returned to effigy.
5. The role as portrait of person. Not three dimensional, but in all other ways the same as effigy.
6. The role as portrait or effigy activated to hear what the class is saying. This causes selective language.
7. The role as above, but activated to speak only, and not be capable of movement.
8. The role depicted in picture: removed from actual life, as in a slide of role, a painting, a photograph or drawing. This includes those made by a class, as well as prepared depictions.
9. A drawing seen in the making, of someone important to the action, as on a blackboard.
10. Stylised depiction of someone, e.g. identikit picture made by class in frame, e.g. as detectives.
11. Same, except made beforehand, so is a fake accompli.
12. Life size (cardboard) model with clothing (real) of role, e.g. 'framed' as if in a museum or sale rooms. "This is the dress worn by Florence Nightingale when she met Queen Victoria after Scutari."

13. Same, except the class is dressing the model so as to see "how it was" on that day when these events happened.
14. Clothing of person cast off in disarray, e.g. remains of a tramp's presence, or a murder, and escape as in a highwayman situation.
15. Objects to represent person's interests. Works as above, but more closely can indicate concerns rather than appearance, e.g. a ring of a Borgia.
16. An account of a person by another person in naturalistic fashion, e.g. "Well, when last I saw him he seemed alright. I never dreamed anything was wrong."
17. An account of a person written as if from that person, but read by someone else, e.g. a diary or letter.
18. An account written by the person who now reads it to others, e.g. a policeman giving evidence or a confession. The role is present in this case, but in contact through their writing as an author might well be.
19. An account written by someone, of someone else and read by yet another.
20. Story told of another, in order to bring that person close to the action, e.g. "I saw him open a safe once. It was an incredible performance. I'm not sure if he would assist us though".
21. A report of an event but formalised by authority or ritual, e.g. an account of bravery in battle on an occasion of the presenting of posthumous medals.
22. A letter read in the voice of the writer. This is an emanation of a specific presence, not just any voice, communicating the words.
23. The same, but the letter is read by another with no attempt to portray the person who wrote it, but still expressing feeling.
24. Letter read without feeling, e.g. as evidence, or accusation in a formal situation.
25. Voice of person overheard talking to another - informal language, i.e. a naturalistic tone.
26. Same, but in formal language.
27. A conversation overheard (persons not seen), deliberate eavesdropping as in spying.
28. Report of a conversation, written and spoken by another.
29. Reported conversation with two people reading the respective 'parts'.

30. Private reading of conversations, reported as overheard.
31. The finding of a cryptic code message, e.g. tramps or spies.
32. Signature of a person found (e.g. a half-burned paper).
33. Sign of a particular person discovered, e.g. Scarlet Pimpernel (his special mark).

Devised by Advanced Diploma Students 1978, and included in Signs and Portents - D. H. Heathcote, 1980.

It is important to note that in the four frames mentioned above the reference to List 33 is as follows:

<u>Frame 1</u> - (voice of Mobuso)	See no. 25 - List 33
<u>Frame 2</u> - (Mobuso seated)	See no. 3 - List 33
<u>Frame 3</u> - (desk of Mobuso)	See no. 15 - List 33
<u>Frame 4</u> - (Mobuso activated into verbal negotiation)	See no. 4 - List 33

6. These items are quoted from 2D vol. 1 no. 2 Spring 1982 where Chris Lawrence describes in detail the means of setting up a full role, and is very valuable for this purpose.
7. In my own experience, when our school availed itself of an actor portraying Edward Lear, as his demonstrator aspect was not negotiated, the power lay with the actor as the class spent all their time and energy trying to discover if he was real or a depiction. I feel that this was a wasted opportunity for learning.

Projection One.     'Twilight'

Catalytic

Briefly, to remind the reader, this projection is seen to be of use in the initial stages of inviting the class into now time.

In the example of the elephant washing (p.     ) I have described in detail how the teacher used synchronic language to evoke now time as well as begin the process of power sharing.

Another example of this particular function can be found on page     (Perspective 1) where Mrs. Heathcote talks again in synchronic time to invite the class into a subsidiary response.

We have also seen the power shifts that can be said to be enabled when this projection is used (p.     ). It can also be used in a subliminal fashion to engender now as described on page     Perspective 1.

Catalytic Function as agent for other role projections

As has been described then, one major function of the catalytic twilight projection is in the creation of a metaphorical bridge into now time. However, the same projection can be manifested as a bridge between secondary role projection, full role and teacher in and out of role. For example, in the 'elephant washing', the teacher seemed to be able to move smoothly to a teacher in and out of role projection as convener of the keepers of the elephant, as the role could be said to parallel her function as teacher with the class, as well as her function as convener. The class didn't appear to be shocked by the teacher's manifestation of convener, as the teacher here chose to be with the class, and perhaps protect them into the experience. This seemed to be achieved by her choice of role.



How different the structure would have been should the teacher have chosen to manifest the Shah, for example. The class would have been unprotected, and perhaps too severely at risk meeting such a role at this point. Hence, the choice of a role model and the objectives for its use are it appears a necessary part of the inner thinking of a teacher using role projections, that could also have a bearing on the life philosophy of the teacher.

The principles outlined in the paragraph open up the areas of teacher risk-taking that invariably have a bearing on how signs and minute group behaviour manifested, affect the degrees to which a teacher will take a risk. For example, I have walked into a new group of sixth form students and projected a full role interaction into the space, without any preamble or negotiated twilight function. I felt the risk could be taken, and indeed the group used their powers of risk to take on the inquiry into a doctor's malpractice. (An Horizon theme (B.B.C.) that concerned a famous scientist faking evidence.)

My purpose in describing this event is to state that there appears to be no rules, and that the teacher can it seems manipulate a particular role function to suit either his present needs, or the needs of the class. The teacher in the elephant example was moving extremely slowly and carefully, absorbing the risk elements of the work, through the catalytic twilight function. She also moved slowly and coherently into building her own dual role as teacher/convener of elephant keepers, that could have long term potential with the class. My example demanded a high order of risk-taking from the group as I felt they were mature enough to cope with this stance. (I also

knew several of the students very well from past years' work.) However, I still had the job of negotiating a long term project from this start, and indeed, perversely, I had to 'negotiate backwards' so to speak, to structure my role as teacher/hospital administrator to achieve a structure that could last longer than a one off 'happening'.

### States of readiness

In my experience I feel I have an in-built instinct in reading classes and their 'states of readiness' for the use of varying role projections I have projected in the past. In the examples above it would seem reasonable to suppose that a class of 9 year olds and a group of 17 year olds are at different stages of readiness - not only for the pitching of the context but in the interactions that can occur within the medium. For 9 year olds, gradual induction of power could be seen as necessary in enabling the class to increase their states of readiness to risk and take on more power. The catalytic projection can achieve this - by allowing the teacher to act and behave as teacher whilst also taking a reading of the class to determine the states of readiness perceived. In a discussion with Mrs. Heathcote after the first day at Dudley School, when the M.Ed. group observed a class lesson in preparation for the forthcoming week, we shared our 'readings' of the class. For example, whether we felt:

- the class could take on a lengthy project;
- the class's social health was significant;
- the class showed any signs of taking work seriously;
- the working spaces were significant to the class response;
- the class had any views of 'work' and 'not work'.

In her opening negotiations on the tape (nos. 006 - 012) Mrs. Heathcote seemed to purposely take her time in this introduction so that she not only negotiated the presence of the camera (and inducting the power to ignore it for the week), but also that she may perceive the class signs in response to these openings and take an initial reading of individual students who:

- (1) maintained eye contact;
- (2) used powers of attention;
- (3) appeared 'at risk';
- (4) watched and sought signs in the space;
- (5) sat in particular groupings;
- (6) showed signs of using the space;
- (7) exhibited signs of long and short spans of attention.

#### Summary

It would seem, then, that this particular role projection can function:

- (a) to negotiate a bridge into now time, smoothly, that protects classes into the experience;
- (b) as an agent between other projections;
- (c) as a teacher manifestation that allows a reading to be taken of the states of readiness in the class's capacity to share their powers of learning;
- (d) as a subliminal agent for long term induction of classes into dramatic structures.

### Shadowy (or Shadowing) Function

There are certain distinctions I feel can be made between catalytic and shadowy, some of which have been outlined in the main Introduction. As I have stressed, twilight role projection is often recognised by the function it is performing rather than by its manifestation. Shadowy role, for example, can be an aspect of a function of the teacher in and out of role projection, or may be a further step in bringing the class into a point where their needs are demonstrated for the art form. I hope I do not appear too pedantic or indeed definitive in this area. I have stated earlier that this work is moving towards an understanding of role - hence the thinking outlined in this section is still at a tentative stage - albeit a synthesis of my understanding of Mrs. Heathcote's method through my own discovery over the past ten years of drama teaching.

### Teacher function and teacher risk in shadowy projection

Teaching at risk (where the actual events and decisions a teacher can make are likely to be discovered as they occur in the ongoing work) would seem to need strategies to be employed whereby a teacher can gain an overview of the class involving itself in a structure, so that certain decisions can be made by the teacher as he or she views the class in action within the dramatic structure. For example, in work with a group of 15 - 16 year olds who wanted to explore the nature of creating a new earth after a nuclear holocaust (the Creation Theme), the class decided that a computer was necessary to the work. In this case, as I had not worked with the class for a long period of time, I decided to offer my services

as the role of computer. This I felt gave me several teaching referents, namely:

- (a) I could discuss at a later stage with the class how the demonstration of computer needed their inner eye to accept the lie, and the dramatic skills necessary to achieve this.
- (b) As I was placed at a board with reams of paper, I was at a focal point of the group, who could stare at me with permission endowed by my role as computer who could communicate, but only by pen and public paper, in the dramatic structure.
- (c) In this significant position, I looked as though I was teacher in charge.
- (d) As I had negotiated the convention that I could not verbally communicate, the group were in a position of risk, as they had to cope with a non-speaking teacher who appeared to leave the power to control and build on the structure to the group.
- (e) The strategy allowed me not only a physical overview of the group struggling at work, but a silent one (for me). It allowed me to see and perceive how the group could handle the medium and the necessary learning areas I felt relevant for them.
- (f) In this position, I could alter my physical signing and demand them to read the computer read out, if I felt such an intervention was necessary. Otherwise, I became public scribe for them, insofar as I wrote up in public a notated written form of the events.

As in (f) above, it can appear as this work progressed that I could shadow the work, and intercede in the structure as necessary by certain written 'read outs' on the 'computer'. I could equally well have chosen to be the 'doorman' or 'secretary to the planetary Ministers'. However, I felt that coherently, a non-talking computer was more significantly truthful than a non-speaking secretary or doorman, as this group had unfortunately become addicted to a reliance on the teacher solving their problems. I wanted to shadow their drama, so that I could perceive:

1. When the points of 'breakdown' occurred.
2. The levels of commitment and belief that were being demonstrated by individuals.
3. The needs of the dramatic structure that could encompass 1 and 2 above.
4. The times when the levels of social risk and dramatic risk were out of their capacity to deal with.

### Summary

The projection of the two forms of twilight projection would seem to enable moves into now time speech and language structure. It would also seem that although in the past role projections have been considered for use only in a large space for dramatic activity (hall, studio, stage space, etc.) these forms of projection can be used by any teacher feeling the need to move their students into a now response, without it necessarily feeling like a dramatic experience. I have been present when

Gavin Bolton did just this with a group of thirty children in a Durham Comprehensive, who had had no past drama experiences. (They were a 13 year old mixed ability co-educational group, in a standard classroom with rows of desks, chairs and a black-board.) The teacher - Mike Flemming - wanted the class to be able to 'read between the lines' (a prime English skill in interpreting written material). Mr. Bolton set up a structure using catalytic twilight role to achieve his goals. I do not wish to describe this example in any more depth - other than to exemplify the capacity to use dramatic role projection in 'ordinary' classroom work.

Projection Two.      Teacher in and out of role

This role projection may appear to an observer to be very similar to the twilight projections already described. The difference as I see them is to the degree to which the teacher can be said to be signing a demonstration<sup>(1)</sup> of the role. Furthermore, a teacher in role can negotiate some very powerful demonstrations that can challenge the class, and sometimes evoke a 'gut level'<sup>(2)</sup> dramatic experience. The levels to which these aspects are possible depend entirely on the negotiations the teacher makes beforehand with the class. Again, it seems that if the class are aware of the depicted elements of the role projected, particularly if it is manifested by someone they trust, greater powers to influence can be given to the class through this projection than any other. It would seem that a teacher can take greater and greater risks, the more the class perceive the means and skills of the medium, and the intentions of the teacher.

The teacher, in and out of role projection, seems to allow a great deal of flexibility in structures that often need some very specific, particularised thinking by the teacher in terms of the 'power of authority' a particular character demands for demonstration. In my experience, I have found that certain balances need to be achieved, that keep levels of honouring in equilibrium, that can be seen in the following example.



Role power and teacher power.    The balance.

I once observed a very skilled teacher misread the balance between two weighted areas, the power of the role, and the teacher's power. He negotiated with the class of 13 year olds a structure whereby he demonstrated a newcomer to a gang of forgers<sup>(3)</sup>. As teacher, he had the power to negotiate outside of the dramatic and teach the group about issues arising through reflection on the decisions the 'gang' were taking. The gang and their leaders, gradually realising the powers at their disposal, and being allowed to release them, began to manipulate the dramatic structure so that the teacher, in the depiction, demonstrating the role, became distrusted, and it soon became clear that the class were ready to spring a trap for him. Now it was here that the teacher in role needed in my view to switch frames, perhaps so that all the class had a chance to reflect in an alienated way their decisions. The 'power to manipulate' would have been redressed, and I believe some real learning might have been achieved through viewing 'trapping people'. Not perceiving the dangers, the teacher proceeded 'in the story', walking into the 'trap' and 'getting caught'. Unfortunately the class viewed this as a victory over the teacher, and expressed as much at the end of the session<sup>(4)</sup>. This is of course a fairly rare occurrence, but to me this example seems to indicate that a 'following type'<sup>(5)</sup> role in the structure, similar to the one outlined above, demands a very rigorous teacher in and out of role projection that can put pressure on the class outside of the structure. For example, in the Forresters of Dudley (Day 4 ref. no. 641 - 647) Mrs. Heathcote

can be seen to be quite 'stern' with the class outside of the dramatic structure, as teacher/leader, yet placid in the role of 'boss of the forrest', seconds after this moment. On the other hand, a powerful teacher demonstration in role can be balanced by a gentle negotiation, outside of the structure enabling power shifts to be maintained. As a very unpleasant father coming into a group depicting gypsies, hiding a runaway girl, I could allow the group (5th. year examination students) to decide on the power of threat they wanted me to portray. It allowed a very searching process, whereby the class thought through the different ways different distraught fathers would approach a group of world wise gypsies. Ambiguously, in this way, a teacher projecting in and out of role, demonstrating an outwardly powerful character, can in fact give most of his power away to the class, honourably. In this process, he can become the demonstrator at the total disposal of the class. In the gypsy example, the class could decide how the role would react, the degree to which this could be demonstrated, and the possible implications of their experiments. (In 'Making Magic'

Mrs. Heathcote demonstrates a very similar role projection as 'a witch'. At each stage of the role projection, Mrs. Heathcote can be seen to ask the class whether the demonstration was frightening enough, until the class was satisfied in the projection they themselves had built.)

#### The teacher's play and the play for the class

In the Forresters of Dudley Tape, Mrs. Heathcote discusses at some length her intentions (ref. no. 562/572) during a coffee break, that outlined a possible teacher avenue for exploration,

concerning 'keeping one's own counsel'. Obviously, such a concept would not have been put to 9 year olds in an overt way, however, a way of introducing the theme subtly would have been found. Such would be an example of 'the teacher's play' (coined by Geoff Gilham in 1974).

In my own experience, working with a class of twelve year olds on 'Jack the Ripper' the play for the students was about ghastly inexplicable murders. The class, framed as senior surgeons worrying about the skillfulness of the murders, were for me pursuing other, perhaps less obvious, themes. The problems confronting a professional organisation, who are faced with one of their membership using skills for evil purposes, became an area where I felt I could stretch their humanistic understanding through the 'universal'. As the teacher, I decided to use an 'in and out of role projection' as an inspector of the yard, visiting and questioning this highly senior group of surgeons. The particular choice of character function gave me:

- (a) a referent for the class to begin to understand about customs and 'social graces' of the times;
- (b) a valid reason for pressing the surgeons on their knowledge of the membership of the Society;
- (c) a valid (coherent) reason for introducing my theme that caused the class to discuss at length, as 'surgeons', the oath of Hypocrates and the implications for the country if no-one began to trust doctors anymore<sup>(6)</sup>.

(d) a mind's eye image of a London Club in Victorian times.

The function of the teacher in role projection, on this occasion, was to press the class into unravelling a theme I felt to be valid at that time. The role function allowed me to positively manipulate the medium inside the structure (in 'role') and discuss the implications of malpractice in other areas of life outside of the structure (out of role), so that the dramatic universal theme of the structure could be explored.

### Summary

The teacher 'in and out of role projection' firstly fulfils the function in now time, as a demonstration model, that can be dispensed with at will, or scrutinized, as the situation demands. Although the projection can be highly flexible, it does place a high level of responsibility on the teacher for the supplying of energy. As the teacher in this case is 'the other', and 'animator' between real now time and depicted now time, conventions<sup>(7)</sup> of use are normally applied. The projection can fulfil certain other goals, namely:

- (a) the demonstration model projected by the teacher has potential for high levels of power sharing by the teacher;
- (b) as a demonstration of certain characters, the projection can enable classes to tackle models of behaviour that stretch their thresholds - for example, their fears (the witch) or other people's fear manifested in structures (the runaway's father);

(c) as a tool to particularise a theme in a structure where the choice of character demonstrated by this projection is seen as highly significant in the likely channels of learning established<sup>(8)</sup>.

We have also seen that this projection is not without its pitfalls. However, of all the role projections, the teacher in and out of role is, I believe, very potent in creating that highly subjective 'current' activated between teacher and class. In the areas of shared risk-taking, negotiated power sharing, mutual trust and honouring that are the 'unseen' areas of role use, we come to the relationship at the heart of teaching. I do not find such an area easy to write about, but I feel it has something to do with the fox's secret in *The Little Prince*:

"It is only with the heart that one can see rightly: what is essential is invisible to the eye." (9)

Notes and References.     Projection Two

1. As will be seen in the text, the function of this projection is to supply the class with a model. This model, taken by the teacher, is in many ways more akin to a full role projection in its function, though to an observer may appear similar to twilight functions.

2. Gut level of drama is again quoted from B. J. Wagner:

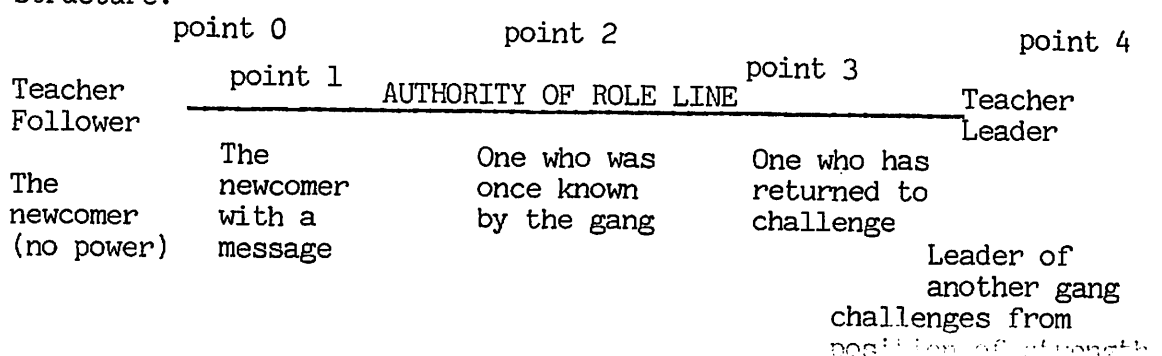
Drama as a Learning Medium (ibid) p.76.

"True gut level drama has to do with what you at your deepest level want to know about what it is to be human."

3. This example is further complicated, as in the real world, the teacher was a newcomer to the class. The teacher and I discussed this lesson at some length, and we came to the conclusion that the choice of role was the signifier for the rest of the lesson. A visiting leader of a gang elsewhere may have been a more viable role choice - or indeed a runaway from another gang.

4. As with all teaching situations at risk, reflecting on the 'right' moves is so much easier after the lesson has finished!

5. A 'following' role here is seen as at the end of a spectrum of choice in choosing a role, for example in the forgery gang structure:



6. Although the overall objectives I believe were achieved during these sessions, the structure was at fault, insofar as I placed a seed that caused the class to want one of their membership to be the murderer. I managed to side-step this issue for some time - but by the sixth week, I discovered I had six Jack the Rippers. This example is taken from a report of six lessons providing my first Dip. D. B. (Ed.) paper unpublished 1976.
  
7. Some conventions are associated with physical signing, for example Gavin Bolton uses a chair as a sign of a role manifesting demonstration. The chair is placed in a significant place in the area, and as he sits on the chair, so it is a sign for the dramatic action to stop.  
Mrs. Heathcote on the other hand has other means of signing that are very subtle and have a lot to do with the pitch of the voice, the head gesture, and placing of the hands. A clearer example can be seen in the Forresters of Dudley when Mrs. Heathcote talks to the teacher group in 'out of frame talk' and can be seen 'talking in frame' introducing the teacher group to the children (ref. nos. 203/219).
  
8. The teacher would seem to need to have a 'projective imagination' in choosing a role, and be able to see the likely implications in the choice of a particular role model. This 'projective imagination' concept seems to be a very significant area for research, and can, I feel, pin down teacher thinking that at this time is considered to be intuitive and instinctive.
  
9. 'The Little Prince' - Antoine de Saint Exupery, Heinemann 1945, p.65.

## Projection Three: Full Role

### Introduction

Perhaps the most significant aspect of full role projection is its proximity to both theatre and life, for in this role lies the actual presence and implied contact/interaction with a human being. This projection, as far as I have gathered in my research, is unique to Mrs. Heathcote in that no other drama practitioner before her has used the theatrical and the dramatic to combine in education to create such an enormously potent tool for learning. Indeed, practitioners<sup>(1)</sup> in drama admit to preferring other projections to this particular one, as it appears to require a 'virtuoso' performance by the teacher/facilitator to wield the necessary skills to function in between the class and the role projection.

### Androgeny and learning frames

Apart from roles designed specifically to focus on a man's contribution to the world or a woman's, most full roles seem to be of an androgenous nature, insofar as the sexuality of the role is deemed to be insignificant for the purposes of inquiry. Even in the Treatment of Dr. Lister<sup>(2)</sup>, where the role was fully signed and male, the identification was not to the sex but to the problem of a human being struggling to bridge the gap between hygiene and disease. Similarly, in the Aborigine example in this section, the gender of the role was unimportant, as the nature of the enquiry was at a medical level. This frame in itself tended to distance the gender as the role was framed to be seen through the eyes of medical people interested in the health and wellbeing of another human.



Frame and sign have been described in this dissertation, and indeed the framing of Col. Mobuso has been analysed for the tensions frame can engender through list 33 (see page ). Concepts of 'the other' have also been analysed (p. ) and in the projection of full role this would seem to provide the perfect 'other' for the class.

### The Perfect Other and the binding laws of theatre

I was reminded recently of the power of a human being, engaged in a simple activity, has in engaging the attention of fellow human beings. At the dentist's surgery I was waiting to be called. I had brought a few papers with me that needed sorting and stapling together. A simple enough task one may say, and one that is unlikely to cause a riotous engagement with fellow 'patients'. However, although there were interesting posters about dental care and fires in the home, etc., on the walls, and an assortment of papers and magazines on a table, I became aware that as I sorted, several people it seemed found that my stapling, etc. was incredibly interesting, and I perceived that for several minutes I was the focus of the waiting room's attention, so absorbing did people seem to find my stapling. Now this is the sort of attention I believe INITIALLY a class gives to the full role. The role as 'the other' can be stared at, paused over, and perceived in safety. It may be surrounded by interesting objects and artefacts, these objects and the role placed in an ordinary classroom can have the effect of transforming the everyday sameness of the room into a vibrant resonating structure. This ingredient - being STARED AT - is perhaps the first stage

of the theatrical. In my experience of being a full role animated by Mrs. Heathcote and Mr. D. Stevens, I have noticed that this is a law in the wielding of this projection, in that the teacher/ animator allows time and space for the class or group to look at the role in some way. These ways do vary - and some appear to be as follows:

<u>Structure for Role</u>	<u>Means of 'staring'</u>
(a) As a standing stone on a Saxon site.	The class as they arrived saw the stones sitting in chairs, in a straight line with the cloaks (to represent shapelessness) on laps of role models. Later the 'stones' were activated to be dressed by helpers in the class.
(b) As Colonel Mobuso	The role was 'heard', framed as a photograph/portrait, at work at desk, finally activated to talk by teacher/facilitator.
(c) As photographer in The Forresters of Dudley	The photographer and 'ancient grove' of trees were in 'still frame' throughout Mrs. Heathcote's initial negotiations with the class.
(d) As a stranger to a class of 13 year olds	Role stared at on entry and on sitting in chair supplied by class. As they looked at the role the teacher spoke of the signs manifest, e.g. HOLDING key perhaps meant something that could be asked about.

Animating power in now, and the function of the full role

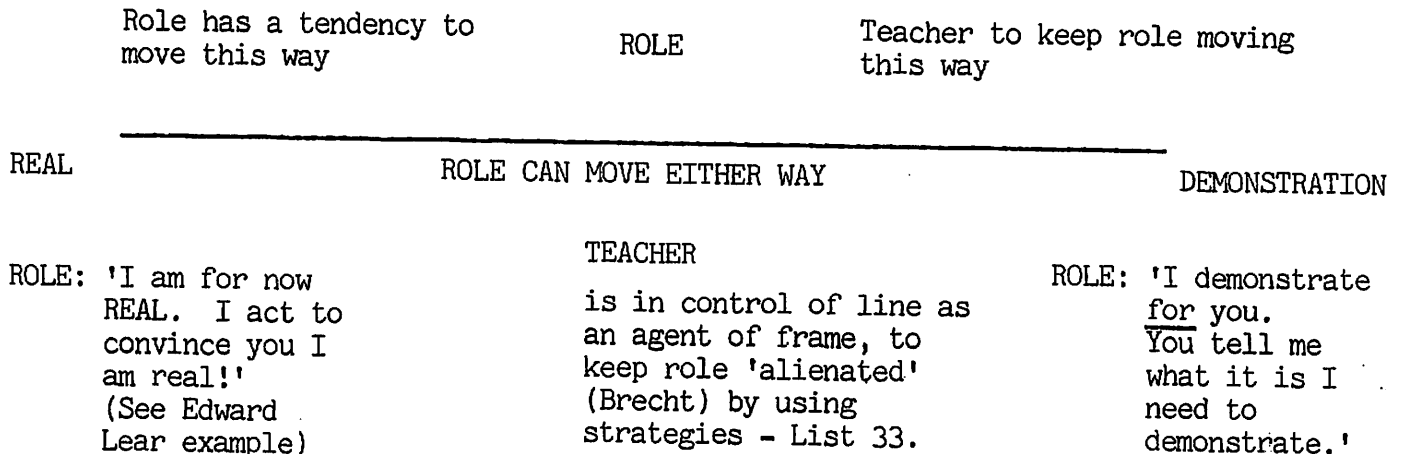
To remind the reader, the purposes of using role projection is to create a response in the class that causes talk and interactions to be in a synchronic time mode. From the initial stage of starting the teacher's next negotiations are critical if the role is to be effectively projected, after all, a class can stare at a role for a long time out of frame, and unless the teacher can manoeuvre the benign spectator<sup>(4)</sup> of the class into active response with the role, the now time power may be missed. Similarly, the teacher/facilitator would seem to need to negotiate the full role projection as a demonstration model for the class, as well as manoeuvring negotiations that keep the role in a similar frame. If we consider some of Brecht's Epic Theatre Elements<sup>(5)</sup> in his theory of *verfremdung*, we may begin to realise how the full role is kept in a power enabling frame; in the Epic Theatre:

- (a) the structure turns the spectator into an observer;
- (b) arouses his capacity for action;
- (c) forces him to take decisions;
- (d) structures events so that he faces something;
- (e) the spectator stands outside, and studies.
- (f) the human being is the object of the inquiry.

For this effect to work in the theatre, Brecht was moving in the 'demonstrator' direction with his actors, so that it could be 'felt' by the audience that the piece of theatre demanded them to use their powers. It was in the 'structure' that these effects could be said to exist, rather than the director

standing on stage and giving a lecture on verfremdung<sup>(6)</sup>.  
 Similarly, in a class situation, with a full role projection, the demonstrator aspect of the role needs to be kept constantly activated by the teacher/facilitator in order that the power to influence, the power to move action forward and the power to perceive at risk is in the hands of the class. This effect (see a - f above) with the full role can it seems only be framed by the teacher using strategies to keep the role in a demonstration mode. As soon as the role personifies he begins to move along the 'demonstration'/'real' continuum line that at its most manifest takes power away from the class, as they can only watch the marvellous acting skill of the role:

Teacher/Role Function - ('Real' - 'Demonstration')



Full Role Examples. Role to challenge learning  
 Role to induct learning

Role to Challenge Learning - (ref. Forresters of Dudley nos. 579 - 676)

During the Dudley week, we felt we wanted the class to have a gradual appreciation of the specialness of trees and the caring

of natural environments. The class were already in the now of the forest, and the role activated on this occasion was to challenge the children's feelings of care and relationship with the forest. In planning, the role DID NOT need to induct a now response in the class, as by its very nature the role, it was felt, would create a response in the now (as can be seen in the extract). Furthermore, the role chosen needed a 'grace'<sup>(7)</sup> element' in it, as a 'vandal' type role had some grave risks not only for the structure of the forest, but in the safety of the role. The grace element, chosen by Mrs. Heathcote, was that the role should model elements of vandal - but not full 'vandal manifest'. The role signs therefore was synthesised into 'an unauthorised plant collector'. The tape demonstrates the effect of this full role projection. (It may be interesting to note that the law concerning the 'staring at' aspect of use was maintained - by the induction of the binoculars - alienating the role to a distance.)

This projection seemed to allow the Dudley children:

- (a) to tackle an adult doing misdeeds;
- (b) to use the power of the medium to build tensions;
- (c) to use the power to control the whereabouts of the role on the map, and therefore the power to influence;
- (d) to use the power to tell the adult of his misdeeds;
- (e) to use the power of physical control in holding the adult in a 'prison'.
- (f) to use the power to forgive and authorise a visit to the forest;
- (g) to use the power to educate, and to tell.

In (g) above, the children used their past understanding during the week to educate the role in the ways of the forest.

Full Role use and the induction of learning. The Aborigine.

The following example was built from a day long experiment in a highly structured workshop condition, under the guidance of Mrs. Heathcote. The frame of the day was rather peculiar:

The writer was framed as a teacher inducting a class into an inquiry on Aborigine culture.

The M.Ed. class were framed (in benign spectator role) as a class so inducted.

An M.Ed. student agreed to represent the Aborigine's model for the inquiry as a full role demonstration.

Mrs. Heathcote was framed as teacher/ animator between the writer and the students, using strategy.

The whole structure was framed as if it were an inquiry by a class of school students into Aborigine culture.

This 'laboratory' structure seemed to illucidate, for me, several aspects in full role usage, pertinent to the streamlining of inducted learning. The diagram of the role as it was used (p. ) depicts the signed frame the group saw. We experimented with two approaches - one where the teacher brought the class to the role, to stare, and the necessary negotiations for this to take place and the other approach framed the class as doctors, meeting the role, for the first time.

In the above structure, inducted learning was the goal, not only:

- (a) to induct now time responses;
- (b) to induct now time frames;
- (c) to maintain the exterior appearance and the internal knowledge coherently and,
- (d) to negotiate in levels of power,

but to make meaning in the context of the learning in the curriculum.

### Theatrical Implications of Sign and Structure to Learning

In our laboratory of full role, we discussed at length the possible implications of the role in differing positions, and with different artefacts. For example, the signing, as it appears in the diagram, seems to me to be as follows:

The role is signed 'unthreatening' by sitting position.

The space is signed 'desert' or rough ground by the stones.

The space is signed 'personal' by the drawings facing towards the role.

The space is signed by boundary - stones, drawings, cloth to sit on - delineating AREA.

The role is further signed, by expression on face, and position of body on the cloth.

Time is signed by the holding of the bowl in preparation, or in the process of collection.

The document on the ground is signed by significant creatures, designs and signs.

The whole space becomes signed for significance.

If we now consider the theatrical nature of the Aborigine, we could say that in all the signing manifested in the diagram, the role appears to be preparing something in a bowl, beside a drawing, and might converse with someone if manners were observed. The role appears to be 'safe'. If on the other hand we use the space without the role present, the theatrical nature of 'someone about to return' is activated, that naturally brings about different power enabling, as the role absent can be talked about, 'when will he/she return', 'what do these mean?', etc. As soon as the role is 'present', the creation of a signed human being alters the power enabling to 'what do I need to say to her to find out about the bowl, without appearing rude?'. In this way, full role can cause 'synthesis' in speech patterns.

Similarly, we discussed the implications of turning the drawings to face the onlooker. (If the reader can project their own imagination here, and alter in their mind the diagram's position.) The implications might be:

- (a) the role was trying to sign something to a passer-by;
- (b) the space becomes 'projective' rather than introspective;
- (c) the signs may begin to have portentous meaning so arrayed.

#### 'Presence' and 'absence' in full role projection

A further theatrical element of full role is its inability to disappear as in 'teacher in and out of role' projection. If the teacher needs to converse with the class, without the role



hearing, for example, the role has to be activated to hear and not speak, or activated to 'not hear' the teacher/class interactions. In the structure, the role cannot be removed from the space, it has to be negotiated out of the space. If, for instance, the role leaves the room, it is in theatre terms 'present by being presently absent'. The role causes this structure to be activated, hence its 'locking' mechanism. The role is not only to be locked into a demonstration model, but is also locked into being - even though at the end of its usefulness the teacher negotiates it back to reality. (In the Dudley example, the role could not leave the room for lunch, he had to be left in a space 'until after lunch').

#### Summary

Full role can be seen then to enable different qualities of experience to be enabled in areas that challenge children on their learning (and in the Dudley Tape their attitudes to the environment) and inducting children into an oblique way of perceiving aspects of the curriculum.

In the signing and framing of the role, it has been implied that small changes in the frame have enormous potential for different learning to be enabled, and it would also appear that this learning is naturally inducted by the structure a teacher uses. The laws governing frame and sign, implication and meaning, in this projection of role, have much in common with other art forms such as paintings, film and sculpture, in that the meanings are read through implication of sign. In drama, of course, the signs activate meanings.

The implications of full role for the teacher would seem to be:

- (a) the role can influence the learning context as well as the content by the physical manipulation of attitudes in a 'now time' structure;
- (b) the role be for 'demonstration' purposes;
- (c) that the role needs to be negotiated out of the space rather than freed out of the role, when dispensing at some time with the role's presence;
- (d) language and thought will be concentrated in this projection, and that the necessary tensions need to be structured either:
  - (1) through frame, or
  - (2) by withholding the presence of the role.

For the class, the implications would seem to be in enabling:

- (a) their powers to learn by observing a human model;
- (b) their powers to stare in safety;
- (c) their powers to exercise responsibility and constraint of their own behaviour through interaction with this projection;
- (d) their powers to use past (ME/I) experiences.

Philosophically of course, using a full role could be said to offer a child a human being in some state of unity or disunity with life, and observing the demonstration in order to make judgement about living. Another view is perhaps Herbert Read's, who, in a superb summary, stated in 1944:

"We unite to create, and the pattern of creation is in nature, and we discover and conform to this pattern by all the methods of artistic activity - by music, dancing and drama, but also by working together, and living together, for, in a sane civilisation, these too are arts of the same natural pattern."

Herbert Read - The Education of Free Men,  
Freedom Press, London 1944.  
A shorter version of Education  
Through Art - Faber and Faber 1943.

Notes and References on Projection 3.

Full Role.

1. The practitioners of drama mentioned here are teachers I have talked and worked with who view one form of role induction to be deemed role - i.e. teacher in and out of role.
2. Published M.Ed. dissertation (ibid.)
3. Mr. Derek Stevens is a teacher in Ripon who uses full role as often as he can. I was used on several occasions during the week as a role projection.
4. Mrs. Heathcote seems to see the 'benign spectator' as the 'spectator' (Mead's ME) that withholds judgements and sees the depiction in action as a process of engagement rather than a process of critical appraisal.
5. This is quoted from Brecht on Theatre, ed. Millet (ibid). Brecht was it seems always in a process, and had he lived, his *verfremdung* strategies would be likely to have undergone a change.
6. Frame has been used so often now in advertisements and commercials. Also films, such as the French Lieutenant's Woman has the most poignant of framing devices:
  - (a) the film is seen to be made by the film crew, actors and directors who
  - (b) are acting for the film as well as making it.

- (c) the story line is broken by the above frames.
- (d) the film is framed so that the ending relies on a culmination either in the real world frame or the depicted frame.

7. The 'grace element' is a pre-requisite for drama with reference to the Heathcote School. This requires an element whereby man is seen to be understandably in the position he is in rather than a representative of evil. The full role in Dudley as a rebel vandal would have been unlikely to challenge the students in their past learning. A penitent 'plant stealer' can not only give power to students, but can also help students view the world itself as a referent for behaviour - (perhaps in their distant future).

Projection Four.      Secondary Role.

Introduction

Secondary role projection is perhaps the most abstract of the four analysed in this work. To function, it seems to:

- (a) demand a high level of imagery and projected imagination;
- (b) induct and create processes of thought in the areas of implication, deduction and projection;
- (c) to be able to 'sign' (Kowzan) and thus resonate in the space, the implicated presence of a being that can effect the human interaction under review, without the being having to appear in actuality.
- (d) enable 'presently absent' concepts to be worked through, and into.

In the descriptive analysis of this role projection, I will therefore attempt to keep within the boundary of the structure:

Secondary Role: that 'being' or 'event' which although not 'present' when made manifest through sign, gesture or language sign creates now responses, as if the being were present in a past, present or a future 'now time' -  
(see TIME diagram, page ).

In the example quoted earlier concerning 'Bionic Man' (Drama Guidelines p. 39 *ibid.*), the Bionic Man does not ever actually 'appear'. (See the following pages from Bionic Man.)

# LESSON 12

## BIONIC MAN

Infants. Vertically streamed group; 30 children; school hall

Lesson time: 75 minutes

Objective: To take what the children say and use it in the drama

Children, sitting on floor to listen, are asked what they want to make up a play about and told that they can have as many choices as the teacher has fingers on one hand. They must choose wisely.

The choice is made by talking about the subjects given and then asking for a show of hands. The subject finally chosen is a favourite television programme about the Bionic Man. The children tell the teacher that he can 'smash down walls, jump over houses and whirl people round by their arms when fighting.' The boys in the group are already using belligerent gestures as they speak.

They are asked whether people are afraid of this man. They say 'yes, because you can't kill him because of the wires in his arms that make him strong.'

'Would he be able to whirl you around?'

'Yes, and smash down this hall.'

Further discussion follows. The children suggest a place called Iropya which is their country. At this moment an interruption takes place which affects the whole of the rest of the work. All the girls are to have a dental inspection! It will take quite a few minutes. The boys will then follow. The girls are led off.

The teacher asks boys to arrange some chairs in a large circle to mark out the boundaries of the kingdom.

Boys come into the centre. The teacher commends them and points out that they can now guard their country well. She tells them they are fine soldiers, to build such ramparts. When dismissed each soldier will stand behind a chair and this will become his guard-post. The teacher salutes and dismisses the soldiers. They take up their posts.

When all the girls have returned, the teacher, still using a more formal language, shows the girls how well guarded they are and what magnificent troops they have. When the word is given the soldiers will march out of the hall.

The boys march off to their dental inspection. So great is their pride that they return, as if from special mission and quietly take up their guard-posts without being told.

Meanwhile the girls are left. They establish what the country is like and begin to prepare food, since the soldiers will return and need a good meal. The teacher questions each one in detail. 'What are you making? Is the cake iced? What have you for the soldiers? Is there ice in the drink?' etc. She also tastes everything to see if it is perfect for the soldiers who have such responsibility for their safety.

When the boys have all returned they share the food but remain on guard. They are asked if they wish to leave their posts but say that they are not tired. They now act as if they were heroes! They have seen no sign of the Bionic Man.

The teacher, still speaking formally, says that she knows that there is a message for her from the Bionic Man. She will go to the door and listen to the message. She returns and says that the Bionic Man is angry. The children ask what he will do and make suggestions about how they can deal with him. Guns are no good, they will have to bargain. What can they give him to keep him from

Making a contract with the children that this is their play, also using a limiting device to avoid shouting out.

This may seem like time-wasting but helps to gain co-operation of all the children.

The teacher feigns complete ignorance in order to get the children to clarify what is important to them in this choice. This also gives her a chance to think, as the subject seems rather unproductive.

This cue is taken up and amplified. The children can act together and the Bionic Man can be kept well outside the building. No child can go around smashing things up and being invincible as this will bring all drama to an end in no time at all.

Change of direction. Boys and girls are separated.

There is too much equipment in the hall and the teacher wishes to concentrate the attention of the children. It is also a through-way to other classrooms.

A more formal language is used.

The girls are drifting back.

The line between an imaginary country and the reality of the hall is blurred and remains so.

There is a deep gravity in this section.

Belief is growing. Time to move on to the next stage.

This imaginary person is coming nearer and is more like a giant.

## LESSON 12

This is quite a good discussion. The teacher is not needed.

Indiscreet use of word 'precious' leads to rather a false situation. This is a wrong turning. The teacher wants to retract from this, she changes role slightly and becomes less of a negotiator and more 'one of them' in order to take up the suggestion offered by the boy with the gun.

Pace is increasing. Activity breaks out all over the kingdom. Children move more purposefully within the circle.

Time to slow down again. (Nearly play-time.)

Reverting to teacher role (and standing up, away from discussion) beginning to end, slowly, to bring down the level of involvement.

Realisation that the experience was very real and that some of it is still lingering.

Physical and emotional relaxation.

smashing down the wall? Because there are some children who do not speak English in the class, discussion is not easy for them. They prefer to follow the others.

The teacher suggests that each one should offer his most precious belonging. Children bring their objects to be inspected. Previously established poverty is forgotten. Jewels, gold etc. are brought out, because the word 'precious' has different connotations to such young children. One boy brings his small pistol and much is made of how valuable a weapon is to a soldier. The teacher says that tools of this sort are always important. Her most important belongings are her knitting needles. Children ask if she is poor. She says yes – then one girl says that she could knit a hat for the Bionic Man.

She will need wool and everyone will have to help as time is short. Some soldiers round-up some sheep and shear them. Spinning wheels are got out and the wool is washed, spun and knitted. An imaginary trolley is brought in to carry all this knitting, also the valuables, which some children collect in a sack; the teacher is the only one who has no jewels. One girl offers to contribute for her. The boy with the trolley is asked if he is brave enough to wheel the trolley to the door where the Bionic Man left the message. Everyone watches nervously. Even this brave man looks over his shoulder as he returns.

A meeting is called. Everyone sits down. Two boys still refuse to leave their guard posts, so remain on guard. The teacher broaches the subject of what would happen if their offering were not sufficient. The children offer more 'treasure' which they say they can dig-up. There is little reality in their suggestion. They have no idea of values but they have negotiated well nevertheless.

The teacher decides to leave that subject for another lesson. She says that at least the Man seems to have left them alone so far. They have done well. Can they do one more thing? Put the chairs away and get ready to go out to play.

The lines between play and reality are still blurred. Some children drop pretence at once, but others give teacher a 'drink', a 'huge hunk of cake' and a 'necklace'. One child says 'I think I can hear the man coming.' The teacher suggests that this will be a good reason to stop and go outside. The play is over now . . .

A very quick game is used to break the atmosphere. The children relax their formal attitudes and become 'Class One' again.

### Strategies:

The teacher is not in a specific role, but functions within the drama as messenger, questioner, supporter of the children's contributions, and negotiator.

The children's choice of subject-matter is taken as the context for the drama.

Guarding the kingdom – physical activity.

Preparing food – mimed physical activity.

Giving gifts – verbal commitment.



His presence is signed through language and gesture by the teacher, as an activator for the class need, speaking as if she were getting messages from him. In this example, although the messages were verbal, the messages could also have been written. The messages themselves were the means of implicating the Bionic Man's presence, and thus the messages could be viewed as secondary role projection rather than Bionic Man being considered secondary role projection. Again, as in other projections mentioned, the function of the 'messages' were to implicate 'depicted presence', and in this way can be considered a role, functioning to project a now structure.

#### Secondary Role - Three Methods in One

In the Dudley Tape (counter nos. 439 - 446), Mrs. Heathcote is also seen to create the presence of a shire horse - 'Michael the Mighty' by signed gesture and language (i.e. through 'grooming' a mind's eye image of the horse). A little earlier (419 - 424) it will be seen how the class manipulated a real pit pony harness, to deduce by implication how large their shire horse was to be. In this example, the children themselves can be seen to have created the 'presence' of the 'horse' insofar as the physical presence of the harness signed the collective image. Thus, in this instance, the harness itself became secondary role. Earlier still in the tape, the horse's presence was again signed into the space by the depiction of the 'horse's' shoes (see nos. ) on the floor, made significant by the teacher purposefully putting the shoes askew - so that the class could arrange them truthfully. In this example, Mrs. Heathcote can be seen to project secondary role in three ways, to create the being of one horse - Michael the Mighty:

- (1) The use of cardboard horse shoes that implicated a presence of the horse, and its size.

This appeared to have caused a releasing of language deduction (e.g. - 'it would have to be a big horse with such big shoes') and language enquiry (e.g. - 'do horses really have hooves that size?').

- (2) The use of an actual horse's harness, that implicated the projected size of Michael, and its largeness in space. This released in one girl the language of horse expert (e.g. when talking about its possible size ....'this is a shire horse you know'). She, along with other children seemed to be accepting the horse's presence in her imagination and began to submit to the laws of the medium at this point.

- (3) The use of particularised language and gesture enabling the horse to be seen to be fed in the collective imagination. This appeared to be achieved by the use of the twilight catalytic function. On the words 'just watch it throw its head back' by Mrs. Heathcote, a young girl (Kerry) can be seen to imperceptably throw her head back. This moment in the building of the horse's presence seemed to create a projected real being, where the class were enabled to create the horse's presence by using the power to project their imagination and collectively submit to the power of the medium.

Within the structure already outlined, the main text of this

projection will be looked at in its capacity through sign,  
gesture or language sign to implicate:

- (a) people, or
- (b) beings significant to people (e.g. the Dudley Horse)
- (c) events significant to people
- (d) power associated with any of the above

in depicted 'now time'.

Projection Four.      Secondary Role.

Secondary Role Implicating 'People'

(a) Ambiguities

I am aware that in writing anything on this projection, one discovers another area that needs to be clarified, classified, etc., opening up yet other areas for investigation. I must stress, then, that in attempting to clear a tiny portion of the fog, ambiguities will arise, therefore, as I cannot hope to attempt to find 'answers'; I can, however, point out their existence. For example, in the Mobuso structure quoted in the full role projection, an intermediary role was used to implicate the presence of Mobuso. So, although the intermediary was found in full role projection, and demonstrated full role characteristics, one of the functions the role fulfilled could be said to be secondary role projection (that foreshadowed the meeting of the group with Mobuso). Furthermore, it could be said that the intermediary was an 'object' implicating Mobuso's presence, as much as any of the 'objects' on the table (in the final frame) implicated the presence of him. Naturally, in action in a classroom, the ambiguities fade, as the important functions of learning nearly always, it seems, cope with such ambiguities and only later in analysis do the complexities manifest themselves. In a depicted 'sheep community' Mrs. Heathcote managed to take a role as 'auctioneer of sheep' one week, and two weeks later loose herself 'on the moors' by the simple use of a 'jacket left in an office, unclaimed for two days'. The ambiguity of this structure might seem to challenge the analytical minds of great intellects<sup>(1)</sup>, however, the children worked through this complexity with very little difficulty. (It seems to me that this area of children's

imagination and their understanding of ambiguity and complexity, is for some idiosyncrasy ignored in some educational circles, and seen as insignificant!)

(b) Specifics

A child's shoe has been found outside a supermarket, a police officer requests the help of local residents. The police officer gradually draws on the board a diagrammatic depiction of the local area. If the reader can imagine that the police officer is represented by a teacher in and out of role, and a class of students are framed as the local community, we may ask whether secondary role was used in this example.

The person<sup>(2)</sup> implicated in this structure was a child. The sign of concern was the finding of a simple shoe. The means of introducing the one time presence of the child was through language sign and the map. Therefore, in this example, the map and teacher's language could be said to be projecting a secondary role function.

'Beings' significant to people

The introduction has already given example to this element of secondary role projection (as has the elephant example). For reference in interactionist theory, however, I can do no better than quote G. H. Mead in his consideration of the nature of the human mind, and its operational activity:

"The sight of the bear would lead me to run away, the footprint conditioned that reflex, and the word 'bear' spoken by oneself or a friend can also condition the reflex, so that the sign comes to stand for the thing so far as action is concerned."

(Mind Self and Society (ibid.) p.121)

Here Mead discusses the sign and symbolic nature of a footprint, and its reflexive nature. One may reasonably ask: What educational function does the use of secondary role in this context serve? If we accept the premise that a bear's footprint is a symbol of the bear, and that it is fear of the bear rather than fear of the bear's footprint that we are choosing to make meaning, then we can perhaps accept:

"The isolation of the symbol, as such, enables one to hold on to these given characters and isolate them in their relationship to the object, and consequently in their relation to the response. We have a set of symbols by means of which we indicate certain characters, and in indicating those characters hold them apart from their immediate environment, and keep simply one relationship clear."

(ibid. p.121)

Furthermore, in isolating the symbol, we are also in drama asking individuals to focus their attention on the implications of the bear print, even though the bear print may not be present, and certainly (one hopes) the bear will not either.

"We isolate the footprint of the bear and keep only that relationship to the animal that made it. We are reacting to that, nothing else .... The ability to isolate these important characters in their relationship to the object and to the response which belongs to the object is, I think, what we generally mean when we speak of a human being thinking a thing out, or having a mind."

(ibid. p.121)

Even though the above quote may be powerful enough to explain the educational use of secondary role, the possible symbolic nature that helps people make meaning of their world, may not be so immediately obvious. (Again, I have not read any other writer

explain clearly and easily comprehensible language their thinking other than Mead.)

"The meanings of things or objects are actual inherent properties or qualities of them, the locus of any given meaning is in the thing which, as we say, "has it". We refer to the meaning of a thing when we make use of the symbol. Symbols stand for the meanings of those things or objects which have meanings; they are given portions of experience which point to, indicate, or represent other portions of experience, not directly present or given at the time when, and in the situation in which any one of them is thus present (or is immediately experienced).

For the conditioned reflex - the response to a mere substitute stimulus - does not or need not involve consciousness: whereas the response to a symbol does and must involve consciousness. Conditioned reflexes plus consciousness of the attitudes and meanings they involve are what constitute language, and hence lay the basis, or comprise the mechanism for, thought and intelligent conduct.

Rational conduct always involves a reflexive reference to self, that is, an indication to the individual of the significances which his actions or gestures have for other individuals."

(ibid. p.122)

#### Events significant to people

(If the reader refers to page        in this text, the 'Pieces of Cake' diagram, and considers level three, the following example may be clearer.)

So far we have looked at the symbolic functions of secondary role, i.e. its function in depicted now to create the felt presence of a being or person. I once had cause to engage a group of thirty sixteen<sup>(3)</sup> year old students in a whole day's dramatic structure as a final part of their course. I decided to try to engage their projective imagination by playing several pieces of music before the dramatic structure was even debated,

so that the music itself acted as the stimulus. Out of the several musical examples, the group chose a piece of South American music, that they felt not only had dramatic potential, but also suggestive of a 'sun worshipping ceremony'. We decided to frame the initial ceremony, where people took their ascribed places at the moment of the rising, delivering in improvised formal language, the purposes of their physical placing in the space. Again the piece of music was played simultaneously but with the addition of spoken language sign by the participants. As a ritualistic piece of drama, where participants engaged themselves at a significant level of belief, and also knew the rules of the game for dramatic structure, the levels of symbolism became increasingly significant. In this context, the use of music and my negotiations in catalytic role were responsible in my view for the depicted event. The music somehow suggested to the group a placing for an important event (in this case the sunrise) in time and space. The group could be said to have used the music as a secondary role projection for the event (or ceremony of the sunrise) as the sounds created, took the group to a new time where they experienced the sunrise through the long, moving (in terms of 'emotional') record track.

It could of course be argued that the music suggested a 'being' insofar as the sun is often personified. However, in the circumstances, the group were far more concerned with the ceremonial aspects of the sunrise, and its deep-seated meaning to people whose lives were inextricably bound with the sun's natural cycle.



### Secondary Role as an impicator for power and authority

In its way, this role projection can assist a teacher to evoke a feeling of power of authority with a class particularly if he or she needs a person's influence to be analysed on a period of history, in a literary piece or reflecting in a metaphorical dramatic depiction. The person need not of course be present. Perhaps a reason for people finding ancient artefacts and historical remains so interesting is their ability to evoke in the observer a glimpse into the past or of course the present or future. As we have seen, it is likely that although the objects themselves can be artistic examples in their own right, the power the relics often release in us is the authenticity of another age, or a symbolic 'holding form'<sup>(4)</sup> for 'events'. Some examples of objects that seem to have a power of authority potential<sup>(5)</sup> are:

The Magna Carta;

Effiges on tombs, churches, etc. - 'we were remembered in stone!';

Coins from various centuries - power of the monarch;

Jewellery of the rich and powerful - rings, crowns, amulets, etc.

Clothing of the age under enquiry - shoes, belts, hats, etc.;

Objects implicating a time - feather quills, medicine bottles, writings in Latin script, etc.

We have also seen that in using role, the teacher has a choice as to what power to induct through the different projections.

In this area, particularly of power of authority invested in symbolic objects, ambiguity is rife. For example, a full role of King John could be secondary role for the Magna Carta, and vice versa. However, an object implicating authority also has

the added advantage it seems of holding a past power by implication. I was working recently with a group of drama teachers<sup>(6)</sup> on framing material. Indeed I chose two documents from the 5th. Year Nuclear Holocaust, as an example, to illustrate that all material can be used in drama over and over again if (ambiguously) it is never used in the same way twice. The documents, as one would expect from advanced teachers of drama, were immediately scrutinised for evidence. The documents were framed as having clues for an unauthorised attempt to visit Earth after a High Council decree forbidding any such thing. The group were framed as interplanetary investigators.. During the weekend, still involved in this incident, I had cause to represent the High Council as a 'top brass' military strategist. The group in this case were framed as a pirate company with huge powers of know-how in outer space. My meeting with the pirate ship and their corporate leaders enabled me to demonstrate the power of an object representing authority, hence its inclusion here. As a lone emissary, I was not only at risk in the structure, but as a lone teacher/facilitator of the weekend I felt a little tension - in reality. The group sensing my vulnerability could have destroyed any real tension by kidnap, etc..(as classes often do when the structure has not built in power of authority). Instead, they chose to project the whole of the authority of the High Council in the copper bracelet I was wearing. The bracelet become so powerful in fact that in the proceeding negotiations in the drama, I held the bracelet in my hands rather than on my wrist when I felt I needed to manoeuver the group through a power greater than all of us.

In this example, the bracelet represented and evoked an unseen power, by implication. It became secondary role for the power of the High Council, and later I could wield the secondary role simply by signing - i.e. by taking the bracelet from my wrist. It was in this 'signed gesture' (Mead) that the meaning inhabited, rather than in any 'talk', for the talk began to be governed by the gesture of the bracelet, and thus became symbolic<sup>(7)</sup>.

In the structure outlined, I was clearly projecting teacher in and out of role, invoking a secondary role, suggested by the group. In a similar way, objects from the past can be negotiated to have meaning, as in an example by John Fines and Ray Verrier:

"Sometimes these items can also bear symbolic meanings of great power: we once had a simple cloth to cover a chair to make a throne, and that cloth took on power - who ever held so much as a corner had the royal grace." (p.53)

The Drama of History - Fines and Verrier, 1974.  
New University Education Press.

## Summary

If one refers to List 33, (p. ) from nos. 8 onwards, the frames suggest those ways of implicating people and events, without people under enquiry or beings important having to be present. If we deduce from the text that the main function secondary role performs for the teacher is bringing into the here and now the 'felt presence' of the being under consideration, and the implications surrounding the felt presence, we can perhaps also say that any object can be negotiated by the teacher as secondary role. On one level an object can represent in depiction, an important being - for example in a bundle of clothing representing a baby, to an object/artefact that by its very nature can resonate in the space the symbol of an implied being, or authority negotiated by the teacher and class. (For example, the seal of Henry VIII on a scroll of paper delivered to a monastery or cathedral -clerics, must resonate meaning if the class are secured in the laws of the medium.) It would seem to me that particularly in this area of depictions representing and resonating meaning in structures, for drama, there is a great deal as yet to comprehend and understand. I am also aware that in the use of secondary role for academic enquiry would mean delving into the huge areas of myth symbolism and ritual, and also perhaps the motifs of Stith Thompson<sup>(8)</sup>. Unfortunately for a dissertation of this nature, such an enquiry would be outside its scope.

## Notes and References - Secondary Role

1. One ambiguity the class had to cope with was the teacher negotiating her own absence in the depiction. The other was that the jacket left in the 'office' represented a male, with a female negotiating 'his' presently 'absence'.
2. In this situation the teacher is having to evoke the presence of a child in one breath, only to negotiate the loss of the present child, by negotiating the absence.
3. This day was documented in 1979 for the Southern Region Examining Board in their consideration of a Mode 3 syllabus under scrutiny.
4. Robert Witkin in Intelligence of Feeling, Heineman 1974, uses this phrase to denote a structure that has implications built into it for unravelling.
5. Potential is used here to denote that it is the negotiations a teacher makes with the class that will enable the power potential to be realised or not.
6. This example is taken from a weekend on Frame in Drama for Advanced Drama Teachers taking the Advanced Diploma of the Royal Society of Arts, Clacton on Sea, February 1982.
7. Naturally, all objects according to Mead, are symbolic, however, in this example the symbolism moved to a conscious

reflex level that caused the language structure to alter. Thus this secondary role functioned to modify the talk by its implicated power to remind the group I was speaking on behalf of the High Council.

8. Motif-Index of Folk Lore and Literature by Stith Thompson, Indiana University Studies, vols. XIV and XX, June 1933.

These volumes consider in detail the motifs in folk lore, and can often have a parallel in dramatic structures and themes under the general heading of universal. There are, for instance, several motifs of TABOO, that are increasingly the contextual material for drama structures. (Child birth and pregnancy is a small example.)

## Four Projections - Implications for classrooms, a summary

The implications for the classroom if 'role' is used seem to be in the following areas:

- (1) the necessity for some projection of role to be present if a teacher chooses 'now time' as an ingredient in the learning process.
- (2) if users understand the functional aspects of the four roles outlined in this document, 'role' can be effectively employed.
- (3) that depicted now time is a simple to use (but theoretically complex) strategy that can release power learning in a 'democratic' environment.

In the main text, the significant tool has been seen as now time - the switch that creates learning to exist in a parallel real time. In a classroom, where students are often seen to be practicing the learning skills they cannot perceive as relevant can, I believe, do an injustice to the student. In my experience students have an understanding of 'school' and also have an intuitive grasp of the basic precept - namely school can only help students gain some understanding of the world and people, if agreements are made. Agreements such as actually coming to school demands us, as teachers, to honour this action and others students make, for example giving their attention to 'teacher'. My belief is that we can honour the student population by negotiating learning that is seen to be relevant, NOT that which

seems to be relevant. To do this as I have indicated can be really quite a simple matter. The interpretive teacher would seem to hardly need to radically change practice at all. Perhaps the use of 'catalytic twilight' may be all such a teacher may want to use, for example. On the other hand, with more complex negotiations a teacher may wish to move all his or her teaching into this new now mode, and operate through the 'Mantle of the Expert' (as in the Forresters of Dudley Tape). It is but a continuum. We will use that which we feel comfortable. If we believe learning to be transferred into the hands of students without dishonour, how else can we achieve organic learning other than by creating a society where students are taught by real craftsmen, real workers, real artists or scientists - not in 'schools' but in location, so to speak - in workshops, factories, studios or functioning researching laboratories? We cannot, unfortunately, do this, and so our only alternative for young people to learn in what we have, i.e. 'schools', is to create an environment 'as if' we had factories, workers, artists, scientists, etc. We have seen in the theatrical section that such a strategy can be enormously useful, for it allows the world to be stopped, replayed, tried again - (Peter Brook calls it the 'cleaned slate') but without the 'penalty' areas of the real world. In the past, truly great teachers have been seen and usually at points of change in the destiny of the world. Abeland, for instance, in the teaching of novices was 'on location', Michaelangelo was on location in the Cistine Chapel, Segovia is on site in Los Olivos to receive the great young guitarists.



I believe we can honour all children/students in a similar way. They are living beings, capable of living at levels of heightened awareness. They may not be incredibly gifted in a performing art, but they can be 'present' when 'Doctor Lister' struggled to find the link between carbolic and disease, or present at a ceremony of the depicted spirits of the trees concerned about the young ones who will inherit the Earth.

I suspect some may read through this work and perceive the point I have tried to make is extremely small! Indeed it is. The point is this, that if learning happens in a new now time it must use 'role' of some description. In the use of role, learning must happen in a new now time to frame learners in a power sharing structure.

The Four Projections

EPILOGUE

I am aware that the main context of this dissertation:

".... is already moving out of date. It is for me an exercise, now frozen on the page. But unlike a book, the theatre has one special characteristic. It is always possible to start again. In life this is a myth; we ourselves can never go back on anything. New leaves never turn, clocks never go back, we can never have a second chance. In the theatre the slate is wiped clean all the time."\*

My thinking on drama practice has constantly been in a process of flow, and it is with great pain that words end up on paper. I have reread the text many, many times to try to capture for myself what I believe to be central to the thesis. The question at the beginning of the introduction seems to be hardly answered; in a way - the process for me is just begun.

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\* Peter Brook - *ibid.* p.157.

PART THREE

This tape is an edited version of a week at a middle school, lead by Mrs. Heathcote in December 1981. I suspect it may be easier if the reader looks through the tape before reading the script, taking note of the following:

- (a) the teacher talking as teacher,  
the teacher talking in the drama.
- (b) the various items in the classroom that  
begin to have some meaning.
- (c) moments in the individual teaching of  
children and the individual's responses.

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