Mantle of the Expert:
Potentialities of this Method in the Brazilian Educational System

MA Applied Drama: Theatre in Social, Educational and Community Contexts

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To my dear parents Joselma and Ronaldo
(\textit{sem vocês nada seria possível}).
To John for being a patient reader and teacher, for enlighting my thoughts and being a positive influence in my discovery of MOE.
To Paty and Danilo for the support and friendship.
To Moj and Sue for all the teachings.
To Dorothy and Luke for patiently teaching me MOE and involving me in its magic.
Mantle of the Expert:

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Introduction

The teacher gets to the classroom early. He hangs some new signs on the walls. He draws a map on the board, but no names are given to the streets. The students arrive and sit in their places, but their usual teacher is sat at the back of the room with four other people. Some of these people have never been seen by the students.

On this day, the children will be taught by a visiting teacher. He will teach in a way that they have never experienced before. The time goes fast. The students are spread around the room. The tables and chairs have been moved and there are papers on the floor and tables. The children work in groups, ask questions, explain to their classmates how to do the work, create teams, find answers, and act out imaginary situations created by themselves.

The final ten minutes of the day are close, and the visiting teacher asks if they have done any work today. In unison they answer, ‘Yes!’ and make comments such as, ‘We have written a lot’ and ‘It was a fun way of learning’. The teacher asks a final question: ‘Would you like to do more of this?’, and the answer is now louder but still in unison, ‘Yes!’, and one girl says, ‘Every day!’

The final bell rings and it is time to leave. It is the end of the first, but hopefully not last, session using the ‘Mantle of the Expert’ method that these children
will experience. The visiting teacher is Luke Abbott, advisor and trainer of the Mantle of the Expert method, and I was one of the strangers sat at the back of the classroom observing and taking part when asked. Having seen the method in practice, it is clear that it can work. The Mantle of the Expert method encourages students to get involved with their learning, to focus, and to work collaboratively.

‘Mantle of the Expert’ (MOE) was created in the mid 1970s by Dorothy Heathcote\(^1\). The approach emerged from Heathcote’s wish to ‘find a way of opening doors for children (…) to take a degree of responsibility for their own learning’ (Bolton, 2003, p. 126). MOE was devised through her many years of teaching experience. It was finally given a name after Heathcote had tested many different ways of applying drama in an educational context.

MOE can be defined as ‘a dramatic inquiry-based approach to teaching and learning’ (Mantle of the Expert, 2011). The method uses the ‘in role’\(^2\) approach to create a classroom environment in which the children, guided by the teacher, take on a certain situation and explore it. The students become the experts on the topic, not the teacher. The teacher should be attentive to everything that the children come up with, and provide them with the space to communicate and build their relationships.

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\(^1\) Heathcote is a teacher and academic who, along with MOE, invented many dramatic-inquiry approaches. This year, Heathcote will receive an MBE from the Queen for services to drama as education.

\(^2\) The ‘in role’ approach is where the teacher ‘goes into role to develop and heighten emotion’ to motivate the students to learn. The teacher can come out of role when appropriate to ‘achieve distance and the objectivity needed for reflection’ (Wagner, 1984, p. 128).
I have spent many years studying art education and pedagogy\(^3\), as a drama teacher and now as an applied drama student, searching for an approach that connects drama and education in a way that I trust. I feel that I have found this with MOE. As a pedagogue, I felt that in order to make the students engage more actively with the subject, more than a blackboard and a commanding voice are necessary. As a drama teacher, I could see how the children were more engaged when they felt they were part of the process.

As an applied drama student I have discovered how, by using MOE, it is possible to use drama in schools, not as a performance art with the intention of creating actors, but as a tool that teachers can use to teach all aspects of the school curriculum. It is for this reason that MOE has been chosen as the central theme for this dissertation.

It has been shown that MOE can work in the British education system and in various other countries. The main question that this work will explore is the potential for MOE to be used in the Brazilian education system. It is important to highlight that MOE is not a well-known method in Brazil. The reason for this might be that Heathcote’s books have not been translated to Brazilian Portuguese, or because of resistance from people in the field who insist that drama cannot be used as a tool to teach the curriculum.

\(^3\) Pedagogy is the study of teaching and instructional methods. The pedagogy course in Brazil prepares students to work in any context where learning relationships are established (including, but not limited to, teaching in schools).
Flávio Desgranges\(^4\), for example, in his book *Pedagogia do Teatro: Provocação e Dialogismo* (Theatre Pedagogy: Provocation and Dialogism) declares that drama has been appointed as a valued ally of education, but sometimes it ‘(…) has been perceived in a reductionist way, emphasising only the instructional possibilities of transmission of information and subject content’\(^5\) (Desgranges, 2006, p. 21-22). Although some of Heathcote’s ideas, such as teaching in role, can be found in some published works in Brazil\(^6\), it appears that they have not been explored in sufficient depth to enable them to be applied in schools.

In this work, I will analyse MOE and its application and then explore the Brazilian education system with a view to uncovering the potential for MOE to be used within the Brazilian system. In analysing MOE, I will consider how and why it is effective by drawing on the experiences of teachers and practitioners and examining the views of writers such as Paulo Freire, Dorothy Heathcote and Gavin Bolton.

The analysis of the Brazilian education system will concentrate on specific issues that are contained within the system, and the potential for MOE to be used to assist with addressing these issues. Examples include the reluctance of children to be involved with their learning, and the lack of motivation on the part of many of the teachers.

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\(^4\) Coordinator of the post graduate program of the University of São Paulo (USP).

\(^5\) Translated from Portuguese.

\(^6\) It is possible to find references to Heathcote and her work, for example, in Vidor, Heloísa Baurich. ‘The teacher assumes a role and brings, why not, a character to classroom. The consequences of the teacher in role procedure in the process of drama,’ in *Urdimento*, no. 10 (2008), p. 09-17. (Translated from Portuguese.)
Particular emphasis will be given to comments made by Luke Abbott and Dorothy Heathcote taken in interviews and informal conversations with them. Both Heathcote (the creator of MOE) and Abbott (a significant teacher, trainer and practitioner of MOE) have been invited to many countries, from China to Palestine, to introduce MOE into foreign education systems. They explained to me their experience of introducing MOE to different cultures, the main challenges they faced, and how they tried to overcome them.

**Terminology**

There are a few terms that I have come across during my involvement with education that are key to the analysis of MOE and will be explored further in this section. As mentioned in the introduction, MOE is a method that fits with my personal and professional beliefs. I always trusted in education but never agreed with the traditional way of teaching the curriculum.

According to Demerval Saviani, in traditional schools the teacher is the knowledge holder who transmits the lessons to students who follow the explanations carefully and solve the exercises assigned with discipline (Saviani, 1991, p. 18). In Brazil, this traditional mode continued to dominate in schools during the consolidation of the national education systems, which only happened in the first half of the 20th century with the publication of the ‘National Educational Plan’ during the creation of the first Constitution in 1934 (Ministério da Educação de Brasil, 2011, p. 21).
The traditional methods of teaching are still the most widely used in Brazil, especially in state run schools which are generally attended by children from the poorer parts of society (Leão, 1999, p. 188). Even in private schools, it seems that classes are generally given using the traditional methods, with the teacher following the text book and assigning and correcting exercises.

I became aware that when I was in a theatre, whether working as an actress or being involved with the preparation of plays that my parents used to coordinate, I could be much more free. It was only after discovering and studying MOE that I understood it was also possible to experience the pleasure and freedom I felt in theatres with the process of learning subjects at school.

After reading some articles about Heathcote and publications by authors who explained how her methodology works, such as Betty Jane Wagner (1984) and Gavin Bolton (2003), a number of themes and behaviours connected with MOE emerged. Such themes and behaviours I had always struggled to find in my classes at school (even though, at the time, I did not know that they were what I was looking for). The terms that I found most important were empowerment, participation, confidence, and creativity. Describing fully what these terms mean, even after studying and trying to understand them better, is complicated in this context. Some authors have shared the same difficulty. I have therefore set out below what each of the terms means to me in relation to the field of applied drama.
When considering the word ‘empowerment’, more than thinking about holding power, the meaning that best fits my understanding is expressed by Selma Wassermann (1990). To Wassermann ‘(…) young children have already established a strong sense of can-do. They want to do things for themselves, and they receive great satisfaction and ego affirmation when they are able to demonstrate that they can do’ (ibid, p. 4).

Therefore, in order to ‘empower’ their students, the teacher should let them feel integrated within the learning process. To achieve this, instead of just passing on knowledge, the teacher should work as a guide, providing the students with the chance to have their own ideas validated, and at the same time directing them through the areas of the curriculum that they need to cover.

When considering the meaning of ‘empowerment’ in an educational context, the theories of Paulo Freire (1921–1997), an eminent Brazilian writer (particularly in the field of education) and teacher, are particularly useful. In one of his most famous works, Pedagogy of the Oppressed, Freire explains the concept of ‘banking education’. For Freire, sharing the main voice in the classroom between the teacher and students allows them all to learn together.

If there is dialogue in the classroom between the teacher and students, ‘banking education’, in which ‘(…) knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know

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7 This book was written while Freire was in exile in 1968 (translated to English in 1970), but only published in Brazil in 1974 because of the military government in power at the time.
nothing’ (Freire, 2009, p. 72), should not exist. According to Freire, teachers should make their efforts ‘(...) coincide with those of the students to engage in critical thinking and the quest for mutual humanization’ (ibid, p. 75).

As mentioned above, empowering children is about much more then giving them the power to have the correct and dominant voice inside the classroom. Empowerment is about sharing knowledge and ideas that emerge during the teaching/learning process in a way that makes everybody in the classroom feel integrated within, and engaged with, the learning process and free to express themselves.

The other key terms mentioned above, namely participation, confidence and creativity, can be seen as being integrated within the overarching concept of empowerment while clearly having specific meanings of their own. When children feel empowered by sharing their points of view with the class, they are already participating.

According to the UNICEF website (Rajani, 2000), among other things, real participation involves the wish to be part of the activity and an open space to listen and to be valued. The website also states that participation entails respect for others and others’ ideas and enables young people to feel competent and comfortable to expose their thoughts. Participation also allows young people to feel openness to initiate ideas, to make decisions and to take actions to the maximum of their capability.
The list above is quite long and may create the impression that participation is something complex. However, participation actually happens very naturally in a MOE session. ‘They just get into it very easily’ (Boschi, 2011) said one of the visiting teachers who was watching a MOE session lead by Luke Abbott. The children, as well as their teacher, get so involved in the whole process that all the elements listed above happen without significant effort.

The teacher, using his/her experience and knowledge of the curriculum guides the activities, a process which becomes easier the more times they use MOE as the teacher acquires the confidence to run the sessions. When they discover that the learning process can be engaging, the children and teacher will feel more confident about their capabilities and will try harder each time to express their ideas and creativity.

The word ‘confidence’ can be difficult to understand as children can feel confident when involved in classroom situations, but not confident when they leave this space and need to confront the world and the problems that real life brings to them. Richard Schechner (1985), writing about ritual, performance and performers, explains how to differentiate between the experiences described above.

By considering the children and the teacher as ‘performers’, because they are the ones who are producing the action that makes the class happen, and the class as the ‘performance’, because it is what is being built by the

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8 This and some other quotes will be made during this work. They were all taken from people who were in a way involved in MOE sessions lead by Luke Abbott in London schools.
‘performers’, it is possible to apply Schechner’s idea of ‘transportation’. For Schechner, ‘(…) during the performance [the class], the performers [the children and teacher] are “taken somewhere”, but at the end (…) they are “cooled down” and re-enter ordinary life just about where they went’ (ibid, p. 125-126). Schechner continues, explaining how this transportation enables the ‘performers’ to transform themselves, even if only during the ‘performance’, meaning that the performer is ‘(…) enabled to do things “in performance” he cannot do ordinarily. But when the performance is over, or even as a final phase of the performance, he returns to where he started’ (ibid, p. 126).

Schechner’s ideas of ‘transportation’ and ‘transformation’ are useful in this work because when considering children and their teacher involved in a MOE session, the ‘transformation’ seen can be something that only survives during the time they are involved in the activities in school. This should be kept in mind as it means that, for example, if a child speaks out and has their own arguments in class, it does not mean that they will automatically be able to do it outside of the class environment.

When I interviewed Dorothy Heathcote (2011a), she explained that teachers generally have increased self-confidence and trust in MOE after using the method a few times. As long as the teachers have prepared the class, they will not need to struggle to be creative in class, rather they can use the creativity of the children to progress the class. This multilayered approach,
which the teachers have to understand and deal with, will allow their creativity to go sometimes beyond what they expected.

The term ‘creativity’, according to Ken Robinson (c. 2000), is quite controversial. Robinson states that, ‘There are many misconceptions about creativity. Some think that creativity is a loose form of self-expression and associate creative teaching with a lack of discipline and control in education’ (ibid, p. 14–15). He further explains:

(...) creativity relates to the capacity in all people to combine skills, knowledge and resources to solve problems in new ways in any context and within any group. (...) Creativity is innovation through connecting things not previously connected. The challenge for education is to allow, enable and encourage pupils to make these connections (ibid, p. 14–15).

It is suggested that creativity, in an educational context, can include innovative ways of teaching and learning, linking ideas, developing arguments and challenging the material presented in the classroom so that it can be viewed in a new light. Rollo May (1975) stated that what a creative person should feel is not anxiety or fear, but rather ‘(...) joy defined as the emotion that goes with heightened consciousness, the mood that accompanies the experience of actualizing one’s own potentialities’ (ibid, p. 45). This viewpoint adds a new dimension when considering creativity. Not only is creativity about the specific moment when a creative insight is revealed and explained, it is also about the joy of producing something original and the satisfaction that accompanies this.
After discussing these concepts, it is easier to understand the context in which they will be taken during this work. In a MOE session, all of the above concepts are present, and even without them being explicitly named, they were present in the teachers’ discourse, in Abbott’s explanations and in the students’ conversations.

When considering MOE and its place within the applied drama field, it is important to recognise that it is more closely associated with ‘drama in education’ (DIE) than ‘theatre in education’ (TIE). Helen Nicholson and Gavin Bolton explore these concepts in their works and state, in short, that DIE is where the session is lead by a teacher, and TIE where the session is led by a team of actors or professional theatre makers (Bolton, 2004, p. 39–40).

Nicholson emphasises that TIE can be held in ‘all kinds of educational settings and learning environments’ (Nicholson, 2011, p. 86), while DIE ‘is taken to refer to the teaching of drama in schools’ (ibid, p. 86). With this distinction in mind, it is possible to place MOE within the DIE field. As Heathcote emphasises, even a teacher with no drama experience can teach a class using MOE.

**Methodology**

Before analysing MOE, the research methodologies used to further understand this approach will be explained. A range of different research methods were used, including bibliographic research, participant observation, questionnaires, and semi-structured interviews.
The initial motivation for researching the area was the wish to link education and drama. I was first introduced to Heathcote’s work at two workshops\(^9\) hosted by Goldsmiths, University of London and lead by Amanda Kipling, lecturer and course leader on the PGCE Drama course. During these workshops, Kipling showed how links between drama and education can be made. After the first workshop, in an informal conversation, Kipling mentioned Heathcote and her work.

In order to gain a further understanding of Heathcote’s work, how it is applied and by whom, various books and articles by leading authors and practitioners in the field were found and reviewed. It should be noted that this research began before I knew of the existence of MOE. The focused interest in MOE emerged after some reading and exploration of how drama and education were linked in Heathcote’s work.

After discovering MOE, the bibliographic research then concentrated on this methodology. Antônio Carlos Gil is here quoted by Telma Lima and Regina Mioto (2007).

Bibliographic research has been used with frequency in descriptive or exploratory studies, in which the object of the proposed study is not widely studied, making it difficult to formulate precise and practicable hypotheses. Its indication to these types of studies relates to the fact that the approximation to the object is given by literature sources. Therefore, the bibliographic research provides a broad range of information, and allows the use of data scattered in

\(^{9}\) The first one on the 1 November 2010 with the theme ‘Primary School and Drama’, the second on 17 February 2011 about ‘Primary Schools- Games and Improvisation’.
numerous publications, also helping in the construction, or in a better definition of the conceptual framework that surrounds the study proposed (ibid, p. 40).\footnote{Translated from Portuguese}

After having read many books and articles about MOE, and how it could be used in classrooms, I realised that it was difficult to visualise a practical session using only a review of written materials. Therefore, the next step was to find out how a MOE session could be run, and the method chosen was self participation.

The type of research in which researchers participate inside the reality they want to understand or explore with the intention of having an active observation, is called ‘participant observation’. It has been described by Erving Goffman (2002).

\begin{quote}
(…) You [the researcher] are close to them [observed] while they are responding to what life does to them. I feel that the way this is done is to not, of course, just to listen to what they talk about, but to pick up on their minor grunts and groans as they respond to their situation. When you do that (…) you are in a position to note their gestual, visual, and bodily response to what’s going on around them, and you’re empathetic enough (…) to sense what it is that they’re responding to (ibid, p. 149).
\end{quote}

In the case of MOE, participant observation involves not only the pure observation of the session leader, it also involves noticing details of the behaviours and comments made by the participants (both the students and, at times, the visiting teachers), and the comments of the visitors as they observe the session. It means being aware of the circumstances that surround the
activities and the classroom environment while the participants are involved in
the activities.

In order to develop my knowledge of how MOE could be used in practice, I
took part in a third workshop lead by Kipling in which she ran a MOE session
with her students\textsuperscript{11}. After that, I also took part in a video conference organised
by Kipling in which Heathcote spoke about MOE and fielded questions.

I then researched MOE more deeply and managed to take part in a workshop
lead by Heathcote in Derby on 3 March 2011. In this workshop, she explored
the planning stages of a MOE session and doubts that some teachers have
about leading a MOE session in their classes.

It was on this day that I met Luke Abbott, and explained to him my desire to
learn more about MOE and he suggested that I attend a session of his where
MOE is applied. From that day we kept in touch by e-mail\textsuperscript{12} and he suggested
some sessions which I could attend as an observer. Between 3 May and 7
July, I attended six classes lead by Abbott, in which I was not only an
observer/researcher, but also a participant, taking different roles and sitting
with the students to hear them and join in the activities as one of them.

Having observed and participated in a MOE session and heard the views of
the students and an experienced practitioner, I was keen to get the
perspective of head teachers and other teachers. In order to get this

\textsuperscript{11} This workshop was focused on MOE, but Kipling made clear that she was not qualified to say how it
really works. She was giving her students an idea of how it could be used with her limited knowledge.
\textsuperscript{12} Some of the e-mails exchanged are in appendix n. 1
information, a questionnaire was sent to head teachers and teachers in England\textsuperscript{13} via e-mail. Those who responded showed a clear belief that drama can be used as a helpful tool in the learning process, and that MOE is empowering. In order to get an idea of how drama in education is seen in Brazil, a different questionnaire was sent to Ingrid Koudela, a recognised Brazilian drama teacher and author\textsuperscript{14}.


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(...) \text{ Documents containing a number of questions which respondents have to complete by themselves. They may have to tick boxes, write in opinions or put things in order of importance. The important point is that the researcher is not usually present when the questionnaire is being filled in (ibid, p. 1).}
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With the questionnaires I sent, the respondents were asked informal open and closed questions. The sample was small, but the intention primarily was to get responses from specific people, that is, people who are involved with drama in schools, be it practicing, learning about or allowing it to be used (in the case of head teachers).

Semi-structured interviews were also used as a research method. Uwe Flick considers that this type of interview method is widely used because there is an ‘(...) expectation that the interviewed subjects’ view-points are more likely

\textsuperscript{13} See the questionnaire sample in appendix n. 2
\textsuperscript{14} See the questionnaire sample in appendix n. 3
to be expressed in a relatively openly designed interview situation than in a
standardized interview or a questionnaire’ (Flick, 1998, p. 76). The semi-
structured interviews were with Abbott\textsuperscript{15} and Heathcote\textsuperscript{16}, two key figures in
relation to MOE on 7 and 12 July 2011.

Some questions were prepared, but they served more as a guide for the
conversation. The intention was to let them speak freely about the points
raised in the questions, and this is indeed what happened. I feel that both
Abbott and Heathcote came up with more examples and details than if they
had only answered the questions directly or written down their responses. By
using a semi-structured interview method, the interviews were enriching in the
sense that connections were made by the interviewees between their practical
work and their discoveries around MOE.

Chapter 1 - Creativity and Drama in Education
In this section the history of creativity and arts in the educational system will
be considered, with a particular focus on the way in which schools were
guided by social changes to open their doors to arts and drama, especially in
the UK. After the Industrial Revolution, there was a sense that there should be
a change to the individualist mentality that had grown up with the emergence
of the middle-class.

The English poet and school inspector, Matthew Arnold, was one of those
who started thinking about changing values through formal education. His

\textsuperscript{15} The interview is in appendix n. 4.
\textsuperscript{16} The interview is in appendix n. 5 (dvd). Due to the lack of time and specific technicians for editing,
they are included as raw files.
thoughts generated a belief that access to high art should be amplified by including it in schools (Nicholson, 2011, p. 24). William Morris, a British socialist, artist and political writer was also an influential personality in transforming education. Morris thought that education should include creative labour in order to assist with creating a more equal society (ibid, p. 26). Morris was also one of the first people who set out their thoughts on theatre education, connecting these with his social democratic ideas relating to the arts (ibid, p. 26).

Although Morris and Arnold had their differences, they ‘succeeded in linking arts education to social equality and personal fulfilment. It was this aspect of their work that captured the imaginations of the more radical educationalists and social reformists of the 1890s’ (ibid, p. 27). Their ideas spread throughout Britain and North America, reaching Australia in 1908 through the movement initiated in the University Settlement Houses (ibid, p. 28).

Nicholson explains the chronological development of arts and drama in the educational context. She suggests that the changes relating to ‘cultural practices’ and ‘pedagogic thought’ during the early twentieth century were influenced, in particular, by the new psychological theories around children’s development raised in the later years of the previous century (ibid, p. 38). The ideas of an American philosopher, John Dewey (1859–1952), for example, strongly influenced the inclusion of artistic experiences in education. He criticised traditional schools’ ‘timetables, classrooms, layout and so on’ and
also ‘challenge[d] the premise that teachers were the authority of all knowledge’ (ibid, p. 41–42).

Turning this discussion to England, where Heathcote first applied her method, drama was first applied in education in Harriet Finlay-Johnson’s work. She was a teacher in Sussex from 1897–1909 with an unusual approach for the time. There is no clear evidence that she had access to Dewey’s early work, but Finlay-Johnson considered her students partners of work and friends (ibid, p. 44–45). Her work, according to Nicholson, probably had the ‘most notable impact’ (ibid, 46) on Heathcote’s work in the 1970s and 1980s. It is about her, and her approach to MOE, that the rest of this chapter will be dedicated.

As can be noted from this brief history, Heathcote was not the first to use drama in education in England. Other educators dedicated their careers to developing methods in which drama and education could work together. However, Heathcote and Bolton are regarded as ‘international pioneers in [the] movement’ (Nicholson, 2009, p. 40), by using and developing a DIE-approach in England.

The undirected approach of drama in schools, in which the children play freely and without any guidance is contested by Heathcote. In a letter to David Clegg published in 1973 she says that ‘(...) it was necessary to prepare drama teachers “who can stimulate commitment” and “follow it through to meaningful learning”’ (Hornbrook, 1989, p. 14). The importance given by
Heathcote to meaningful guided learning by the teacher is fundamental to the elaboration of her methods which culminated in MOE.

In an interview on 12 July, Heathcote explained in brief how she started to work with drama in schools, and how she developed her ideas until naming her method ‘Mantle of the Expert’. She started working in classrooms and schools when she was 19, after leaving the mill. She went to the Northern Theatre School and when she finished the course there, she was asked to teach in the evenings.

Teachers from cities like Bradford and Leeds went there for courses on ‘how to make drama work’ and she said that she learned a lot from this experience. While teaching there, she also went to other schools to teach, she remarked that ‘I’ve been taught by the children ever since really’ (Heathcote, 2011a). She emphasises the importance of working in the classrooms and seeing the responses of the children.

Later, she was appointed by the University of Durham and then Newcastle but never stopped working in parallel within schools, which gave her the ability to teach at all age ranges. She also travelled the world and met amazing teachers, she said that ‘the Americans were amazed about MOE’ (ibid) and finished by saying that MOE ‘is such a simple idea. If you treat the children as if they know something, they start to want to know something, and that is how it works’ (ibid).
By keeping in touch with children and teaching adults at university, Heathcote slowly created MOE, and her development of it continues even into her eighty-fifth year. She keeps on teaching teachers in workshops and wonders whether it is still possible to improve the approach. In the interview she gave an example, ‘I suppose about four months ago, I began to realise that there are three different voices (…)’ (ibid). It shows that even for teachers who already apply MOE in their classes, it is important to be open to change and learn as time passes. Teachers, after understanding how MOE can be used, should develop their own way of applying it. Heathcote herself recognises that ‘what she does with children can be learned by others and adapted to a wide variety of teaching styles and aims’ (Wagner, 1984, p. 15).

Heathcote is very conscious that the knowledge about how a MOE session should be conducted should be developed gradually, and even after learning it through reading or seeing it applied, teachers still need to experiment many times until finding their own way of teaching through MOE. About this, she says, ‘You’ll never learn anything with only one goal. Goodness me! And you see, there is nothing stopping you saying to the children “I don’t think this is working out very well. What do you think?” And they will tell you’ (Heathcote, 2011a).

The independence that the teacher can feel after understanding and applying MOE can be particularly felt in the development of the language used. In MOE, it is ordinary teachers who deal directly with children they probably

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17 I took part in two workshops with her, the first on 3 March about ‘Planning’ with English teachers and apprentices; and the second on 22 June about the ‘Dendrite Principle’ for English guests and Palestinian teachers.
know quite well. An inclusive language (we, us, etc.) should be used at all time. For the children, seeing their teacher involved in the same situation as them is important to let them feel free and empowered to take decisions and display ideas, or, in other words, to be creative.

MOE is seen as a creative approach because it develops people’s imaginations and encourages teachers to be creative from the moment they start planning the session through to the end of the session, and children to be creative while participating in the session. The teacher should ‘do things with them [pupils]’ rather than ‘do things to children’ (Abbott, 2011). In order to motivate the students, teachers should allow their own creativity and imagination to be free within the dramatic situation created. MOE requires a ‘deep dive’ into another dimension ‘because it’s the art medium we’re dealing with, the medium of drama’ (ibid).

The following section will further analyse MOE: how it works, its strengths and weaknesses, its arguments and critiques. The contact with Heathcote and Abbott will also be further explored, and some links with Heathcote’s approach and Paulo Freire’s work will be made.

**Chapter 2 - MOE: The Method**

At the beginning of this work, a MOE session was described from an outsider’s perspective. Children around the classroom were questioning, discussing the tasks with their fellow students, and feeling free to express their own ideas to the group. But how does it work? How do you to plan a
session? How do you link the curriculum with a class that seems so free? How is drama included in all of that?

These are only a few questions that emerge when thinking about MOE, and they will gradually be explained, while some other questions will arise. But as noted before, learning is a continuous process, and the continual interrogation of a subject results in a deeper understanding of it. The intention here is not to answer all the questions that arise, but to offer some insights that stimulate thoughts about MOE and its process.

In the foreword of the book, *Drama for Learning: Dorothy Heathcote’s Mantle of the Expert Approach to Education* (Heathcote & Bolton, 1994), Cecily O’Neill writes a good summary of how MOE works. She says its ‘essentially an approach to the whole curriculum, and one that resonates with current trends toward active learning and whole language’ (ibid, p. VII). According to Heathcote (2011b), MOE is about teaching ‘how to think’. To illustrate these two ideas, which at first do not seem so complicated, a practical work will be explained from the planning stage to the moment it is applied by the teacher.

Before detailing a session, it is important to note that this can only be done accurately because of the personal contacts I had with Dorothy Heathcote and Luke Abbott. Some of the doubts that emerged during my studies were answered by the author of the approach, or her loyal practitioner. Listening to Heathcote explain how MOE could be simple if well planned, witnessing some of the sessions she lead, asking her questions about MOE and understanding
her point of view, all reinforced my personal belief that dramatic techniques for learning can be a valuable addition to education.

Being in class with Abbott clarified many points that seemed obscure while reading about MOE, such as how a session could be guided, how the teacher could show the students when (s)he would be ‘in’ and ‘out’ of role, how to ensure all of the pupils were involved, and many others. Listening to the teachers who observed the session voice their concerns about using MOE and Abbott explaining to them in more detail how the method could be applied, reinforced the idea that MOE is not a simple approach, but if understood well, provides teachers and pupils surprising moments of enjoyment and learning.

2.1 MOE Session : Answering Some Questions

Luke Abbott was invited by the head teacher of a school to run a session there. It was not his first time there, and the majority of the teachers had seen one or more of his sessions before. This time he was working with a Year Four class, and he knew beforehand that they were studying ‘Road Safety’. The plan he brought is below.

**Year Four**

**Inquiry question:**
When roads need repairing, how are people kept safe?
If a road becomes damaged beyond repair, how do people cope?

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18 This plan was given by Luke Abbott to the observers in a session at Monteagle School on 7 July 2011. Some teachers, as usual, were sitting at the back of the class observing the session.
Scenario invented:
A road in the centre of London has become unusable due to strange holes that have appeared from nowhere. A team of brilliant emergency repairers have been called in as the whole road system will need to be overhauled and people in the locality made safe as well as aware.

Team of experts:
Emergency road repairers.

Client invented:
Asphalt team on the job who have been involved in the challenge.

Commission:
To sort out the mess. There are traffic hold ups, local children need access, and people want to know what's up.

Tasks:
1. We will make a map of the area beforehand.
2. Class will view the map and be inducted into the context through the use of a road worker (Luke in role).

After looking at this plan, questions start to appear. How does he get into this plan? What team will the class assume? To answer these, it is necessary to look at insights provided by Heathcote in her interview and workshops. According to her, to plan a MOE session,

You first of all must choose what you want the children to learn. When I say this to teachers they say, “Could they learn about the Romans?” And I say, “What about the Romans, what do you really want them to understand about the Romans?” Because, if you can’t decide that, you cannot teach them about the Romans. When you decide WHAT you want them to learn, and you never forget that, you design your MOE so that they learn THAT. Because all the teaching you do is based on what it is you want them to know when you
finish (...). As soon as you become an expert, you have to touch into the curriculum because you need the curriculum for your expertise. So you say, “What do I want them to learn and what curriculum must I use?” (Heathcote, 2011a).

To develop the chosen part of the curriculum, the teacher should start planning using the ‘Dendrite Principle’. Through this principle ‘an idea can spark off many ideas. The central idea yields many, many notions for action. We begin by listing all the aspects for cultural action and this enables teachers to release ideas to themselves’ (Heathcote, 2011b). So, after selecting a content from the curriculum (in this case ‘Road Safety’), the teacher will write down as many ideas that surround the theme. After this ‘brainstorm’, the second step is to think about enterprises. In Abbot’s session, the enterprise chosen was the company of ‘Emergency Road Repairers’. Keeping the curriculum always in mind, the teacher will create a scenario in which a client will ask a team of experts to solve a problem; a team of experts will be put together from the students to do the work; and a set of tasks will be created that the experts should accomplish in order to solve the problem. These tasks could be partially planed beforehand by the teacher, but they should be flexible enough to be changed or replaced depending on the demand of the class.

In this example, Abbott was asked to involve the children in group situations, socialising them, and creating situations where they could produce some written work. Even with these requirements, many other possibilities for accessing the curriculum were present in the session. As Heathcote says,

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19 In the workshop, Heathcote provided a list of them as examples. The list is in the appendix n. 6
‘[MOE] is always an approach to the whole curriculum, not a matter of isolating just one theme (...). Whichever we choose, we have to ensure that all the curriculum areas we want are accessible’ (Heathcote & Bolton, 1994, p. 16). With reference to my personal notes, audio of the conversation with the teachers (staff and visitors) before and after the class, and some photos and images taken during the session, it is possible to highlight some aspects that were significant to an understanding of how a MOE session can be lead.

The class started after lunch and when the children arrived, there was a simple map on the board. Abbott introduced himself and explained that in this lesson, they were going to ‘pretend’. (Boschi, 2011). This type of contract with the students is fundamental to the whole development of the session. The whole group should agree that they will be dealing with an imaginary reality. After consensus, he explains the map, in which the streets are given imaginary names by the children, and that the crosses in the drawing are holes in the streets. One of them was so big that a car fell in it. So ‘drama’, in the way Luke describes it is taking place.

I see drama as moments in time that people are exploring from a fictional point of view (...). It is not just make belief, and it’s not just being engaged in a context and using language in a context. There is something more when you’re using drama because there is other stuff making it work. There is tension that’s making it work for a start. There is also a different variety of role taking that people are engaged in (Abbott, 2011).

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20 Photo of a video image available in the appendix n. 7. Authorised by the head teacher.
21 Photos available in the appendix n. 8. Authorised by the head teacher.
The students acted as the emergency team in action, pushing the car out of the hole. They imagined the hole in the classroom floor, and did the job all together. Luke had to stop the work twice, emphasising that they should take the work seriously (some children were laughing) because they were dealing with a very delicate situation. After this, the children managed the rescue and dealt with the body inside the car. Some acted as policemen, others as doctors, and others went to speak with the adults who were pretending to be family members.

They realised that perhaps the holes in the street were a consequence of what could be happening in the interior of houses around the area. So the team investigated the houses, talked with the residents (the adults), convinced them to leave their places for some time, wrote letters offering hotels, did insurance checks, and then it was time to stop. Luke then did an evaluation with them, and they came up with all the work they had done that afternoon: ‘imagining’, ‘drama’, ‘creating solutions to problems’, ‘speaking’, ‘investigating’ and learning about the ‘use of English when describing what we have been doing’.

This more detailed explanation was given with the intention of illustrating the fact that from what Luke did in that afternoon, there are many other possibilities for engaging with the curriculum. For example, the insurance payments discussed by the children could have provided an opportunity to

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22 Photos of some material produced are available in the appendix n. 9. Authorised by the head teacher.
23 Part of this evaluation is recorded and available in a cd in appendix n. 10. Images authorised by the head teacher.
deal with maths by organising how much to pay for each resident, for how long, et cetera.

Written reports could have been provided to each resident telling the real situation of their houses, and why it was a better solution to leave the place. A book of signs could have been created as the children had to signal to the people which way was safe. A new task could have emerged if leaking gas was found in the houses. New reports could have been made, and new opportunities to develop group works as small teams responsible for different areas.

In summary, the possibilities to continue this enterprise are dependent on how far the teacher is prepared to follow up what the students have come up with during the session. And this, in turn, may be related to their potential to cover different areas of the curriculum. The teacher can choose to use the same scenario or change it by providing a new client and a new task for the children to work on it.

Abbott was very careful to make sure that the language he used was always inclusive. He asked the visitors to pay special attention to the language he used to communicate with the pupils. In the conversation after the class, the teachers were all impressed with the amount of new activities, especially writing, that could be developed from the session they had seen.
Luke Abbott (Boschi, 2011), as well as Dorothy (Heathcote, 2011a), emphasised that a MOE session should start small. If teachers realise during the session that there is an area of the curriculum that needs to be covered, they can use ways of teaching that they are more familiar with, if necessary, and go back to MOE when it is appropriate.

Another aspect that was frequently mentioned by the teachers is related to measuring the success of a session. Hugh Godfrey, head teacher of Monteagle School addressed this in the questionnaire.

Ofsted (Office for Standards in Education) would measure this in terms of the outcomes that pupils achieve, as this is the only numerical measure they have. I am not sure how you measure enjoyment of learning except by their eagerness to get to school in the morning and reluctance to go out to play (Godfrey, 2011).

Through Godfrey’s words, you realise that measuring the effectiveness of MOE is partly about feeling and perceiving changes to human behaviour that brought about by the use of the method. Godfrey highlights some of these changes, explaining that:

The children’s engagement in their learning improves (...), there are improved outcomes in terms of learning, but it is the positive attitudes that it fosters in the children and the teachers that has a notable impact on the learning taking place (ibid).

It should be emphasised, however, that Godfrey also has an appreciation of the importance of the statistical affect of the measures introduced. Indeed,
under his leadership the school achieved a 23% increase in its performance (in relation to floor target measures) in less than a year. While it is not clear whether this is down to Godfrey having instigated the use of MOE in the school, it may well have been a factor in the improved performance of the students.

Dorothy Heathcote (2011a), speaking about the same ‘measurement’ of MOE, says she knows the approach is successful when ‘the children are deeply involved and they will start telling me what to do’ (ibid). She called this openness the children’s ‘confidence’. For her, another way is when ‘they are constantly sharing, we, us our. I keep that language going all of the time. And I have to have a practical way of the children seeing what decisions they’ve taken’ (ibid).

Luke Abbott says that ‘when it is going well, you know it because there is some sort of flow in the room that you don’t have to worry about too much. There always will be fuzzy edges, but they never feel like “My God, I’m lost in it, I don’t know what is going on”’ (Abbott & Teachers, 2011). These are all particular ways of ‘measurement’, and each teacher who adopts MOE will gradually discover their own ways of finding out when, how, and for which purposes the method is most effective.

2.2 Counter-arguments and Connected Ideas

After going through a MOE session and some explanations about how to elaborate and develop it, it is necessary to present some ideas and counter-
arguments that may arise when exploring MOE. Tadek Lewicki (1996) explains in his book, *From ‘play way’ to ‘dramatic art’*, David Hornbrook’s critique of MOE. Hornbrook ‘criticised the “learning tool” as the limiting approach of drama and the social directions of drama topics (…), [and] that emphasis on the functional role of drama provoked the loss of the artistic contents in drama’ (ibid, p. 175).

Linking Heathcote, and consequently MOE, with functional drama, Hornbrook considers her work ‘unilateral’, believing that ‘dramatic art’ is vital in ‘education in drama’ (ibid, p. 175), a point, which in his opinion, is not validated by Heathcote’s approach. However, Anthony Jackson (2007) defines ‘educational theatre’ as a ‘variety of theatre forms that have been deployed for explicit educational ends’ (ibid, p. 1). In this sense, his explanation validates Heathcote’s work as a way of using theatre connected with education, independent of a direct connection with drama, in the way that Hornbrook requires.

Considering both opinions, MOE does not exclude the possibility of making the sessions more ‘dramatic’, as Hornbrook opines – it will just not happen in a classroom with an ordinary teacher leading the session, but could with a specific and trained drama teacher. MOE does use dramatic language in parts of the session, but the main focus is not ‘trying to create the next generation of actors’ (Abbott, 2011), but teaching the curriculum in a creative way. As Dorothy Heathcote summarises, ‘You are not doing one big drama (as the
Hornbrook perspective requires), you are doing small, short dramas that enable the MOE learning to take place’ (Heathcote, 2011a).

Pamela Bowell and Brian S. Heap (2001) point out that ‘As teachers, how many times have we all felt that the children we are working with are giving us the answers that they think we want because we are the teachers and they are in the more subordinate position of pupils?’ (ibid, p. 47). It is this perceived power structure in the classroom, with the teacher as the head and the children as subordinates, that MOE attempts to break down.

It may be that in the first few sessions using MOE, the children will still treat the teacher as their ‘superior’, as they will not be used to interacting in the environment created for the MOE session. However, as they get used to the fact that it is ‘us’ and ‘we’ and that they are an equal to the teacher, they should begin to feel empowered and free to express themselves fully.

The power structure that Bowell and Heap refer to is also considered by Paulo Freire in his explanation of ‘dialogic education’. Freire suggests that students are often in a subordinate position because teachers are not used to sharing the power they have, with the pupils. Freire (2009) states that dialogue, or in other words, space opened to share voices, is a key point for building learning relationships. He explains.

Because dialogue is an encounter among women and men who name the world, it must not be a situation where some
name on behalf of others. It is an act of creation; it must not serve as a crafty instrument for the domination of one person by another (ibid, p. 89).

Heathcote’s method and Freire’s idea have very much in common, and this connection is mentioned by O’Neill: ‘Freire has shown learners are motivated and empowered by the knowledge that they are learners. In Mantle of the Expert, responsibility for the learning is shared among the group and with the teacher’ (Heathcote & Bolton, 1994, p. VIII).

Heathcote gave a very simple answer when asked if she thought that any teacher can learn how to use MOE: ‘No, I don’t think some teachers can. Some teachers won’t share the power’ (Heathcote, 2011a). This is the main and the first thing teachers have to do when thinking about teaching through MOE. If they are not prepared to share the knowledge, and to open up space for the children to make their own discoveries, they cannot use MOE to teach.

For Freire (2009), the learning process should not be like a bank, in which the teacher deposits the knowledge in the students as if they are empty vessels (ibid, p. 77). Heathcote shares the same common point, especially because as an active teacher who has had experiences in different realities, she is ‘always learning from the students’ (Heathcote, 2011a). That experience, and the certainty that the children can be engaged in the learning process, is what she tries to share among people interested in MOE.
The next section will discuss the transferability of MOE to Brazil, a country in which, as yet, no one has attempted to introduce the method. A brief discussion regarding ‘if’ and ‘how’ MOE could be applied in Brazil, as well as a summary of the Brazilian educational system now follows. The challenges, as noted by Heathcote and Abbott, when introducing MOE into different countries will also be taken into consideration in the Brazilian context. Moreover, how specific local problems could be overcome thereby allowing MOE to be used will also be discussed.

Chapter 3 - MOE and Brazil

3.1 An overview of Brazil

Brazil, known worldwide for its football and Carnival is not only a country of happiness and joy. Although Brazil’s economy is very much on the rise, there are still deep-rooted social and education problems that need to be overcome. With almost 200 million inhabitants (IBGE, 2010), Brazil is still growing and will have the fifth largest economy in the world by the end of this year (CNN, 2011). The south east of the country is the most industrialised and populous, comprising the states of São Paulo, Rio de Janeiro and Minas Gerais, the three main economic centres (Caroline, 2011).

However, educationally, the picture is not so good and represents one of its major challenges. According to the ‘The Brazilian Institute of Geography and Statistics’ (IBGE, 2010), there are strong educational disparities between the south east and north east regions of the country, the richest and poorest areas, respectively. Moreover, there are also large disparities within regions.
In the same state, there are significant differences in education levels, and one of the main reason for this is different family income levels (ibid, p. 47).

The Brazilian education system offers pre-school, primary, secondary and higher education.

According to the legislation, Constitutional Amendment no. 14, September 12, 1996 and Law no. 9394 of December 20, 1996, the federal government will provide higher education, financial and technical assistance at State and Municipal levels; the States and the Federal District will provide the supply of late primary and secondary education; and the Municipalities will provide the supply of pre-school and early primary education (ibid, p. 45).

This means that the responsibility for the different stages of education is divided among different levels of the government, and this can cause disparity in the quality of education between the different stages of education depending on the support provided. If the quality of the pre-school and early primary education (provided by the Municipality) is not consistent with the late primary education (provided by the State), students, when changing year, will be disadvantaged in comparison to those who studied in a private schools and benefited from a consistent level of teaching and consistent curriculum. Cury (2008) shares the same point of view: ‘The concept of a unique or even a unified system of education has equality as its main challenge, which is rooted not in schools, but in the social system’ (ibid, p. 1189).

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24 Translated from Portuguese.
25 Translated from Portuguese.
Another point that is often raised about the educational system in Brazil relates to teachers’ salaries. Private schools can pay their teachers proportionally to the amount of money their students pay to study in the school, which in some ways guarantees a reasonable salary. However, in the public system of Brazil, teachers’ salaries are set by the government agency responsible for the respective level. This means that teachers from different States often have different salaries.

As Bruno Costa and Vanda Duarte (2008) note: ‘[there is a] very high disparity of wages and skills among teachers’ regions and between the State and Municipal systems’ (ibid, p. 145). The teachers with low salaries, in most cases, are forced to work the whole day from 7am to 10pm in one school or share shifts between schools to increase their final salaries. The consequences of this are that teachers are tired at work, stressed and sometimes lack the motivation to continue in their profession.

Considering educational support for students and their families, there are some compensatory policies such as the ‘Bolsa Escola’ (School Scholarship), which was implemented in an attempt to benefit the families of children sent to school (Valente, 2003). With a monthly contribution provided by the government, children who attended at least 85% of their classes could receive the benefit (ibid, p. 166).

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26 Translated from Portuguese.
While on the one hand the Scholarship has a positive effect in that there are more students in school instead of being on the streets or working, on the other hand, the pupils can feel forced to attend school. Angela Gomide (n.d), in a research paper about education in the Brazilian state of Paraná, indicates that it is more common to find in students entitled to the ‘Bolsa Escola’ a ‘(…) lack of commitment and motivation, low self-esteem (…), [and] learning disabilities’ (ibid, p. 7). In contrast, these factors are found in a much smaller proportion of students from wealthier backgrounds.

As such, there are many problems outside the classroom that directly affect the educational process within schools. The examples shown are only a fraction of the many discussions that permeate the Brazilian territory. They were provided to give an overview of the kinds of problems faced by Brazilian teachers and to emphasise how challenging the implementation of MOE could be. However, this does not discourage teachers and institutions from trying new methodologies in an attempt to make the learning process more pleasurable for their students. Many teachers are really passionate about their jobs, and anything that makes the working hours more enjoyable is welcomed.

3.2 The experience of other Countries

Heathcote explained how she was received abroad and that taking MOE to other countries was never too much of a challenge for her. Heathcote (2011a) said that, ‘when you are invited they are already thinking about what you do’
(ibid), and even with some ‘ups and downs’ as she called them, she was always well received and understood. Sometimes a good interpreter was used, but she never had difficulties in understanding the children’s body language and never felt that they had not understood hers. She mentioned people from America, New Zealand, Australia, Tasmania, South Africa and Kenya and stated that she did not even see problems such as prejudice or accessibility as influencing the applicability of her work. 

Luke Abbott (2011), as a current practitioner of MOE, said in an interview that he could speak about the introduction of the approach in China and Palestine. In relation to China, he highlighted a language challenge: ‘Chinese is a very respectful language and a very respectful way of dealing with people, so the use of ‘our’, ‘us’ is quite alien to them; it’s more a “you”’ (ibid). So he worked hard in an attempt to make them understand that the use of the appropriate language is a key point in understanding and applying MOE.

In Palestine, he commented that ‘in terms of Arabic, the way in which people express “us”, “our” belongs to one word’ (ibid). So, long explanations are necessary when the terms ‘we’ and ‘our’ are used to make sure the meaning have been understood, which ‘makes the translation of it very complex’ (ibid). He points out that the use of MOE in countries where the language does not share the same linguistic conventions as English can be a challenge.

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28 For example, Heathcote mentions that in South Africa she was not able to teach ‘coloured’ children, and she got stuck in the sand when coming back from a session. In the appendix n. 5 you can see the whole interview.
They are very Western, the conventions ‘dramatic action’, the Newcastle ones, Dorothy’s ones, they’re extremely complex in their use and belong to mostly Western literature, so they will belong to Spanish, Portuguese, but the translation of it is very hard (ibid).

In the Chinese case, he explains that he had to stop the work because to explain the exact context of each term to be used was in the end impossible. In Arabic, the translation of the terms was done, but guidelines along side were made to make the meaning understandable in the Arabic context. The effort to produce the material is enormous and, in the Arabic case, ‘a lot of work has gone into translating them [terms] as close to the Western meaning as possible, but we’ll never get that absolutely right’.

Thus, even experienced practitioners have faced challenges when taking MOE to foreign countries. However, in the most part, these were not insurmountable and their experiences of taking the approach overseas confirm that new ways of teaching are being adopted by schools and teachers worldwide. From a Brazilian perspective, the problems involving language understanding will not be such a challenge, as Portuguese is a Latin based language and therefore there should be no problem understanding the relevant conventions.

3.3 Fitting MOE in

Brazil is a huge country, and thinking about how MOE could be applied there is definitely thinking about a long journey. Dorothy gave some encouraging advice in her interview.
You can only move a bit at a time. You have to begin as I did. Just win the attention of the teachers first and their confidence, and try to show how the MOE hold things together, because you teach (and this could cheer them up) what you want them to learn (Heathcote, 2011a).

Keeping in mind her considerations, it is worth knowing how the Brazilian education system dealt with the inclusion of drama in its curriculum. The first time Art was included in the primary school curriculum was with the Law of Directives and Bases of National Education- LDB 9394/96 (Brasil, 1996). The schools were a bit lost with all the changes implemented by the new law.

As a result, the Ministry of Education and Culture (MEC) created and published in 1998 the National Curriculum Parameters (PCN). They had indicators and guidelines in several areas of knowledge, content, forms of assessment, skills developed in each subject, among other things (Brasil, 1998).

Thus, schools and teachers had a set of guidelines to assist them in modifying and expanding their curriculum in order to make them more dynamic in the teaching and learning process. Drama is included in the Art PCN, so it meant that after 1996, the Brazilian started to have drama as a subject to be explored in schools.

As noted, the introduction of drama within the school curriculum was a relatively recent development in Brazil. However, this does not mean that

29 The term is written in capital letter to suggest it as a curricular subject.
30 In Brazil, the distinction between ‘drama’ and ‘theatre’ does not exist. However, in this work, the terms will be used as they are in English.
isolated experiences using drama were not taking places in schools before it was formally introduced into the curriculum.

As drama has already been recognised as a subject, it is quite plausible to introduce it as part of a cross-curricular practice that helps teach the curriculum, especially as the children will have already been in contact with some of its vocabulary and conventions. It could mean that using an approach such as MOE would be motivational, as soon as the children began to feel comfortable in the imaginary contexts.

At the same time, traditional methods of teaching predominate in Brazilian schools. There are a number of art-education practitioners who believe in drama being used in schools. However, they mostly consider drama as a subject in itself, meaning that they are not convinced by the use of drama as a tool to teach the curriculum as MOE does.

Ingrid Koudela[^31], a well-known author and teacher at the post-graduate program in Arts at the School of Communication and Arts of São Paulo, has a slightly different perspective. In answering the questionnaire sent to her in Brazil, Koudela suggests that through learning about drama as a subject ‘children in elementary schools can improve their understanding in the field of

[^31]: She was also an MEC consultant in the preparation of the PCN in the area of theatre, and a member of CEEARTES (Art Commission of Experts, a body of MEC / SESU Secretary of Higher Education), in which she coordinated the drafting of the document ‘Guidelines for National Theatre Teaching’ (1996-1997). [http://www.eca.usp.br/prof/ingrid/site/index.htm](http://www.eca.usp.br/prof/ingrid/site/index.htm) [accessed 23 August 2011].
literacy” (Koudela, 2011). This is something valid as well, but is different to what MOE involves.

As an influential voice in drama and education in Brazil, Koudela’s point of view should be given weight. Koudela’s approach is more connected with TIE than DIE, as she states that it is essential that ‘the teacher studies drama and learns about its methodology’ (ibid) before teaching drama in school. What Koudela is referring to is the teaching of drama as a subject, while MOE uses drama techniques to teach all areas of the curriculum.

Abbott states in the interview that in order to be a MOE practitioner, ‘You don’t have to be a drama teacher (...) because eventually you will learn how to create other worlds by using drama techniques. You don’t have to be taught them, you can find them’ (Abbott, 2011). Despite being quite different in their approaches, the intention it is not to judge which one is more valuable, but rather to validate each proposal from its own merits.

As can be seen from this section, there is the potential for MOE to be applied in Brazil, even with taking some of its social problems into consideration. This is because the linguistic similarities between English and Portuguese will aid the understanding of the concepts underpinning MOE, and the fact that drama is a recognised and respected subject in its own right. Also, the fact that drama is supported by the government makes it perhaps more likely that it could be used successfully as a tool to teach various areas of the curriculum.

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32 Translated from Portuguese.
33 Translated from Portuguese.
Chapter 4 - Proposal

Brazil has suffered for a long time because of its uneducated children. However, there are signs of improvement in the educational system. As discussed, some government measures have been taken to try to elevate the level of learning in schools. More than that, on the Ministry of Education (MEC) website, there are graphics showing that the Gross National Product (GNP) invested in education grew from 3.9% in 2005 to 5% in 2009 (MEC, 2011).

This indicates that education is being seen as one of the priorities in the country, and maybe this is the right moment to bring in new methodologies to be implemented such as MOE. Notwithstanding that the use of drama has already been introduced and tested in some Brazilian schools, Heathcote’s approach is different and can be seen as an opportunity to amplify the use of drama and bring to schools new ways of developing the learning process.

While the lack of materials in some schools could be seen as an obstacle to effective teaching, Abbott mentions that this is not a problem when applying MOE. When asked about this and using MOE with children who come from poor backgrounds, Abbott replied: ‘Provided children are willing to come forward and say what it is that they need, then there is a very strong chance that drama approaches and MOE approaches will work’ (Abbott, 2011).

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As has already been mentioned, financial support for families can be dependent on the school attendance record of the children. As a result, it is likely that there will be a number of children who will feel that they have been forced to go to school in order that their family can receive this support.

It is suggested that MOE is a particularly useful method for engaging children in the learning process, and captivating the children’s interest and motivation to be in the classroom. To achieve this, teachers should be conscious of the concepts that have been described earlier, namely: participation, empowerment, confidence and creativity, and try to incorporate them into the learning process. With this done, the children will keep on moving forward in their learning, always guided by their teacher.

To deploy MOE in the Brazilian education system, it is necessary to receive support from competent agencies, such as the government, non-governmental organizations (NGOs) or educational institutions. The reasons why they should support MOE have been described throughout this work, but it is crucial to highlight that MOE is being increasingly recognised in the UK and around the globe, which increases its credibility as an effective method to develop learning.

Applying MOE is not as simple as introducing another school book. It demands discussion between the school, parents and the methodology practitioners. It also demands understanding by head teachers and teachers, and the humility of saying ‘I don’t know’, but at the same time, the desire to
research and learn. In other words, when an institution or organisation decides to support MOE, it will involve its gradual understanding and implementation so that it is used most appropriately, and not arbitrarily.

Overcoming the difficulties found in Brazil, such as the size of the country, the differences between local governments, the challenging students (many of them are from poor areas with difficult family situations), will be hugely testing for existing teachers, who will undoubtedly demand time and patience. But following the advice: ‘You can only move a bit at the time’ (Heathcote, 2011a) seems to be the best choice. If MOE is applied even only in one school, the results (I believe positive ones) will quickly be known by others. And that is the only way I can see how it can be made to work.

**Conclusion**

Mantle of the Expert, the method created and developed by Dorothy Heathcote, has always been focused on giving children the opportunity to learn by themselves. The classroom should be an open space for dialogue and learning exchanges between students and teacher. MOE has been applied in different countries, but it seems never in Brazil. Thinking about how this could happen, how MOE could be transposed into this context, and bearing in mind some of the Brazil’s social problems, was the main objective of this work.

An explanation of how MOE works and which abilities teachers should acquire to be able to run a session using MOE was provided. Topics such as important vocabulary involved, the use of correct language, the planning and
the measures of success have also been explored. The practical example of a MOE session was used in an attempt to make understanding easier, including its planning, how it was lead by Abbott, and how the session enabled other parts of the curriculum to be accessed.

MOE is challenged by some that criticise the use of drama as a tool in schools. Clearly, the view expressed here by its advocates is that drama techniques can be used to teach all areas of the curriculum by teachers who do not have a drama background. This shows that there will always be two different ways of looking at the same thing. Drama can be a tool or not: It depends on the way it is being used. What really matters is doing the job it has been chosen for. The different ideas are not wrong, they merely illustrate the opinions of people with regard to how drama in education can and should be used.

The Brazilian overview provided some important data and information about the country. Some of the main challenges faced by the education system were discussed, such as the fact that responsibility for providing education at different stages is split between different levels of government, teachers’ low salaries, and the measures created to motivate children to go to school. Overcoming these problems, and many others connected with the social and educational contexts in Brazil, is challenging, and thus will not make introducing MOE into the country very easy.
At the moment, trying to overcome these challenges and implement MOE in Brazil would be impossible without support from an institution (governmental or not). More than that, however, it would be crucial to find people interested in trying a new methodology, people that were open to making mistakes and to share difficulties and achievements with the group.

In both of these respects, now appears to be a suitable moment to introduce MOE. As has been mentioned, the government is now investing more in education. Furthermore, drama is already an established and recognised subject in Brazil, and there are already practitioners who see that through teaching drama other elements of the curriculum can be accessed.

MOE can be considered as an open methodology because it allows teachers to develop their own way of applying it. This does not mean that learning about MOE’s processes and planning is not important, rather it means having learnt the subject, teachers can use their own creativity to invent new ways of achieving the goals of the curriculum. Such methodology could increase the belief of Brazilians that learning can be fun, that children can have their voices heard, that the teacher is a capable professional and should be better recognised.

MOE will not save the Brazilian education, but it would certainly provide an opportunity to experiment something new in a system that is currently ineffective. It has been shown that in many other countries, with very different
cultures, MOE has been well received and applied with success. All that is necessary is the willingness to develop it and the belief that it can work.

The positive results shown and the testimonials heard during the research process have emphasised how MOE can be an empowering tool in the learning process. Brazil is a very large country with many different cultures and political difficulties, but it also has many people with the desire to build a better future, who if convinced by the efficacy of MOE, would probably be open to try it.

With my qualifications (Masters in Applied Drama) and my experience with drama (as a practitioner, director and teacher) and education, I feel prepared to explain the benefits of MOE in Brazil. Nevertheless, I will need to continually develop my understanding, and it is hoped that the personal contacts that I have built up with its creator, Dorothy Heathcote, and other key practitioners will assist with this.

For example, I have already been invited to a training session about MOE later in the year and also an international conference in Palestine next year, where members of the teaching community from around the world will meet to discuss drama in education. It is hoped that, at least in some small part and if I manage it, Heathcote and Abbott will view their help in enabling me to introduce MOE in Brazil as an achievement for them as well.
This work, therefore, seems to have fulfilled its purpose. After presenting the benefits of MOE and the challenges posed for its introduction into Brazil, it is hoped that other people will be inspired to read about and explore MOE. Understanding this approach can be very empowering for both teachers and students.

Believing that drama can support the learning process is a motivation to adapt and improve MOE system. Giving teachers the chance to make children feel more interested and empowered by their learning seems to be magical, but it can be possible. MOE can provide it and at this time in Brazil when education is being more valued, MOE seems to be a good way to motivate teachers but also to enable children to enjoy their time in school.

In the future, it is expected that more people will know about MOE in Brazil, and that this methodology will gain acceptance to be used in schools at different age ranges. However, to make this possible, more research and practical work needs to be done, and perhaps this work has gone some way to making that future a reality in Brazil.
Appendix
Appendix n. 1- E-mails

From Luke Abbott luke.abbott@virgin.net
To Roberta Luchini Boschi <robertaluchini@gmail.com>

Date 7 de março de 2011 16:56
Assunto Contacts for the future

Dear Roberta,

It was great meeting up with you. We have a lot of activity going on—would you like to be involved in school work at all? Let me know and I will give you some options.

Warmest regards,

Luke

From LUKE ABBOTT luke.abbott@virgin.net
To Roberta Luchini Boschi <robertaluchini@gmail.com>

Date 25 de março de 2011 13:41
Assunto Re: News

Hallo Roberta,
Great to hear from you. Here are some options for you to think about............I am working in a very deprived school in Dagenham for a day on the 3rd May from 8.30-4.00pm which is fairly easy to get to. Also I will be in a Redbridge Junior school on the 21st and 22nd June all day each day. This again is easy to get to by public transport. Ringsfield Hall training weekend is on the 24th-26th June as well and I may be able to offer the weekend at cost to you if you want to come. This will save you lots of cash, just let me know. There are lots of other dates but they are all over the UK so not easy to make links perhaps?

We are running a week long course at Bishop Grosseteste College Lincoln in the summer (July 25th-29th) this is a residential and full on Mantle of the Expert practices.

Hope to hear from you soon—so delighted you are on the hunt for understandings in this field.

Warm wishes,

Luke
Hallo Roberta
I am currently in Ramallah Palestine teaching with the National Team members-but I do have my diary with me!

The date of the 3rd of May is right-Dagenham is is in east of London.
The school I am booked to work in is called:
Monteagle Primary School
Burnham Road
Dagenham
RM9 4RB
I will be teaching several classes so this may be of interest to you. I do hope we can work you into a role or two?!

SCHOOL PHONE: 0208 270 4613
Head Teacher is an old friend of mine called Hugh Godfrey.
Can you find your way there? Its near Dagenham and it has a rail line........I will contact Hugh to tell him to expect you.

Its best we meet then to discuss other plans-I have booked you into the Barnsley Hotel for example for our work in Yorkshire.........
I will be back in the UK on Saturday 24th April though I will always answer e mails as they come.
Thanks for the connection again.

Luke
Appendix n. 2- Head teachers questionnaire

Questionnaire

Date: / / 
Name: 
School/Institution: 
Position: 

This questionnaire has been created for a masters thesis on applied drama. Do you agree to have your answers partially or entirely published in this thesis?

☐ YES ☐ NO

Are you happy for your details to be included in the thesis?

☐ YES ☐ NO

1- Have you ever heard of the Mantle of the Expert (MOE) approach (if your answer is "No" please ignore the following questions)?

2- What do you know about it?

3- Do you use it in the school/institution in which you work?

4- Have you noticed any differences in the teachers and students who have experienced MOE?

5- Why do you trust in MOE?

6- Do you think it is possible to measure the effectiveness of MOE? If so, how do you think this should be done?

7- Do you think teachers are reluctant to use MOE? If so, why do you think this is?

8- Would you recommend MOE to schools who have never tried it?
Appendix n. 3- Research questionnaire

Questinário35 (Questionnaire)

Este questionário foi criado para uma dissertação de mestrado em Applied Drama. Você concorda em ter suas respostas inteira ou parcialmente publicadas no trabalho?

□ SIM □ NÃO

Você deseja que seu nome seja mantido em anônimo?

□ SIM □ NÃO

1- Como você vê o teatro no contexto educacional? (How do you see drama in the educational context?)

2- Você acredita no teatro como uma ferramenta que pode contribuir na melhoria do ensino do currículo escolar? Se sim, como? (Do you believe in drama as a tool that can contribute to increase the curriculum? If YES, how?)

3- Como você acredita que o aluno pode se beneficiar com o teatro na escola? (How do you believe that the student can be benefited with drama in school?)

4- Em sua opinião, os professores de uma escola podem utilizar o teatro em sala de aula? Se sim, como? (In your opinion, the school teachers can use drama in classroom? If YES, how?)

5- Você indicaria alguma metodologia teatral para um professor escolar? Se sim, qual? (Do you indicate any drama methodology to a school teacher? If YES, which one?)

6- Em sua opinião, há alguma formação acadêmica indispensável para que um professor faça uso do teatro na escola? (In your opinion, there is any indispensable specific training that a teacher should receive in order to be able to use drama in schools?)

35 Questionnaire translated from Portuguese
Appendix n. 4- Interview with Luke Abbott (Typed by John Oyama)

I always wanted to be a teacher who didn’t teach a subject. I didn’t liked subjects at school myself, but also as a teacher it didn’t make sense to teach children one subject. Make much more sense to teach them about life. I’ve always been looking as a teacher for a method to do that. First I found drama, I started as a music teacher, I could do it through music, but not as well as I could through drama. So when I found drama it was the medium of learning because it incorporated everything. I didn’t know it at the time, but I soon find out that it was going to satisfy me as a teacher, but I didn’t know enough about it so I had to find out more. So I took an in-service course when I was a teacher and I did drama when I was at Exeter University and then I came across the work of Dorothy Heathcote and Gavin Bolton, but not very many people knew how they worked at that time. We are talking about 1972, 73, 74. Not very many people knew how they worked. They knew they were very great names, but nobody knew their practice. And so I researched it, I found out, I went to see Dorothy, when to see Gavin, I went on every single in-service course they ran I possibly could to find out what they were about, and it was remarkable. And I made it my business when I could afford it to do a research [degree] M2′33 with Dorothy. I didn’t know whether I would be good enough, but, you know, I was fine. And I did a year with her, in my Masters degree just when she had found how Mantle of the Expert actually works, and that was the best thing about it.

Difference between ‘Drama’ and MOE

A lot of people disagree with me, I know, but I see drama as moments in time that people are exploring from a fictional point of view. When people are having to make tough decisions or are in a tough place. And the drama is there because it makes an extremely interesting process it is not just make belief, and it’s not just being engaged in a context and using language in a context, there is something more when you’re using drama because there is other stuff making it work. There is tension that’s making it work for start, there’s also a different varieties of role taking that people are engaged in. When you’re using Mantle you are using an aspect of drama, there’s drama in it, but the main purpose when you are using Mantle, when I’m using Mantle (I don’t speak for everybody) is to engage learning across the curriculum. Many people will say ‘but this is what we do when we do drama’. The main purpose of drama is to make people look at the human condition why do we behave as we do and Mantle of the Expert is much more concerned, or we tend to use it anyway, because we are much more concerned with the way life works and not just why
people behave as they do but what sorts of values make up people as human beings
and we live those. In drama you can experience being a member of the Nazi party,
for example, it’s a terrible example but you can have that point of view. Whereas in
Mantle you can use drama processes but Mantle is very precise in its structure given
that there is a client, a responsible team, there is a job to be done and there is all
sorts of ways of making that happen and representing it. So, when you’re using MOE
you’re much freer to engage in many more things beyond the drama process. But I
think it is in the hands of the practitioners. When you see Dorothy working, she is
very fluid across the whole range of drama practices from MOE, teachers who are in
role and her use of text and so on, and I think that’s because she is very in tune with
all of those, she knows how all of them work. I know how drama works, I know how
work in role works, and I know how MOE works, but as a teacher I’m concerned with
teaching the kids the curriculum I don’t care whether they learn drama or not. I think
they should engage in drama processes but I’m not trying to create the next
generation of actors. I suppose that’s my take on it, that drama is a very precise art
form and it is a piece of beauty. MOE is much more an educational process that
flows/grows from the drama field. But people who are good at drama,
people who knows how drama works can make fabulous MOE. They slip into the
drama field and out, like Dorothy does. People who don’t know how drama works so
much, they can create very good learning experience with kids with aspects of
drama, but not necessarily the depth that you can get when people have really
understood what drama for learning is all about. You know, I’ve spent all my life using
it, I’ve been head of faculty, I’ve run courses throughout the world, I’ve worked with
kids around the world from early years, special schools, secondary schools, I’ve
worked with Dorothy and Gavin, I’ve worked under Dorothy, which is very different
from people who have worked alongside her. When you work under someone you
actually take on board much more of their practices, if you work under a musician, or
you work under a sculptor, you take your time and trouble to learn the exact skills
they have, to make them your own, or to develop them or to discard them, if you are
working alongside someone you’re just seeing what they do so the fact that I’ve
worked under Dorothy for me makes a significant difference in my understanding of
her work because I’ve been closely associated with working with her in a very
intricate way, understanding the system in an intricate way, she explains some of the
things she does, I hardly understand any of it to be honest and I’ve still got so far to
go but I understand enough, I probably need another life to understand.
Mantle in other cultures – you mentioned that it was easier to teach mantle in English because you know the language but when you go to other countries it’s a challenge which are the challenges you know that mantle has when it is applied in other cultures

Well I can only really talk about Chinese (Mandarin) and Arabic. Chinese is a very respectful language, and very respectful way of dealing with people so the use of ‘our’, ‘us’ is quite alien to them, it’s more a ‘you’, but when they understand the language you have to use, I don’t know what the Chinese is which is to do with ‘us’ and ‘our’ and the community, then it shifts the whole way in which they think about it, so I have to find different ways of working with Chinese people in terms of the community that they will get engaged in and that may be because I don’t understand enough about Mandarin. In terms of Arabic, the way in which people express ‘us’, ‘our’ belongs to one word, so I know in the Arabic, certain languages which are associated when we talk about the way ‘we’ do things and the way the ‘us’ [ness of things] has to be translated so that the whole concept of what that means has to be understood before we use the word and that makes the translation of it very complex and I think quite hard for teachers from different cultures to try and understand what is at the heart of MOE, it is easy to understand what it is but it is much more challenging to find out what is actually at the heart of it and it’s not about an implementation of a process it’s to do with the way in which we engage as adults so we bring into the space much more, umm there’s a different set of [bondings?] going on, it’s not like the teacher instructor instructing a class it’s someone who is engaging in a communal activity, for learning which we are all seeing as important and that’s hard to convey with people who still have the view that the teacher is there to tell children things to bring knowledge to them whereas MOE is an allied area where the kids are bring their own knowledge, it’s as much their own knowledge as the knowledge of the adults so it’s a much more respectful space between the two and that is very hard to convey to other people about the way we see human beings and children, how we bring up children, how we are as parents.

- what are the challenges in relation to using Mantle in other cultures

I think the conventions are one, the linguistic conventions because they are very western, the conventions ‘dramatic action’, the Newcastle ones, Dorothy’s ones, they’re extremely complex in their use and belong to mostly western literature, so they will belong to Spanish, Portuguese, but the translation of it is very hard. They
have been translated into Turkish, into Greek, I believe into Portuguese, and I believe into Scandinavian (Danish and so on), and certainly it’s been translated into Arabic, it’s not been translated into Mandarin. The challenge, for example, when I tried to work with a Chinese colleague to translate them, I couldn’t help my Chinese colleague understand the context for each one to be used, it became far too complicated, she just couldn’t get them, and because I couldn’t explain them and neither of us had enough English, sophisticated English to understand it, we had to stop it whereas in Arabic they have been translated word for word but also they have guidelines along side each one in terms of how they work for the Arabic context so a lot more work has gone into translating them as close to the western meaning as possible, but we’ll never get that absolutely right because a lot of it is seriously lost in translation.

**Do you think that when you use Mantle in the classroom as you do it is easier for the teachers then to use it if they see it being applied with their class**

Yes...witnessing it...because there are lots of things, teachers unfortunately have lots of people telling them what to do, and often people who don’t know how to do it themselves and so I think it has to be able to be seen to work, either with teachers as a partnership or they witness someone else working with their class, but also it teaches them on many layers, it teaches them about the language you use, about structure, about **inductive?** teaching and about the engagement and the absorption that children get into it which is not easy to explain.

- I’m thinking about Brazil, if you work in poor areas and poor schools without many materials and many technological things do you think it will be a problem

No.

- **And what about difficult lives of children, family, etc.**

Provided children are willing to come forward and say what it is that they need then there is a very strong chance that drama approaches and MOE approaches will work, but if the children are coerced into a place (forced to be there), like being forced to go to school [Note: he said jokingly], that doesn’t work very well. But, having said that you look at some of the work that Dorothy’s done and I’ve done myself in the past even in prisons for example because the community’s contained you get some marvellous work, because they are not there to fight and the drama medium allows
people to be very free with the way in which they can express what’s in here in a way that they wouldn’t be able to do in other ways the drama medium is a very powerful medium for that. So I don’t think poverty or lives have anything to do with it it’s more a will of the people to actually want to be there, because if they want to be there then something will happen. You just need a skilled teacher.

- What is the best way to teach the teachers, is it by having workshops and explaining Mantle to them and then languages and how to plan a class and everything and then going to practice with them or teach them and then have a go yourself see how it goes

If people trust in people who they are listening to and they have a credibility that they have worked with children and young people, if it’s in England then it doesn’t matter, then there is a credibility there wherever the teachers are. Then, the teachers need to know what’s the framework, the intellectual and philosophical framework that this system is coming from, it’s basically listening to children it’s about empowering children to implement more not to take crazy actions but empowering to be much more influential in their learning, it’s a system that’s engaging much more what they’re interested in and following their ideas, if people believe that to be good learning and they’re interested in taking on MOE’s systems then I can’t see there’s going to be very many arguments, but there may be disbelief that it will work so they may get to the next stage which is let’s see it working with a group of children or group of young people and then we can talk more.

- what about the curriculum because I think it’s what the teachers struggle most with how can I teach my curriculum using mantle.

That depends how you see the curriculum if you see the curriculum as a straight road so they’ve got to learn this knowledge and they learn it in this way and then they get tested or need to apply it in this way that’s a very narrow way of looking at the curriculum. If you have the opportunity so that the curriculum doesn’t have to be in a straight line it can actually do that, the straight line is here and you will bump into it but you go in other places and you will come back and will still bump into it, it’s still a straight line, so you keep hitting it but at different points so eventually you keep coming across it because you as a teacher want that to happen but there will be many many more things if you have the view that the curriculum is flexible. Secondary teachers suffer from subject curriculum, Primary teachers don’t have that
disease they see the curriculum as being much wider more flexible and knowledge based way whereas secondary teachers see it as subject definition: mathematics, science, history, geography.

- and mantle can work like that too if you just take one part of the method

Yes, if you want it to.

- how do you feel about the response you've got to the work you've been doing, generally not just in England, how do you feel the feedback has been from people

It’s always amazing and that to me is very gratifying but I there are two problems (1) I don’t want it to become something people have to do, so it should never be a strategy that everybody has to do (2) the system is watered down by people who don’t know enough, I desperately try and encourage people to know an awful lot and certainly I try and help them to know as much as I know, about Mantle. I know enough about MOE to be able to say that I can help teachers to become pretty competent in it. I don’t know everything but nor does the inventor, but I know enough and I also know enough about good teaching I think I do and I also know enough by now about what it is that engages children and I also know enough about what is poor teaching and what is not good for children but we all come to those decisions ourselves. I'm not saying [?] A21‘11” not at all I’m saying I have had a lot of experience and I will never give up till the day I die, I will not stop teaching.

- what you really trust is in education and drama working together and Mantle being used in schools and the curriculum being an interesting thing, because I think Mantle is about making teachers and children excited about learning.

You saw today, look at the level of enjoyment the teachers had, and the young teacher who had seen it and heard about it, and she was very excited about it and said I can’t wait to go back into my classroom, well that’s a lovely thing to say, because many teachers get so battered they don’t want to go back to the classroom, that’s the last place they want to go to, but when a teacher’s saying I’ve got to go back it sounds so exciting that reigniting of their excitement about being a teacher is what I’m about.
- it's not only for the children it's for the teachers

Of course, yes. You have to have very highly energised teachers who can teach, in my terms, I say high octane teaching, they can put a lot of fire and energy into it, very very high octane teaching that gets kids out of their chair out of their heads into something exciting. Not this low, lowly calm dead stuff that children have to put up with day in day out.

- you agree that schools are boring

Yeah I think they are. I have three children and it’s not because they are three teenagers they have not found school interesting it hasn’t been interesting enough and they’re very interested children they’re interested in everything, I don’t blame the school or the teachers it’s the system that the teachers are working in that we have to change not the teachers, teachers all they need to do is to be freed, unshackled.

- do you think they’re afraid of using their creativity

Yes, fear of being judged as poor teachers. If their results are low at the end of key stage four, if they don’t get enough kids through the exams they feel as though they’re failures and so they try and force kids into doing stuff that they don’t want to do but I think kids are wise, if they really want to do it they need to have conversations with children and explain to them the sorts of things that they need to do and I think that they will come along with it.

- you are always open to the children, you say the truth to them, like now we’re going to do this and that, and they go with it even knowing that we’re doing this, this and that and it’s going to finish but now we are enjoying it and we want to do it and be very sincere with them

In a way I’ve learnt how to get their agreement, they’ve got to want to do it because if they don’t want to do it I can’t force them, I suppose I could but it’s not very helpful, if they want to do it, it’s like that wonderful, I think it’s one of your colleagues a South American colleague who said that you have to give them ‘ganyas’ [?] is that the phrase, the will to want to do something.

- Paulo [?]
Yes. And that’s all I teach, I teach them the will to want to do it. I use MOE as well but how I teach is teaching kids the will.

- Is this the most successful thing that you’ve tried?

That’s true and I have tried everything in my teaching career I’ve been teaching now for 41 years and there’s never been a year that I haven’t had teaching experience. I’ve tried everything. I’ve tried simulation, I’ve tried accelerated learning I’ve tried the learning game I’ve tried brain power you name it I’ve tried it and I’ve tried the strategies of course and never ever have I found anything as powerful that would even touch what MOE can do, never ever and I’ve been looking for the best, I’m not just stuck with ‘I’ve got to do MOE because that’s my thing’ I’ve been open minded all the time to say maybe there is something else but I haven’t found it, I’m still looking [ha ha].

- me too!

I don’t think there is to be honest, I think whoever it was that stumbled on, well Dorothy probably and others, when they stumbled on drama for learning, that was a wonderful day for humankind.

- i really enjoyed all the things that i’ve learnt, Mantle is all the things that I believed before I was trying to find a way of using it and when I heard about mantle and I read about it i needed to see how it works, because it sounds perfect it really fitted with what I was looking for, trying to put education and drama together, and finding an interesting way of doing that for me as a teacher or for teachers that will learnt it and for the children, I really think that school is boring too and I did a course to be a teacher so it’s horrible

Perpetuating the boredom, not a good thing to do to children, the expectation is that kids will be sat on their chairs and be quiet and be studious but that’s the worst sort of boring learning for a lot of children, it may suit some, but there’s many that it doesn’t suit and they’ll do it if they have to, or if they’re forced to, but there is so much more to it.
- they’ll be the good students because they need to do it but it doesn’t mean that they’re engaged or enjoying it

You build a dependency model, kids are dependent on the adults to tell them what to do all the time, they’ve been drugged really. You start using MOE and they can’t rely on the drugs and that’s often the problem with very ‘able’ children, so called, is that they find that the requirement of being in an open ended inquiry when they can’t rely on just writing about it or keeping quiet about it or talking calmly about it, they’re lost. Of all the children they say that really rose to it I didn’t expect those to, I thought he or she would because they are my most able. And then you get accused of not stretching the most able but it’s just that they haven’t got the skills just yet.

- Every classroom the teachers get surprised by the things that they see the children doing, because the ones that they don’t trust they come up with marvellous things

And i think that’s very telling. That the children who get the short straw in education are the ones who don’t get a chance because they don’t fit the round hole, you’ve got to fit exactly what the teachers are expecting then you’re fine if you’re a different shape... And again it’s not teachers doing that it’s the system that’s demanding the teachers to do that, they don’t want to do that, all this gang that finds MOE and do it with a head teacher that’s giving them licence to make learning an enjoyable process and challenging they’re fine. And it can be no accident that it [improves] floor targets. Floor targets at the moment are 60% in England if your school’s in the schools of the lowest 60%, it may be 64 in some authorities, it means you are underperforming so much so that the government will close you down, that’s the threat. Well Hugh has shifted his by 22-23%.

- he was saying 73

So in terms of percentage increase he has made a 23-24% gain.

- in less than a year

Yeah. Is that luck, is it because he’s using Mantle, is it because he’s a new head, is it because the teacher’s are [drilling] the children maybe it’s a mixture of all sorts but there’s something going on.
- Even if the teachers not using mantle as something, they're not continuing it for a long time if they experienced it and they have their self esteem up they would do other things much better even if it's not mantle

Yes, it's a thinking process as well, it's the whole inquiry process, the whole educational enquiry, we're asking and asking questions with more and more implications to it. So now we've got the gas underneath the houses so that must mean we've got to get the people out the houses, so always there's an inquiry process that's getting stronger and richer because the kids are asking more and more questions all the adults do is to create the implications for the kids, it's the kids that generate the questions, so I know now that I don't have to start up very much when I'm working with the kids because I know they will enrich it provided I get the right relationship with them, if they think I'm an easy ride or they think I'm someone who’s going to bully them or they think I’m someone who’s completely nuts and don’t know what to make of me I’m not going to get any productive learning so I’ve got to get that right. The first three minutes of any lesson is the most important factor of any lesson. What I look like, what I say what I bring what I do everything suddenly becomes significant to the kids so I now know that so I’m very careful about what I do in those first steps.

- and if you are alone in the class and there are no other adults to be the characters would you give this role to the children?

Yeah they can represent anything provided we can negotiate with them. The younger they are that's more of a challenge because we need the roles to be the challenges and the curriculum [gold dust] A32’38” is what your roles give you, they give you something to work against, if we do it with children it gives them different experiences and different learning, but to have an adult there is perhaps the most challenging for the kids because it’s almost real whereas if you give it to a child it's not watered down it’s just that they know it's their peer group and so different things come into play just as important it’s just different, but the conventions bring us as teachers 35 different ways of bringing someone into a room, so they don't actually have to be here it can be what they've said, it can be what someone’s overheard, it can be a special mark or it can actually be a picture of them so we can negotiate a piece of paper to be a picture of someone who is important even though it might just be a sketch and that’s the complexity of the way in which it works and that can only
be seen, you can talk about that forever but till people see that and how it works it’s very difficult to understand. When I went to Newcastle in 1981 for the first term I didn’t know what she was talking about I was completely lost, at Christmas I came back and I was lost, it was only the next term that I began to do some experiments and looking at it further and going to do some teaching that I began to realise what it was about and then went to see Dorothy teaching in some of her teaching laboratories up there in Newcastle and that’s when I started to learn it and it’s that model that I’ve perpetuated so we have an outline theoretical framework that we all sign up to then there is an understanding of the system and then there’s the practical application of the system and then there’s the coaching of those people that want to know more about it for their teaching, it’s a very clearly defined process.

- you say you’ve got about 30 people that are [spreading] Mantle in the UK

They are people that I would trust to be closest to an orthodox model. So they understand the system intimately they can apply it in different circumstances and they are very clear about when they use drama and when they use MOE and they use MOE in a way that I think (I hope) Dorothy would be pleased with. Because all of this we are only an approximation.

- but I don’t think there’s a perfect way of doing it, it’s different experiences.

That’s why it’s such a wonderful process because we’re always in the research of trying to understand it, the people who are now coming on board who say ‘oh well I use a quick mantle to do this that and the other’ even that very use of the language it tells us everything, that probably they’re misusing it. The application of the system is one where you are sharing the human space with kids you’re not doing it to them and that’s hard to remove from a lot of teachers who are used to doing things to children rather than creating opportunities to do things with them.

- sharing all the time

Yes. But it’s a responsibility, the responsibility’s for the teacher to create the ‘with’ we’re with each other and we’re all deciding truly authentically is this the best way to go forward, is this the best letter that our company will work on, is this the best way to go down and investigate a hole that nobody’s been down before, all the time the teacher’s saying ‘is this the best way’. We’re not saying your way’s bad and my
way's better, we're saying let's look at the different ways and then we'll all agree that this is the best way, but it's not done by everyone putting their hands up like they do in unions – 'who agrees that this is the best way' - it's a very subtle process, very very subtle. It's neither the full democracy nor is it a full autocracy nor is it full freedom nor is it restricted freedom it's operating on another dimension really, because it's the art medium we're dealing with, the medium of drama.

- art and education at the same time, how to find the boundary

It is, very hard to define. Because every time I talk now and people ask me things i have to be very careful how I qualify it because then they say 'but you said MOE doesn't have anything to do with drama', because I have been accused of that, and I say no what I said was that you don't have to be a drama teacher to teach MOE because eventually you will learn how to create other worlds by using drama techniques, you don't have to be taught them you can find them.

- could you do it quite easily in classrooms without realising it?

Yes. Someone talks for a minute as someone else and represents a different point of view they've done it. If they take it further to learn the more subtle processes of the system like the questioning, how drama works itself, the drama structure, the conventions of dramatic action, if they take the bother to learn those extra tools they become, and I've seen it, they become highly skilled teachers, brilliant teachers. The 30 teachers that I've taught and worked with over the years, I like to say they are my best students but that's a terribly high handed way of saying something because they are not my students, I've taught them how to use it and they've chosen to come along and learn it, does that make them my students? Well, maybe. But I would say those people who have taken the bother and are still working, they are some of the best teachers I have ever seen in my life. Phenomenal teachers.

- it's really about letting your creativity go free at the beginning and then shaping it depending on the feedback you've got in the classroom

I suppose in a way, I teach other teachers very differently to Dorothy. Dorothy has a seat of learning, she's a professor and she teaches in a very strict disciplinarian framed way and she's probably one of the best teachers in the world, I teach teachers as an artisan so I teach from the doing of it, she does too but she has a very
highly worked through academic phenomenally complex brain and she’s in a seat of learning at what was the university of Newcastle, whereas I have never taught at a university, I’ve never held a university position, although I have taught many times at universities I have never held a university position and I don’t think I would be very good at it I’m much better in this travelling, a bit like [?] who keeps travelling doing these wonderful plays and singing, I’m much better in those circumstances, I’m not very good stuck in one place.
Appendix n. 5- Dorothy Heathcote’s interview- DVD
### Appendix n. 6- List of Enterprises

*(Reproduced by the kind permission of Dr Dorothy Heathcote-inventor of the system.)*

<table>
<thead>
<tr>
<th>Category</th>
<th>Enterprises</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Servicing enterprises</strong></td>
<td>Bank, library, hospital, fire station, post office, rescue &amp; emergency, disaster services, transport &amp; haulage, recycling, sports centre, travel agency, activities &amp; adventures centre, catering, entertainment, exhibitions, events, fitness &amp; health, gardening &amp; landscaping, safety consultants, etc;</td>
</tr>
<tr>
<td><strong>Manufacturing &amp; Agriculture</strong></td>
<td>Factories, a dairy, a bakery, fashion house, herb garden, cars, building, engineering, a farm, naval architects, etc;</td>
</tr>
<tr>
<td><strong>Charitable</strong></td>
<td>OXFAM, Red cross, Greenpeace, National trust, English Heritage, homeless shelters, etc;</td>
</tr>
<tr>
<td><strong>Nurturing circumstances</strong></td>
<td>Hospice, orphanage, gene or blood bank, safe house, library, council office etc;</td>
</tr>
<tr>
<td><strong>Regulatory situations</strong></td>
<td>Police stations, tax and immigration offices, prisons, law courts, armed forces, housing authorities, customs and excise, harbour authorities, fire safety, flood protection, border authorities &amp; immigration, environmental agencies, etc;</td>
</tr>
<tr>
<td><strong>Maintenance enterprises</strong></td>
<td>Plumbers, electricians, joiners, archivists, stone masons, security, building restoration &amp; conversion, excavation, demolition, house clearance, housing developers, housing association, salvage &amp; reclamation, etc;</td>
</tr>
<tr>
<td><strong>Arts establishments</strong></td>
<td>Theatre, photographic studios, film makers, art gallery, ballet and dance companies, museums, craft workshops, architects’ business, authors &amp; illustrators, set &amp; costume designers, animators, sculptors, etc</td>
</tr>
<tr>
<td><strong>Training establishments</strong></td>
<td>Any learning programmes related with human endeavours. The students would plan the training not function as students come to learn.</td>
</tr>
<tr>
<td><strong>Investigation, Research &amp; education</strong></td>
<td>Historians, archaeologists, palaeontologists, archivists, scientists, curators, conservation, heritage, museums, visitors centres, exhibits, criminologists, private investigators, accident &amp; incident investigators, crime scene investigators, missing persons, etc.</td>
</tr>
<tr>
<td><strong>Animal &amp; Wildlife</strong></td>
<td>Animal rescue, vets, zoos, wildlife parks, RSPCA, dogs homes, animal welfare &amp; protection, grooming &amp; training, nature reserve, animal sanctuary, etc.</td>
</tr>
<tr>
<td><strong>Personal Services</strong></td>
<td>Advice &amp; support, conciliation &amp; mediation, financial services, care of the elderly or disabled, etc.</td>
</tr>
</tbody>
</table>
Appendix n. 7- Photo of video image

Moment of participation in a MOE session (video)
Appendix n. 8- Photos of map on the board
Appendix n. 9- Sample of material produced in a MOE session
Appendix n. 10- Video of an evaluation moment (cd)
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