PIECES OF DOROTHY:

A new biographical documentary

VHS videocassette, 58 minutes, 1993, presented and directed by freelance TV producer ROGER BURGESS who made the BBC North series TEACHER with Dorothy Heathcote in 1981.

Since she arrived at the University of Newcastle in 1950 at the age of 24 Dorothy Heathcote has been an untriring pioneer of drama in education. Between 1971 and her retirement in 1986 she and her advanced diploma and M.Ed students at the School of Education were recorded in dozens of videotape projects which demonstrate Dorothy's classroom use of concepts such as myth, role, symbol, sign and 'mantle of the expert' (children reveal unexpected expertise by playing roles) which have earned her a world-wide reputation among drama teachers.


It also contains new interviews with Dorothy herself, recorded at her home on Tyneside and in Steeton, West Yorkshire, where she was born. During these she describes how a spartan life in the mill influenced her academic career, how she created 'mantle of the expert' and how she would like to die.

Her work is assessed by teachers from all over the world, including GAVIN BOLTON (University of Durham UK), JOHN FINES (West Sussex Institute UK), BERNADETTE MOSALA (Fordsburg, South Africa), JOHN CARROLL (Charles Sturt University, Australia), RALPH MCALLISTER (Wellington College, New Zealand), Sister KATHLEEN HARKINS (Chicago, USA) and IRMA GOODMAN (Tel Aviv University, Israel).

Dorothy's work and influence were celebrated in July 1993 at an international conference attended by 170 teachers from all over the world and held at Lancaster University, where a Dorothy Heathcote Archive has been established. The video features sequences shot at this conference and SANDRA HESTEN (Tameside College, UK), who is studying for a PhD on Dorothy's teaching techniques, talks about the Archive's origins and aims.
Making Drama Work:

22 Tutorial discussions with Ian Draper - Dorothy says "I decided to hold this series of tutorial conversations with Ian Draper (whose career has involved him in teaching many ages of schoolchildren here and abroad, prior to his current work with experience teachers involving the curriculum, but to date has not included drama techniques) because I wanted to try to illustrate the detail involved in teaching and planning, so that classrooms become learning laboratories using all the participants in a collaborative style but without abdicating from the teacher's responsibilities to enable learning.

There is much theoretical advice offered in print regarding how drama serves education but very rarely is the theory broken down into the detail of classroom praxis.

Teachers and leaders need insight into the small incremental moves which induct classes into drama work, as well as definition of the range of skills to be mastered so that such work can be embarked upon with a measure of confidence, plus the ability to recover during the class work from chance errors which may arise. So in my discussions with Ian we examine in some details the shop-floor techniques which I have found help me. By illustrating and explaining them in detail I hope I have made it possible for others to discuss, argue, disagree and reformulate and clarify their own ideas and practice.

The content of the tapes can be applied in a wide range of circumstances, so each viewer can adapt them to serve their own needs and specific purposes. Indeed the material is best used as if these conversations are interactive and interruptible rather than as entertainment or instruction. The tapes can be used either in sequence or at random, because each has its own motif, though there are in some cases brief linkages to former discussions. When viewed in sequential order they reveal a logical development of concepts and skills useful to the teacher who is seriously interested in developing their drama skills as a classroom tool".

Dorothy Heathcote.
MAKING DRAMA WORK:

Curriculum matters

**Tape 1 Drama; Sign and Insight (52 mins)**

Explores and illustrates Theatre 'Sign' as a tool in classrooms. Teacher 'drives' which affect style and agenda in classroom encounters. Paradigms - the views teachers hold of the pupil/teacher association.

**Tape 2 Theatre Laws in Classroom Practice (59 mins)**

The classroom as laboratory. The six elements of sign which form the basis of communication in drama. Using drama for curriculum work an exercise is illustrated to enable teachers to develop their skills in using the six sign elements, and enhance their dramatic imagination.

**Tape 3 Frame and Episodes (57 mins)**

Drama is not stories: events are explored via episodes. Protection devices so that people do not feel stared at. Ways to start a science project - wind and weather. Theory of episodes applied to "The Good Samaritan".

**Tape 4 Building Belief and Making Progress (60 mins)**

What constitutes progression in drama work? Nature and uses of productive tension with illustrations. Further plans for the science project - wind and weather. Sustaining the drama - energising the curriculum.

**Tape 5 Making Classrooms Resonate (59 mins)**

Practical suggestions for creating resonances and gaining commitment. Sequencing of episodes. Preparation of materials and their use as part of the social event in the drama.

**Tape 6 Slowing Drama Down to Make Meaning (58 mins)**

Models of drama work. Uses and nature of teacher induction and interruption. Safeguards. Levels of works and domains of action in the generation of materials for drama work. Depth and the science project - wind and weather. Operating social laws at formal, informal, and technical levels.

**Tape 7 Creating Significant Human Interest in Drama (47 mins)**

Creating contexts and focus for work. The four modes of depiction are illustrated and demonstrated: the personification of role(s), the representation of role(s), the symbol of role(s), and the signs of role(s). Each section is illustrated and discussed in detail regarding the development of the interaction of teacher class and convention.
**Tape 8 Framing Different Points of View (57 mins)**
‘Framing’ is discussed in detail, exploring nine frames or viewpoints of entry into dramatic events using the episodes based in “The Good Samaritan”

**Tape 9 Developing Suitable Material (56 mins)**
The ‘brotherhoods code’ is explained and tested. “The Italian Villa” is used to show how a teacher makes and generates ideas suitable for use with all age and ability ranges and to serve classroom purposes. Using a documents as stimulus and create orientation to work.

**Tape 10 Mantle of the Expert (58 mins)**
This style of teaching is fully explained and the laws of operating in the classroom are defined. The tape explores one model (Running an enterprise) to illustrate: domains of tasks, domains of human endeavour, curriculum basis for such work, winning episodes from the enterprise, teacher’s use of language in such work, starting an enterprise, and creating depth in work.

**Tape 11 Drama - Entering the Curriculum (58 mins)**
Multi-Culture Programme One Mantle of the Expert enterprise is used to demonstrate the first nine sequential lessons and to foreshadow the next nine. The enterprise is designed with a multi-cultural bias and to enter all areas of the primary school curriculum, “the Indian Village and Oxfam” being the domain.

**Tape 12 Drama - Entering the Curriculum (58 mins)**
Science Programme Reminder about the rules of ‘Mantle of the Expert’ teaching. Two schemes of entry into the science project are discussed - running a weather station and national garden festival. A chart of possibilities related to the curriculum. Tactics for starting the enterprise are clarified.
MAKING DRAMA WORK

Rolework

Working through role in the service

Five programmes which continue the tutorial format of the previous twelve tapes concerned with how drama approaches may provide contexts for the primary school curriculum. They demonstrate the incremental stages of role work from the first hesitant incursions into working through role to the uses of fully developed roles where work is shared with an 'other' person.

The tapes examine and clarify the two definitions of these two modes of role:

Teacher in role involves a teacher in entering with the class into an agreed invented social encounter and a context relevant to induct entry into the earning curriculum area/field the teacher intends.

Full role a person demonstrates a life style (by their trappings) they are locked in their time they must be protected by a facilitating teacher/person (to enable the encounter to be positive and productive.)

They are devised specifically to service relevant learning areas defined by the facilitator.

They may hold ONLY the power with which the framework of the encounter endows them.

Tape 1 “Will I venture? First steps: the indicative mode” (57 mins)

The teacher’s assumption of an attitude, mainly expressed and communicated through a language and voice shift, is carefully detailed and demonstrated, so as to induct the teacher and class into a fictional enterprise where they share the curriculum studies and tasks in a colleague relationship of responsibility. In the example shown, the initial stimulus is that of an invented letter which enables the teacher to practise the first steps in teaching through role. Aspects considered are: the differences between a typical project approach to curriculum work and that of a “Mantle of the Expert” approach by which a class is endowed with responsibility for the quality of outcomes, the ways in which an invented letter may effectively and cognitively launch detailed curriculum work, the importance of self-spectator as a quality factor in learning and the first steps one teacher takes towards using role in teaching.
Tape 2  “How foolish will I feel? Second stage: the expressive mode” (60 mins)

The second stage of role work involves the teacher in adding a modicum of physical expression to the shifts in language and vocabulary previously used. This elaboration enables the teacher to adopt expression of attitude more fully, thus engaging the children in more complex social encounters and involving them in taking more responsibility in the curriculum work these events invoke, as well as concern to develop skills to cope with those demands. This escalation of demonstrated attitude creates productive tension and the need to discover ways of resolving problems.

The tape covers practice in developing roles to suit carefully defined learning purposes; the ways in which “frame” is used to develop skills of communication of various kinds; the anxieties teachers may have about their own knowledge in relation to areas of the curriculum and about role work at this level; the ways in which teachers may protect themselves while developing confidence to try this approach; and practice in swiftly summoning the expressive mode in group work.

Tape 3  “Taking the Plunge. Third stage: the definitive mode” (50 mins)

This tape explores the possibilities for learning which can occur when the teacher assumes a more fully developed role which MAY be sustained for a lengthy period if the teacher feels confident in so doing. When in role (which will have been designed specifically to engage the class with curriculum study skills and expression) the teacher is engaged in enabling children to take power and responsibility within the social encounter and reach for more and more rigorous outcomes.

Examples of different roles are demonstrated and one sustain role is developed, in order to consider in fine detail the preparation, development and use(s) of much more fully expressed role work suited to curriculum purposes. Rules and guidelines are explained, so that such role work makes it possible for contexts and purposes for the school curriculum to be engaged.
Tape 4 “Using full role: 1. Fourth stage of role - protect and invite” (54 mins)

Full role requires a teacher to act as facilitator and protector of an “other” person who engages in a framed social encounter developed to service precisely curriculum work.

The tape defines the organisation of such dual practice, and emphasizes the critical need for the class to enter the encounter with the role FROM WITHIN A FRAMED CONTEXT. Examples are shown of a variety of such developed full roles in order to bring out the fine points in practice. A mythological role, that of Aiolos the wind-god-guardian, related to the two concepts from the science curriculum (that air is everywhere, and that wind is air in motion) is developed in detail; and a variety of uses and levels of curriculum work is discussed.

Tape 5 “Using full role: 2. Fourth stage of role - variation on a theme” (57 mins)

The role of Aiolos is developed in relation to the different framings of approach and the variety of engagements possible, so as to develop different kinds of learning and skill acquisition related to the curriculum.

The tape demonstrates the educational possibilities of Aiolos as portrait, effigy, film, statue or active living person. Other roles in relation to the science curriculum are discussed such as “a forester” and “a clipper master” in the period of Captain Cook or earlier.

The importance of training is reinforced and a precise explanation of the responsibilities of the teacher/facilitator and the role of demonstrating person is given, together with the educational possibilities of such work.

These five tapes conclude the series for primary school teachers wishing to use drama methods in the service of curriculum. For this series we have invited a primary school teacher to join us; Mrs Bagumila Varley has tested this approach with children in a Midlands primary school.
MAKING DRAMA WORK:

In the classroom. 1992

Tape 1 “Testing the Approach” - the Mary Morgan class work (57 mins)

This tutorial is based upon the work of a class of eight year-old children and their teacher Bogumila Varley who demonstrates her own first ventures in using a drama based approach to the Primary School Curriculum.

The CONTEXT is the mystery of why, in Presteign, there is the grave of a young woman with TWO tombstones erected at different times and indicating a change of attitude to her life and death.

These stones allow a language-based entry into the total Primary School Curriculum; the children are framed as detectives researching amongst archives in order to solve the mystery of the life of Mary Morgan and to “publish” their results.

Through discussion of
(a) the support materials
(b) specific lessons
(c) workers’ contracts
(d) levels of attainment

the tape indicates how each succeeding lesson engages many aspects of the primary school curriculum, and demonstrates the teacher’s control of the potential development towards scholarly and emotional aspects of learning.

Tape 2 “Progressing Coherently”- the Tudors and Stuarts class work (59 mins)

This tape illustrates how RUNNING A TUDOR MANOR HOUSE FOR THE NATIONAL TRUST created the dramatic context for the history syllabus of the primary school national curriculum, and also created entry to other subject areas.

The main thrust of the tutorial is to suggest a logical and coherent approach to PROGRESSION IN LESSONS, using illustrations from the work of the class.

Tape 3 “Edging in” to the wind and air class project (60 mins)

In this tutorial, material prepared for initiating the wind and air project is used in order that Ian can understand the process of “edging in” to the work at a point which will naturally lead children towards a full engagement with the curriculum science areas and concepts regarding the air and winds of the world.
Tape 4 “Setting Standards and Pacing”
classroom practice (48 mins)

A blackboard chart is used to give Ian a sense of how to analyze the progress of a lesson at any stage of its development. Examples from the class work of the children engaged in the “Mary Morgan” and “Tudor House” work are used to explain the chart and a detailed example of how work is developed to show Ian how to use it in the teaching process.

Tape 5 “Ready, Steady, Go” - preparing to begin (58 mins)

This tape considers the initial preparation of suitable materials for use in the air/wind pavilion project, to enable a teacher to feel confident that study material is available at need.

The tape stresses
(a) simple and economical processes of preparation
(b) a variety of sources of written and pictorial material to stimulate work
(c) flexibility in approach and uses, and
(d) opportunities to be seized for recycling sources.

A specific source – Helen Creswell’s book Where the Wind Blows - is discussed in detail, with suggestions of how junior children might process the material contained in the book so that they could use it to teach younger children aspects of wind and air in their lives.
THE THIN SCREEN

51 mins, 1991

THE THIN SCREEN tells the story of what happened when 16 middle managers from Volkswagen Audi (UK) Ltd entered a fictional world with drama teacher Dorothy Heathcote.

Early in 1991 Dorothy Heathcote was invited to take part in a three week Professional Management Course run by Volkswagen Audi. She devised a fictional situation which would mirror the changing world of car retailing: a firm of tarpaulin manufacturers seeking advice on updating their organisation. An organisation, said Dorothy, that was just 'a thin screen' away from the car company.

Although Dorothy Heathcote has been filmed many times with children and student teachers, this is the first video to show her working in industry.

This video shows a unique teacher at work. As well as acting out her scenario about the tarpaulin makers, Dorothy Heathcote leavens every session with anecdotes and analogies from the real world and from a lifetime's experience of teaching. Sometimes she cannot conceal her criticism of a national education system which does not value teachers - or children - highly enough. The last word in the video is given to delegate Richard Smith, who spends his working life driving round North West England liaising with Volkswagen Audio dealers. Richard's initial apprehension of Dorothy warmed to deep regard by the end of the course. Richard penetrated Dorothy's metaphors to realise that "she has a great way of simplifying things".

THE THIN SCREEN was recorded on Video-8 and has been heavily condensed. The process detracts from Dorothy's slow-paced techniques, but we believe it conveys some of the qualities Dorothy Heathcote brings to teaching and the relevance of her methods to the increasingly important business of management training.
ROLLING ROLE AND THE NATIONAL CURRICULUM

**Definition:** A system of teaching in secondary school, whereby any number of members of staff can form teams in collaboration, whilst teaching their own timetable and curriculum area. The programme involves the team in devising a common context from which all curriculum teaching can spring, and this context provides purpose and relevance for the curriculum work to be undertaken. The context is carefully structured so as to provide easy access to the arts, science and humanities curriculum at all levels relevant to the age, abilities and skills of pupils involved in the programme.

The videos record a series of consultations between Dorothy Heathcote and Claire Armstrong-Mills, a teacher working in a city high school in Birmingham, who, having been introduced briefly to the style of teaching defined as Rolling Role, decided to try it out in her school. Claire's interest in the outcome from that work made it possible for this series of consultations to be recorded in the hope that other interested teachers might benefit from the detailed discussions on methods and preparations.

Each tape covers in detail one aspect of Rolling Role work, from the initial stages to the final plans for the actual teaching to be undertaken by a team of teachers in Claire's school, including the Head of the History Department, Mike Bartlett, and Lesley Webster, Head of the Art Department. Their final preparations for the school work are reviewed prior to the actual teaching of classes, mainly from years 7 and 8, and after the close of the project work in their school, the team gathers to consider the way the plan worked in practice and give their responses to their first attempts at Rolling Role.

Note: The material encapsulated in these taped consultations will yield best results if short sequences are viewed and discussed, rather than an entire tape viewed at one sitting. The content is often very dense and is discussed at some speed.

**Tape 1 Setting in the context (45 mins)**

In this consultation Claire and Dorothy explore the position of the teacher when introducing this style of teaching into high school, and consider a statement in the National Curriculum document regarding “dimension”, a central concept in Rolling Role work.

Rolling Role as a way of teaching is defined together with the rules which apply in practice. Some models of Rolling Role are used to illustrate the planning procedure. Claire's own scheme for her first work is introduced to illustrate how it provides entry to the curriculum decisions she has made, and the term “domains” is briefly introduced for consideration in the next consultation.
Tape 2  Shifting the approach (68 mins)

Claire works as a drama specialist and is frequently responsible for generating her own teaching goals. Most of her class contact time takes place in a purpose built drama studio. This tape illustrates the planning system she would have used had she not considered the approach through Rolling Role related to these goals:

(a) the children's often expressed materialism, especially in regard to clothing worn in school.
(b) her intention to introduce classes in the first year of high school, to written and spoken language, related to the recounting of myths and legends.
(c) a consideration of some effects of consumerism upon society.

The strengths of her planning are considered and related with “dimension” teaching. Claire explains the method she used to test children's responses to stylised written language using an excerpt from a library book, and Dorothy illustrates two further approaches to the same test. Her Rolling Role scheme is then laid out so as to exposed the domain possibilities in detail.

Tape 3  Framing and keying (58 mins)

The terms framing and keying are explained and the tape illustrates many different examples, together with detailed commentary. Claire selects a situation from the domains of possibility related to the aspect of her Rolling Role plan - that of the closing of the mental hospital - to be developed later as a mediaeval theme park. Dorothy illustrates one way of framing and keying a class into functioning as governors of the hospital, reviewing patients and their needs in living within the community when the hospital closes. This is followed by a detailed analysis (using a sequence from a situation related to Curriculum English) of how work rolls forward from class to class.

Tape 4.  Fashion the non-negotiable materials for teamwork (57 mins)

The purpose and function of the non-negotiable materials, which will underpin all the work with the various classes, is explained in relation to the teams of teachers and the empowerment of the children. A map is used as the first example, intended to create all the possible aspects to explore, related to the work of a National Park Forester Co-operative. Later, other examples of varying nature are used to illustrate how teams must “tailor” the non-negotiable materials to serve very precisely the class and curriculum requirements.
**Tape 5. Putting dimension in the work**
(56 mins)

The term dimension is analyzed in order to see how it helps subjects, which on the surface seem dissimilar, feel connected and put depth and quality into classroom work. The three R's of Rigour, Responsibility and Realisation are discussed and an example given by Claire, of a child in her class working in Rolling Role, illustrates the point. The point is made that drama work is not related to conflict, but to productive tension.

**Tape 6. But is it really drama you're doing?**
(58 mins)

Claire and Dorothy discuss what elements in classroom activity have to be present for a teacher to say work is dramatic. The 33 lessons designed by Claire during her eleven week Rolling Role project are examined in relation to the ways in which the classes were framed, the tasks they were engaged with, and the understanding Claire wanted the children to achieve. The purpose and importance of sequencing is demonstrated using an aspect of Claire's Rolling Role - the matter of hospital governors considering the release of patients who developed in careful detail with each minute step of the sequence illustrated and explained. This clarifies the interconnectedness of the class "framing" and the teacher "keying"; the task being logical to the learning demands and the slow building, not only of belief in the task but the ability to deal with the task with some depth.

**Tape 7. Engaging people to become interested**
(58 mins)

The basis for the discussion is three charts related to a creative approach to classroom work:

- a "creativity chart (source unknown)
- a "laboratory" classroom model
- a sequential ordering of stages whereby we may become immersed and interested in work, and which may be helpful to teachers when making plans for classroom work

Note: the laboratory chart is at first wrongly explained by Dorothy but it seems more honest to leave it (she corrects in the process of discussing it) but to avoid confusion please note VERY CAREFULLY the correct explanation.
**Tape 8 Keeping your cognitive/affective**

The main discussion in this tape concerns the fine detail of a series of introductory lessons at the start of a Rolling Role project. Stress is upon how the doing of tasks carries out some of the language curriculum demands, because of the attention the teacher gives to it via the processes of interaction during the tasks, on an escalating scale.

The importance of the teacher’s ability to project her imagination forward to the reality of how a situation may work with a particular class is stressed, especially in considering alternative choices and routes the teacher may take during the lesson. This is the place where confidence is generated.

**Tape 9 Making school feel real - getting rid of the “dummy run” (59 mins)**

The tape concentrates upon the factors which enable children to feel that the work they are engaged on is important. The factors which contribute to that are itemised, together with an example from Claire’s teaching in role and a scheme for starting a believable library project for the team Rolling Role designed by Dorothy.

**Tape 10 “Recycling for investment” (60 mins)**

Recycling for materials, incorporating the work of different classes, is a seminal feature of Rolling Role projects. The tape develops a scheme for recording progress of work from teacher preparation, children’s tasks, and skills demanded by and generated through doing the task, to outcomes which can be seen as “credit in the bank” which can then be used as investments (resources) developed to create more “credit”. Two examples are developed in detail based upon actual work undertaken in a previous Rolling Role project.

**Tape 11 Firming up the non-negotiable elements (57 mins)**

It is essential that the non-negotiable factors, which create anchor points from which the various domains can be launched during rolling role work, are created so as to serve very precisely the curriculum needs. In this case the tapestry, the legend and the town map must provide historically accurate
evidence of the Feudal system operating in Britain immediately after the Norman Conquest. The discussion between Claire and Dorothy emphasises this need for particularisation and a sense of truthfulness in the prepared materials which will be constant reference points for all the classes who become involved. It will be equally important that the "Star", the blind school, the training centre for guide-dogs and the library are precisely noted also. Time spent at this stage is well spent, not wasted, for much time (and possible confusion) is saved once the class work begins.

**Tape 12 The team meets (58 mins)**

The discussion which takes place on this tape is typical of an early planning meeting to shape up a Rolling Role project. Teacher members must feel reassured that their curriculum interests will be served adequately by the central themes, so time is spent on:

1. Reassuring team members regarding curriculum work
2. Helping them to realise early that demands will be made on them regarding the language they use in shifting the pupil/teacher relationship to that of laboratory colleagues - this is most important and will only be realised in practice but they must be warned.
3. That they will use frame and keying into frame as one of the most radical moves
4. That they need to develop a communication system which enables each team member to keep abreast of what others are doing and to give support to each other.
5. That a common display area is selected to enable materials that are developed during the project to be "borrowed" or "rolled forward" with other classes - and therefore to be modified and developed
6. That they feel they can make demands on each other - for help, information and materials
7. That they agree in advance who will be responsible for creating the seminal non-negotiable materials required by the central themes.
Tape 13 See the energy begin... (58 mins)

During this discussion to decide what materials must now be made for the project to begin in the classrooms, it can be seen how the ideas generated by the team members inspire their imaginations and "mine" their talents and knowledge. They consider briefly aspects of culture which may help them in emphasising specific events and shape their class encounters with the domains released by the design of their Rolling Role. Other matters discussed are the quality of the language to be used in creating the written legend, the appearance to be given to it when it is discovered by chance after some centuries "lost" so as to stimulate the research interests of the children, the ways in which the town map, the tapestry and the library shelving should be formulated so that classes are stretched as they work on them, and finally who will be responsible for the preparation of these seminal materials.

Tape 14 Planning for detail in teaching (55 mins)

The non-negotiable materials have been prepared:

The "damaged" fresco which will carry the visual historical evidence regarding Feudal Britain

The legend which carries the historical evidence within the story elements; and the town map with history embedded in streets, landscape, buildings and place names.

These are examined in some detail to check how they will enable classes to penetrate them for information and use them as stimulus to create interest in curriculum study.

One example of planning is discussed relating to standards of work, attention to detail and framing students so as to enter the particular curriculum area. The example used is related to technical drawing.

Tape 15 Putting in the dimension elements (56 mins)

A short example of students at work in Claire's school is shown - in this case framed as "art critics working for the BBC". The level of their understanding is discussed and this forms the basis for a discussion about the kinds of experiences which help children to acquire the knowledge to cope with curriculum studies. This is related to putting in the dimension which has been referred to throughout the series.
Tape 16 Outcomes (118 mins)

The team have been invited to bring along for discussion factors which arose during their teaching sessions about Leyford, the imaginary Saxon town, which have concerned them. In the course of the discussion, 17 points are discussed and these have been elaborated in the notes which accompany the tapes. Each of the participants, Lesley, Mike and Claire, share a tutorial with Dorothy in which she looks in detail at the problems they have raised.

A set of tutorial notes accompanies these tapes.
ROLLING ROLE -
APPLIED IN THE PRIMARY SCHOOL. 1994

Tape 1 A pattern for planning (59 mins)
Tape 2 Planning in progress (59 mins)

Teacher planning often seems to be based in the personality, inclination and preferred orientation of different and individual teachers. Dorothy Heathcote is of the opinion that it is possible to devise certain guidelines which will enable successful planning to be achieved, without putting teachers into a straitjacket which suppresses their individuality and naturally developed styles.

In these two tutorial sessions Dorothy Heathcote, Bogumila Varley and Claire Armstrong-Mills hammer out a proposed formula to be used as an aide-memoire by teachers wishing to use drama methods in teaching the academic curriculum of primary or secondary schools. Each stage of planning is defined and named and Claire Armstrong-Mills and Bogumila Varley try out some of the stages in the first tape.

In the second tape the two teachers follow the formula, moving steadily through the sequence of steps, keeping in mind that:

1. the academic purpose shall be clearly defined and be built into the form of the lesson
2. the dramatic elements necessary for the role work and empowering of the class are in place
3. the necessary academic resources are available for the purposes of the work
4. the physical organisation of the classroom space is efficiently planned to serve the fictional social encounter AND the academic study purposes.

These tutorial tapes supplement the first series of Rolling Role tapes and users will find it helpful if Tape 1 “Setting in the Context” is consulted so that Rolling Role as a teaching style is clearly understood.

IN PREPARATION

A video of ongoing classroom work in Bogumila Varley’s primary school, using the materials demonstrated in these two tapes, will form the conclusion to this series. The school has an interesting mix of cultures and a team of teachers are interested to develop the Rolling Role scheme discussed in the tapes, namely -
a) The Wallbank Family and their small traditional brewery
b) The canning factory and the long history of rhubarb cultivation
dating back to the Cistercian Priory
c) Madame Lingard’s dressmaking establishment of the early Victorian
period, now a high class garment store and “Lingard Museum”
d) All these being bound together by a desire of the local people to
“forgive but not forget” a shameful episode of industrial neglect in
the 1860’s.

The children’s work around these events will be recorded and analysed in a
closing series of tutorial videos.

THE PROPHET

1982, 30 minutes

The second programme follows the later stages of the project development as
the strategies for involving all the group are worked out. Music plays a
significant part in this project as the group devise ways of incorporating the
theme into their performance. A delight to view, this programme will be a
considerable inspiration to teachers.

FORGING SOCIAL ENCOUNTER

1982, 52 minutes

The third programme opens with a discussion of the use of drama as a tool in
education. Discussion centres on the process of acting and the
interpretation of meaning. The role of the teacher in conferring power on
the student/actor to enable them to influence their audience is also
considered. Practical difficulties relating to a specific workshop are dealt
with. The programme then moves to a segment of a rehearsal of one week’s
drama project ‘Hiawatha’. The object is to enable the viewer to examine this
segment of the project as it develops through the rehearsal period.
TEACHING POLITICAL AWARENESS THROUGH DRAMA

1982, 57 minutes

This is a condensation of a project which extended over some 20 hours of class time. With the overall objective of enabling a class of twelve year olds to understand and experience the acquisition and the workings of political power in a group of people, the project begins with a Brechtian style drama exposition of the Minamata/mercury poison problem. Discussion between players and class takes place at strategic points in the play. Subsequently the class prepared waxwork groups to indicate their understanding of the feelings of the fishermen and the factory people. Then the different viewpoints of this conflict are elicited through discussion and these different points of view explained to an independent assessment group of United Nations officials. Two other situations of political conflict are also acted out (this time by the class themselves) and examined.

AND FLOWERS IN ACTION

1983, 49 minutes.

Recorded at Trout Lane ESNS Hospital School, Co. Durham.

The first reaction of one student on meeting the children was that she couldn't see how they were going to do any drama work.

As the project proceeded she began to realise that a great deal could be achieved. The children's capabilities vary enormously; some are blind/deaf and cannot walk while others think a little too slowly or too simply to survive unaided in 'our' world. If the term 'mixed ability' has any meaning it must surely apply in this classroom.

Creating a conventional drama with these children is of course nonsense, but the drama does reach every child, and many will make that collaborative contribution leading to the shared experience of a dramatic moment. The drama's theme provides a framework for some, to others it is the vehicle for solely personal and perhaps only tactile experience. Even where it seems a child must have a totally passive role we see long patient work rewarded with communication.

Music is used frequently to provide experience. For some it provides significance, others may simply enjoy expression. Coupled with movement music can bring excitement or the fundamental pleasure of rhythm. These children live in a carefully (and wisely) controlled environment, drama provides an opportunity to experience other worlds, from within the safety of their own.
FINDING OUR WAY

1984, 47 minutes

Recorded in Earls House Hospital, Co. Durham.

Concern, belief, love, suspicion, fear, friendship, memories, disbelief, a dog, a crippled boy, an old lady, three very unwise queens, King Herod and the 'Baby Jesus' are, for a time, reality in this hospital for mentally and physically handicapped adults. Dorothy Heathcote is shown working in the hospital, and talking about her work to Hamish Fyfe currently Senior Lecturer in Drama at Stranmillis College Belfast.

One day of drama with Dorothy Heathcote teaching lessons devised by Dorothy and Lance Edynbry. Lance looks at internal coherence in the project, with data collected by observation schedule, interview and video recordings. His findings are reported briefly in the programme which follows three children through the day. Their contributions and interpretation of events provide us with an insight into their 'Understanding in Drama.'

FORESTERS OF DUDLEY

1982, 51 minutes

This programme condenses one week's work with a mixed ability class and their teachers in a middle school.

There are two general thrusts in the work:

1. To present to the children a view of the needs of trees in order that trees planted in their immediate environment might not be vandalised - you could say they were being inducted into the guardianship of trees, and

2. To help this particular class gain the confidence to tackle the academic curriculum through the general work of looking after trees. Such work requires numeracy, talk, writing, scientific work, art depictions and research skills.

Trees then became the children's responsibility in the context of being responsible for an entire forest. They were treated as experts, and all decisions were taken by them.

William Blake said 'In order to do good to anyone, it must be carried out in minute particulars.' Perhaps you will be able to see this process as you watch the teachers at work with the class.
GARDENERS OF GRANTLEY:

Understanding in Drama
1984, 47 minutes.

Recorded at Ripon City School, Yorkshire.

"The titles which follow are tapes made in earlier years of my teaching in schools related to different aspects of curriculum study. The black and white format and the variety of locations bringing difficulties of lighting and heavy equipment makes them seem visually "old-fashioned". However people still request them, because of their content and the variety of teaching encounters, so I have agreed that the University may respond to requests to make them available. I consider that the team who made these records of work in schools has caught the authenticity of the children's study in black and white with the same sensitivity they now apply with more sophisticated and somewhat lighter (in weight!) camcorders, so I am pleased that their work can now be honoured. What Stephen Spielberg can do deliberately to authenticate his record of Schindler's factory in World War Two, the AXA team in the University of Newcastle upon Tyne have achieved by preserving authentic period classroom drama, so viewers should see the monochrome format as positive!"

Dorothy Heathcote.

MAKING MAGIC.

Parts 1, 2 & 3.
1971, one tape, monochrome,
178 minutes

Recorded at Windy Nook Infants, with children aged 5 - 7, multi-streamed.

Talking to Mrs Heathcote in the studio is Miss Lesley Webb, Lecturer in Primary Education, and Mrs Barbara Cawthorn, Headmistress.

Mrs Heathcote creates a fantasy world in which the children are confronted with very real problems. In this "Alice in Wonderland" world the children are encouraged to be aware and to react to their surroundings. Through the dramatic context they find expression which underlines their search for understanding.
MAKING PROGRESS.

Parts 1, 2, 3 & 4
1971, one tape, monochrome, 159 minutes

Recorded at Highfield Comprehensive Schools with A Level English students approaching a set book “Pilgrim’s Progress” through drama.

Parts 1 and 2 contain initial discussions between Mrs Heathcote and the students on moral issues raised by Bunyan in his book - followed by a dramatization of the trial scene.

In Part 3 the class is split into small groups. Each group raises a moral issue before the class in the form of an argument or discussion. These moral issues are then placed in a tribal context and argued out. The different groups (still in tribal context) are brought to form a council to try and relate their social and moral standpoints to the law.

In Part 4 the class, antagonized by a “persecutor” is made to experience isolation and then keep diaries containing their thoughts about life, death and faith and try to relate these to the hopes and fears of Christian in Pilgrim’s Progress. Finally there is a discussion with Dorothy Heathcote on the value of teaching through drama.
THE MAKINGS OF HISTORY

Parts 1, 2, 3 & 4
1971, 2 tapes, monochrome, sound, Tape 1 - 136 minutes, Tape 2 - 52 minutes

*Recorded with 10-11 year olds of mixed ability from a North East of England school.*

The programme aims to discover what historical concepts children already have developed and to realise the way books may serve in learning and teaching and be valued.

The main teaching elements demonstrated are:

1. The ways in which juniors can identify with persons of another time (Monks of the time of Bede).
2. Children’s own research is used as background to the monastic life and social problems arising.
3. The deliberate stimulation of public language in all participants with support systems for the less forthcoming children.
4. Coping with shifts in time - the class moves through a series of periods ending with modern workmen at the church and finally considers how objects can be “read” and how all written statements must be unpacked in finding meaning.
5. Teacher working with class in role as part of the action at some stages.
APPROACH TO TEXT.

PARTS 1 - 9
1978, 3 tapes, videotape, monochrome, sound, Tape 1 - 180 mins, Tape 2 - 180 mins, Tape 3 - 180 mins

Best viewed in numerical order

Recorded with an “O” level English class in North East England

The students are studying 4 ballad poems, one novel and two plays just prior to examination time. The aim is to diagnose what they realise they know, and what they still require to master for the examination.

The main elements of teaching demonstrated are:

1. De-mystifying complex English texts:
   - The Mayor of Casterbridge
   - A man for all seasons
   - Twelfth Night
   - St Agnes Eve
   - Tam O’Shanter
   - Morte d’Arthur
   - Peter Grimes

2. Use of metaphor in setting up a parallel to texts in order to avoid entrenched responses to examination work (inmates of a mental hospital and characters in fiction).

3. The freeing of opinions and public expressions of opinions and ideas by participants.

4. Withholding of teacher power to tell and inform to give students time to realise their response to the work.

5. Deliberate building of student power to teach peers.

6. Starting the conscious processes involved in creating visual images whilst reading words on paper.

7. Acknowledging the “reality” of fictional characters to the reader.
WHAT IS HAPPENING HERE?

DRAMA AND.....

Part 1. Teaching through role

1980, one tape, monochrome, 94 minutes

Two teachers work together with a class of six year old children. One teacher takes the role of Amy Johnson on her round the world flight. The other teacher acts as a facilitator guiding the role according to the class situation. The teacher in role does not act but rather presents aspects of the role which are essential to the learning experience. The way in which the role functions in achieving learning is closely examined, and the function of the teacher facilitator is analysed.

In Part 2 Amy Johnson and her adventures are used as a framework for the children to consider their understanding of problems she may encounter. With a light guiding touch the children are enabled to use exploratory talk and discussion to explain their point of view to their peers. Periodically through the tape Dorothy Heathcote discusses what is going on with the audience, so directing their attention. The last part of the programme consists of a discussion with a number of teachers who were present during the workshop.

THREE LOOMS WAITING

This video is only available from BBC Videos for Education & Training, Woodlands, 80 Wood Lane, London W12 0IT

14th October 1997
Prices (excluding VAT and P&P)

All Dorothy Heathcote videos are £30 each and are available in DVD format.

If you wish to place an order our contact details are as follows:

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