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  Liz Ball
natd
The National Association for the Teaching of Drama

President
Dorothy Heathcote

For membership enquiries please contact
k.fechter@barnsley.org

Correspondence
Maggie Hulson
10, Olinda Road
London N16 6TL
mpa10@btinternet.com

For home and overseas subscriptions contact
Maggie Hulson
c/o Kirsty Fechter
Performing Arts Administrator
Kingstone School, Barnsley, South Yorkshire S70 6RB
k.fechter@barnsley.org

The NATD website can be found at:
www.natd.net

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The Editorial Committee welcomes contributions and letters for publication. The views expressed do not necessarily reflect editorial or NATD policy.

Editorial Committee
John Airs, Freelance Drama Teacher and Lecturer  john.airs@btinternet.com
Gabrijela Relgić, University of Luxembourg  gabrijela.relijic@gmail.com
Maggie Hulson, Head of Combining Arts and Staff Tutor, Gladesmore School, London  mpa10@btinternet.com
Guy Williams, Head of Drama, Hazelwick School, Crawley, West Sussex  gwilliams4@Hazelwick.w-sussex.sch.uk
Brian Woolland, writer, director and educator  woolandb@googlemail.com

Cover design Lucy Fredericks
Notes for Intending Contributors to
The Journal for Drama in Education

The Journal for Drama in Education is published twice a year and contains a refereed section. All articles that have been refereed will be indicated underneath the title on the contents page and within the Journal where the article appears.

The Editorial Committee welcomes contributions on any aspect of drama and education, contributions which reflect on NATD policy, and more general contributions on education.

The following guidelines are offered to contributors but the Editorial Committee recognises that not all potential contributors will have access to the necessary technology. Contributors should not therefore be discouraged if they can only submit articles in another form.

It is preferred that contributions are submitted by email to the address on the inside front cover. The author's details should be submitted on a separate page and should include the personal details which the author would like to appear at the beginning of the article, as well as a short digest of the article. Authors should also include full address, telephone, fax and email numbers.

If the articles are for the refereed section they should be presented using the Harvard system of referencing. Footnotes should appear as endnotes at the end of each article.

**REFEREES**

Lina Attel - Director of the Performing Arts Centre, Noor Al Hussein Foundation, Jordan
Gavin Bolton - Reader Emeritus, University of Durham
Professor David Davis - Professor of Drama in Education, Birmingham City University
Dr Brian Edmiston - Associate Professor, Ohio State University, USA
Dorothy Heathcote - Senior Lecturer in School of Education, Universities of Durham and Newcastle 1950-1986
Wasim Kurdi - Researcher, Qattan Centre for Educational Research Development, Ramallah, Palestine
Carmel O'Sullivan - Lecturer in Education, Trinity College Dublin
Allan Owens - Senior Lecturer in Drama, Chester College Of Higher Education
Jaroslav Provaznik - Principal Lecturer in Drama in Education, Prague, Czech Republic
Bill Roper - Senior Lecturer in Psychology, Birmingham City University
Dr. Urvashi Sahni - President of the Studyhall Educational Foundation, India
Dr Paddy Walsh - Senior Lecturer, Institute Of Education, London University
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Editorial

In a lecture entitled *The Culture of Democracy*, Peter Sellars, the American director of opera and theatre, argued that the essence of democracy in Periclean Athens was dialogue; and that theatre was at the heart of that elusive historical moment when democracy flowered.

One of the characteristics of a true dialogue is that the truths it embraces are not owned by either participant. Dialogue is a struggle. It demands that we attend to voices other than our own; that we are curious about the opinions and experiences of others. As Sellars argued in his lecture, “The first step in democracy is to learn to listen to others”. He went on to compare the nation states which we inhabit in our early 21st Western world (“autocracies masquerading as democracies”) with the democracy of Periclean Athens. Although women and slaves were disenfranchised, their voices were heard in the theatre.

“Many Greek plays are named after women. It is no accident that most Greek choruses are made up of young men and young women. Many of the men are foreigners. 'We are going to get everyone together to listen to non-citizens! Lets listen to foreigners now. Lets listen to what these teenagers have to say. Lets listen to what these elderly people have on their minds.’”

In *Agamemnon*, Aeschylus described the Trojan War not from the point of view of the aristocratic heroes of Homer's *Iliad*, but from the perspective of a disillusioned Watchman, a servant at the palace at Argos. Agamemnon himself does not appear until after the audience have first heard from the Watchman, the Chorus and Clytæmnestra. The voices of the disenfranchised spoke loudly in the Greek theatre because in a true culture of democracy we have to learn to listen to those whose voices are not normally heard, to those on the margins of society. In the Greek theatre those voices were heard through dance, through music, through poetry because what was spoken in the theatre had to be persuasive.

In our mediatised age, we all take our opinions and even our experiences from television, from Hollywood, and from newspapers, second, third or even fourth hand. News, information, opinion has become a commodity. Doing drama, making theatre, enables us to examine opinions at first hand, to explore the consequences of those opinions. If the first step in democracy is to learn to listen (in the broadest sense) to others, it is equally essential in a humanising education. The very act of listening is an essential first step towards giving people (young and old) a voice. It is enriching and empowering for all who are party to that dialogue.

This edition of *The Journal* features four major contributions, all of which exemplify the workings of dialogue. Two contributions are by Dorothy Heathcote,
in which she reflects on different aspects of her own practice. The other two, by Ian Yeoman and John Doona, reflect on the writers' explorations of the influence of Edward Bond on their own practice. What characterises all these contributions is the rigour of the dialogue they have embarked on.

Dorothy's reflections on her own practice are stimulating and richly provocative, exploring HOW she continues to learn about teaching and learning. Dorothy has often spoken of the importance of curiosity in drama teaching. If we are not curious about the world, about those with whom we work, if we do not develop 'a mind of many wonders', then we will find ourselves locked in practices which prevent us from hearing the voices of those with whom we are working. Whilst each of the articles she has so generously contributed to this edition of The Journal exemplifies the excellence of her practice, what becomes increasingly evident from reading her own accounts of her work is the rigour with which she questions and is constantly rethinking that practice.

Anyone interested in assessment in drama would be well advised to read these two articles and to consider how Dorothy assesses her own work: targets, learning objectives and prescriptions imposed from on high are replaced by a vigorous engagement with the needs of the learners, an acute sensitivity and a humility which allows all participants (teachers, students, children and Dorothy herself) to learn afresh from each other. The care and attention she lavishes on the planning process and the structures of the drama creates the time and space in which she is able to be an attentive listener, to engage in a rigorous and multi-layered dialogue with the other participants in the drama, with the material they are exploring together and with her own practice.

In the article entitled Productive Tension, Dorothy invites the reader to 'invent your own examples' (Examples 13 - 24) within given constraints. The editors of The Journal echo that, and welcome responses to the article. These responses could take any appropriate form from brief suggestions for further examples to detailed accounts of practice inspired by Dorothy's essay.

Theatr Powys opened the 2008 NATD conference with a presentation based on their TiE programme, Ribbon of Silver. Ian Yeoman's contribution to this edition of The Journal, Developing a Dialogue only just Commenced, is a provocative and detailed reflection on the work of Theatr Powys and, in particular, the Ribbon of Silver programme, which is centrally concerned with enabling the voices of the marginalised not only to be heard but to be persuasive. As Ian states near the beginning of the article, in many ways 'it amounts to thinking aloud' as he explores the relationship between the work of Theatr Powys and the theoretical discourses and plays of Edward Bond.
John Doona's *Why Bond Might Matter* is a refreshingly honest, personal reflection on the importance of Edward Bond's work for teachers of drama. Here, too, dialogue and productive struggle is at the heart of the article. John's conviction that Bond's work is of the greatest significance for teachers working in and through drama is offered not as a definitive analysis, but as a contribution to a continuing dialogue about the work; a dialogue that has featured regularly in the pages of *The Journal* over recent years.

Veronica Sherborne's work in movement was designed to enable the voices of those who are often marginalised to be heard. *Building Bridges*, a film of her work with special needs adolescents and adults in a training centre and a hospital, is now available on DVD. Liz Ball's review of this DVD, and of *Explorations* (where Veronica Sherborne is seen working with drama students) concludes this edition.

As Peter Sellars observed in his lecture, 'Maybe we have most to learn from those who have not spoken yet.' And surely one of our responsibilities as humanising educators is to enable them to speak.

**Notice to all current and former contributors to The Journal.**

The editorial committee of *The Journal* have received an offer from Mantle of the Expert.com (http://www.mantleoftheexpert.com) which we have decided to accept.

They have offered to digitalise in facsimile form back copies of *The Journal* and publish them on the Mantle of the Expert website. We see this as a rich opportunity to not only widen the readership of *The Journal*, but also to make accessible the wealth of articles which *The Journal* (formerly Broadsheet) has contributed to the world of educational drama over many years.

The *Journal* committee would be happy to receive comments from current and/or former contributors. Please pass on comments to mpa10@btinternet.com by March 6th 2010.

The *Journal* Committee

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1. The quotations in this editorial are all taken from Peter Sellars' lecture, 'The Culture of Democracy', which was given on 3rd August 2003 at the Victoria and Albert Museum as part of the BBC Proms season. The lecture was in part a response to the invasion of Iraq.
Chair's Report

In the course of learning, students frequently produce things, such as essays and art projects and lab write-ups, whose quality can be assessed. But these artifacts are just so many by-products of the act of making meaning. The process of learning is more important than the products that result. To use the language of 'work' - or worse adopt a businesslike approach to school reform - is to reverse those priorities. Alfie Kohn: *What to Look for in a Classroom*

There could not have been a more apposite time to hold this year's National Association for the Teaching of Drama, *Changing Minds - the Power of the Imagination* which took place at Oriel College, Oxford in October. With the publication of the Cambridge Review in England, the implementation of the Foundation Phase in Wales and a mass of initiatives highlighting the importance of creativity in education the natd showed, once again, that it leads the way in re-establishing drama as a core pedagogical method.

Keynote speakers included Dr Dorothy Heathcote (president of natd), Paul Howard-Jones (Bristol University) and Matthew Milburn (Headteacher, Kingstone School) and a wide range of experts led a series of highly successful workshops. All delegates were delighted and excited by a weekend full of challenge, debate and optimism.

The conference opened with Gwent Theatre's production of *Dr Korczak's Example* by David Greig which reminded delegates of the rights Korczak believed every child should have, including 'the right to the best conditions to grow and develop'. Let us hope that they are conditions which are creative and fully engage the imagination.

One highlight of the weekend was a section devoted to members' work overseas. We readily bemoan the repression our subject has received over the years at the hands of legislators here and to hear of the successes achieved in other countries, where educational provision is often limited, was a moving experience.

It was a pleasure to attend another event associated with natd so soon after conference which was the first Mantle of the Expert Conference in Wales. The event was sold out at an early stage identifying the demand to learn more about child-centred learning through drama.

natd now has a new National Executive Committee which is about to embark on its plans for the coming year. It was proposed at Conference that the association holds a series of regional events to afford members and colleagues opportunities to
develop our understanding of drama and education and to share knowledge and expertise. This is very welcome and I hope that as many members as possible will be actively involved in these. For many the weekend in Oxford was a costly experience and teachers are finding it more and more difficult to find funding. One day events are often easier to finance and I hope these will be well supported.

If you have any ideas for events please don't hesitate to contact me at paulgibbins@uwclub.net.

Paul Gibbins
Productive Tension. 
A Keystone in “Mantle of the Expert” Style of Teaching. 
Dorothy Heathcote
(Dorothy Heathcote is President of NATD)

Some of the thinking about productive tension dates far back! I have long been incubating my understanding of these elements in scaffolding drama work so that participants truly can experience those 'frissons' which the self-spectator within the active doer deserves. Some readers may recognise passages re-cycled from earlier thinking which I regard as being as 'sound' now as when I earlier committed them to paper. If I am guilty of poaching earlier work I ask the reader's indulgence. Never throw a good thing out amongst the paper trail I tend to shed behind me say I! Can one be accused of plagiarising oneself?

Theatre is always “now”.
- Immediate expressive behaviour (as in life) BUT
- Highly selective in order to invite others to “read” human behaviour within defined areas of experience.
- It progresses through observed episodic encounters.
- These are selected by playwrights to serve specific intentions.
- Actors observe these - to be as true as they may be to those intentions. 
  - BUT interpreted in their own time and in style as deemed relevant, so that they constantly aim to renew the concerns of the author in their time of devising.
- Theatre and actors are “shape shifters” who, within the selected agreed contracts, have freedom and disciplines from which to create their humans facing the dilemmas placed for them with the text.

Therefore
- Actors enter their encounters with a point of view.
- How they express individual points of view is their artistry
  - body, voice, gesture, stillness, behaviour, spatial placement birthed for purpose moment by moment. Each moment brings about its own future by DELIBERATION and intent to engage the audience.
- The actor carries the messages of their human part in the total playing out of events in social agreement with colleague/artists.
- Their and their audience's safety from madness lies in that they know at every moment that they are at one and the same time creator/doer and monitoring self-spectator in action.

At the heart of theatre is the drama.

Drama I do.
Drama as education is based upon two other keystones than nowness. The first one
being shifting the usual timetable time, where students recognise that that is the purpose which brings them through the school door - to learn, using mentors, teachers, peers and the modern resources evolved from pens, inks and paper to the information available via technology. Drama time perforce is experimental (doing, from within agreed social contexts) and 'loses' the clock time studentship temporarily, so embraces responsibility for outcomes and considerations of morality and ethics.

The second keystone is the changing relationship between teacher and taught. The materials of dramatic exploration are social interaction and sharing of experiences regarding human behaviour. Teacher is no longer seen as the main fount of information and students are no longer seen as absorbers of that knowledge. Within drama processes teacher and students can explain what it is to be human to each other; within the framework that teachers can provide security for individuals in the group, and protection from revelations regarding private matters. Drama, like theatre, is akin to another time-space-room which all the participants recognise is available when required for the learning.

Which brings me to productive tension and why understanding how to make it happen in classrooms is enormously important for students and teachers. I can only explain it as far as I as yet understand it. I'm learning by trial and error and careful observation.

**Drama and Productive Tension an essential ingredient**

Dramatic action is expressed through the human person - thought/feeling expressed in now and immediate time which invokes its future. There are no other tools unlike the painter, the poet, the sculptor, the writer, the engineer, the inventor, the musician using an instrument.

To the human presence(s) is then added other aspects of 'sign' - the making of significance - surroundings, properties, light/shade, clothing, sounds, music…

The drama element occurs when human action involves groups so that interaction becomes necessary. Theatre demonstrates this group interaction being driven by the varying motivations of those present, caught within the micro-world circumstances of the play.

Drama for learning, which involves student groups of varying sizes and ages, works by creating micro-worlds which allow human events and motivations and outcomes to be explored thus widening our experience of the capacities of human beings to learn, endure, overcome, accommodate to and emphasise with others. It may, but need not, involve performance for and to audiences.

Playwrights introduce tensions into the action of their plays which have the effect of
building their characters into the events, which forces them towards the outcomes. These outcomes occur because of individual motivations and the resulting actions. Thus the actors are 'nursed' by the playwright's inbuilt structures, to find the play's resolution.

The teacher must have access to the skills and strategies for creating productive tensions which 'nurse and challenge' students at the point of interactions in the work.

Productive tension is quite different from conflict. It is the key to deepening the exploration of motive influencing action and therefore the journey. Conflict is the shallower concept for it tends to lock people into negative repetitive response during the interactive process and prevent more subtle exploration.

In the classroom the teacher can select from a range of tensions starting with crude encounters which attract the group to participate and explore first, so that deeper work can follow.

If the attraction holds, then the attention, interest, investment, commitment, concern and productive obsession will progressively deepen and widen the range of interaction so that involvement can follow, and promote reflection about being human.

The main challenge is to create the binding circumstances which hold the group into the micro-world at the level of attraction which holds their interest.

A simple working description of productive tension would be 'leaving something in the situation to chance which cannot be controlled entirely'. This does not preclude planning in advance in case a particular element 'crops up'. There must be no cheating and surprises from the teacher without contracts.

Levels of Tension in order of Subtlety.

1. Note: first must be established the containing parameters of a situation. This can be assisted by a combination of
   iconic (drawn/images etc.)
   symbolic (language written/verbal charts, maps etc.)
   and finally expressive - the principal action.

2. The current action/circumstance must dominate and take the interest of participants at a level of attraction they can understand and appreciate at thinking level. Immediate task/s must be focused within the containing parameters. This makes it possible for the first action/s to be launched.
I give below the levels I have tested. Examples are at the end of the paper, and correspond to the letters within the text.

Level 1. The danger named but not entirely controllable, e.g. unusual forces (examples A and B).

Level 2. Dangers known in advance and yet entered bravely, e.g. to find something and escape or release someone (example C).

Level 3. Duty in the face of distractions (example D). Including territories which are unpredictable - ruins, wastelands, treacherous sands, caves, tides. These territories demand that participants must be able to sustain their imagery of the place, and respond appropriately (example E).

Level 4. Herculean tasks. Surviving pressures of time, adverse climates, dangerous roads. These must be built into the tasks (example F).

Level 5. Danger from guile - possible betrayal or spy infiltration (examples G and H).

Level 6. Threats because of stupidity: foolish carelessness, losing or forgetting critical information (example I).


Level 8. Pressures from sickness, woundings, accidents, traps seen too late (example L).

Level 9. Breaks in communication - the failure of messages, technical resources, lights failing (example M).

Level 10. Missing signs or misreading them (example N).

Level 11. Breakdowns in relationships causing doubts which threaten support systems (example O).

Level 12. Loss of faith in some companions. So-called honourable betrayals or changes of heart or faith in a cause (example P).

Level 13. Missed appointments can have positive or negative effects (from here you can probably start to invent your own examples).

Level 14. Limitations of space.
Level 15. Requirement to be silent in difficult circumstances.
Level 16. Requirement to leave no evidence for others to find.
Level 17. Impenetrable codes or languages.
Level 18. Too many choices - cupboards, pathways, caskets, keys.
Level 19. A blocked exit.
Level 20. Disguised entrances/exits.
Level 21. Expected guide is helpless - bound, drugged, dead, asleep, hurt, late, a betrayal.
Level 22. Some important element is missing - ladders too short, ropes too thick or thin.
Level 24. Leader can no longer take command. Expertise essential but captured, delayed, drugged, hurt, dead.

Any of these tensions can be combined, as for example pressures of time in the face of adverse territory or need to improvise when an essential tool is lost.

Remember: define the containments
define the motives and purposes immediately needed
define what must be left to chance and why it is uncontrollable except through the group exercising powers won in process - doing, not just holding meetings!

What can a teacher draw upon to help them plan for productive tension to develop involvement and commitment? Well, the first ready to hand aid is to be in role, creating the 'now' time and the immediacy. Obviously not the role of the powerful leader. More useful scaffolding is brought about because you are the messenger (messengers have access to information from others beyond the group facing the task). Another scaffold is you bring the "stuff" but are not certain what it consists of 'till we examine it'. 'Stuff' can be a letter, a phone call - which you will pass to the others as soon as you can - a diary, map, rail timetable, address, car to be collected, coded information "you're not certain of" or properties you've collected or you all find waiting. And remember, you and your class can negotiate all this and make contracts. You have other factors to assist your planning for high focus. Think of petit point embroidery so all factors are considered in order that the one uncontrollable element is defined, even if it does not immediately emerge when the
episode is begun. There should be no tricks played by you, but emergencies when
they arise will be shared by you, so you and the participants sort it out together. This
allows you to keep in touch with the group social health and avoid those long static
discussions which I fear bedevil many mantles and other modes of drama work.

These are the human structures I draw on in planning for productive tension

What specific curriculum is the episode intended to serve? An episode in which a
Roman cohort face Queen Boudicca is not only a meeting it must
a) have its curriculum centre. In this case to consider how the way you ask
questions affects how you gain information. Knowing this, the eight year olds
b) not only meet the queen but monitor the whole process of learning about the two
cultures, and can reflect on them.
c) Questions must avoid interrogating or insulting Boudicca. If they do so she will
leave. So they have forbidden themselves to use any pride or superiority but at
the same time must not themselves be humiliated by her (unpredictable)
responses.
They cannot use
d) interrogatory words what, who, when, or
e) by contract, the role can refuse to answer. They wish to learn three things about
her.
i) What actual experience has she of Romans - their ideas, culture, habits,
attitudes?
ii) What rumours has she heard about Roman behaviour?
iii) What would she really like to know about these strangers?
Here is productive tension fused with action and reflection leading to some
realisations about getting information about others' life styles. This is
praxis.

The next teacher scaffold is the level of bondings which will operate throughout:
- shall the dominant bonding be that of kin? We all have a common relationship
so we feel we share many previous experiences.
- or shall we be a band of friends with some common aspirations? How does
social hierarchy and power enter the situation? What of political factors, social
habits and legal laws?
Finally, what cultural rituals affect the circumstances?

In actual life these bondings may operate at different levels of awareness.
1. At formal level we follow unquestioned patterns, grown deep in human cultures.
2. At informal level we recognise some members of our society are more
knowledgeable and they are our recognised experts or guides. We consult them.
3. At technical level each member of our society can follow their own choice of
behaviour.
For example, a Roman Cohort meeting Boudicca would perforce behave at formal level in that their training, hierarchical structure of centurion and foot soldiers plus their military caution and suspicion would dictate the very space they would leave between themselves and Boudicca. Their cultural demands would dictate the handling of any symbols and weaponry - gifts, degree of armour and physical stance on encountering Boudicca's culture. Boudicca (the teacher) must perforce represent all her culture so that point of view of Romans is sustained by all the class. There would be no technical behaviour among the Roman cohort, for protocol would operate throughout the encounter with Boudicca.

The productive tension here is created by two elements which the children deal with without any confusion as they switch between

a) playing the game of trying not to use interrogatory words and phrases. They know they are using Irving Goffman's chart “Behaviour in Public Places” and there is no competitive element. They love testing themselves.

b) Each child has pencil and paper on which to record Boudicca's responses which they have succeeded in avoiding the interrogatory tone. They very swiftly realised that many enquiries work towards richer replies if they make statements which turn into enquiries by intonation as for example “We have heard that you fight alongside your warriors.” Part of the game then was they recognised that such enquiries placed their teacher (Boudicca) into a position from which she must respond. I regard this spectatorship and monitoring of the encounter with Boudicca places them immediately in the artists' position. “I do, I know my intention, I examine the outcome, which then immediately enhances my next doing.”

Later Boudicca/Miss Burns and the Romans/our class, compared their thoughts and written notes as equals examining practice. Is this not learning how we learn in process?

The scaffolding to support this episode then consists of the teacher drawing upon: considerations of dominant bonding which then operate at formal level; and Goffman's penalty and no penalty zones (the game choice).
The Boudicca Episode - Scaffolds
Bondings

We are friends sharing common goals at this time.
Political correctness, discipline, laws of truce operate e.g. weaponry

We are kin, blood related
Social hierarchy of rank can operate
Cultural elements e.g. deeply absorbed from birth or army service (Roman right to invade by strength. Curiosity and need to comprehend other cultures)

Clearly the dominant bonds will be 3 and 4. We cannot expect the students in this early encounter to consider bonds 2 and 5 at any level beyond sorting out their rank and how their weapons (if any) will be displayed. Band 5 will grow through the mantle developments as Roman-ness may become a factor.

Hall's cultural change:
Formal - we never question “how things should be”. It has always been like this for such as we.
Informal - we recognise when we need 'experts', guides to advise us.
Technical- all of us can be confident to behave according to how we think suitable in the event.
Clearly the dominant level in this first encounter will operate at The Roman way - formal behaviour, dress code (symbols, armour, weapons), modes of address and polite cautious distance.

Goffman's penalty and no penalty chart.
The game element dominates because the class and teacher will have contracted that:-
1. The Romans will lead the discourse.
2. They will face the linguistic challenges and keep notes and monitor how successful they are in getting responses from Boudicca.
3. Boudicca will always respond according to contracts and be honest in representing her people. She has been given by the game element, the right to courteously avoid responding to any interrogatory discourse. They will have agreed the rule on this. Shall she remain stubbornly silent if their discourse interrogates, or use an agreed verbal response? “I do not submit to arrogant enquiries”. Some classes may need a stronger message such as turning her back if the discourse involves the forbidden words. This makes thinking time!
Remember the role of Boudicca in this learning encounter is to:

a) present some element of disguise which reflects the differences in her culture. We used a length of purple cloth (woad!!) and a chair with arms.

b) to give Romans time to absorb her responses and especially to be still and wait while they keep their records regarding the three kinds of information they are, by contract, seeking.

Roles always demonstrate those elements required for the curriculum to operate. If only one teacher is present, then the game element allows them to assist the Romans in the essential academic work—listening, keeping written records of three kinds of information, then wearing the cloth and occupying the chair, territory. The game makes it reasonable for the teacher to operate from these two positions.

Considering this episode in Mantle terms, when Boudicca is in her chair, convention one operates. Romans and Boudicca are behaving in now immediate time giving and receiving appropriate responses, especially in the manner of their speaking. The Romans can formally question. Boudicca may have a style which makes time for the Romans to attend to her responses—thoughtful gestures, pauses revealing thinking, but never suggesting other than truthful information. That is in the curriculum contract.

When the queen's chair is empty then the convention which comes into operation is number 19 (Boudicca now represented by a written account) and the interaction now is, in Mantle terms, the mentor, enquirer, voice of collaborative helper who can advise, assist layout, offer vocabulary and sustain energy and effort. During this writing the teacher's voice and vocabulary must systematically awaken their recognition of Boudicca's life and values, so that other values (perhaps) than their own Roman points of view are 'incubated' by the process.

The productive tension throughout this dual episode is that it is a game—did we keep to the rules in our discourse with Boudicca and are we discovering her three concerns—her experience, the rumours she has heard and her curiosity? Both aspects of the duality smoothly flow between each other.

There is another useful tool teachers can use when they are considering episodes. The dendrite principle is based upon aspects of all cultures being named as divisions. Each culture carries these aspects no matter the period, climate and community life. First the teacher can select one broad division as the dominant feature of the episode best related to the curriculum study.

Divisions of culture:
- War.
- Work.
- Worship.
- Shelter.
- Health.
- Healing.
- Learning.
- Travel.
- Transport.
- Embellishment.
- Family.
- Child-rearing.
- Nourishment.
- Myth.
- Memory.
- Law.

Each one of these then yields a wealth of related 'starbursts' of human behaviours from which the teacher selects the dominant curriculum centre to any episode. In the Roman/British work obviously war is often considered as central invaders and invaded. It is unproductive to create conflict as the operating principle of action. Pretended wars are ridiculous in classroom settings. The earlier example was based in communication as the central tasks. The starburst model around that centre may yield any of these possibilities for the productive tension necessary to sustain enquiry and learning.

**The Dendrite Principle**

*A starburst of cultural divisions to help the teacher focus and provide essential productive tension*
By choosing truce the centre of all the Roman work was launched. The discourse could range freely about both cultures - the role can inform and question. The Romans are seeking to “know the people they have to deal with”. So in one episode many aspects of our cultural divisions can be considered, as they emerge from the discourse.

There is yet one more element in scaffolding an episode. **Sequencing.** In setting up this encounter what shall be contracted first? In our case the children are 8 years old. They have just today agreed to make a Roman/British theme park which will help visitors know about the way Romans and the tribal cultures 'got on together'. This is the point when priorities must be considered.

1. There has to be **time** for the discourse with Boudicca to develop.
2. Some way must be found for the indigenous people to be **presently represented** (We choose a role).
3. The discourse needs to be **regulated and organised** to involve as many students as possible.
4. The organisation must make sure that the Icenii people's understanding of Romans can emerge, and the Romans all can hear it.
5. No one amongst the Roman cohort must know in advance what answers (or not) Boudicca may give in response to their enquiries.
6. Boudicca must be able to hear the Romans as they decide each enquiry (listen in to their planning).
7. Formal space must be agreed, however limited the work area, in order to protect the queen's space and the writing and record keeping to be possible.
8. A contract must be made allowing Boudicca and guide/mentor behaviours to be found reasonable and understood as the teacher moves between the two tasks and different functions.

We began by each student placing around their necks their previously made Roman names and the cohort they belonged to. This made visual bonding of soldiery and used the Roman Eagle symbol in the design.

We wrapped the purple cloth around the teacher and they placed her chair and decided on the line the Romans would not cross during the discourse with her. We decided a ritual for Boudicca to become Roman guide/mentor/scribe assistant for keeping records.

We wrote on separate cards the forbidden words and decided how to place them. They arranged them around the chair facing them when they were addressing Boudicca, to be reminded as they spoke.

We considered whether Boudicca would arrive first or come after the Romans were assembled for the truce.
We decided on a sign both parties would use to show it was a temporary truce. Boudicca removed her knife (a cardboard shape) and the Romans laid down their standard (the window pole!). So five scaffolds sufficed, built by the teacher's cooperative language. The second 'voice' employed in Mantle of the Expert. The first voice creates the business - we do theme parks and know our jobs. The third voice is teacher providing “others” for students to encounter in seminal episodes. The second is the helping colleague, raising issues, suggesting possibilities and avoiding telling. The talk is we, our, us but the vocabulary is as accurate as the teacher has available to serve the period and the nature of social behaviour during formal truce situations.

I have chosen in this paper to consider productive tension within a Mantle of the Expert style of learning because it is not necessarily understood how flexible the variety of tasks is in the working out of the enterprise for the client. This is the binding principle - we serve the clients' needs and this unifies the many kinds of tasks we will do in achieving the contract. Broadly speaking, three kinds of productive tension are involved.

1. Setting up and developing the work arrangements to involve everyone in building belief. This power shift is related with deep play. Being in charge, making choices, working at tasks, organising the whole operation and what will be entailed in planning every aspect of a theme park to present to a client. The teacher energising and supporting.

2. Realising what we need to know. Searching and constantly publishing with and for each other as our 'specialities' are developed in the process of a detailed theme park. This is the time of focussed enquiry and the teacher is guide, dogsbody, helper towards standards for our client: and

3. Setting up the huge range of focussed encounters with 'otherness' - not only role but all the shape-shifting dramatic conventions by which others come into focus.

This remarkable combination is why and how Mantle of the Expert serves holistic learning.

Examples

A & B. Level 1.
A. 6 year olds, best detectives (starting French language studies) must secretly enter a French chateau to capture an evil chemist who is poisoning coca-cola in supermarkets in Paris. The gate is unlocked but a notice states: “This chateau is guarded by a lion which bears a silver transmitting claw. The lion roams freely” What to do?
B. Macbeth escorting the King to Macbeth's castle (15-16 year olds in an 'approved school' low IQ, all boys). The old huntsman who knows the habits of the dangerous wild boar, never yet caught, though often hunted, has died in Macbeth's absence. This was tried out 3 times: 1) the boar in his lair asleep - no sounds must be made. 2) The boar has been spotted by a guide, but is there another way to reach the castle? 3) The boar has been so close that the dogs with Macbeth's party may have been scented; they are agitated and barking which may alert the boar where they are.

C. Level 2. 9 year olds. Aspects of King Arthur's legends. Teileman, the harpist, is immured in a Norman castle. Friends and companions of Arthur are to enter and bring him and his harp to safety. Friends are “catchers of dungeon rats” with passes to enter but all are checked as they exit with rats. The harp and one rat catcher must be carried out in sacks among the captured rats while Teileman replaces the hidden rat catcher. He is taller than all the friends and the guards are vigilant and can count!

D & E. Level 3. Police and firemen (12-16 year old pupils excluded from school) are trying to recover a body (a blind girl) from a moorland bog. Her guide dog is consistently howling, won't leave the site and cannot be caught. The witness - a farmer - heard her cry out while penning his sheep at dusk, then the howling of the dog, but has not seen where she entered the bog. This work was a prelude to discovering 'The Bog People'.

F. Level 4. 14-15 year olds using a genuine hand-written diary of the British soldiers fighting the Turks. The diary tells of the dilemma of Big Bertha, a giant cannon mounted so as to fire on the British ships should any party try to land to put the cannon out of action so that the territory may be taken. There are two moonless nights in which to try to launch the small boat and scale the heights to silence the cannon. (The Guns of Navarone film deals with this episode).

G & H Level 5. Approved school boys, as prisoners of war, they plan to escape but can they be certain that a new prisoner brought into the hut is not a spy?? Their escape plan is ready to be put into action that night.

H. 13 year olds beginning French language studies. A French scientist is held prisoner by the Germans. A young English woman who knows the building from earlier, but has no French language, must be equipped to penetrate the guards and pass a secret verbal message to the prisoner giving precise instructions as to what to do to collaborate when a rescue party plans to release him. All her equipment must have French origin marks - her clothing, luggage, rail and bus tickets, identification documents, books and transit documents must withstand scrutiny. Her scarf (silk) is patterned with a map and basic French phrases well hidden to assist her in reaching the prisoner's street and finding the house she has known before the war, when much
younger. In case of difficulty she carries a folding white stick and dark glasses, only to be used in dire emergency. The group are teaching her how to speak, behave and remember the instructions so she may stand a chance of assisting the rescue. They have to rehearse every single possibility and hazard she may face so as to be successful and prepare all in French language.

I. Level 6. A special school class, aged 12-14, focus on Mathematics, weights, dimensions, critical timing using watches. A gang have surveyed a bank and discovered a weakness in security at the back of the premises which are approached through a narrow archway leading to a quiet cul-de-sac. They are measuring their map - distances and times. They have get away cars and the truck labelled “Water Board” which will be parked early; the overalled crew with correct identification will be working over a sewer. The watches, disguises, cars and routes and timings are all synchronised. The truck is discovered to be too tall/wide to be driven through the arch and is firmly stuck in position - choices - abort? Risk damaging the arch as they push? Leave it and run? Their client is not going to be pleased …

J & K. Level 7. Theatre students studying Bram Stoker's Dracula. Their companions in their coach hastening to Transylvania know that 'he' is travelling by sea, and Lucy, who has incomplete and transitory visions, is their only link with what location in the river his boat is currently travelling. Here, the students are not acting an episode - they are working as writers, creating two tense journeys to be portrayed in tandem with constant reference to Stoker's narrative. Their journey will use a chamber theatre format 'show me a story' this involves exact literary text with demonstration.

K. Same students above learning about chamber theatre using the book Ursula Under by Ingrid Hill. Ursula, the young child, has fallen down a disused mineshaft and a team of rescuers with a microphone have located her - precariously poised on old rubbish accumulated through the years. Planning the chamber theatre text using pages 450 - 475 to create the tensions of many groups, duties and interests (press, engineers, the girl who is slender enough to finally descend on the rope to bring the child to the surface). It is the tension between literary form and chamber theatre form here - because this format is able to create the impression of simultaneity which the group will test when they have grasped the range of interests which are gathered and which must all be accommodated in their final presentation.

L. Level 8. The 6 year old detectives (see example A) are trapped in a room which is being cleaned and feather dusted by an old lady. The room is full of statues so they are forced to add themselves to the marble figures and withstand her feather duster without moving or sneezing. She is speaking in French trying to put the correct titles on each statue from a folder and obviously there are twenty five too
many statues. Shall they capture her and tie her up? Offer to help her so as to get her assistance to find the evil chemist? Can they trust her? This needs a role to do the dusting and contracts must be made so that all agree that the detectives will resolve this immediate problem some way for they must stop the poisoning of coca-cola.

M. Level 9. Being lost in a maze because their map is incomplete and doesn't therefore show which statue is the correct centre.

N. Level 10. 7 year olds. They have found a baby and are trying to discover who is the likely mother from an assortment of 'ladies' (demonstrated by the teacher - see DVD Making Magic University of Newcastle on Tyne), a deaf person, a too busy mother with lots of children, a blind lady, a bookish lady, a witch who has always wanted a baby. Obviously the latter role must be planned all together because the witch must be as 'dangerous' as they think they can cope with! The basis of this work was that the head-teacher was anxious (because of the location of the school) that strangers should not be approached. This is highly delicate because alerting them should not frighten - hence the exaggerated 'funny' ladies and much glee when they chose wisely and took the baby to the police station after breaking the witch's spell.

O. Level 11. Approved school boys (BBC Death of a President 1966). The killer is being 'watched' by his companions on a radio contact as they listen to the account of the president's exit from church and await the gunshot - they hear the bullet has missed and the gunman escaped. 'He has muffed it!' They await his arrival knowing their associate will have been followed to their hideout, so all are in danger of arrest.

P. Level 12. Canadian high school students studying the dissolution of the monasteries and an incident when Cromwell's troopers are searching for a priest hole in a large mansion. All the household is assembled to be interrogated. Into the assembly wanders the small child of the gatekeeper who has hidden the priest, seen by the child. Will the child tell? How to avoid troopers noticing the child has entered?

From here you can probably start to invent your own examples, 13 - 24. (It would be useful for people to remember tensions that they have used and submit them to the Journal for publication as an article. The more the merrier, say I!)

The most essential element in productive tension is that the outcome must be agreed before the experience is embarked upon. Knowing the outcome from the start slows time into experiential time. If everyone is trying to reach resolution they rush towards resolving the dilemma. By knowing the outcome all create the dilemma at the pace they find reasonable. An example of this outcome-versus-dilemma is when
a group of Year 9s in Birmingham were the 'local people' looking for a child missing from a supermarket. Their choices? Is the child dead, damaged or safe? They elected for the latter so the search was much more productively tense when they had located the place where the abductors were holding their victim. As with the witch earlier (example N) the students will have to create the circumstances, by contracts, which prevail when the searchers find the hideout. At this point the convention 1 (see Signs and Portents) of active searching changes to frame distance 2 ('We can guide the press about the rescue, for we were there.'). Frame distances often create more meaningful experiences and understanding than enactment at frame1 ('I am here. It is happening.') paradoxical as it may appear.

1. Irving Goffman Behaviour in Public Places,
   See Dorothy Heathcote's chart of penalty and no penalty zones.
2. T.E.Hall The Silent Language,
4. See Dorothy Heathcote's “Frame Distance” chart, no.2 is that of guide I was there; I can explain how it was.
5. Available from Information Systems and Services via Sue Tarlarini, University of Newcastle upon Tyne, The Medical School, Newcastle upon Tyne, NE2 4HH. It is one of 75 videos made between 1975 - 1986 and since 2001 now issued as DVDs. A complete catalogue can be obtained by ringing 0191 222 6633.
Internal coherence - a factor for consideration in teaching to learn

A paper to explain the interior planning and outer praxis when a drama element is used in working in “Mantle of the Expert” mode with students in a middle school in Victoria Canada May 2009

Dorothy Heathcote
(Dorothy Heathcote is President of NATD)

We know that when we commit to a drama component in learning situations we are involved with working the presence of “otherness” which is born of exploring (via social encounters) academic, ethical and moral innerstanding. The huge range of “othernesses” becomes available because we choose to incorporate the deep roots of play and theatre - I do - to our learning ends. What follows is an example which illustrates the drama component used in North Saanich Middle School Victoria, with two classes of students currently engaged in studying the Renaissance period as part of their social studies curriculum.

An important factor was using a Mantle of the Expert style of working, where students and teacher together, accept a specific commission, which requires embracing an element of fiction but leading to a requirement to publish outcomes for whoever has proposed the enterprise. In this case I chose the National Trust of Britain requiring the assistance of Renaissance students in providing dramatic material which would be used in a particular great Tudor house which holds evidence that the family living there at the time of the Reformation and the destruction of the monasteries in the time of Henry VIII by Thomas Cromwell hid monks and priests from discovery by troopers empowered to search all properties to uncover “popish” tendencies.

Students had already explored aspects of the Renaissance including transport, exploration of the known world, the arts, sciences, politics, literature and architecture. They had studied specific people who were influential at the time and defended them amongst their peers as being deserving of a high place in the pantheon of Renaissance achievement circa 1400 - 1600 AD.

As an English visitor I thought it best to use a fairly contained aspect which could be considered in a short period of study time. The two classes met for two sessions each, so the work was split between them. The times were from 9.00 a.m. to 1.00 p.m. - one class working on Tuesday and Wednesday and the other class following on Thursday and Friday. All the sessions were videoed by students also engaged in Social Studies work involving media studies. So each class dealt with “The Destruction of the Monasteries” involving the Speke family living at Paschalis Hall circa 1650 AD. The fictional elements therefore involved both groups of students accepting that they were working for the National Trust Managers of Speke Hall to provide a range of experiences for visitors when they visited the important Tudor
house. In fact the Speke family did exist and were influential (and courageous) in offering hiding places for Catholic fugitives. The building exists in Derbyshire, England but I gave it a fictional name. The National Trust does commission outside help in providing “live” experiences for visitors to properties which have been given to the Nation.

In the short space of time I wanted students to gain some insights into the dangers and risks to Catholics (lay people, monks and clergy) at the time of Cromwell's power to overcome the richly endowed monasteries and abbeys, casting many thousands forth from their settled existence as scholars, scribes, apothecaries as well as depriving those highly skilled in farming and husbandry of their lands and ecclesiastical buildings. These, often housing great wealth in the form of precious stones, art and manuscripts both legal and illuminated by skilled scribes. I also wanted to touch into the dawning interest of artists such as Michelangelo (as well as apothecaries and barber surgeons) in the mysteries of the human body and its workings. The location of the soul, should it exist, also drove secret surgery. The corpses often provided by covert conclaves of monks.

The only way to incorporate these aspects was via a series of “snapshots” tracing the experiences of a small group of monks, a Catholic family and a “researcher” during four teaching sessions.

Working in Mantle of the Expert mode permits goals to be very select and purposeful because all results are to be “published for purpose” promised to a client. This removes the work from student study for the teaching purposes proposed by the school. It places students in the mind frame of researchers for a client who needs their work. This also changes the relationship of students and teacher/leader for they function as colleagues, and all their negotiations operate outside the clock time of lesson periods to experiential time when all the participants bring all their relevant experiences of being human, facing specific encounters in now - immediate time. This is the gift of drama. People work from within situations rather than learn about circumstances. Thus the two areas of the brain thinking and identifying work in symbiosis, “do” and “reflect” create praxis, and embrace perforce morality, responsibility and ethics.

Mantle of the Expert is developed through engagement with tasks, not through thinking about matters of concern only. Thinking during action produces a different engagement. My task therefore was to first attract each group of students, then move through interest, engagement, involvement to productive obsession. This progression requires planning tasks which are internally coherent to the students in each situation, though to an outside observer it may appear somewhat haphazard. Internal coherence then drives the planning for Mantle of the Expert work.
Tasks which attract, involve and protect students require a specific mind set in the teacher. Doing the tasks offers protection because together they are engaged with materials which enable the learning and focus the minds on getting the task done. In the sequence of four sessions the students were engaged in twenty one tasks which involved active participation. It embraced social learning, accommodation to others' input, risk taking and reflection during the active work.

Materials have to be created for specific kinds of involvement. The materials in this case were in the main created by a group of teachers who were learning about how Mantle of the Expert operates. So they themselves learned through doing the tasks, pooling their own understanding of the destruction of the monasteries. They made the materials I would be relying upon when I met the classes so I entered the school armed with:

1. **A drawing of the outside of a monastery building, involving a scriptorium and a small hermitage**
   This was made in paper with some architectural detail and then cut up to form a jigsaw for students to assemble (card would have been better for in Mantle of the Expert work all materials are constantly re-used for different purposes as work progresses. However, teachers needs must use what resources they have available!). Assembling the jigsaw was task 2 in the order of events.

2. **A drawing showing the detailed interior of a scriptorium. A line of monks each seated behind their work table in their individual carrels for privacy.**
   They had quills, candles, ink blocks and parchments plus the important window slit to give essential light.

3. **A handwritten account as if written by a monk who experienced the actual time when a group of troopers set about destroying the small abbey.**
   This account was graphic in the detail of burning of precious works, destroying all the fabric of the abbey including tools, furniture, art work, stationary and the impounding of all monies and monuments such as maps of the demense and all properties  It also indicated something of how the monks were treated during this time of banishment.

4. **The outer cover of an illuminated bible half burned as if rescued after the departure of the troopers**
   Made in cardboard with mere indications of earlier glorious work.

5. **A detailed drawing of a secret “priest hole” made within the Tudor hall “Paschalis”.**
   This indicated its location under the floor of the great stone hall. The entrance was via the kitchen larder where game and meat were kept cool, and the egress
by means of a false “kist” or great oak chest fixed by bolts of huge size and with no keyholes, set in the long gallery beyond the hall.

Together these five gave a wealth of information regarding the life of scribe-monks, the architecture to be destroyed, the event involving pillage by troopers (probably themselves of the Catholic faith!) and the dangers to family and servants of aiding fugitives within Paschalis hall.

Further preparations were created for use when needed.

a) The letter from the National Trust Secretary inviting the students to assist in preparing events for visitors.

b) A card badge to be worn to be a visible sign of our status in the enterprise. This was based upon the actual oakleaf design used by the National Trust in Britain.

c) Some cut out photocopied bare feet for classes to use.

d) A black robe, a crucifix, an oval “face” made in paper with only the detail of two closed eyes. Two arms and hands photocopied from the back and cut out to be crossed to create a “dead monk” when prepared for burial.

e) A chamber theatre text of an imaginary visit of a “researcher” to a cell wherein a corpse (the dead monk) was made secretly available for surgical exploration by candle light. There is written evidence for such incursions, and indications that Michelangelo himself undertook such endeavours.

f) A set of cards indicating all the rooms of a great Tudor house.

All these preparations are designed to enable learning rather than explain information, and this distinction is seminal to Mantle of the Expert mode of teaching and learning. Episodes not narrative format, is how drama and theatre progress, so all the work of the four sessions dealt with episodes which in sequence were internally coherent for the participants. Some visitors were occasionally incorporated into these episodes, partly so that they could lose their observer appearance, but also to enable them to hear more closely the student contributions. They were valuable in working as amplifiers of students' quiet verbal contributions. This is an important teacher contribution in Mantle of the Expert for it protects students during tentative early work. Without these guests the class teacher and myself would have performed this function.

The paper which follows attempts to reveal the progression of the students in experiencing something of the times during Henry VIII's destruction of the monasteries and the “reformation” from Catholic to Protestant worship in England during those times.

The 21 tasks are explained on chart sheets which are intended to reveal the internal coherence of the sequencing towards this understanding. The time available did not permit any final publishing and presentation but that is always the learning intention.
of Mantle of the Expert work. This publishing gets rid of the “dummy runs” of most school “products” which place students and teachers in a different power relationship, however benign the intention.

Some tasks could not actually be undertaken because of lack of time, but I have included them because I regard them as being important to the development of understanding and would have used them.

When considering the following charts it is important that “demands” and “devices” are seen to be symbiotic. If a teacher creates demands, then appropriate devices created to serve class social health, or information must be designed in action. “Preparations” are the means/provisions so the session can operate as smoothly as possible. Purposes are extremely precise as are the demands imposed by the task. Results must be honestly observed. This is not dream time or just hopefulness! From this moment the next task can be seen to be essential so planning is realistic.

This short incursion into the Reformation may suggest the preparation is too onerous to even contemplate - especially when teachers have so many demands to meet. Had I been the sole preparer rather than a learning group of teachers, the time taken would have been less. The conjunction between making and class doing would have been fused in my mind set. Whenever I plan to enable students to learn, then I must ask myself “what will they be doing? and what function will I have in this?” I have abdicated (apparently!) from the position of holder of the knowledge. Instead I am providing materials to be interrogated within the ethos of the social engagement. When students become familiar with this mode of working at learning they and I together will create many of the task materials because it will be natural to do so. Do not be daunted by this one short term example of preparations.

Of necessity I have had to interweave the analysis sheets with the materials I used for the tasks (where still available some were left in North Saanich School for use should the teacher need them). All the work took place in the classroom so tables and chairs and the video team plus guests had to be accommodated in a fairly small space.

The progression of tasks for days one and two now follow 1-13
<table>
<thead>
<tr>
<th>Task 1</th>
<th>Outcomes towards next task</th>
</tr>
</thead>
<tbody>
<tr>
<td>To engage with the letter from the National Trust (see illustration 1), note the badge number, and accept the notion (at least) that the work we will do is to help the big house project.</td>
<td>The letter was read. Groups were formed with ease - males and females together. Social health was &quot;co-operative&quot; and accepting of the task.</td>
</tr>
<tr>
<td>To place students in early and tentative relationship with a British accent.</td>
<td>The groups were hesitant. They collected the letters and moved their chairs away so as to make space for the next task.</td>
</tr>
<tr>
<td>To write the letter and have enough copies for students to share in threes.</td>
<td>They handed around the letters and shared in the reading, quite amicably.</td>
</tr>
<tr>
<td>To make the National Trust badge so it could be worn authentically during the first session.</td>
<td>They were cautiously courteous!</td>
</tr>
</tbody>
</table>

**Preparations**

<table>
<thead>
<tr>
<th>Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have letters to hand plus badge. Introduce myself and explain the area of work and contracting ourselves to help the National Trust.</td>
</tr>
<tr>
<td>That it will be fiction but it does happen in England for real.</td>
</tr>
</tbody>
</table>

**Results**

| The badge was left in the school. |

**Demands**

| To meet an unfamiliar teacher with a British accent. |
| Accept the copies of the letter and read the content and implications. |
| Clear the desks to sides and place chairs close together so students could move them to suit their choices. |
March 15th 2006

From your President.

Dear colleagues,

I have pleasure in welcoming you to join our family of support workers who meet our "member guests" at the large number and many varieties of homes and establishments given to the nation to be cared for and shared by any who travel to visit, study and appreciate the range and immense variety we in the British Isles are heir to.

All the committee members share with me our trust in your integrity and quality of attitude you will bring to the work and aspirations of The National Trust.

Fiona Reynolds C.B.E.

THE NATIONAL TRUST
<table>
<thead>
<tr>
<th>Task 2</th>
<th>Demands</th>
<th>Purpose/s</th>
<th>Preparations</th>
<th>Devices</th>
<th>Results</th>
<th>Outcomes towards next task</th>
</tr>
</thead>
<tbody>
<tr>
<td>To put the monastery jigsaw together.</td>
<td>To share the crowded space. To collect all the pieces and sort them out into suitable fitment (iconic format of communication).</td>
<td>To give architectural information regarding the orientation of monastic churches. To see who initiated the task, how they organised themselves. Who watched because access was difficult in the restricted space.</td>
<td>The drawing. Its size for the group. The placing on tables ready to be worked on. The pieces left open so students could begin to rearrange them.</td>
<td>The teacher speaking as a colleague. “We, us, our” terms and reminding of “what the National Trust have thought about using such a jigsaw when visitors come to view properties”. From now on the inclusive terms will be used where possible. As will the reminders of the future for their work.</td>
<td>The students immediately set to work. They managed the flimsy paper pieces with little fuss. Some watched. Some awaited the final outcome. Most of them showed some interest in the final “picture”. They gathered round it so all could at least see the final form.</td>
<td>They courteously and efficiently organised the pieces, some easy laughter when pieces were seen to be incongruently placed, then rectified. They silently studied the monastic sketch. There were no questions, nor were they invited by me. The picture was left in place as it could not be moved safely at this time. The jigsaw was left in the school</td>
</tr>
</tbody>
</table>
Finding this poem was a gift! Planning for Mantle of the Expert mode of work causes teachers to range outside the narrow fields of information such as text books or the internet. We graze and browse!
<table>
<thead>
<tr>
<th>Task 4</th>
<th>Demands</th>
<th>Purpose/s</th>
<th>Preparations</th>
<th>Devices</th>
<th>Results</th>
<th>Outcomes towards next task</th>
</tr>
</thead>
<tbody>
<tr>
<td>To listen to the poem.</td>
<td>To hear unfamiliar words in a direct but elliptic style (now the form of communication is symbolic – words now stand for images). More individual demands are made – to accommodate to a different accent and indicated images in the poem.</td>
<td>To introduce the notion that all kinds of people may be drawn to monastic life – even today. To discover if any could grasp the humour and visualise the witty descriptions of individuals, who have been drawn to work and live together.</td>
<td>The poem. 1 copy only. Consider the space and how students and teacher will arrange themselves for the reading.</td>
<td>The invitation to sit down and “hear about how one writer envisages a group of monks walking into a church like our jigsaw”. To read very slowly and pause to give time for mind images to become available. To avoid threatening eye contact during the reading.</td>
<td>They listened obediently. Sat down with obvious relief. This would continue to be a factor - the need to sit down!</td>
<td>Some smiled at the descriptions of the range of monks. The poem was opportune because it gave opportunity for a static painting to now have images of moving people AND the incongruity of differences under the uniform robes. With luck it may now shift the group from receiving the provisions to making personal contributions towards identifying with monkish scribes. A risky time this!</td>
</tr>
<tr>
<td>Task 5</td>
<td>Demands</td>
<td>Purpose/s</td>
<td>Preparations</td>
<td>Devices</td>
<td>Results</td>
<td>Outcomes towards next task</td>
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<td>Each person to decide for themselves why they were placed in the monastery and later write it down and then speak it aloud for colleagues to hear.</td>
<td>To invent a reason why they should have been placed in a monastery.</td>
<td>To begin the process of each person identifying with living in a monastery.</td>
<td>To have paper and pens ready to hand.</td>
<td>To remind group of the strange assortment of people described in the poem.</td>
<td>Individuals took paper and pens and wrote short statements regarding why they had been placed in the monastery.</td>
<td>See a selection of their reasons as they were written at the time.</td>
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<td>Requires that they identify with the life of a monk.</td>
<td>Commit it to paper first, then each speak it with elaborated language.</td>
<td>To introduce a special style of repetitive language when speaking their ideas.</td>
<td>To rearrange the chairs if people preferred to write at tables.</td>
<td>To explain by means of an example what reasons may have caused families to place their sons in such places.</td>
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<td>This involved 3 stages:</td>
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<td>To select my style of heard language to fix an earlier period than that suggested by the modern poem.</td>
<td>The example – &quot;My father told me that I must go to the holy house of men because I was so ugly that no woman would marry me&quot;.</td>
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<td>Think</td>
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<td>Write</td>
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<td>(symbolic)</td>
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Some reasons selected by individuals written as they left them scattered about. This indicated to me that I must be under no illusions as yet that the group were ready to take any power to drive the work themselves. Their comfort zone was to sit, to write but they gave their spoken version most willingly yet very quietly. The public voice has not yet emerged!

“because you could study your religion”

“to become more holy”

“to learn how it was in the monastery”

“become holy” (many wrote this one as their reason)

“see what it was like”

“to learn about religion”

“to see how life in the monastery worked”

No indications among these that my model had opened up a wide range!
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<th>Preparations</th>
<th>Devices</th>
<th>Results</th>
<th>Outcomes towards next task</th>
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| To listen to the quotation about details of working in the scriptorium. This will fill out authentic indications of being a scribe. | To create images of living and working with quills and inks and writing on different surfaces. | To inform without a “text book” style, and to permit a sense of identifying with living in a monastery. | To locate the book!  
To see its possibilities.  
To mark the passages ready for reading. | Students and teacher arrange the room so it provided the needs of being a scribe in a scriptorium.  
To warn that I would read with the tone of a novice.  
To provide paper and pens and ask students to note any new information gained from the account, especially that which caught their interest. | (as I could not use this task it is not possible to see any results).  
Time did not permit it — regretfully! | The outcome/s would have provided me with the means to try some very early writing by the students’ own names in an illuminated fashion.  
This would then have led to finding a name they would like to use as a monk in the monastery – I would have provided a list of authentic “brothers’ names”.  
I am at this stage spoon-feeding before demanding expressive action. RISKY! |
This is a well researched account of work in a scriptorium from the time of Beole Circa 4th Century to the destruction of the monasteries. Taken from “Arthur at the Crossing Places” by Kevin Crossley-Holland. Published by Orion ISBN 1-84255-200-7

In chapter 79 (pages 276 - 283 in the Orion publication of the Arthur trilogy detailed above) there is a vivid and detailed account written in the first person style using the 'voice' of a young novice regarding how monks worked under monastic rules and the education of scribes. Crossley-Holland captures the young Arthur's enchantment with the organisation of the scriptorium - its location above the kitchen for obvious reasons, the sloping desks on which hang the cleaned and treated skins, the coloured inks '…’two inkmores, one for black, one for red. Black for the text, red for headings and initials and red letter days,” Brother Anselm said, smiling.' He especially gives insight into the spiritual growth of a scribe describing “the art of a scribe as a sacrament”. (p282) Especially useful to me, because of the young Canadians' small exposure to monastic life, was young Arthur's description of the rules for novices (p278): “We're allowed to speak between None and the supper bell, if we need to…” and the laws regarding margins and pagination.

Had there been time I would have created the signs of a scriptorium using a suitable arrangement of tables and chairs and settled the class into some serious illuminated writing practice under monastic rules. Further, to enhance their self-spectatorship I would have invited an art class in to draw and sketch the individual monks at work…

Such is the scope of Mantle work -

I chose this excerpt from the book because:-

1. It is written from the first person viewpoint
2. It is accurate in providing a deal of detail about the actual materials and their management by scribes.
3. It indicates richness of colour in illuminated manuscripts.
4. And all is viewed from the position of a novice, which was the true position of the students.

I could not use this material because time was so short but it would have been a very important link in the interval coherence of beginning to be living the life of a monk in Renaissance times. As would have been having access to the illustrations of the Duc du Barry published at the same period of the monasteries.
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<th>Task 7</th>
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<th>Devices</th>
<th>Results</th>
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<td>To see and listen to the monk’s personal account of the destruction of their Paschalis Monastery. <em>(see illustrations 2 – 5)</em>&lt;br&gt;This was taken from a document of 1530 – “the dissolution of Kirkley Abbey” in Yorkshire and adapted by the teachers who prepared it.</td>
<td>To visualise as if they had been there the events of July 1530.&lt;br&gt;To identify with each aspect of the destruction.</td>
<td>To give the most graphic detailed information of the thoroughness of the utter violence of such events.&lt;br&gt;So that in the next tasks they could be at the event.</td>
<td>The making of the document.&lt;br&gt;The arrangement of chairs and tables as a scriptorium BUT all with their backs to the narrator&lt;br&gt;A male voice (one of the visitors) did the reading.</td>
<td>Showing the handwritten document so penmanship and ink could be seen.&lt;br&gt;Explaining its authenticity and why it had been selected and labelled “fragment”.&lt;br&gt;Asking each “brother” to visualise where they were and what they were made to do by the soldiery as if watching a movie or TV programme as they heard the words spoken.</td>
<td>Silent still listening.&lt;br&gt;There are one or two students who find concentration hard but they are not intrusive.&lt;br&gt;By asking them to use dramatic imagination I hoped to prepare the way for the enactment of the burning and pilage.</td>
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and their presence reported South of a river for some days. The King's Commissioners, for the suppression of the monasteries, demanded entry to the abbey in the name of his majesty and Chancellor Cornwallis. Barring entry was on the part of treachery and treachery were the main gates open. Armed soldiers, of both horse and infantry, then ordered a meeting with the great Abbot William, despite the lateness of the hour. The Brothers were instructed to remain in their cells until such time as to be told of their fate. Thus it be left to the Brothers Peter to record the Commissary's Captain's gnarled accoutrements with regard to the Brothers' many alleged improprieties, usages of church funds and desecration of every moral expectation for which the King and the Council hold all member of the clergy accountable. The Captain then showed a warrant with the King's own seal as a right to search the abbe
forthwith for such evidence of villanous behaviours. To the deep and abiding woe of all in the abbey all portable materials was piled in the courtyard: parchments, velums, came the very pens themselves, with hanging: any object of worth, whether sacred or secular and a great bonfire begun. The Brothers suffered grimmily at the hands of the brutal soldiery as they tried to protect then only means of livelihood and the greater benefits the abbey provided to each member of the community and surrounding villages. Neither the nor respectful of the house of God the Commonwills soldiers despoiled anything of use or worth. Further, the Abbot was given to understand that all copper, lead, slates and stained glass would be stripped from the fabric of the building in the coming weeks. Any Brothers by then still found on the Abbey grounds would stand guilty of treason.
against the King’s Majesty and subjected to punishment, not excluding summary mutilations and execution. The Abbot then privately bade me walk about the Abbey, so far as I was able, and record to the Holy Father in Rome the lamentable persecution of this English king and his very subjects. This I did at some risk to myself. Item: all gold, gilt, and silver chalices and candlesticks stolen. Item: all livestock driven off by hired Border raiders. Item: the Abbey’s Pele tower burned. Item: fishponds were all drained. Item: hospital and all medicines stolen or destroyed. In the end of my daily life and prayer as mad our Abbey the envy of the dukes of your and for the comfort of all the county Christian souls.

Brother Peter scrotaum, Kirkby Abbey, in the county of Yorkshire, July 29th 1530 AD.
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<th>Task 8</th>
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<th>Results</th>
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<td>To demonstrate the actual destruction of their monastery. NB this is the last task of Day 1. <strong>Note</strong> they have moved from Iconic pictures Symbolic words and now physical expression will be called for A risky move!</td>
<td>To arrange themselves standing up as if commanded by troopers – to obey orders to  a) Bring fire wood  b) To ignite the fire and  c) To carry in their hands their (imagined) inks, quills, and parchment to be thrown upon the fire. To move their tables and chairs as much out of the way as possible.</td>
<td>To see whether the students would now participate in a piece of theatre accepting DH and class teacher in role as leading officer (troopers).</td>
<td>Rearranging the room. Making the episode clear – the final burning and having the written account to hand to read out sections -the warning “that troopers are approaching. The contempt of the troopers towards them”. To have the bible cover ready to be thrown on the pyre at the last moment.</td>
<td>Making the contract that “we are testing out a piece of theatre the National Trust will use at the Paschalis Hall. So we have our client in mind and are therefore demonstrating the content of a document. <strong>This is a protective mindset</strong> – “We do and observe ourselves doing it” – this is the awakening of the self-spectator. Both teachers in role.</td>
<td>The students achieved a measure of authenticity and concentration. Teacher and DH, by issuing orders and stating what was to be thrown into the pyre, the event was sustained (“all inks, parchments, goatskins, calf skins, dyes and strigils, quills, knives, carrel dividers, benches and tables. All crucifixes and the great bible”)</td>
<td>The “destruction” must be followed by the terrible aftermath for each monk who has not only lost all their possessions, tools and home, but cannot as yet see any future except to be wanderers, forbidden the very lands they have relied upon to feed bodies and souls.</td>
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<td>Task 9</td>
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| The first task of day 2.  
To speak lines cut from the destruction document in expressive mode – another demonstration for National Trust. | To enter a classroom where all desks and chairs have been turned upside down providing very small spaces for each student to fit themselves into.  
To agree this is a symbolic landscape of desolation and they are still in that barren situation.  
To speak one sentence each from the destruction document using public voice. | To use their natural physical inertia as a powerful productive element. So “hiding” and expressing “absolute weariness” was required.  
Again they were to create a demonstration of deprivation, loss and hopelessness, the word act is irrelevant here. | “Destroying” the orderliness of their classroom.  
“cutting up” the document by copying out sentences from it so that each student could collect their own sentence.  
Drawing a naked foot and copying one for each student to place beside their space.  
Asking visitors to be prepared to work as the “voices of the deprived and lost ones”. | Students invited to find a place where they could be comfortable for a while.  
Sentences cut up ready and when students in position handed to each student.  
Asking them “as if they were monks” to consider the “voice” of their sentence and how it might sound for National Trust visitors.  
To place a bare foot on the floor beside them.  
DH stating “and this was the first day”. | Students willingly placed themselves.  
Accepted an unseen sentence.  
Read it  
Accepted the feet and placed them and accepted that a visitor would come and place their foot upon the bare foot to amplify the statement they made when DH pointed to them. Later they filled silences and did not require DH to invite them to speak. | The move can now be made to create the life of the Tudor mansion – whose owners will risk their lives in giving succour to fugitive priests and monks. |
The monk’s account broken into individual statements. So the whole document was recycled into personal memories when spoken by individuals each statement was preceeded by “It is my recollection that...”

The captain delivered a stern warning “Any brothers by then still found on the abbey lands would stand guilty of treason against the King's Majesty...”

The fabric of the building taken away - copper, lead, slates and precious rare stained glass...in the next few weeks.

To the deep and abiding woe of all in the abbey all burnable material was spilled and piled in the courtyard.

Regarding the brother's many alleged improprieties - usage of church funds.

Armed soldiery of both horse and infantry... then ordered..

Wall hangings; any object of worth whether sacred or secular....

- And dissolution of every moral expectation for which the King and the Council hold all members of the clergy accountable.

... as a right to search the abbey for such evidence of villainous behaviours

... as they tried to protect their only means of livelihood

And their presence reported south of the river for some days

... the commission's soldiers despoiled everything of use or worth...

Barring entry was on the pain of treason and thus were the main gates opened.

The captain then showed a warrant with the King's own seal.

Item: the abbot's Pele Tower burned...

The brothers suffered grievously at the hands of the brutal soldiery...

Further the abbot was led to understand that all the buildings should be stripped to bare walls open to the sky...

A meeting with his Grace Abbott William, despite the lateness of the hour.
The abbot then privately bade me walk about the abbey so far as I was able and record for the Holy Father in Rome...

Item... all fish ponds drained.

... this lamentable persecution of the English King of we his very subjects.

The brothers were instructed to remain in their cells until such time they be told of their fate.

And the greater benefits the abbey provided for each member of the community...

The King's commission for the suppression of the monasteries demanded entry into the abbey in the name of his Majesty and Chancellor Cromwell.

... in short the end of all our daily lives and prayer...

Our abbey was envied by even the Archbishop of York and the comfort we gave to all Christian souls...

Thus it fell to me Brother Peter to record the Commission's Captain's grievous accusations.

... and the surrounding villages around...

... item all livestock driven off by hired Northern reivers ... from over the border...
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<th>Task 10</th>
<th>Demands</th>
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<th>Devices</th>
<th>Results</th>
<th>Outcomes towards next task</th>
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<td>To examine the detailed drawing of the priest hole and consider how to use the classroom space as to the entrance and the “Kist” exit. The drawing was left in the school.</td>
<td>To decode a technical drawing and see it as on two levels. The drawing was not a first class example of architectural accuracy! So a sense of “over and under” via steps had to be perceived.</td>
<td>To begin the process of making a Tudor mansion household come into active tasks.</td>
<td>The architectural drawing displayed so that all could study it. Not easy in a crowded classroom. Suitable vocabulary for the period to be considered e.g. game (hunted birds) falconers, hounds, Kist, cupboard, ice-house etc.</td>
<td>Explain that “we have come to some understanding of a building destroyed and lives broken – now we are going to see how to help visitors to a big Tudor house see what dangers to the lives of the owners and their servants arose should they try to help those of us who have lost our livelihoods – Paschalis Hall created a hiding place for such as those monks like we represented could be helped to safety”.</td>
<td>They quickly decoded the drawing and decided where the cupboard entrance would be identified as also the Kist exit. There was some interest in the “mystery”, partly as a result of my voice and manner when speaking these statements. They discussed the drawing with a sense of the claustrophobic priest hole.</td>
<td>The drawing of a small part of the house, must now be expanded in their minds not only to the vast range of rooms and spaces required to administer the estate, but also the range of human skills needed to keep all running daily and seasonally. Social hierarchy being a very valid factor – possibly more difficult for Canadian students to grasp.</td>
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<td>Task 11</td>
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<td>To see a photograph of the huge house – Paschal Hall on the projector and to take the room cards and place them on a large cloth in what they considered would be reasonably spaced. Some indicated outhouses as well as interior spaces. Paschal Hall is a large Elizabethan house type. I got the name cards from the National Trust house “Uppark Restored” by Christopher Rowell and John Martin Robinson 1966.</td>
<td>Realise that the house had four equally large sides! To accept the pack of cards – decode the names and envisage what might be in each space and the workers who would service all the activities required – including the family members.</td>
<td>To provide information about a Tudor home/house. To see how far the students could envisage rooms above and below others and the other areas beyond the main house. To introduce unusual vocabulary.</td>
<td>Provide the photograph on projector. To create the room names on durable cards and make a space available to all with the cloth laid out for the cards to be placed and fixed.</td>
<td>Ask students to clear the tables and chairs and arrange the cloth and hand the cards over. The words were critical – e.g. “so here is Paschal Hall – and within this great square building life is somewhat like a beehive – many workers, many skills needed, and at all hours of the day and seasons of the year” etc.</td>
<td>They eagerly placed the cards – occasionally asking for information about a term (e.g. ice-house) and all the cards were placed and reviewed as to levels of the floors.</td>
<td>Because they have made a symbolic mansion space-wise it may be possible for the workers in the house to “bring it to active demonstration”.</td>
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The room cards:

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<th>Task 12</th>
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<td>Examine the rooms on the cloth and decide where the priest hole would be. There was no card for “priest hole”! and there never should be.</td>
<td>Begin to see behind word cards to 3 dimensional levels and agree on the location of the secret chamber so all could visualise it. Steps down into it and up from it into the Kist become important as did “head room” and “crawling”.</td>
<td>Give information about the complex lives/lives of a big Tudor house via doing the arranging of rooms and the naming.</td>
<td>The size of cloth, the making of the cards and devising some way of fixing them on the cloth (blu-tac)</td>
<td>My talk as they looked at the projected picture and the task cards. This was not offered as factual information – it was ruminative in tone and pace regarding “the amazing life and activity needed to sustain such a place” and why the National Trust are keen to keep that spirit awakened for visitors.</td>
<td>They sorted out the route of the priest-hole and did a little rearranging of rooms on the ground floor to do so. We may find it possible to begin to demonstrate the house in action – so a device must be developed so that people can elect for work in the complex establishment.</td>
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<td>Task 13</td>
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<td>Students survey their symbolic house and each decides which room they will like to work in and what they will be doing in now/drama time.</td>
<td>To choose individually to imagine tasks to be done in that space and demonstrate it all together.</td>
<td>To transform labels into human beings engaged in specific work tasks relevant in that room/space and be prepared to demonstrate doing them.</td>
<td>Re-using the symbolic house and collecting the class around their creation</td>
<td>The voice and tone of the teacher musing upon the way the great house, strong as it seems, cannot live without the will, muscles, intelligences, patience and energy being constantly in action within and around it. Mentioning “wood carriers, hunters, spit boys in the heat of the fire, the chamber maid, repairers of linen” etc.</td>
<td>Students elected to join work in small groups – in the main the boys opted for kitchen fire work and some girls to sewing, chopping for cooking. In this they heard the work suggestions of the teacher’s voice. It was essential that all the work was active and collaborative.</td>
<td>The classroom has become “busy looking” though some boys are showing elements of a lack of interest. Some girls and boys now have moved from attraction to interest and are appreciating becoming involved in the doing work. Teacher can address different groups as colleague in role so as to develop the work of individuals. A further risk can be taken now</td>
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Day 3 begins with orienting a new group of students to the framing of the group into the Mantle of the Expert and the Reformation and the destruction of the monasteries in particular. So the National Trust letter is introduced and the teacher speaks as a representative of that body, while placing the National Trust badge around her neck. She has no way of knowing what, if anything, has been told to the class by the previous students. A new team of video makers takes over.

So the first task for this group is to contract into developing the episodes which have already been experienced. This group is also interested, benign and accommodating to this unfamiliar teacher from abroad. The eye contact is good. One or two boys seem physically restless but not in a distracting way, but the teacher will attend to this as she finds suitable, during the developments of the work which now must introduce the productive tension of a hidden priest whose presence must not be discovered by Cromwell's troopers.

**The Chamber Theatre Narrative**

The trooper came to the big house at dawn. Leading his horse, for she had cast a shoe. The rising sun glinted on the huge mullioned window, the small diamond panes picked out in early light. He was weary, as was his mare.

Outside the great gate he unsaddled the mare and turned her loose to graze. He carried his leather saddle-bag to the shading oak tree nearby and took from it a brown jug of ale, and having removed the stopper drank deeply. He sat and watched the great house and ate his bread and cheese using his knife to pare the cheese thinly. On the turret above the door of the great house the watchman saw the man, and knew that the warning should be sent to Lady Speke swiftly. He roused the sleeping boy and whispered urgently, pressing the seal into his hand. The sign that General Cromwell's men at last were come. The boy ran, holding the waxen seal high so all he encountered would see and gather in the great stone hall.

The household woke. The hunters filled the kitchen cupboard with the carcasses of deer, hare, sheep and pigs, hanging them with care upon the hooks set in the roof. Then the cook boys brought the birds, their featherings bloody and wet on purpose. The pheasants and fowls, hanging dripping blood over the great copper trays laid prudently below. Then lastly they set a pot-boy to pluck a fat pheasant slowly so that delay might serve the house. The kitchen fire was brought to blazing life by the great bellows; and the spit boys turned the great spit with the skinned deer, and shielded their eyes from the spitting fat driven from the mass of meat.

The cooks sent pot boys running to the courtyard well to pour pump water into their leather buckets and great jars. They laboured mightily, toiling between the well head, winding the noisy chain to bring the metal bucket up filled with precious water.
to serve the household at this waking time. Meanwhile the cooks chopped pork meat and set it to boil on the trivets so that carrot, cabbage, onion and herbs could be sliced on the wooden blocks ready to be added to the meat mass.

The men carried great logs and smaller cut lengths of wood to feed the great fire and the bread oven, which a maid raked out with the long handled scraper ready to receive the round cobs of bread. Meanwhile the bread was kneaded by the sweating bakers and shaped by kitchen girls into great cobs for feeding to the lower folks and smaller cobs for the gentry. They worked willingly, for Lady Speke lived up to her faith to do her earthly duties, as well she may, even in these dangerous times.

The house steward, wakened by the running body, buttoned his coat, smoothed his beard, and carrying his staff of office and the seal pressed upon him by the boy, roused the sleeping maids on their truckle beds to wake her ladyship urgently, and to dress her as swiftly as was possible while he walked the corridor to await her coming from her sleeping chamber. The Lord Speke being away from home, she held the keys.

The boy ran back along corridors and stairs to the watchman who stood still watching through the spy hole, the seated trooper. He placed the boy on watch while he buckled on his sword and took the great key. The priest at prayer in the chapel, was urged by the hunter to take the great bible. The chapel candles were swiftly doused and the uncleaned candle sticks were thrown into the corner among the now neglected linen, so as to deceive General Cromwell's troops when they came, to ensure that the trappings of Popery and the Catholic ritual was truly gone and simpler honest prayers learned to serve the King's desire to break with Rome.

The priest took the great bible with its jewelled lock and wrapped it reverently inside the silk and placed it into the deer skin bag. He saw the impatience of his escorts, big men both, but refused to hurry with his precious burden. Finally, he crossed himself and took off his deliberately torn and soiled monks habit and scapular and threw them with the altar cloths in the shadows, wearing only his shift and breeches as he entered the priest-hole. Together they left the chapel and hurried to the kitchen where he was pushed through the hanging meat and into the dark priest hole. The boy resumed his seat and continued plucking the fowls, spreading the feathers wide.

The Lady Speke came down from the long gallery, her maids still trying to adjust her bonnet of velvet and pearls. The steward awaited her in the hall. All workers within the house, not needed in the kitchen, came and stood in the great stone hall. The wet-nurse carrying the baby, and holding the young boy's hand hurried after the Lady Speke. The maids from sewing rooms and bedchambers left their linen work and chamber pots and hurried in.
The watchman saw the trooper put away his eating knife and carried his saddle bag and saddle to the mare. She stood obediently while he lifted the saddle, tightened the belly girth, and taking the reins walked his horse to the great gate, and crossed the stone courtyard to the iron studded door. He took his pike, and using the handle beat upon it three times calling the dreaded words “In the name of General Cromwell at the behest of his Majesty King Henry of this realm this house shall yield to search for Popery”.

The steward at a sign from Lady Speke, took the great house key from the watchman and turned it in the lock. The guard swung the door wide letting in a great beam of sunlight and the trooper stood hand on sword, with the tall pike staff glinting in the light. All held their breath, as the Lady Speke stepped into the sunlight with her small son beside her. The trooper removed his metal head gear and bowed ever so slightly......
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<th>Task 14</th>
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<td></td>
<td>Students are introduced to all the prepared work (pictorial and written) but briefly as the National Trust guide reveals them in some order. There is no stress placed on having to remember everything!</td>
<td>To help class feel orientated and important to the next stages of the work.</td>
<td>All previous materials. Chairs arranged haphazardly so students can choose their placement and who they sit beside.</td>
<td>Make the contract that I shall speak &quot;as if&quot; I work for the National Trust and try to show them &quot;where we've got to so far&quot; so that the important dangerous part of the destruction of the monasteries can be dealt with.</td>
<td>The class were benign and moved comfortably to their next task. They moved the chairs back and helped place the house cloth and room names central.</td>
<td>They will need to first view the projected view of Paschalis House.</td>
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<td>Task 15</td>
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<td>To sit and look at the detailed photograph of Paschalis House and then move to examine the room cards on the floor. (The same projected photograph was used as earlier)</td>
<td>To attend to the different house details while hearing teacher speaking &quot;as if&quot; a worker for the National Trust</td>
<td>To put them at ease. To give them status and a measure of being socially enfranchised to contribute as they deem suitable.</td>
<td>The photograph. The symbolic house and all the previously prepared materials – especially the priest hole, available to be studied and the teacher-in-role voice as the house is examined e.g. “you will see what work a house as large as this one entails, even when we who show it to the public visitors have modern cleaning aids and central heating”!</td>
<td>Teacher in role style of language and a small measure of formality to indicate: a) National Trust client interest and b) Pace and interest in how very useful it is that people like you can assist in helping visitors have some notion of a Tudor house and the family risks in hiding disenfranchised monks and scribes.</td>
<td>They joined the contract to assist.</td>
<td>So now the house “active” can stand a chance to begin.</td>
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<td>Task 16</td>
<td>Demands</td>
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<td>To agree to choose from a given range of active work all in relation to the hiding of a fugitive priest.</td>
<td>Select from teacher's list which tasks they will be doing &quot;that day&quot; when the priest arrived to be hidden. Tasks were taken from those chosen by the earlier class. Spit boys, hunters, bringers in of huge logs for the fire, embroiderers, repairers of linen, choppers of vegetables, water carriers and the role of the priest was now chosen. A boy volunteered.</td>
<td>To use productive tension to ease the new class into the main themes. Hiding a fugitive</td>
<td>Having the list of work in teacher's mind and being ready to energise by clearing all the chairs except those needed, and placing so all could agree where kitchen, priest hole entrance, great fire and spit were located, plus the ladies sewing spaces.</td>
<td>Energized direction of everyone being ready &quot;for the house to wake up&quot;. Narrating each worker's action in turn so that students can enter the work as they are invited by the narrator. Teacher busily moving around among students.</td>
<td>Students in the main participated easily. Some boys and girls were immediately engaged, but one or two boys were seen not to be so. The room being small encouraged some boys to lean on tables. One boy indicated lack of interest but did not disturb others. He almost left the room as he had placed himself close to the classroom door. The way is now open for the priest game to begin. By using a game element, rules, instead of acting ability, become dominant. The priest need do no more than keep moving towards the location in the classroom which &quot;signed&quot; the hole entrance. Likewise the workers need make no effort &quot;to catch him out&quot;, only to notice if they saw any aspect of a stranger. It was not a game of winning or losing.</td>
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<td>Task 17</td>
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<td>To accept the game of “spotting the priest”.</td>
<td>To do their individual work. &lt;br&gt;To be honest about if/when they actually caught sight of the priest entering the priest hole.</td>
<td>To make the game central to the danger to all if workers were interrogated by troopers searching the house. &lt;br&gt;This task was essential to build the memories in advance of the trooper’s arrival.</td>
<td>Restarting the narrative so all are at their working places. &lt;br&gt;Making sure the priest role is recognised before the house wakes up and that the priest role knows where he must reach to enter the secure space.</td>
<td>The narrative controls the pace and &quot;stop time&quot; is used to enable the teacher as colleague to ask individuals if they have seen even a glimpse of the fugitive priest. &lt;br&gt;The teacher is actively working between “stop time” moments. &lt;br&gt;These are repeated until the priest indicates he has entered the cupboard leading to the floor below.</td>
<td>The room became active and gradually the “game” of interest except for a very few boys. Public voices became used naturally at &quot;stop-time&quot; interrogations. &lt;br&gt;Their glimpses of the priest seemed honest and tension won most of the group to interest and engagement.</td>
<td>The priest is in the hole. Now the danger can become manifest.</td>
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<td>Task 18</td>
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<td>To assist the hunters to block up the priest hole entrance with meats, ice, birds hanging and agree on the precise classroom location.</td>
<td>To help the hunters fetch and carry, and to bring &quot;a carpenter&quot; to seal up the door. To agree that the entrance is fully disguised and hopefully to envisage the quantity of dead hanging carcasses.</td>
<td>To anticipate the arrival of the trooper to search the house and the danger to all.</td>
<td>Class teacher to work in role as trooper. To hold the tall window pole as if it is the Pike – the tool for searching all spaces up, down, inside and behind.</td>
<td>Trooper stands ready. DH has a narrative to speak to enable all the class to anticipate his arrival. The narrative echoes the previous one of the house waking BUT this narrates in the presence and environs of the entrance to the house. Chamber Theatre format used.</td>
<td>Class listened and as each part of the story was stated some of them took up the roles and tasks spoken of. Some students become deeply engaged in creating the essential action led by the narrative which clearly stated active tasks and behaviour.</td>
<td>This narrative is very complex, full of unfamiliar language and style of delivery. The group had to accommodate a wide range of interactive and co-operative behaviour by instantly translating words heard, into believable controlled behaviour. Trooper teacher and Teacher Lady Speke confront each other.</td>
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The power of chamber theatre convention is mainly protective when used to introduce theatre experience and active behaving. Point of view must be very precise. In this case the household are in a position to view the trooper's existence as if through a window or keyhole of the house, while at the same time the roles of workers are activated here and there (bakers of bread etc.). New workers are introduced - these are guardians of the entrance to the house and it is this alert guarding which anticipates and consolidates the enormity of the problems to come. No one is acting: each named role fulfils the action dictated by the narrative so all is demonstrated. It is as if all the participants are in a theatre whilst making the performance. The self spectator becomes possible - we are seeing/makers both at the same instant. This is play, drama and theatre all fused in simultaneous behaviours.

The narrative serves to introduce many factual details in the moment of action: seals, domestic items in use, accurate vocabulary (trivets, courtyard well, pumps, copper trays, truckle beds, staff of office, cobs of bread, scraper, bellows etc.).

The melding of the troopers' action outside the house and the gathering together of all the household to face the intruder prepares the way for outcomes no one may foresee. What the knocking upon the door anticipates is the power of one human being to dominate a whole household.

Warning! When trooper and Lady Speke meet their encounter must not become an enchantment to turn the workers into an audience. All the encounter demonstrates is power of external authority, knowledge of hidden priest and terrible outcomes if the fugitive is discovered. So all dialogue must be inclusive of each member of the household. This is achieved by the way the dialogue which will be born in praxis - nothing must be scripted - consistently causes trooper and Lady Speke to include each household person. Glances, small indicators of movement as trooper moves into the space and the Lady moves towards her now colleague - conspirators are the “awakeners from enchantment and spectatorship” so class is consistently involved in the productive tension.

This ended the first day's work of the second class - Thursday.
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<th>Task 19</th>
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<td>To participate in a piece of theatre in which they cannot see in advance what will be demanded of them.</td>
<td>To agree that a black robe, a cardboard Bible cover, an oval cardboard, a pair of closed eyes, plus the photocopied male arms and hands of two monks would represent a dying trapped priest. To use their desks as if they were the convention.</td>
<td>To take the group through a process of tension if possible where they carry the image of the priest while dealing with the convention with the help of the materials to create the presence of the trapped priest. To move their desks to become the Kist. Writing the dramatic text to span a great length of days using a swift time convention.</td>
<td>The text to divide time.</td>
<td>Many students became deeply involved—responded swiftly to the demands of an unfamiliar text. Just a few students found it difficult to ‘let the situation mean’ to them. There was much authentic behaviour ensured quite spontaneously—the ‘meats’ were removed from the cupboard which was hammered open. Some one crawled along the clasroom floor while others ‘destroyed’ the ‘body’ of the priest.</td>
<td>The convention permitted time to be experienced slowly whilst using little actual clock time. So when the trooper departed very authentically the text was fulfilled.</td>
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<td>Task 20</td>
<td>Demands</td>
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<td>To arrange the model priest for burial.</td>
<td>To change the haphazard arrangement of head, arms, crucifix, robe and cardboard bible into a position deemed suitable for burial. To regard the signs as symbols of a person.</td>
<td>To see whether the class could accept that a collection of symbols was a dead priest.</td>
<td>None. They all removed the desks to reveal the “priest” and stood in silence.</td>
<td>First silence then “wondering how the poor fugitive should be prepared for a secret burial”. Spoken by the teacher.</td>
<td>Silence. Then a girl came forward and re-arranged the arms crossed over the cardboard bible and the robe straightened as if he lay upon his back. When asked all concurred that it was satisfactory.</td>
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While the time text was narrated the trooper banged with the window pole upon the classroom floor and repeated exactly the troopers words which were spoken by the narrator. Between the “days” students returned to working at their tasks for the very short time available between narrated days.
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<th>Task 21</th>
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<td>Time was short so action of the dissection was directed by teachers.</td>
<td>To accept a copy of the texts, read them and then place the “body” on 4 tables ready for the secret incursion. DH read the texts and all accepted that they would demonstrate the demands stated by the texts.</td>
<td>To use the final episode to introduce an important feature of the Renaissance. That artists and medical people needed to defy the law and to secretly take opportunity to invade the dead bodies available. Michaelangelo was the person indicated in the Chamber Theatre texts. There is some evidence that he did such enquiries.</td>
<td>To write the texts. One narrates about another. The second one is personalised so individuals could speak different lines of the text.</td>
<td>To use the theatre director’s stance and by use of teacher narrative before the written texts to create the atmosphere of a street at night – a lonely walker and the productive tension of absolute secrecy to be essential.</td>
<td>Students laid aside their scripts and accepted the convention that they were alone (though they were in actuality crowded together in the classroom). Many managed to make some meaningful experience as they worked through the text action/event.</td>
<td>This ended the four days work. Had there been future time, this would have been used for the students themselves to create a presentation to the National Trust “committee” using whatever means they selected – pamphlets and leaflets researched, plus a demonstration of how visitors would have experiences to help them understand the destruction of the monasteries.</td>
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Text 1 “Deed secretly and fearsomely done”

He stood for a moment rigid,
Before the door of the dead room.
He inserted the big key,
Made a slow movement to the right,
Then left,
Felt the lock slip.
In an instant he had opened the door,
Darted into the room,
Closed and locked the door behind him.
At this moment of commitment
He did not know whether
He dared face the task ahead.

The room was small,
About eight feet by ten,
Windowless.
The stone walls were whitewashed,
The floor of rough blocks.
In the centre of the room,
On narrow planks mounted on two wooden trestles
And wrapped from head to foot in a sheet,
Was
A corpse.

He stood leaning against the door,
Breathing hard,
The candle shaking in his hand.
It was the first time he had been
Alone in a room with
Death,
Let alone locked in,
And on a sacrilegious errand.

His flesh felt
As though it were creeping along his bones;
He was more frightened
Than he had ever been in his life.

What lay wrapped in that sheet?
What would he find when he......
Text 2 now personalised “that which I can never forget though I am glad that I dared the doing of it”

A I shone the candle light over the corpse.
B I smelt the air.
C It smelt bad and mouldy.
A I pulled out my knife.
B Even though it was cold in the room,
A I was sweating.
C I took a pace forward,
D Bent down
B The air got so I could hardly
D Bear it.
A Slowly I lowered the knife.
E I couldn't do it.
F I got up and
E Sat in the corner of the room
E On the cold floor.
A I wished I had never agreed to do this,
B But it was too late
C To back out.
E I lay there for a while
A Thinking what I should do.
F Suddenly I realized I had lost the key.
G I searched around.
A I put the candle by the door.
B And
A A gust of wind blew out the candle.
F I hear footsteps
D Coming towards the door.
A I grabbed the candle and
E Backed off towards the corpse.
F A key was put in the door.
E I hid
A Under the cover with the corpse.
D I thought
A I was going to be sick.
E The person couldn't turn the key,
All And he went away.
The text of the 11 days in which a trooper was fed on demand while beneath his feet a fugitive priest died of thirst.

“On the **first day** the trooper demanded the best food and good ale”.
(action students carried these to him and continued their daily tasks.)
“On the **second day** the trooper demanded that his destrier horse be well shod and the old shoes kept as proof”
(action by a “blacksmith”)
“On the **third day** the trooper demanded that the saddle and harness be cleaned of all sweat and repairs made”
(action from students) etc.)
“On the **fourth day** the trooper wrote a letter and demanded that a servant carry the missive swiftly to the Hart Inn and to return with a wax imprint as proof of delivery. The letter requested a body of troopers to conduct a search of all the house”
(a student came forward to receive it).
“On the **fifth day** the trooper demanded that the great kitchen fire be doused so that the chimney be cold for the searching.
(this was done).
“On the **sixth day** that the game cupboard with all meats should be emptied for future searches
(this was done)
“On the **seventh day** the trooper demanded that all the keys to the hall be submitted to his care by Lady Speke
(she did so).
“On the **eighth day** the trooper demanded that beds be prepared for ten troopers to live in the house while the search shall be made”
(this was done)
“On the **ninth day** the trooper demanded that the stabled horses be turned out of their stalls ready to house the troopers' horses that will come”
(this was done)
“On the **tenth day** the trooper demanded that fresh hay and straw bedding should be made ready to house the horses AND that meats be cooked (with the kitchen fire doused!) ready to feed the troopers”
(this was also responded to)
“On the **eleventh day** the trooper rose and made his departure warning all as he left the hall” that in two days time the whole house should be made ready to welcome those who would come in the King's name to “seek the signs of Popery”. All house workers to be kept indoors and the steward be held responsible that no person was absent when the troopers arrived on pain of hanging”.

As soon as the trooper “left” all rushed to help the priest, and the symbolic body was discovered in silence the students gathered round.
Conclusion

The demands of this work on the participants were heavy. They were faced with a new teacher from a different culture. They faced an imposed curriculum (however benignly introduced) and a range of episodes which when all were accomplished via 21 different tasks, could form the basis of a presentation to a “committee” showing their own understanding of aspects of the destruction of the monasteries by Cromwell at the orders of King Henry VIII of England. This mode of teaching involved students in community participation to enable grasp of the situations of the time, but also places the demand (because they are working for a client an agreed fiction the National Trust) on them to create their own presentation using a variety of forms by which they recognise their own understanding of those times the curriculum has imposed upon them.

Further, each of the classes had only access to half of the time available. The first class dealing with the monastic elements while the second class worked only on the results of a destroyed monastery involving a great Tudor house. Because all sessions were videoed it would have been an interesting challenge for both classes to achieve unity in their accommodation to the two parts of the work.

The final work would be the means of teacher and students realising their understanding, a self imposed creative examination published before an assembled “committee”. So though all would preserve the fictional elements, the work would remain truthful to the known times.

Canada May 2009
The University of Victoria and Saanich Middle School
Developing a Dialogue only just Commenced

Ian Yeoman

(Ian Yeoman is the artistic director of Theatr Powys. Theatr Powys is a Theatre in Education (TIE) and Community Touring Theatre Company based in mid Wales)

This article has been developed from the contribution offered by Theatr Powys, with Chris Cooper, at the NATD Conference at Oriel College, Oxford on October 3rd 2008.

The article is an attempt to reflect critically on the work of Theatr Powys and by so doing, provoke thinking about ideology in Theatre in Education and Drama practice in more general terms.

In many ways I think it amounts to “thinking aloud”.

NATD 2008, was entitled Creativity more than you may imagine...Story, ritual, memory and the making of minds. From early in its planning, as I understand it, the committee was consciously inviting dialogue.

It seems to me that Conferences, built on myriad workshops in separate areas and on plenary meetings that lack time, can be “hit or miss” dialogically speaking. (A lot of talk in bars and kitchens; but what taken away as a conference?) However, something about the crisis of the time; something about the felt need of people and perhaps a glimpse of future doors opening…a re-awakening of commitment and confidence, infused this occasion.

The input from Theatr Powys, with Chris Cooper and with the contribution of Kate Katafiaz, was an attempt to open up the dialogue in relation to Conference concerns. We believe it stirred thinking. This article then, is a further contribution to the “notes on a dialogue” resource we were offered; ie the booklet each and every Conference participant was offered to record thinking as the weekend progressed.

TIE and NATD

I would argue that in the sequencing of previous Conferences contributions from TIE Companies have not been particularly cohesive within Conference as a whole. We have shared the work of TP, or of Big Brum; we have experienced elements of the work - and some of the thinking that informs that work, but the relationship between the practice of the theatre company; the experience of teachers and the aims and objectives of Conference as a whole, have been tenuous. Provocative at times; stimulating, but how exactly related in terms of Conference central concerns? Readers with experience of Conference in recent years will know that TP is a
member Company and has willingly offered its work. Big Brum have likewise - and on occasion in collaboration with Edward Bond.

As two TIE Companies, TP and Big Brum share a great deal in terms of historical development and theoretical influence. But there are significant differences. Theatr Powys is primarily a devising Company, designing participatory programmes for all age ranges. Big Brum also devise, but are also, in a creative collaboration with Edward Bond, leading the practical development of his theory of theatre in the UK.

When Theatr Powys accepted the invitation to share its work, we agreed a desire to engineer a more dynamic theoretical and practical dialogue. We knew we would share thinking and practice related to current work. Theoretical thinking, applied in concrete terms to the TIE programme Ribbon of Silver; (an embryonic thing, only an idea, without a name at the point of accepting the invitation). Given the Company's desire to be more dialogic, I suggested to the Committee that Theatr Powys should invite Chris Cooper (Artistic Director of Big Brum), to engage in dialogue about the work. We wanted to open the work up to real scrutiny in respect of Conference themes and to probe further the methodological unity and difference within the Companies. To make all of us more conscious of what they are. We wanted to weave the contribution richly into the Conference as a whole.

**What did Theatr Powys want to bring to Conference?**

**Perspectives:**

The following quote is one that I read at NATD. I believe it to be immensely useful to our understanding of the teaching/learning relationship and crucial to any work seeking to explore what it is to be human and what it is that can make us more human. I think it deserves repetition as part of this contribution.

It's to do with The Alienation of Labour; Marx's 1844 writing,

**What constitutes the alienation of labour?**

**Firstly, the fact that labour is external to the worker...**

**Hence, the worker feels himself only when he is not working; when he is working, he does not feel himself. He is at home when he is not working, and not at home when he is working. His labour is, therefore, not voluntary but forced, it is forced labour. It is, therefore, not the satisfaction of a need but a mere means to satisfy needs outside itself...**
...Its alien character is clearly demonstrated by the fact that as soon as physical or other compulsion exists, it is shunned like the plague. External labour, labour in which man alienates himself, is a labour of self-sacrifice, of mortification. Finally, the external character of labour for the worker is demonstrated by the fact that it belongs not to him but to another, and that in it he belongs not to himself but to another. Just as in religion the spontaneous activity of the human imagination, the human brain, and the human heart, detaches itself from the individual and reappears as the alien activity of a god or of a devil, so the activity of the worker is not his own spontaneous activity. It belongs to another; it is a loss of his self.

The result is that man (the worker) feels that he is acting freely only in his animal functions - eating, drinking, and procreating, or at most in his dwelling and adornment - while in his human functions, he is nothing more than animal.

Marx: Economic and Philosophical Manuscripts 1844.

When I first read the manuscripts many years ago...this argument was startling. It remains startling to me. When I think about it in relation to education, I think it contains a truth that, however evident, is seldom consciously acknowledged between the teachers and the taught.

It begs an ongoing exploration of the actual, sensuous engagement we, as “progressive teachers” allow ourselves in the processes that truly define our shared humanity with the young. Teaching and Learning - that process, so determining of our humaneness; a natural, human (necessary) social function - and yet young people continue to exist alienated, in deathly institutions that proclaim to organise for learning and creativity. Many of those who call themselves teachers are also alienated within the institution, yet empowered above and beyond the pupils. In charge. The dead clutch-eth the living.

We might analyse young people and learning in precisely the same terms as we can discuss the process of human production. In terms of utter alienation.

In the devising of Ribbon of Silver we wanted to face this question of the alienated child and teacher.

The following are some brief pointers to other theoretical categories that are central to our work and to this programme specifically.
I hope people will forgive the eclectic nature of this. These are a few indications as to how we understand how we need to be with young people.

“Human existence cannot be silent, nor can it be nourished by false words, but only by true words, with which men transform the world. To exist humanly, is to name the world, to change it. Once named, the world in its turn reappears to the namers as a problem and requires of them a new naming. Men are not built in silence, but in words, in work, in action-reflection...

Dialogue is the encounter between men, mediated by the world, in order to name the world....dialogue cannot be between those who deny other men the right to speak their word and those whose right to speak their word has been denied them.”

Freire: Pedagogy of the Oppressed

“Perceiving progression from within the children's experience, rather than the teacher's ideas about goals and arrival points.”

Dorothy Heathcote NATD Journal Vol 22 Issue 2

It is the actor teacher who forges the living, breathing bridge between the “us” in the fictional context and the “us” in the world...the actor teacher needs to be brim-full...

Ian Yeoman: Tuning the Ear to the Displaced Child.

Thus it is I think, that the TIE teams often find difficulty in their negotiations from the outside, or when seeking to bring their audiences in to action. Children can't help being reminded that they are not quite in the action like the actors are.

Dorothy Heathcote; Signs and Portents; (on the Authority of theatre).

Mediation

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A relationship:
Mind emerges in the mediated activity of people... Co-constructed.

From the Harry Daniels: Vgotsky and Pedagogy
What were the starting points for this specific programme?

Firstly:

To condemn intolerance suggests that there is something that should be tolerated. It also suggests that there are some things that should not be tolerated...

This raises the question: how is it that some people find tolerable what others find intolerable? Intolerance can be good or bad. Yet we regard intolerance as virtue...

To talk of tolerance and intolerance is not enough...

Tolerance would only be human if you could ensure that everyone could be tolerant. How is this to be achieved?

Bond: Rough Notes on Intolerance: The Hidden Plot.

Secondly:
The Smith Family in Brecon mid Wales lived in a lay-by for a number of years. Subject to attack including harassment, sexual harassment and shooting, they were moved into a town centre car park where they have been sited since 2006. The Powys County Council is in ongoing discussion in respect of a permanent site for this extended family. The BBC made a documentary 18 months ago that finished with a celebration…the family believed the deal was done. The Monday following the screening on national TV, the Environmental Health Officer of the Council (part of whose remit is to “liaise with travellers”) was instructed to inform the family that the deal had fallen through. I believe he feels the process to have been deeply corrupt and that the family had been consciously misled by numbers of Council officers and elected members up to the highest level.

The family remained in the car park.

In early August 2008, the evening after the Council again announced the establishment of a permanent site and only a few short days before the family was to be moved, “unknown” members of the local community dumped a truckload of extremely toxic waste on the land being developed: Human waste, animal carcasses, the most appallingly hazardous load of material; material that will take a great deal of time to clear in order that the land be safe.

This was not individual mischief making. Given the nature of the attack, people believe it to have been highly organised.
So thirdly
Returning to the Bond Notes:

Some find the family intolerable: The placing of the family on the site intolerable. Their existence in the geographical (never mind cultural) community - intolerable.

Some would kill them, rather than tolerate their living presence.

Then again

Others will find the ongoing/historical attacks on the family…the harassment, the shooting and in particular the recent dumping intolerable.

Fourthly then, and the essence of the mediating we desired:

Which perspective does the humanist teacher champion? How is this contradictory reality to be usefully mediated/explored?

At the time of envisioning the programme this was the driving question.

How could we create a participatory TIE programme that was not infused with the ideology of the members of the Company devising it; the teacher? Could we create an imaginative experience for the children, full of problems, but devoid of the value and the weight of that value, which we the teachers might place upon events?

To begin to answer the question, I will describe the elements of the programme in some detail.

The Programme

Phase One

The Theatr Powys TIE programme was designed for Years One and Two

Theatr Powys believes everything comes down to how we meet the participants (who may initially believe themselves to be recipients). How do we immediately begin to forge paradigms that engender discourse: Between the children as well as between class and Company/teacher?

“Good morning”.
What kind of morning was this morning? What is the morning for the child?

It is raining outside. The School is noisy. Rhian is in trouble. Llion is sick. Teacher is angry. Morpeth is flooded. The Children “feel” damp. The Children… physically and spiritually lack the sun. 50 have died somewhere far away. It's Joes' birthday…

Are we genuinely asking the children to name the morning; to locate their word and apply it in this moment to this meeting and this already commencing event?

We attempted to create Discourse in an Exploration of Classroom

In the classroom there are:

...Culturally available artefacts. Mediating artefacts. “Invisible tools” (ie the residual cultural meaning not tangible).

When asked about their classroom children will generally answer at the level of activity. “This is what we do here, and there and there”:

“Play”
“Writing”
“Numbers/arithmetic/mathematics”
“Dig”
“Make”
“Paint”
“Work”
“We learn about our bodies”
“Have story”

Theatr Powys set about mediating this discourse in order to assist an exploration of the classroom that might make socially available the potential of the space we were inhabiting together:

The cultural artefacts, mediating artefacts, can become visible and tangible to the children who engage with them. We can in discourse, reveal the residual meaning. We can produce a lived experience, whereby the class no longer define their situation by activity, but by the cultural (human) endeavour contained within the situation. Tools and their use becoming knowable and meaningful.

• The artefacts can become socially owned.
• They can be named proudly and with pleasure.
• Capability and struggle can become un-threatening normal factors in development

The children begin to name what a classroom is. What education might be.
A Dialogue between and actor and a child in year two

...What's that?

Our library

Oh, so many stories...(very quietly)

pause

5000 - I think...

How many stories in all the libraries in the world...?

Uh, Uh, UH, ..........5 million maybe

(All) OOOHHHHH

5 million!

Then at the end of the programme when the actor teacher recognised what an extraordinary story “you have been in/made - the same child took a deep breath, stood - and almost yelled

5 million and One!

The Opening elements of the programme then, were inviting dialogue. Discourse encouraged between child and child as well as child and Company/teacher. (In the terms offered by Conference Committee 2008 it was Conversation): Mediated.

By engaging in this dialogue with the alienated children we were seeking to create a felt sense of what we called the:

- Community of Human, Social Endeavour
- A Community with Felt Ownership
- A Community with Social Consciousness
- A Classroom in a Culture Culture in a Classroom

Then

Phase Two
As the specific story begins to unfold the children are clear they are co-creating it…they have permission. A right. I think they have imperative. They can contribute from their own felt sense or they can beg reflection on events at any point.

**Two Actor Teachers**

They sit with the children on the floor; in the “corner” that exists or has been created by us all. They are now within the Community: With eyes, ears, hearts and minds open brim-full.

They introduce the story quietly and in measured tones. Giving time, denying attitude, leaving space. There are two or three moments of simple action or depiction. There is no acting. The child in the story was always one or two years older than the children in the class.

And this is where our story starts. It's about a boy. Your age I think. He is seven

Just turned seven

And his name is Georgie. So let's begin

Once there was a boy called Georgie. He was seven years old and he lived with his family. Georgie didn't live in a house, he lived in a trailer, a caravan trailer just on the edge of the little town by the old smelly factory, and he shared the trailer with

Maggie

His big sister, and

Sean

His little brother - and with his Mum and Dad

Georgie had never ever been in a house. He'd never walked down the road and through the gate and up the path and burst through the door and run up the stairs to his room

'Cause Georgie lived - had always lived, with his family in the caravan

Every morning when Georgie wakes up he lies with his eyes open and he listens to his Mum and Dad breathing

Quiet breathing and loud snorey breathing
And he listens to Maggie and Sean breathing
Slow, low, shallow, sleepy breathing
The breathing makes Georgie feel safe
Can you hear the breathing?

Then Georgie slips out of bed, puts his shoes on, goes outside and feeds his dog. Georgie loves his dog.

He has a wiggle waggle tail and his name is Splott
And then together they start the day
And that's what they did every day, ands that's what they did this morning. But this morning was different. This was Georgie's first day in school

Georgie had never ever been in a house. And he had never been to school
He had never...

*(Referencing earlier discussion re the classroom: human endeavour)*

Georgie hears the squeeeak of the caravan door
Mam
Dog jumps up, mud on his trousers
Oh, look at the state of you
Mam brushes trousers. Straightens shirt
Georgie wants to speak such a lot. He does not
Time to go
Take this. Keep safe
(Mother presses something into Georgie's hands. It is in fact a long piece of ill-formed, ragged ribbon with the words: Breathing, Caravan, Music and Peg written towards one end. Georgie does not examine the ribbon. He clutches it into a fist).

Georgie turns to go

He enter the town, looks back; to mum and the caravan and Splott. He cannot hear the breathing. Only the town; the other children

Some Wave; Some Stare; Some Glare

Just outside the busy school playground he meets some big boys

(A quiet, floated, unmistakeable “catcall” melody)

Na Na na Na Na
How's your smelly caravan?
How's your smelly dog?
Na Na na na na

(The actor teacher describing Georgie exits: gently; neutral)

Washed up, across the playground and into school, Georgie finds himself outside the great classroom door…

A gentle knocking

“Come in”

Actor re-enters in role: Georgie. The second actor: classroom teacher

You must be Georgie. “Come and join us”

(Georgie very slowly opens the door. Turns, closes the door. Leans lightly, back against it and looks at the class).
Phase Three

The meaning of Georgie; his existence and fragility and defiance, is now directly experienced. The children are sewn into the logical development of the story. “The Other” is in the class. The story is unfolding in their own living context; one which they have previously explored in human cultural terms. It is no longer what is happening to Georgie: more, what am I going to do?

How will the children be? How will they describe their community, their classroom and the processes they engage in? This is a section of the programme that fascinates the listening, concerned, creative teachers who have worked with the Company. Listening to the children articulate what it is they are doing for much of their waking hours - and in doing so defining themselves as a community. Locating their actual feelings about this other; the child who is new and whom they know (empathically) to be deeply alone (in this moment) individualised, fragile, and simply put, in need of friendship and re-assurance.

However, in each moment, what they decide Georgie needs and what Georgie is thinking and feeling might produce a number of problems.

(A very simple example: On one occasion the children decided to make a nice space for Georgie; they tussled slightly for prime proximity to where they had placed him. Georgie entirely ignored their offer. Placing himself elsewhere, without signing reasons why. The children were not disappointed; but they were perturbed.).

The Community is continuing to define itself. On occasions, this defining meant exploring his otherness further. “He's a Gippo”.

Georgie at points, is seen to hold/grasp/feel for the ribbon his Mami gave him. He has not looked at it.

Inevitably the class wish to explore it…know what it means…understand why it is all that his Mami has furnished him with…share with Georgie their felt sense of its meaning. Only when asked about it would Georgie look at it.

It was explored. Often The Children would Name the Ribbon. For this moment. “It's like a memory banner”…”It's like a sign…that he's safe”.

At a moment determined by the actor teachers in the practice, Georgie leaves the classroom. And the children would often say, “He's done a runner”.

Hence
Phase Four

Georgie having left the classroom; The Children (with the teacher/role) are driven into reflective mode…impelled to act - but driven to understand. Why? Why did he leave? What does it mean? What did we do? Did we do something? Upset him? What did the teacher do? What can we do? What must be done? Actor in role as teacher might begin accusatory, demanding to know what has been done or said, always driving into the logic of the story, but always mediating, developing initial instincts and continuing to encourage their dialogue together.

He has in effect and for whatever complex reasons, rejected their Community. The Company is gauging: Do they wish to; can they “re-locate him within the community”?

This would often lead to further, in role, existential drama. A visit to the caravan. A letter.

Phase Five: Performance Element

In the performance element of the programme, Georgie explores his social/historical being. In the dead of night, outside the Caravan he is in discourse with his own self. Georgie's dog, unearths three artefacts. A carved Varda, (traditional Gypsy Caravan in model form) an old harmonica and a willow peg. These artefacts are catalysts for his imagined encounter with his grandfather, his mother as a child and himself as an infant. The “big boys” remain in the story.

The performance had much of the quality of the initial story setting in the classroom. We worked to allow the children's discourse to continue, and running commentary from them was common. At the close of the short performance the children's understanding of the complexity of Georgie's situation was developed…and again drove a further exploration of their own community and their unity and difference with Georgie.

The final work of the programme was to somehow describe the complexity of that relationship.

The brief actors notes below describe experiences with classes in two schools. Hopefully it makes clear how the actors and the children were able to keep alive the early insights of the programme but transfer and deepen them in the course of the programme.
Llanidloes
Their class topic for the month was: The Sea. When we arrived in their classroom we spoke about their classroom displays and they wanted to show us a book about a jellyfish. One child said that a jellyfish can't breathe out of water. We recognised this and spoke of how difficult it can feel to breathe when you are out of your element. And so it developed further: being out of your comfort zone; feeling under the sea; drowning. This became a recurrent theme that the children applied again and again. A holding form, socially owned, within the first few minutes of contact time with the children.

And later

Going deeper: underneath. *The Water Ribbon*. He is out of his element (in the classroom). Like sea life. He is swimming. The spirit journey in the sea. Louis (Child) as the lighthouse keeper. So whenever he needed help/ was in danger of being lost? Sinking, it will help you find the shore. He had to see deeper. To the bottom.

I held the ribbon up high. The sea was very deep. We were finding out more, looking deeper than just the words on *the water ribbon*. Looking into the depths- what lies beneath.
The children placed the peg in the space between shallows and depths. “have to experience bad stuff to get to deeper understanding”.

(The peg had held a laundered shirt on the line. The shirt had been trodden into the dirt and the peg held to the nose as Georgie watched).

Llanfair Caereinion
Early in the classroom, when they had mentioned story and we had said we might make one, a child declared we were going to go 'feet first into the book'. And so our beginning was “First Chapter!” As the programme unfolded the children were invited to name the chapters. In discussing the ribbon, the children said that the story writer had left it for us to finish. “The ribbon is like Georgie's story”

At the end of the day one child said: “They say you need to be an author to make a story, but you don't' and another said: “all you need is a heart, brain and imagination.” For the last task we decided to start a new chapter: The next morning: went back to school new start, fresh start. We devised together the first few seconds of the new chapter.
Returning to questions of alienation, story and the ideological perspective of the teacher.

I believe, in practice, the situating of the event in the lived social context of the young people who are participating in it, produces a very real (felt) imperative on their part, to enter into Georgie's problem and seek to transform his being and his perception of his place in the “community”. Georgie is other to themselves. They are locating and re-locating themselves. Naming and re-naming the-self within the world. I also believe the form and nature of the storytelling, (the givens) leaves much room and allows for their location of themselves in the event. Our struggle to name and make visible, the mediating, cultural artefacts surrounding us at each juncture and employ our ownership of them did much to develop a rich social discourse and a profound observation of Georgie's (our human) condition.

They enter the event empathically but also imaginatively, and display a very authentic and social desire to (actively) create justice for Georgie, for themselves. They begin by naming community…and are logically driven to re-name community for them and him. They fought to grasp the complexity of things; they desired justice, but on very, very few occasions did the real, unjust nature of the world escape their realisation and their signifying of Georgie's/their own situation.

The questions I put to Chris Cooper in our meeting prior to the NATD Conference were:

• Is there a true relationship between the sequencing and situating of story in this programme and Edward Bond's conception of “The Site”?  

• Although there is little I could argue in respect of “Theatre Event” (TE) or the “cathecting” of the objects/artefacts within the site of the drama…does the programme provoke the “radical innocence” of the children who participate and the imaginations logical drive to seek justice/self?  

The two questions of course are entirely inter-related. In placing them, my attempt was to discuss the relative success of our desire to free the drama of our pre-existent ideological perspectives.

Chris and I believed the answer to the first question to be a definite yes. Ribbon of Silver was redolent of our epoch. And the drama was very firmly sited in the lived, specific experience of the class. Their engagement in the problem was utterly tangible. The question of course is; were we able to convey the drama to the site of the child's imagination?
I think in this respect and insofar as I am coming to understand Edward's theory of drama, *Ribbon of Silver*, was not consistently conveyed to the site of the Children's imagination.

Our site was partial. The necessary, component parts of “The Site” in Edward's terms were not cohesively present.

The artefacts/signifiers (those determined by the Company) were already ideologised. Particularly the “Ribbon”: not an artefact with residual meanings available through use; but a construct of the Company, imbued with value determined by us. So whilst the absolute freedom existed for the children to manipulate the inter-relationship between artefacts - and determine new meanings at each stage, the values of the Company were already inherent.

I also believe that although we rigorously did away with theatre effect and drove to create work that did not overwhelm and transform a dialogic paradigm with the “Authority” of its signing, we did not successfully devise theatre event. Whilst the children's engagement with the performance element of the programme was a hugely active and committed one (and productive of extraordinary levels of reflection, picture making and dramatisation), I don't believe it was visceral. Meaning was deduced at an intellectual level.

I am in effect suggesting that despite the quality of interaction, and superb teaching - “ideology told the story”.

My understanding of these questions is still partial. I can “feel” where the problems were with a great deal more potency than I can analyse them at this stage. The Concepts I have introduced here: The Site, Theatre Event, Radical Innocence, Cathecting of Objects…are centrally to do with Bond's theory and cannot be explained in this article. (There is not room and I have not the understanding). They have been much more fully described in previous articles in this journal by numbers of people, including Edward himself and in his *The Hidden Plot* (Methuen 2000). I know that in the last three years, Theatr Powys has begun to fold into its practice our collective and accumulating understandings. I know that only in the struggle for practice is the richness and complexity of this hugely complex thinking becoming felt. Tangible. The work richer.

The questions I am asking in respect of this programme from Theatr Powys can be asked of much of the Drama practice we have witnessed at Conference over recent years. Practice we have shared, where the selection and sequencing of learning materials betrays already (consciously or unconsciously) the ideological perspective of the teacher and signs, to the participant, in no uncertain terms, the meaning
available. The participants express a deeply “humanised” response to the engagement, because they have “located” in the question the answer the teacher “desires”.

Chris Cooper writes plays for Theatr Powys that tour to village halls, community centres, arts centres and theatres all over Wales. In these plays “The Site” is crafted by the playwright- and the Company is engaged in a rich grappling with the “how” of realising and acting the plays. I am immensely proud of the Company and continually inspired by the authenticity of the dialogic relationships forged with the children in the schools we visit. Our work is recognised as provoking profound moments of social understanding. I am suggesting though, that the future challenge for Theatr Powys in its devised theatre in education, and for all of us involved in drama with and for young people - is to maintain courage and fight to further the understandings that will facilitate drama practice that truly conveys itself to the site of the child's imagination.
Why Bond Matters
John Doona

(John Doona is a Freelance Drama Practitioner and Theatre Writer and a Visiting Lecturer at the University of Chester.)

The images of Edward Bond that are embedded in the British theatrical and academic establishment seem to be two-fold; one is summed up neatly in the headline of the Manchester Evening News review of Bond's play, *The Crime of the Twenty-first Century* “The Name's Bond, Master of Doom” - he's a recklessly unperformable gloom-monger; the second, that he is simply 'gaga' - or if not that at least, (as Allan Owens put it) “wilfully obscure”. In this article I would like to outline for readers with an established interest in the field - why Bond's ideas and theatre might deserve their attention. The article is a response to a leading figure in Drama who has remarked, “I feel that Bond's important, but I just don't feel I understand”.

But first, a few thoughts about my own experience of Bond: a “coming clean”.

I've maintained an extensive correspondence with Edward Bond for getting on twenty years. This personal relationship gives me access to a diverse community of theatre-makers and academics; a burgeoning group of those who 'get-it', those who 'understand' and maintain their own correspondence with Mr Bond. It is a vibrant community of letters… deliciously pre-email. It is a group centred around a commitment to theatre and ideas, with Bond in head office and managing the sorting room - circulating responses. It is an international community and draws in those countries where Bond is celebrated as the leading aesthetic theorist and playwright. My current status within the group: “engaged and struggling journeyman”, one reserving the right to be convinced otherwise, but still awaiting a comprehensive challenge. The current article hopes to progress an opening-up of the insight available through Bond's work to a wider audience.... particularly in his home-land.

A sketch of my own experience of discovering Bond's ideas might be useful.

I was 14 and fingering through my Drama teacher's book shelves. I came across Edward Bond: Plays One. The plays meant little to me immediately, but the Author's second Introduction to *Saved*, called *On Violence* struck a deep chord. For this generally-submissive, marginal, working class, family-pressed, good northern catholic boy (me) a corner was turned. Quite simply, the essay demonstrated the power of recalcitrant thought. This was about 1978 and the copy of *Never Mind the Bollocks* that had somehow sneaked into my house had a happy line of turtles, cut from a newspaper, glued and cellotaped firmly over the offending “bollocks” to avoid my father's wrath. It was then hidden under a mattress. But *On Violence* wasn't punk. It wasn't intent on wantonly destroying the social order (apologies to punks
everywhere for the simplification). It was clear, incisive, demanding. To paraphrase Bond from a much later play, it didn't run maniacally through a disappointing world, it was much more serious than that…. it walked. If the current article should move you on to explore Bond more fully *On Violence* might be a good place to start.

From this point I began to discover his plays, largely as text, because then, as now, performances of his plays in Britain, are few and far between. I lived close to the Manchester Polytechnic School of Theatre and attended most of their end of term performances during my teenage years. Here I saw Bond's *Restoration*, and in central Manchester I saw *Quantum Theatre Company’s premiere of Human Cannon*. Both were riveting, challenging, huge and strangely beautiful. Both stopped me in my tracks. The insight of the essay made inescapable on stage. The performances cemented my commitment to exploring this extra-ordinary writer more. An exploration that continues today. From what I have gleaned to date I shall try and offer a simple set of introductory notes.

I offer two items:

- **A: Nutshell Bond**: An attempt to crystallise his fundamental approach in an accessible form. Apart from the few lines captured in quotation marks these are not Bond's own words. Having spent many years absorbed in the conceptual framework and dallying with key concepts this is my own expression of my own understanding. As such, any mistakes are also mine.

- **B: Speaking for himself**: A preliminary set of quotations from Bond's own writing which might point the reader towards their own exploration

**A: Nutshell Bond**

1. **The child**
   1. The new-born human child desires its own peacefulness; to be secure, satisfied, at rest, at peace.
   2. In this the child “expects to be at home in the world”.
   3. The new-born child's expectation of being at home in the world is the source of its desire for justice.
   4. When the child becomes aware of “others” in the world beyond itself (when it gains self-consciousness) it recognises the “others” expectation of being at home in the world.
   5. For all to be “at home in the world” the world would need to be just.
   6. In a just world the human need to be secure, satisfied, at rest, at peace, would be available to all.
   7. The new-born child's expectation is the source of the human species' expectation and desire for a just world.
   8. In the new-born human child is the just future of the human world. (We are in safe hands. Our own.)
II. But....
   i. The world is not just
   ii. The world is owned and contrives to maintain its necessary injustice.
   iii. The child continues to expect a just world in which it may be at home.
   iv. The child's expectation must be corrupted.
   v. The corruption seeks to obliterate the expectation of justice.
   vi. The corruption seeks to force a misunderstanding of itself upon humankind.
   vii. The corruption tells false stories and promotes false ideas of what it is to be human.
   viii. Through corruption we do not understand ourselves
   ix. Corruption (sometimes called “Ideology”) is the means by which the human desire for justice is “managed away”.
   x. The corrupting power of ideology is evident in all aspects of our life; it is comprehensively accomplished.

III. But....
   i. Even amidst a comprehensive corruption the child cannot lose its expectation of being at home - of justice.
   ii. Even as it is corrupted it expects. Justice is an inescapable, primary, “visceral” need.
   iii. In this the child is not 'simply' innocent, but “radically innocent” meaning, it continues to expect to be at home in the world - for the world to be just.
   iv. As the child grows to adulthood it becomes more fully immersed in corruption.
   v. But it does not lose its 'radical innocence'.
   vi. As deep as its corruption may be the adult retains the human expectation of justice.
   vii. We retain the expectation of the world being a home for us - and for all.

IV. Drama
   i. Drama is the means by which we come to regain contact with our 'radical innocence'.
   ii. Drama reminds us of our essential humanity- our expectation of justice.
   iii. Justice is the purpose of Drama.
   iv. To fulfil this function Drama must create moments of extremity at which the audience are led or forced into accessing their radical innocence.
   v. The “extreme” is not always violent (though it may be) but it must engender a crisis of the imagination.
   vi. Drama here opens up a 'gap' in the audience's consciousness which cannot be filled with the easy answers, the easy falsehoods of ideology.
   vii. In these moments of “imaginative crisis” the individual is made responsible for making their own meaning for filling the profoundly empty gap that the drama has opened up.
viii. In these moments the radically innocent voice speaks.
ix. The expectation of the world as a home for all is unstoppably expressed through moments of dramatic crisis.

V. But how....
This is the starting point for a fine technical analysis of the art of the theatre that centres, for Bond, upon the art of the actor. The framework contains a whole stack of concepts which Bond creates or re-creates by engineering careful restricted definitions of existing concepts. A guide-book to the territory would tell you that you mustn't omit visits to

- **Drama Events** the crystalline moments of time-stopping awe and revelation about which Bond's aesthetic is built - the moments in which the human gap opens, the 'blank canvas' is revealed and meaning is created by the individuals of the provoked and enlivened audience
- **Site** The onion-skin layers of reality in which a Drama-event exists - the sites of the psychological, the immediately-personal, the social, the political, the moral, the historical, the philosophical
- **The Invisible Object** an important but difficult concept - the presence of imaginatively-concrete multiple meanings on the stage - a concept key to the actor's art - the actor seeks to reveal the invisible object
- and above all **Imagination** a primary function of the human mind; the seat of the expectation of justice and the custodian of radical innocence. Drama Events work through the imagination in order to give a voice to our humanness.

A comprehensive account and exploration of this framework is, shamefully, yet to be written, though a good start has been made in David Davis' notes for Methuen's recently published student edition of Bond's *Saved*. Bond's is an analysis that is far-reaching and one that is perhaps more than worth the attention of all modern theatre-makers. It also has much to inform and support the work of drama educationalists.

**B: Speaking for himself**

The following quotations are gathered from various sources. Bond redraws and reiterates his ideas to an extra-ordinary degree. I have avoided an attempt to be comprehensive and instead selected quotes which are marked by their clarity and might engage the reader in their own exploration.

*From short essay: “People Saturated with the Universe”*
*Published in The Hidden Plot*

“The economy must expand to sustain itself. To expand it must use technology. Technology increasingly destroys the natural world. Once nations warred to occupy each other's land. Now the economy and technology occupy the land and
increasingly they lay it waste. The devastations of peace are greater than the devastations of war. We destroy the world.” (p188)

Once it was thought that "abundance" would end human conflict. Human beings are more complicated than that. They must have justice. Democracy can no longer create justice - justice is incompatible with what we must do to sustain the economy and everything based on it. The markets are free. We are not.” (p188)

“The future does not depend upon our individual acts of kindness and integrity. They are just tears shed over our impotence. The future depends upon how our culture understands itself, on the public understanding of the individual, on the human image - the image we paint on the mirror so that we may know ourselves. Theatre is a necessary part of that understanding.” (p189)

“In Drama imagination seeks the extreme situations which will take us to the limits of meaning which is where humanness is defined. It takes us to the extremity of the self. It seeks to show how people must finally come to the extreme situations in which they lose every illusion about themselves yet hold onto their humanness or suffer what follows because they know they have lost it” (p190)

from Commentary on The War Plays

“The imagination* sees through us and our social corruption and sends us messages of our humanity, ingeniously and persistently trying to reconcile the divisive tensions in our lives.” (p250)

(in original text “unconscious” before the full development of his concept of the imagination)

“Radical innocence is the psyche's conviction of its right to live, and of its conviction that it is not responsible for the suffering it finds in the world or that such things can be.” (p251)

“Drama is not about what happens but about the meaning of what happens.” (p300)

“Drama is a complex intervention in reality to get at truths that society obscures or denies.” (p301)

The audience experience becomes part of the practice of their daily life. It is the difference between a photograph and a ring at the door.”*  
*author's emphasis (p.336)
From The Hidden Plot

“Drama may lie. Most modern entertainments - films, TV, news programmes (now part of the entertainment industry) - degrade the human image. So does 'high art'.... The human image is exploited and sold and integrated into the dynamic of the economy.” (p191)

From Notes on Imagination

“Education should...dramatise the imagination... as often as is needed to free the mind to creatively to receive all the other knowledge it needs. In everyone's life there are occasions which change the meaning of their lives. It is the same with education.... No other lesson is as serious.” (p.xxxiv)

“Theatre dramatises imagination in small seemingly insignificant incidents and in incidents of obvious importance. Drama cannot instruct, it confronts, perplexes and intrigues imagination into recreating reality. “(p.xxxiv)

From The Dramatic Child

“To educate a child means to enable it to bear witness to its life.... In bearing witness a child seeks understanding and justice.... Drama searches for meaning and expresses the need to bear witness to life.” (p42)

“Our present society changes rapidly and substantially. People need to become responsible for change..... Children must be helped to make change more human. To become competent members of a critical culture.” (p48)

From a letter

“Drama is very important to the education of young people. And now - as the contradictions declare themselves more drastically - it becomes more important. This imposes its burden, also, on teachers. It's easier to see what is wrong in the present state. But now we're also asked, as educators, what world are we asking young people to grow up into.”

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Bond is a materialist and an atheist; religion is an abhorrence. We can understand how the idea of god emerged in a particular moment in history... when humans required meanings for inexplicable phenomena. But the religious age has passed. The residue of religiosity fights desperately for its corner and, in many areas, for its power. Fundamentalist fury of all kinds are the death rattles of the religious age. Religion is a dangerous anachronism. Bond says, “The religious are amateur humans”. We need to move on.... and quickly.

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Salman Rushdie's inescapable “God-shaped hole” is really the shape of a sleeping human child.

It seems strange then that much of the criticism of Bond has been provoked by a reading of the commitment to Bond and his ideas as the near-religious commitment of 'disciples'. This is a criticism that touches a nerve for me and something I'd like to address briefly.

I've heard the word “hagiography” used twice. Both times in reference to pieces written about Bond; the criticism being that the accounts, at best, lacked a rigorously critical perspective, obscured by an emotional commitment to the man and his work, at worst, that they spoke with the language of a quasi-spiritual commitment; an almost religious reverence for his ideas (and person), furthermore, that the precepts of the Bondian “idea system” were regarded as articles of faith.

There's an interesting doctoral dissertation to be had in exploring the entanglement of the self, aesthetic-political commitment and “the spiritual”. Suffice to say for the present time, when the principle, the means and the ambition of a 'system' is to pare back the falsity of multiple levels of self, to provoke challenges to the individual's very consciousness, and importantly, if the 'system' is experienced as having a personal efficacy - we shouldn't be surprised if those becoming familiar with the system are not touched at a personal, emotional perhaps even visceral level. We might expect some clinical detachment from our academics and practitioners; a touch of scientific method perhaps, but we might equally attempt a rebuttal of such reductive rationalism in the arena of human imagination, sensibility and aesthetics. Bond writes “… the area captured by religion is precisely the area that I understand as humanness”. For him, the fault of religion is that it projects the essentials of 'the human' onto an external, supernatural entity. The experience of 'the spiritual' is an undeniable human phenomenon but, for our materialist Bond, understanding the phenomena requires no more (or less) than understanding 'being human'. He works in the same territory of silence. His ideas are not articles of faith, they are articles of experience.

Back to the main purpose....

Bond's lineage starts with the Greeks and passes through the Elizabethans - both of whom, he says, had a drama that was capable of speaking to the heart of its world... and of speaking to kings and slaves in a language capable of high philosophy, everyday domesticity and low, bawdy humour..... as he says in a characteristic flourish, “Between the kitchen table and the edge of the universe”. In Bond's judgement modern theatre has jumped off the rails and wandered up a series of dead ends - with the smiling hands of ideology firmly on the wheel. His ambition is to put modern drama back on the rails that lead to a popular meaningfulness; that drives
forward a just and human world through engagement with a popular audience. “Popular” in the sense that Euripides and Shakespeare spoke to their whole community on issues that burnt for the heart of their world. As David Davis comments in *Saved*, Bond aims to recapture 'the tragic' for modern drama.

My own commitment to his work has always been rooted in my personal and emotional response; I'd say it is a physical response. It is knowledge experienced - in the best tradition of the annoyingly fashionable but useful language of “Brain-friendly learning”. Knowledge experienced through the art. My exposure may be woefully provincial, but NO other theatrical experience has ever had quite the same impact on me as Bond. No other modern writer has attempted such a profound investigation of his own art. Studying his theoretical work and making my own explorations in classrooms and theatres is the continuing response to the theatrical experience Bond offers. If only there were more opportunities for his work to be seen.

**In the classroom - Why Bond matters to the teacher**

Bond's conceptual framework offers progressive teachers of Drama a precise and enduring reason for being - and reason for doing. Through our work we challenge the limits of our understanding of ourselves... as individuals, as a group and as a species. Good Drama opens gaps. We work with stories engineered to open such gaps for our young people and into which they must enter and create themselves. Good Drama is moral and social in its ambition; it builds the expectation of justice. It challenges the casual and thoughtless jagged edges of injustice. In good Drama I feel bigger. I feel freer. I feel more of myself. Good drama offers me recognition as a struggling human soul amidst a community of others who struggle.

In our classrooms Bond gives a perspective which allows us to maintain faith in our work. For Bond, in creating questioning situations we expose ideology, by making young people subjects and not objects in a difficult world we puncture ideology, in creating space for the imagination of the young to speak, we multiply 'humanness' and support the emergence of a more just world child by child. In our most simple of acts of child-centredness it might be a moment of sheer, abandoned, breathless fun we can help release them to a future of self-possessed tolerance, community and a regard for the seeking of understanding. It is not utopian; it is earthy and real.

Of course, this is vain hopefulness. But hope is the choice we have made. And the above is rhetoric - but it is not empty rhetoric. Its intention is to be a supportive, even healing rhetoric; rhetoric that gives purpose and hope to the weary teacher in the contemporary school facing the challenges of a reductionist and managerial institution. It is sometimes necessary to simply remember that our processes are humanising and our aspirations both simple and historic. Sometimes rhetoric is called for... if nothing else... to offer the possibility that we might 'keep faith'.
sustain us in our work we need a sense of meaningfulness. Bond offers a framework that we might use to recognise meaning in our work. Through Bond, I for one, keep faith.

Dorothy Heathcote says that what we need is a scientist who speaks as a poet; someone to re-unite the rational with human sensibility. In as much as Bond brings the incision of a natural-philosopher to the complex field of human living he is a writer struggling to be our scientist-poet. It is a deeply honourable struggle that I hope you might think deserves your further attention.

Select Biography: Where you might start further exploration

- Saved (Students Edition) Ed. David Davis, Methuen 2009
- Bond: Plays One Notes on Violence, Authors Preface to Saved. Methuen 1977
- Bond: Plays Six - Commentary on The War Plays, Methuen 1998
- Bond: Coffee, essay: Notes on Imagination, Methuen 1995
- Tuesday, Student Edition, essay The Dramatic Child, Methuen 1993,
- Bond: Plays 8 Essay Drama and Freedom, Methuen, 2008
- Edward Bond and the Dramatic Child, A collection of essays from a variety of perspective ((2005 Trentham Books, Ed David Davis)
- The Hidden Plot, Edward Bond (the seminal theoretical work so far. A collection of wide-ranging essays) Methuen, 2000

john@northwestdramaservices.co.uk
Review of *Building Bridges and Explorations*

*Liz Ball*

*(Liz Ball is a retired GCSE and A level dance teacher. She is currently a moderator for GCSE dance and is a member of GODs (Growing Older Disgracefully) a dance company which tours all over the country.)*

This article reviews two of 5 DVDs profiling the work of Veronica Sherborne. **Building Bridges:** Shows movement sessions, presented as games, with mentally handicapped adolescents and adults in a training centre and a hospital. **Explorations:** A group of drama students at Bristol University learning the art of movement from Veronica Sherborne.

During the 1970s and 80s Veronica Sherborne promoted an approach to movement teaching, combining Dance as an art form with both the need to relate to others and an understanding of making meaning, through movement. Her work celebrated individual physical differences and empowered people to feel in control of their bodies.

**Building Bridges**

The film deals with movement based exercise, and although it dates from the early 80s it does have some interesting ideas and approaches for the introduction of movement work with special needs adults. This would be relatively easily transferable to younger pupils.

In the first section we see a group of people who have been working in a weekly movement session for three years and they are clearly confident and comfortable with each other as they work. They take pleasure from initial bonding group activities which involve sliding around the floor in a tight group “chasing” a particular member of the group.

As the class begins, the movement exercises that are set allow the participants to work individually. They move into their own space and allow the body to relax into the floor; they then begin to slide around the floor, developing their body and spatial awareness as they glide around each other.

The next steps involve partner work and challenge them to assume caring roles by pulling them gently by the arms around the floor without colliding with other class members. The student who is being pulled has to relax and trust their partner to guide them sensitively around the space.

Gradually the tasks set allow the students to direct and control their strength as well
as trust one another. The DVD demonstrates the burgeoning confidence with which the initial group of students are moving.

The hospital patients clearly benefited from the various 1-1 or even 2-1 exercises which are shown in the film. Their bodies were more relaxed and they showed vocally obvious pleasure in their movements crawling through another person's bridge (created by being on all fours), being gently rocked or swung by the arms and legs.

This film provides a sound foundation for those wishing to learn about the value of movement based programmes of study for developing both body and spatial awareness. It also demonstrates the pleasure that can be derived from movement and of course the inner confidence that can be built up through interaction with others.

**Explorations**

This film shows techniques which can be used with drama students to encourage self awareness and awareness of others through the confident use of movement.

The students in the film are clearly very uninhibited and experienced in this type of work. A series of exercises are set and the students work individually, in pairs and also in larger groups. The tasks involve motor activities such as pushing against one another, pulling and taking one another's weight. They aim to develop trust between participants.

The film progresses to more complicated tasks such as creating “a strange creature” in pairs and finally the stimulus is “Fun at the circus”. Teachers, if they were to attempt these exercise, would have to use some discretion as they involve close physical contact.

A teacher who is new to this type of work may benefit from seeing the tasks set and how the students respond but the material and the exercises are ones that many drama teachers will already be familiar with.

The principles and practice still hold good and teachers might benefit best from adapting the material or using the DVDs as starting points for building trust and group interaction, rather than simply following the content step by step.

The DVDs are available from Concord Media, a charity which distributes programmes mainly concerned with social services and the arts. [http://www.concordmedia.org.uk](http://www.concordmedia.org.uk)
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NATD PUBLICATIONS

‘A HEAD TALLER’ Developing a Humanising Curriculum Through Drama.
(invited papers from the 1997 NATD Conference) ISBN 0 946573 04 2

The contributions offer a rich insight into drama in education as practised today by people working (for the most part) in the United Kingdom. They also represent the range of work being done, both in terms of the different age groups represented and the different geographical areas being worked in. More than that, though, they provide evidence of the integrity with which many teachers are still working: an integrity which shows in their concern to find ways of helping young people understand challenging subject matter. It is clear from the contributions printed here that it is a powerful method of learning in many curriculum areas.


‘BUILDING BRIDGES’ Laying the Foundations for a Child-Centred Curriculum in Drama and Education
(invited papers from the 1998 NATD Conference) ISBN 0 946573 05 0

This collection of papers and articles is published following the 1998 Annual Conference of NATD. ‘BUILDING BRIDGES’ reflects a wealth of valuable experience and in the current climate where the arts and in particular drama are under attack, it is imperative that good practice is recorded and shared amongst practitioners. The publication reflects the work of a wide range of UK and International contributors who have all responded to the driving force of the conference laying the foundations for a child centered curriculum in drama and education.

‘DRAMA WITHIN THE CONTRADICTION’
Towards a humanising curriculum.

This collection of papers and articles is published following the 2000 Annual Conference of NATD. The theoretical and practical work which formed the substance of the conference sought to enable drama practitioners working with young people to explore and understand themselves and the changing conditions in which we live, learn and teach. The appendix contains source material which was the common foundation of all the work. The source material was based on the history of the Carlisle Indian Industrial School (1879-1918). The material, though distant from our times, was chosen mainly because of the contradictions that lie at its heart. Education was intended to be a humanising process but only dehumanising means were employed.

List of contributors: Geoff Gillham, David Davis, Bill Roper, Tag McEntegart, Margaret Griffin, John Airs, Chris Ball, Matthew Milburn.

'A HEAD TALLER' (pp. 150), ‘BUILDING BRIDGES’ (pp. 178) and 'DRAMA WITHIN THE CONTRADICTION' (pp116) available from:
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