

The authentic teacher and the future

Preface and apologia

I suffer from an unfortunate ability to take notice of lots of things all at once when they happen around me, and the capacity to forget easily those details of authorship, occasion and reference points which would authenticate and 'fix' them later. However, as a working housewife, I often have wet, floury or dirty gardener's hands while listening to the radio, pondering on thoughts arising from reading newspapers, books and articles, or taking part in the conversations of my family or guests hanging about in the kitchen, and I'm usually too busy to stop and write, especially as I might miss some other gem as it emerges around me.

So, in what follows the reader will notice that I recall or use some seed of an event or statement, without in the least being able to give those detailed references so beloved of academics. I suspect that the ability and preparedness to annotate one's sources in detail are not always altruistic. For very often that very meticulousness draws attention to the user rather than the source - we do so respect the writer who is prepared to borrow wisely, and especially one who has borrowed/ burrowed from a lot of other sources and who didn't forget to take proper notes at the time. I do also recognise that such details permit any reader to follow up the same material for themselves, which my slap-happy approach prevents. I suspect that I'm too untutored and elderly now to find myself motivated to change but there is another point to be made. I frequently find that I've been 'borrowed' without benefit of reference and it doesn't seem to bother me. There's something very positive about individuals who can process the work of others into their own fabric of writing.

In what follows I can sometimes give you chapter and verse but not consistently. If the source is radio, then I know it must be Radio 4 because I have a prejudice about moving the dials around, but publishers and dates are a problem because names continue to elude me - as all my students know from experience.

Society needs to review its uses for its schooling system

You can't be involved in education without noticing that teachers, like most other people, must engage with the problems of societal flux and shift, and therefore with a stringent re-examination of what schools are supposed to be for. Every day when I associate with teachers and children the same idea niggles me. What am I doing at this present moment within my society which is of any use? How will what happens in this time contribute to this individual, this group of people, my community, my nation, the world of people and objects? I've been lucky enough, heaven knows, to have evolved for myself a personal philosophy of my intentions and practice, but it just isn't enough to be personally at home with one's ideas - and in formal teaching, that is school-teaching, it never has been - but suddenly it's shockingly and increasingly evident that society needs to review, crystallise and frame its demands on, and its uses for, its schooling systems. As an individual using part of the fabric of my life as a teacher, I don't believe I'm alone in my frustration as to where or to whom to turn to for a lead in this, or how to set it in motion in any coherent way.

I sometimes think a conference would help! They say that a certain language conference in the USA changed the understanding, direction and thrust of language teaching some years ago. I haven't a lot of faith in conference outcomes myself because it seems to me they often avoid what I call 'energised commitment* to *change in practice*. Who would have to attend such a conference? I look at the word conference you see, the very word suggests talk, not action, and my heart sinks. So, who would have to attend in order to get energy for action? Practitioners I suppose, those who practise ideas in action. Inner-city and rural developers? Manufacturing people and working members of unions? Builders of communication systems? People who induct, teach and train others in skills? Those who conserve, grow things, worship, make laws or co-operate with and support the needy? We'd have to choose people of passion-plus-reflection, those who have inner meaning in their acts who are articulate to the point of excellence. They'd have to be able to listen without judging in favour of their own biased interest and above all not rush to polarise. They'd have to be those who understand the dangers inherent in what Doris Lessing has called in *Shikasta* 'AOWF - the absence of we feeling', and so combat that tendency.

And to be reasonable it couldn't be one big conference because people aren't made that way. It would need to be hundreds of little ones arising in every small community, where 'authentic' people can be recognised and their energy tapped. 'Cells of change' is maybe what we'd have to call them. How can an individual teacher start such a move towards authentic schools for now? That is what I want, and I believe my wish is shared by many of the 433,000 teachers who teach in British schools. And that's a lot of potential power!

Straws in the wind

There are a lot of straws blowing in the wind, however, which give me a bit of comfort. In the ten days around Easter week 1983 I collected these while getting on with my ordinary life of kitchen, correspondence, phone calls, family and student arrangements:-

1. Lawrence Tinkler on Radio 4 talking about the 'dammit principle', the value of questioning the status quo.
2. Vivienne Apple, 'failed teacher', in a letter to *The Guardian*, mentioning 'that something extra that good teachers have - a kind of aura'.
3. Andrew W. Halpen's article on 'Change: the Mythology' where in he warns us against confusing rhetoric with reality.
4. Bob Aitkin's statement on Radio 4 referring to possible educational spin-offs from the present unemployment situation and Coventry's plans in education.
5. Shirley Williams in *Any Questions*, Radio 4, who mentioned that '... the arts stand for the humanisation of life - a force for good?' and reminded me of-
6. Marghanita Laski's statement on an earlier such programme that 'Arts destroy the present order and pave the way to new things'.
7. Han Suin on *The Book Programme* on Radio 4 who, in an interview, said 'We need to understand each other and to know each other better' when referring to love as a world force for good.
8. Then there was the Management Page of the *Financial Times* when Robin Reeves reported on 'an unusual educational experiment' in a Welsh university where they were working towards innovative thinking in the classrooms of the engineering department. Daley's accompanying drawing neatly encapsulated society, education, commerce and industry being connected by 'innovation' which was being forced like toothpaste from two labelled cogged rollers.

9. On another day I heard the tail end of an argument about peace studies between Rhodes Boyson and an unknown teacher. Rhodes Boyson seemed to be criticising some peace study games because they were unlikely to assist the real peace in the world, and the Unknown was defending trial and error in finding ways to start such studies.
10. In my mail was Derek Stevens's statement about peace studies related to drama practice in a comprehensive school in Ripon, Yorkshire. 'I want to encourage my students to think about the world in which they live, I want them to have a better understanding of life, to help them cope with the problems it confronts them with.'
11. The final gift that week was from *A World in Common* the BBC Radio series, programme 7, called 'Let This be a Lesson' - 'Educational programmes with a practical orientation exist in most developing countries, but they are often not within the formal school system - literacy courses for adults, for example, radio programmes for farmers, craft training and the like. Attempts at integrating schooling and productive work are rarely successful, though exceptions exist - both nationwide (China) and in special projects in countries such as Botswana: Yet the pupil's demand for certificates and diplomas may ultimately scuttle even the most promising project. There are echoes of this in the educational systems of the industrial countries, where the outcome of exams also largely determines what will happen in a person's working life.'

Authenticity the link

By this time I can appreciate that the reader is wondering what all these apparently unconnected gleanings are adding up to. Well, it's because having been invited by the editors of this book to re-read the first chapter, which I spoke/wrote some three years ago in New Zealand, I suddenly connected what I was then saying, to a notion I only recently perceived, but now realise that I've been dealing with for a long time - possibly all my teaching life - without being able to grasp hold of it sufficiently well finally to clearly express it. In that previous article, when I was referring to excellence, I now think I meant authenticity, for a central notion of excellence as outlined in that paper is the capacity to behave in an authentic way. As a teacher of drama, which is often perceived by society as the most artificial and therefore the most unauthentic art form there is, it seems a bit paradoxical to strive for authenticity, except that good art is its own authenticity. The concept of authenticity is the tenuous thread which links all the previous gleanings quoted above.

There are various types of links in those comments and statements. For example, the authenticity of the fabrications of artists links the Laski and the Han Suin statements. The notion that simulations and drama may provoke or prevent an encounter with authenticity, links the dismissive Boyson remark, Stevens's statement, and Shirley Williams's 'arts and humanisation' quotation. Further, using real problems and then manufacturing processes to test ideas in the classroom before people need test them expensively in practice, as described in the *Financial Times*, is another kind of authenticity, and so is the attempt by some people in the world of education to forge a bridge between schools and the actual needs of communities. Artists have always related the actual to the virtual in their art, because their material is derived from the affairs of people.

We often consider the creations of scientists as being more authentic than those of artists because artists' products are related (and relegated?) to the enterprise we call play whilst those of scientists are deemed to be of more serious intent. However, that refreshingly clear writer Lewis, author of the elegantly contrived and expressed articles in *The New Yorker*, now brought together in *The Medusa and the Snail* and *Lives of a Cell*, has done a lot to make

such silly divisions seem unnecessary. Yet it seems harder for society to accept the 'energy' of humans to have power in the world because they make personal links between cultures, as expressed in the novels of Han Suin, than energies which scientists discover. The latter is connected to physical need I suppose and the former to emotional need, and our world understands the physical more and certainly separates it from the emotional.

Authentic teacher power

So latterly I've realised that a possible way forward at this time of world development might be found in authentic teacher power. Supposing those 433,000 British teachers could start an authenticity drive? What might it consist of? In my talk on excellence I named certain aspects which I would now label as being authentic. I'm delighted to find similar notions in Halpen's *The Concept of Authenticity*. I make no apology for the length of the quotation for I hesitate to interfere with his form and clarity. He is examining the differences between 'open and 'closed' organisational climates:

“As we looked at the schools in our sample, and as we reflected about other schools in which we had worked, we were struck by the vivid impression that what was going on in some schools *was for real*, while in other schools, the characters on stage seemed to have learned their parts by rote, without really understanding the meaning of their roles. In the first situation the behaviour of the teachers and the principal seemed to be genuine, or authentic, and the characters were three-dimensional. In the second situation the behaviour of the group members seemed to be thin, two-dimensional, and stereotyped: we were reminded of papier-mache characters acting out their roles in a puppet show. Something in the first situation made it possible for the characters to behave authentically - that is, 'for real', or genuinely. The professional roles of individuals remained secondary to what the individuals, themselves, were as human beings. Within this climate there was enough latitude in the specification of roles to allow the role-incumbents to experiment with their roles - to work out ways of bringing their own individual style to their job and to their relations with confreres. In the language of the French existentialists, the incumbents were given the chance to *invent* themselves. Within the opposite climate the roles seemed to be over specified. The individual appeared to use his professional role as a protective cloak, almost as if the cloak might serve to hide his inner emptiness and his lack of personal identity. (One gets the impression that these people are living their lives inside cellophane wrappers.) The role itself and the individual's status as a teacher or a principal appeared to constitute his essential sense of identity. Furthermore, in these instances the individual used his role ritualistically, so that it became a device which kept others at a distance and thus precluded the establishment of authentic relationships.

These observations fitted neatly with the climate data, for the Open Climate appeared to reflect authentic behaviour, whereas the Closed Climate reflected inauthentic behaviour.”

Perhaps the remarks here bear some relationship to Vivienne Apple's comment, 'that something extra that good teachers have'? In my paper on excellence I listed these factors which I now relate to authentic climates:

1. Seeing students as they really are demonstrating themselves to be.
2. Being interested in students as they represent themselves to be.
3. Having a personal 'something', a philosophy, a belief a creed, whatever you call it, to stand for, from within yourself or derived from the establishment you relate with.

4. Defining tasks in a realistic manner setting about their accomplishment from within the realities of the situation: working conditions, pupil attitudes, time, numbers, standards and forms of achievement demanded by the task.
5. Open-ness to others' ideas, ways of working, possibilities for improvement, change, re-orientation and preparedness therefore to take *considered* risks.
6. Sharing of informational strategies and knowledge, trusting people's capacity to grow in response.
7. Realisation and recognition that because *one feels* to be acting with authenticity, it does not mean that others perceive it as such whether they are participating or observing. Any teacher who has taught in front of others knows this one!

In his paper, Halpen lists the following as some of the hallmarks of authentic behaviour. The authentic leader in his view:

1. Accurately diagnoses the realities of any situation in which the leader is involved.
2. Uses this to find appropriate leadership patterns.
3. Recognises that everyone sees reality through their own set of glasses.
4. Possesses self-awareness plus recognition of the awareness of others.
5. Values the worth of the organisation and its goals but is not blind to its faults.
6. Is not involved with personal status, but is more intent on task accomplishment, and is
7. Ready to risk change.

He also quotes Argyris on reality centred leadership:

“Effective leadership depends upon a multitude of conditions. There is no one predetermined, correct way to behave as a leader. The choice of leadership pattern should be based upon an accurate diagnosis of the reality of the situation in which the leader is imbedded. If one must have a title for effective leadership, it might be called *reality-centred leadership*. Reality centred leadership is not a predetermined set of best ways to influence people'. The only predisposition that is prescribed is that the leader ought first diagnose what is reality and then to use the appropriate leadership pattern. In making his diagnosis, he must keep in mind that all individuals see reality through their own set of coloured glasses. The reality he sees is not be the reality seen by others in their own private world. Reality diagnosis therefore, requires self-awareness and the awareness of others. This leads us back again to the properties of personality. A reality-oriented leader must also keep in mind the worth of the organisation. *No one can make a realistic appraisal if for some reason he weighs one factor in the situation as always being of minimal importance.*”

Drama's impact for society

All my teaching life I've been bothered by two things which I think relate to this matter of authenticity. First, while being labelled as 'teacher of drama' and functioning as such overtly, it has irritated me that people have perceived the work as related only with play, fiction and pretence. Not that it isn't related with these: but that it has so much more potential for society. Second, that so many people have seen it either a separate subject in schooling situations or as a rather 'special affair. This has led me latterly *apparently* to neglect the art forms of such activity, and to discuss it in relation to other forms of *productive depiction and distortion* such as diagram maps, sketches, photographs and so on stress apparently, because I've always been careful to stress the laws the form as being seminal to its meaningful use in class. There can be no useful impact on society if those laws are ignored or not understood. That they are not

understood by a large number of teachers is beyond question and it is time we tackled this problem. This becomes more urgent every day. But we are bedevilled by polarisation of opinion instead of humility in examining an art far bigger and more ancient than any of us.

The power available to society through authentic experiences in school has been touched upon in my paper 'Signs and Portents' so I won't reiterate that here, suffice it to say again only that theatre law and society are akin except for one aspect which radically differentiates them. This is the depictive aspect: in art we reflect upon nature, people's affairs, ideas and behaviour. What a force for a nation apparently to stand aside, but in reality take an inward look at events!

It's interesting to think that the 'antiseptic' and often sterile behaviour demonstrated in school (tasks, languages and interactions can be authenticated by another apparently unreal mode of communication in order to make school and society come into some form of power for good influence.

Schooling as prevention

It can't be said to be so at present, for, putting it at its worst, most schooling keeps children from under the feet of most adults for six or seven hours every day, and it prevents them (those who conform at any rate) from having much opportunity to ask awkward questions about society, morality, values, purposes and laws. It makes certain that the tasks accomplished in the main inside the establishment, can't seriously affect what goes on outside, in society. So long as the study is undertaken as 'exercise for' and not 'practice of', with the debilitating emphasis upon the assumption that 'one day you'll be good enough to really do it', there's not really much danger of the young's interference. We stress pupil incapacity, hesitation and error rather than personality, exploration, process of recovery from error, and input to society. And yet, the amazing and irrefutable factor of all this is the numbers of would-be authentic teachers there are still around - teachers who immediately understand what Derek Stevens is trying to do, and who struggle daily to create conditions in which pupils can be honoured and respected as people and personalities rather than be patronised. These teachers often work all day with their groups of thirty or more in barren rooms, designed by architects who frequently work in lovely airy offices or renovated Georgian Houses. I know cost and education allowances come into this but it doesn't say much for a society which provides for the induction of its young some of the appalling buildings many pupils have to learn in. Many teachers care passionately about their subjects - literature, languages, music, science, needlework, geography, art; but unless they have 'stumbled upon authenticity' sufficient for their needs, they are unable to take their pupils into their subjects through the doorways of attraction - attention, interest, involvement, concern - to investment and, hopefully, productive obsession which thoroughly engages them for a period of time, sometimes for life. Such teachers carry a terrible burden of ineptitude, fear and heavy spirit, and that's no help with youngsters. We need mentally strong and wholesome people to work alongside our future adults.

I've always been uncomfortable pushing art rather than, say, science, as if one were more or less imaginative or in need of brain power, than the other. I'm obsessed with all the marvellous knowledge collected through our time on earth, whether it be in art, objects, ideas or skills and I also believe that the 'big' people use the same qualities of imaging and crystallising into suitable forms, whether they be called artist or scientist, doctor or writer. Likewise, I believe all persons as social human beings require the same skills, though they may use them with different powers and for different reasons, and in different circumstances. We seem to have progressed better in study skills related to object knowledge than to experience knowledge, which often is the basis of our developing world view.

What can a teacher do?

It's all very well you may say to write all these things. These points have been acknowledged for years. But what can a teacher *do* about it actually to get things changed? Well, let's begin with a private individual who is also a teacher, with a teacher's individual tasks to accomplish, and work on from there.

The first question obviously has to be, 'Do I want to be an authentic teacher?' If the answer to that is 'Yes', it's possible to see what then is required:

- it will mean devising more systems of approaching work and tasks than transmission and direct approaches;
- learning to present problems differently to students;
- discovering more subtle forms of induction and communication;
- encouraging student interaction and decision making processes;
- giving more lee-way to students to discover other ways of tackling situations;
- imagining and carrying into action a greater variety of tasks;
- engineering a greater variety of feed-back techniques;
- taking more risks with materials;
- tolerating more ambiguity in classroom set-ups because people may choose a variety of speeds and systems to work at the same tasks;
- it means apportioning time differently, not necessarily slicing minutes in an orderly chronological sequence;
- it means, when it's all put together, and I haven't mentioned the half of it, constant attention to detail.

William Blake said a marvellously apt thing for teachers in relation to a disappointing visit he had made to an acquaintance who had pressed him to stay for a few days. He said 'If you would do good to anyone you must do it in minute particulars'. And that goes for authentic teaching behaviours too. It means facing the basic fact that in devising fruitful encounters between self, pupils, ideas, knowledge and skills we have to become process-orientated. Process-orientation means devising programmes and tasks which induct through first intriguing, then engaging and interesting our pupils.

A lot of such strategies exist, and are in use in school and university classrooms, but they don't get communicated around enough. We still believe that mythology which Vivienne Apple referred to in her letter to *The Guardian*, of 'that something extra that good teachers have', and in that way we perpetuate the notion that teaching skills are related to personality. I don't believe this. I believe that style and personality need to find a fit, but beneath style can be a sharply honed range of skills which can be separated from the individual way of carrying out ideas, without being lost internally in the teaching situation. For example, any teacher knows that different experiences will happen to a class when consensus is being sought among the group, and when differences in approach are being explored. The personal style a teacher uses will not interfere with the basic premise and internal structure. In fact, the more we could honour in our training programmes the *need* for personality, plus the need for internal structure, the more quickly we might get authentic relationships in learning situations. Those teachers with 'that something extra' could teach or be helped to analyse what

they are doing when they're in action. The inspectors, the tutors could start putting the news around in practical ways. We could teach each other Blake's 'minute particulars'.

Meeting the pupil's needs

A basic aspect for consideration, and one in which drama approaches can assist, is that of the ways in which teachers learn to create focus and significance, so that the *needs* of pupils are harnessed (not overindulged or repressed) in order that the interest in externals - object-interest - (surely by this stage in human development, object-interest has become instinctive also?) can be fostered. The school curriculum is devised on the assumption that children (especially in the upper age-range) are ready for, and equipped to deal with, object-interest. Yet pupil behaviour in school often, and most uncomfortably, demonstrates that their need-interests are not being satisfactorily met, so that object-interest can begin. The great range of interactive tasks which a drama approach - or indeed any real laboratory atmosphere - can provoke, can make a match between the need-interests and the way object-interest can be developed. The 'good' pupil in our classrooms is either one who can subdue his or her need-interest in the presence of the object-interest put forward by the teacher, or one who has already enough need-interest satisfaction. The 'difficult' pupil is the one who insists upon, or who cannot help, demonstrating need-interests in class. And the same may be said to adults. There are many need-interest orientated teachers around in schools and higher education, and some days I belong to those ranks! The more helpless we feel, the more our need-interests surface.

I am not suggesting here that only the arts marry need-interest with developing object-interest. It is not the subject area, it is the laboratory atmosphere, the reality structure of the tasks, and the degree of value to be placed by the person in carrying out the tasks involved in the subject/object-interest area which brings need and object-interest into balance. That, and the opportunity for a sense of worth and responsibility in the participant's work. The productive tension which real laboratory-style teaching engenders can be seen *In some* classrooms in most schools. The art rooms sometimes, the science labs, the engineering and cookery workshops. The very real objects generate concern for outcomes. But for those rooms in which ideas are the tools, we need better teachers who can create meaningful tasks around less powerful or outwardly appealing subject-matter, often subject-matter which needs certain developed skills to penetrate. This is where drama may make a large contribution, because under the cover of the 'simulated' situation, object-interest can grow out of need-interest being to some extent satisfied by the outer activity levels of the work. But the present barren halls and empty spaces which are often employed for drama study - here teachers are their own worst enemies often - are not suitable. To make a laboratory atmosphere out of barren openness or worse, a junk room full of dirty cast-off objects, needs teachers of brilliance and enormous energy.

My heart bled recently when teachers in my own course were teaching by invitation in a high school, and on one afternoon three such spaces were provided. I myself am often confronted with such ridiculous resources, deprived of all image-making materials such as blackboards, paper, reference books and pictures. It goes back a long way of course, to the notion that children will be as committed as actors to 'being stared at', and this has been thoughtlessly taught in colleges by tutors who have become out of touch with either the real art laws or the changing generations of children in a fast changing social scene. I am not without blame in this in that I cannot say that I have ever carried the 'drama teacher's load' of short lesson periods, often removed from the body of the school for long periods of time. This is why people like me must keep on engaging with need-interest-dominated classes in order to be of authentic use in training.

Pupils' awareness of authenticity

One factor brings me a lot of comfort and faith that what I am saying about laboratory teaching could happen, and that is the recognition children have of authentic teachers, and their generosity in forgiving unauthentic teaching times. When I work with a class using authentic approaches in a climate of unauthenticity, I am often confronted by two responses which are embedded in each other. These two aspects of pupil response have to be dealt with immediately, and cannot be shelved or ignored, because either evasion technique condones and reinforces the children's behaviour.

The first response is that the class tries to make me behave unauthentically by provoking the authority stance of using teacher-power and coerce my tasks into action. The second is that beady-eyed, rat-like spectatorship which classes can demonstrate so well. I refer to the deliberately revealed double signal which presents a bland face of innocent conformity to the teacher whilst making certain that the privately shared sign intended for peers is also seen by me. I have then to choose to ignore it, in which case I have been manipulated to behave unauthentically, or to respond with teacher-power to coerce or threaten. If I do either of these things I will have proven that I'm like all the others'. The wonderful thing is though, that when young people get through this relationship problem, and I'm not suggesting that it's easy, for I have to be at my most subtle and face it with more courage than I need at other times, they are so generous in the ways in which they will respond. It's sometimes like a miracle and I'm sure it is to do with their own understanding, which at that stage is probably instinctive, that I am using need-orientation to breed object-interest in the work.

Helping yourself to authenticity

So, let's suppose you decide you want to be an authentic teacher. What can you do to start helping yourself? Let's take four things for a start.

1. *What do you stand for?* You can easily clarify this by taking note of what you find yourself teaching, no matter what the lesson looks to be about because the inner structure of the work is related with your need-interests, which in teachers has to be controlled and made usable (not suppressed, that way madness lies), so that the interests and needs of the class and the subject can be activated. Now my inner need-interests go something like this. I'm only naming a few because we only need examples here. Your own list is more important than mine. I find I need to stress form in everything. I'm obsessed with it - pattern, shapes, colour, line and design. So I'm always finding a reason to satisfy that interest and draw children's attention to it. Not overtly, I'm too clever for that. But inductively in the way I use tasks to create interest in form. I also stress the relationship of past, present and future in any given moment. I stress symbols, implications and language, that is not only word but gesture and space. The dark side in teaching, of all these is my need, the light side my object-interest. The object-interest in teaching is first the pupil. Understanding and naming need-interest then, can assist you to use it as relevant to the children's needs, and the needs of the subject you want them to get interested in. If we look at what I've just said above, it would appear that the teachers most able to be 'creative' and interesting teachers would be those in the high schools able to teach the subjects they love. And conversely, the hardest teaching would be that of primary school teachers who have to have object-interest in many areas of the curriculum. Paradoxically, we often find the enthusiastic teachers working with the younger age range, but there are other factors at work, there which are not the subject of this paper. Knowing what you stand for then, is the first step towards personal authenticity.

2. ***When you took at your class what do you actually take note of first?*** Energy? Features of clothing or physique? Mannerisms? Spatial behaviour or interactions? And when you take note do you place them against some judgemental line bred of your expectations? How do you accommodate when you are uncomfortable with what you see? Unauthentic behaviours make us want it our way now. Authentic behaviour presupposes in the teacher two skills, first to withhold judging, and second, still to get a task started which employs what is perceived by the teacher about the class. I think those skills can be taught.

3. ***What does your working environment have to contain, or lack, for you to find it productive to work in, alongside your class?*** And can you compensate from within yourself through methods of accommodating, for example, realising that the class may not share your views and it may be right for their needs? How much variety can you find in the reorganisation potential of the environment?

4. ***How many kinds of power must you hold on to, and which can you give away?*** This is not being self-centred, it is more centring in self so that you can be wholesome to be with, understanding the needs of yourself and the needs of the work and the class. This enables you to structure assurance and stability for pupils so that you are free to be as authentically responsible for mutually 'stretching' outcomes as possible. It permits realistic risk-taking.

Teachers in groups and authentic behaviour decisions

So far, we've been considering the individual in his or her own teaching space with reference to personal drives, perception of pupils, space and working conditions and control of communication and interaction, so let's move on to teachers in groups and authentic behaviour decisions. One of the disturbing things about a look at oneself is the way it makes one perceptive about others' behaviour and it sometimes works destructively, as we all know. We may notice many aspects of unauthentic practice before we can label the examples of authentic action. We might more readily notice the way the art in the corridors is teacher dominated, or the empty conversations we overheard. Phrases like: 'That's nice dear', or 'What a clever girl/boy you are', or just 'OK put it on my desk'. We will notice the stereotyped dismissal phrases where pupil and teacher both acknowledge that it is the teacher's right to terminate any encounter, 'Right then, you run along'. It's so easy and dangerous to spot all the failures and so hard to take up the successes in personal encounters because it looks as if we are commenting on people's private affairs. But these encounters *are* the breeders of the climate of unauthentic and authentic behaviours. It is hard somehow to accost a teaching colleague with statements like: 'I did admire the way you up-graded that child's contribution in assembly to-day', or 'You are so clear to understand when you explain things to your class', and even 'You seem very tactful when you mention the coffee-fund is getting low, and people seem to respond by paying up quickly'.

We can help each other in groups by overcoming this natural reluctance to name and specify productive task-orientated and organisational based behaviour. Society functions on this. Perhaps, if the natural reluctance of head-teachers to start stressing productive establishment behaviour prevents it, individual teachers will have to start moving? Or maybe courses for heads and teachers could help it start. In one school in Cumbria they have made a beginning with staff seminars led by their counsellor colleague.

Working with parents

Many teachers are also parents, so if they can be authentic parents they might be authentic teachers. Can authentic parents get together with authentic teachers? Recently, I had the privilege in a Newcastle Junior school of using materials which children of eight years old had worked on in the role of sociologists examining child-rearing practices in an invented tribe of sea-faring people 'somewhere in the world'. The parents came in the evening to carry on with the work their children had started earlier in the week, so they of course faced the same problems as their young children. One parent said she was realising because of it, that she never really talked *with* her son. She tended to interrogate and tell. When others joined us I was really impressed by the ability of those present to be self-examining, and to use one process and task-orientated situation to refer to another one, their real child-rearing practice.

Likewise, once in the USA a paediatric doctor told me how much his and his wife's family and medical work situations were changed by helping me with a class of very obstructive and socially damaged nineteen-year-old boys in a special school.

We do not have to be afraid of associating with parents in the mutually responsible task of teaching children and 'growing' adults. Once perhaps they did seem to be mutually exclusive - when those who could read took over the teaching of the young, for example. In some parts of the world, England included, that is still true, but society cannot afford to neglect the mutuality of interests. We can make a start by using what parents have to offer to the school. An authentic society finds ways to do this when it wants to.

Take, for example, school dinners since the cuts in expenditure to authorities. A neighbour of mine made terrible sacrifices throughout the high school period of her three children. She could not afford school lunches. But could she send her children with an economical sandwich? Of course she could not. Surprising how that situation is suddenly changed - too late for one parent, however. I know the reader will recall that 'they could have had free dinners'. Of course they could if we ignore the authentic pride in this case, which was appalled every term as she claimed for free dinners. The 'terrible sacrifice' of the lady in question has nothing to do with the financial costs, it is to do with the inner conviction of her upbringing that you feed your own children from your resources. That need was ignored by object-need forces and she was not consulted by the school in the area of authenticity. So I'm saying we need to look for authentic mutual help. We're all familiar with the 'daddy coming in to help with the electrics' example, and I value those, of course. But some of the best kinds of help I've received has been when parents can come along to work alongside me in the process of teaching.

Drama is particularly useful here because of the way it can employ adults in role. The role-work often permits parents to feel part of the situation but at the same time to perceive the realities of teaching second by second, and the areas of arousal of interest and concern the teacher is engaged in at that time. One recent example of this was when a high school class doing computer studies became interested -because of their teacher's need-interest - with the problems of privacy of the individual and the record keeping systems employed, for example by business, the police and banks. The two parents concerned were in role - that is, they behaved as the ordinary citizens they are - but within a specific social circumstance. They were parents searching for a missing relative, so all the student tasks with regard to the computer potential to assist, and their skill potential which was being used in action *now* related to their need of actual bodies to find their son.

Any parent can identify with that. They don't have to engage with the emotional behaviours - they don't have to portray anguish, pain, or loss. But they can make it necessary to be assisted. And they can sit there awaiting results of the student's work. And their responses can be those of any one who came to a source for immediate search. So the skills in the use of computers, feeding, reading and

collating which had been approached in theory and some practical use of computers, was, in the now-imminent mode, provided/or by drama, enabling dead knowledge to be activated in practice. But more than that I think what became possible was that the world of information, skills, knowledge (the object-interest) was melded for a time with the need-interest of humanity. The parents saw something of the problems of creating authentic tasks and responsibilities which teachers face, but they also shared with another generation a common need-problem, in circumstances of truthfulness, to the benefit of both generations, and that of the school in its tasks. I don't think parents can make this move easily for it smacks of interference but teachers do have the power to invite help.

Bringing schools and society together

It needs overtly stating however (and can we find some 'establishment' lead here?), that now our society is recognising that schools and cultures need to get together more. And that it is *urgent*. How much longer have young people, even the academic ones, to go on 'getting fed up with school'? Three of the most eminent and authentic teachers I know in higher education were expelled for their own authentic behaviour in school. They got back in their day because the doors to learning were more flexible then. I myself am an example of this. But the doors of academia are becoming more and more tightly shut. Rigidity is dangerous, especially so at this time. One of the tools against rigidity is authenticity.

It is not only the academic aspects of culture which are getting more tightly shut but the other skill groups are becoming more difficult to join because they often insist on the wrong qualifying processes which are, when you get right down to it, irrelevant to the skills which will really be needed. I am not discussing here the skills of reading, numeracy and writing - the lubricant of society - but the skills which the practical life requires so that complex new structures, tools and functional objects can be maintained. The second-class citizen of the future - though God help us if we continue these feudal ideas much longer- is likely to be the theorist who cannot practise and the thinker of high contemplative skill, both will be unemployable. This is not just likely to happen. It is already happening for we even now have doctors who are unemployed. That was unthinkable in my young days.

It is on record that a letter exists from a father to his son in the time of PtoJemy (I don't know which one), which cautions him to 'not become a maker of objects. Become a go-between'. I should say of course that at present the doctors are becoming unemployed not because they are not needed but because we have begun to price necessary skills out of the market. The reason for this is that we are basically an unauthentic society. We do not charge the price things cost to make - we invent a price relative to what we can cynically educate people to pay for things. The world is full of things which need doing - all kinds of interesting activities for the good of all. And we make it impossible *for* all to have their rightful opportunity to work. One of the forces in this is unauthentic schooling.

I mentioned earlier the parents who came into school to put human focus into computer studies, and I'm thinking of all the unemployed parents at present in the north-east of England who might help in schools, either by tutoring individuals in some skills, helping get the need-interests of children satisfied enough to get their object-interests flowing, being taught by the children, making things alongside their children and studying beside them and sharing in problem solving, I can't see that it's dangerous, but of course it needs to be subtle and authentic. If we just invent little jobs for parents as well as for the children, we'll be in an even worse position. Local teachers could create local associations with parents on matters of local concern. I know it means dealing with matters of insurance, timetables and

general open-ness for it to happen. Some teachers won't want it to happen because it means too much change, and we may after all be a peculiar psychological breed who are best working as the only adult in the room. Well, if that is the case, and it's something I examine in myself regularly, we may have to start pockets of quite different teacher-functionaries. There's plenty of room for manoeuvre.

In addition to harnessing parent power, there's also all the student power which could be utilised. Pupils writing works which are useful for others. As I write this article in Cyprus seventy primary teachers are going to create a history archive for slow learning children to work on Cypriot seventeenth-century life. I'm doing this sort of work with teachers because we are examining mixed-ability teaching of difficult historical concepts, but there is no reason why a high school class studying these concepts could not make the preparation of such archives and help other children to employ them, either as reading skill material (reading *into* things), as historical material, or as problem solving material - ('What would you have done to help the 100 young prisoners if you had been there with some power to operate?') This way we can occasionally make an attempt to get rid of the 'dummy runs' of school learning. You can see why the first question we must ask ourselves is whether we want to be an authentic teacher. It means an awful lot of change, but it can be started in localised ways, not small -nothing like this is small - but cautiously based upon *will*, not doubt. We can't begin with huge legislation nor large signs upon head-teachers' doors exhorting us to '*be authentic*'. Andre Gide has observed that no man can be sincere at the same time that he is explaining to us how sincere he is being, and likewise the same is true of authenticity. Authenticity is practice informing theory.

Building an authentic climate

If the idea of individual teachers agreeing with colleagues what they need for an authentic climate in which authentic behaviours can occur, then leads to more shared teaching, more links and associations in class with colleagues, using parents and joint consultations with the community, including students and young school leavers, it must 'start a shift' around the local area. It won't touch everybody at once and there are bound to be those who prefer to work from doubt rather than change, but it could make a start.

I was impressed recently to read a letter in *The Times* from a retired gentleman in which he outlined what his generation were doing in their locality. They were exploiting for positive good their 'right to be nosey', as retired persons. Often they had taken it upon themselves to speak to every stranger they saw, from their windows, or when out in gardens and walking their dogs or themselves. One of the results in their immediate vicinity is that no robberies, in an area of vulnerability, have taken place from the time they worked out their system. We are all familiar with the cry from social workers after the tragic death of some vulnerable person to pay attention to our neighbours.

One problem is of course that it takes will and energy and often has to reverse a trend which is long established. I myself was taught not to be nosey, so as a teacher of some age now, can I reverse that when I retire? Have I the energy and will to start a new 'career'? If selective nosiness might be a useful tool for society then it has to be inducted before society as a whole can appreciate it and that means teachers initiating now with parents. Doubters will immediately rush to remind me of all the dangers of this. And somehow doubt is always more convincing than hopeful caution.

We've got photocopiers, overhead projectors, video machines and films and books and typing courses in some of our schools. All the children learning to type could be collating

information, working as secretaries to groups. Making demands on themselves to improve their skills because of the public nature and responsibility of their work contribution. We have teachers' centres, schools and homes to meet in, as well as local community centres and church halls. Teachers who can think in this way can be 'lent' to groups, or seconded. Teachers and parents could share the information they pick up about experiments; people could share their ideas. Groups could research specific interest areas with the help of research students in higher education or primary schools! And these research efforts could use local expertise or be just happy chance discoveries where people have to learn how to do it by themselves. My daughter did a useful bit of local research over a year long, when she was ten, as part of a project, and I am grateful to her school for an authentic rigorous piece of trusting and the support which was given to her, to which her father and I made our contributions.

Then it might be possible for staffs to take a close supportive look (using children as well, because they are the clients after **all**) at the different styles of teachers and their inclinations as performers in the classroom. For example, I'm quite a useful group teacher because I'm comfortable and imaginative in devising ways of either getting class consensus when necessary for the study, or tolerating a fair amount of variety of levels and speeds and types of work all in process at the same time. Some teachers are better at small group teaching, others as private tutors. The same applies to children. At some stages of study we all need private tutors. Student and teaching and parent power should be able to supply all the various kinds of help and it needn't continue this division in style between school and home. Recently at the Friend's Centre in Brighton after a day's teaching of children and teachers, I was very impressed with the work which started right after, on a reading programme for the community members who for various reasons need reading instruction and support. And there must be a lot of this kind of activity around which never gets discussed. We urgently need to think more globally about education in our culture, then all the people can share the responsibility for the future.

The teaching force could do a serious study of the different styles of teachers available, so that all types can be usefully employed in any school or small community. 'Enabling' teachers don't like using strict instructional methods if they can avoid it. But good instructors are unhappy employed in 'enabling', especially if they have to pretend they are natural enablers. Teachers with no projection, even when they try, are not helpful to themselves or the class if the numbers are too great. We need all kinds of teachers who can be authentic, because they don't do the damage which inauthentic teachers do. I don't think one is a 'failed teacher' because one can't handle the statutory size of classes. Local authority inspectors and head-teachers might do a good supportive service in helping staffs take a close look at their social skills in regard to style and group size. Vivienne Apple is probably not a failed teacher at all, and she needn't have been lost to our schooling system because of the experience she had in teaching.

I really think too that pupils can assist in this close look at teachers and styles. They have a sense of honesty about the teaching they experience, especially when they are given responsibility for their opinion. One of my ex-students, working in Washington DC with high school 'low achievers' taken from their classes for special studies in the basic subjects to work with her, gained their support by collaring all the school video equipment (it wasn't being used much at the time, but it is now) and planning projects with groups which made them responsible for further outcomes. One of the questions discussed was 'why we fall a bit behind in lessons' and some of the videos were made upon the basis of different teaching

styles. It needed tact to enable the students to learn to enter classrooms, and it needed trust and generosity on the part of some teachers. It also needed careful consideration from the children about good, bad, hopeful, productive teaching methods, so they had to be very discriminating and most careful of the 'poor' teachers when they convened meetings with individual staff members to discuss the lessons they had put on video. It was hard work, and some teachers wanted it stopped, but it had very helpful effects in practice both for some children and some teachers.

If pupils can use their capability to recognise authentic behaviour in teachers, and themselves, it seems to me that they can begin to discuss this matter of need-interest and object-interest for the good of all, because we need student energy in school. Often when I'm teaching a high school class, sometimes one showing difficult behaviour, I'm always interested that someone from the class will approach me and start talking about 'What's different about this, Miss?' and my heart lifts. This begins a process of real pleasure in learning and teaching together.

Teaching for the future

When I consider the new examination system we may be getting, the cynic in me wonders if we are just once again going to paint the shop instead of examining and improving the goods. I heard the minister talking about the 'different levels' which will be available, but nothing said about the minute particulars of teacher skills and detailed pupil, teacher, society, interaction and responsibility. We can't take it for granted any more. There isn't an alchemy of teaching, there is a craft which in some people works like an art, but we can raise the numbers of high level achievers both in teaching and learning if we set our minds to it.

Vivienne Apple wrote that 'No amount of lessons in *discipline* [my emphasis] in college would have helped me with my problem (which is no doubt why they laughed when I mentioned it), for the problem was me'. This to me, typifies the way in which our profession is either unable or unwilling to share and name and specify skills of social action, practical knowledge-getting and social science. Most of the high level teaching skills are based on common sense - by that I mean the inner understanding we all have about 'what is going on here'. For example, we know that part of the problem of 'discipline' is that the students often have no context in which the work they do has any purpose other than some vague future possibility. But the future is *now* for people with need-interest dominated behaviour.

Also, long-term future goals as industrialised and social science people are telling us, may have to give way to more flexibility. I wonder if Norman Tebbit was misreported a little when he said 'Get on you bike'. It offends our sensibilities not because it's a stupid remark, but because at this time many of those who need work have not themselves had the chance to develop the attitudes to do that. Society shift and pressure is running ahead of behaviour patterns. People in the future will get on their bikes, when there's been time to turn around maybe but not people of my generation, who have been taught to 'stick with it and you'll get your reward'. I have to remember not to think like that with my seventeen-year-old. In her lifetime who knows how many bike; she may ride? So what in the new examination system is going to be dealing with that, Mr Tebbit? If you'll help me name the problem, and support me in doing so, I'll try to tackle it

Unauthentic schooling

This brings me to a further point of authenticity for society. The dead knowledge which is still being taught. I did not say *deadly* knowledge. I mean the ways in which the collected and

useful knowledge which expands the world for us as we understand it, is still being served up as if we'd only got books and writing to learn from, and teacher telling-talk. This makes school seem unauthentic as soon as children stop being given 'play' environments because the work of school - the learning-getting - seems to bear no relationship to the learning-getting systems operating outside. The child laws passed to save children from exploitation in mines, sweat shops, and up chimneys, have reaped a whirlwind which any adolescent recognises, at least by instinct if not by cognition, that we have successfully also 'protected' our young from influencing society in any way which seems to matter. We have made them toys of society when small, and exploited them shamelessly as consumers when large. We have not permitted them to produce, however, or to assist in the fabric of culture-making. In spite of this of course they do, but not in ways which can assist the necessary cross-fertilisations of young and old.

The final insult to their energy is of course to remove the last initiatory ceremony into adult life - a place to work, and work to do which is recognised as a contribution. Yet the world is crying out for tasks to be undertaken: dirt cleared to make way for imaginative development; the lonely visited; the helpless to be given inventive technical aids as well as love; the handicapped used in society by clever patient tutoring; the waste recycled; the tender and rare preserved for all, and the problems of this transitional age tackled with fresh minds. If that new examination system will do any of this, I'm all for it.

The danger of the status quo

Alvin Toffler has twice now gone into print in *Future Shock* and *The Third Wave* with clear (and hopeful) warnings about dangerously preserving the status quo and refusing to harness the energy of the young because of fear of what might happen. Mary Goldring, in her brilliant and frightening (for the West) series on Radio 4 as to why countries like Japan, Taiwan, Australia and the West Coast of the USA are likely to show signs of recovery first, discussed their capacity to move into a future as yet unshaped in detail, which makes their people able to embrace new ideas, as yet untested, and take on new perspectives. It is an attitude of mind, not a special dispensation of information they have, so presumably it is available to others - teachers included.

Doris Lessing also reiterates this in many forms in her *Campus in Argos: Archives* series. So we have the skills of novelist, business reporter and social analyst all concurring. Marge Piercy in her Utopian novel *Woman on the Edge of Time* has given us a model we might put to the test in school. My own despair at not being able to find ways in the classroom to make work feel 'real for society in action led me to develop the system of drama which I call the *mantle of the expert*. I can't think of a more 'normal' name which expresses the ideas behind it, namely that a person will wear the mantle of their responsibility so that all may see it and recognise it, and learn the skills which make it possible for them to be given the gift label 'expert'. It enables me to create context for school work. The gift of drama is that it makes micro-societies and micro-skills and micro-behaviour and endeavours available to the teacher. I needed a structure for authentic learning, even in an unauthentic establishment situation.

This kind of testing behaviour can be used to create dynamic learning and cross the boundaries of subject divisions when it is necessary to do so. I am not suggesting that drama teaches everything. Drama teaches people by demonstrating interactive social behaviour, and encouraging critical spectatorship, because art releases the spectator/ action possibility in people. Art can isolate one factor from another, reveal something of infrastructure and give people a no-penalty testing zone, so that contemplation in flux is possible. So we have this paradox that art could be a vehicle for changing the work of school to make reality-useable outcomes. The image I have here is that of the

cart horse which must overcome the inertia of the vehicle before it can move. Ten years ago I prepared a short paper for my colleagues on the teaching we were doing. They were patient enough to glance at it. likened the formal education system to 'a great cart of war whereon all the spoils of a nation were collected'. Things piled up and tenuously held together whilst the oxen were rushing towards the deep river. We rush with it, fastening bundles on as they fall off, and we don't seem to be able to go to the front and say 'stop'. Maybe it was a bit radical then, but ten years later I'm even more worried for I think with Toffler that the escalation is upon us.

Teacher power seems very small when we consider the power of cash and more tangible energies, and teachers as a breed are probably more often viewed as those with long holidays and not much responsibility and 'nothing much to see for it at the end'. But the product at the end is society in action - thinking, knowing, living - and affecting single human beings engaged with their culture. The teacher should be part of recognised cultural power to influence. In a vain attempt to be seen as such, an examination system has been evolved, which seeks to evaluate the milestones of information which have been passed. But they do not examine the relevant factors for our age. It's no use teachers telling me that they would like to work in the 'mantle of the expert' way if the examination system gave them time to do so.

Take the example of my daughter who is engaged in Geography A-level studies at present. She's doing a good job with the help of concerned teachers in learning the vocabulary related to the areas of the world and their different physical features, which permits her to gain important concepts about the structure of the earth. They also have a computer in school, and can learn to use it if they are prepared to do so.

But my daughter's geography remains dead knowledge so long as it is not taken to today's need. She doesn't know, for example, that a man called Jagdish Kapur in New Delhi has turned ten unproductive acres into a world-renowned model solar farm with a bio-gas plant, so that he feeds his family and employees by means of processing their own waste and sells food at a profit in the market place. Nor does she know that Korea has developed 29,450 such plants; India has 12,000 with plans for 400,000; and that China plans 255,000.

Put these three things together: one, the internationally agreed knowledge of vocabulary and skill to know and name the physical geographical parts of the world; two, the computer which can feed information because it can scan for her all the now experiments, failed, successful, in process of developments, and all the papers on such projects available to all, via libraries, video and films; three, her mind, applied to new possibilities. Place these together and the examination could then be to produce a well-thought out project developed over a period of time related to any patch of land, for which she will have had to consult people outside the school, in addition to all the other knowledge available through the usual channels. The piece of land may not be distant, though it could be so. There is a patch of green grass below our house at this very moment she could consider, and an interesting churchyard adjacent, to say nothing of many presently unproductive senior citizens' gardens on a near-by estate.

Surely such a project measures and stretches her as a citizen, a potential world member? How can we say it takes more time? Whose time? It's my daughter's time. What changes will the teachers have to accept? Well, first they will have to make available, not in dribs and drabs, a total geographical vocabulary and detailed advanced maps. Second, some experiences of authenticity, some of which will be academic, some visits to sites, some role-play, some video or film experiences, some meetings with citizens designed to raise issues about people and land-use, and in all these a central issue - the questions and the responsibility of the student- would have to be stressed. They must behave, think and

discuss as geographical enquirers, not pupils. This means that they will need at an earlier time to have learned the skills of observation, questioning, note-taking, organising information, perceiving relationships in apparently unrelated areas. A task for the primary school?

Third, time for the browsing syndrome during which ideas can crystallise and form the choices of possible projects, from which one may be selected after consultation with staff. Perhaps the primary school could also induct the browsing syndrome?

Fourth, teachers could, during these consultations, enable their students to meet with the people in the community likely to assist best, depending on the area chosen for the research and development. This stage, that of finding the form, requires very high level negotiation skills on the part of the teacher, for their task is not to change or fix but to enable the student to penetrate the problem and seek for solutions by placing at their disposal any necessary tools and by providing support for trial and error.

Finally the student needs a willing, thoughtful audience for the presentation of the ideas, one who can seriously challenge (not knock down) assumptions and open the doors for further consideration. Such a project can then be seen by the examiners who would also have available the comments of the citizens who had participated in the first public demonstration. Doris Lessing has said something which is relevant here, again in *Campus in Argos: Archives*, '... the moment any child was left excluded from a full and feeling participation in the governance of its city, then she must become a threat and soon there would be decay, and then a pulling down and a destruction" Placed as that passage is, when Ambien II is reflecting upon whenever a social and adaptation experiment is tried upon Shakiest things degenerate and go wrong, we can suddenly realise that she means *our* world, and there is that power of analogy again which the writer can call upon to bring things close.

So, suppose my daughter completes her A-level and wishes to go to university, what will she do there? She now has a vocabulary, formulated project, and a presentation exercise behind her. Suppose that she then takes courses in:

1. tactful enquiry methods;
2. advanced connection making;
3. seeing all round a problem;
4. skilled questioning and negotiation;
5. civic law related to land;
6. careful observation of how people use space and territory;
7. precision in writing proposals;
8. technical drawing and presentation.

Could she after these, join an innovative project related to geography for a year *where help is needed*, finding it with the assistance of the computer? Finally, supposing she could then be 'allocated' a square mile of somewhere - inner city, desert, wild country, it doesn't matter what or who is there - could she be asked to draw together all she understands at present of human geography, technology related to geographical study, citizen power available in that small space, knowledge of its past, and make an assessment as to the

possible likely useful developments which might occur? This last is a theory exercise to employ abilities of projection for good purposes. At present it happens in business and for army purposes, so I can't see that it is impossible for it to be used as an exercise in benign research. This task demands of students a very high level of ability to relate many sides of their natures to their geographical knowledge. My daughter's square mile of geographical site contains a shopping area, a mosque and a shifting population to which she will relate the practical issues of supply, demand, transport and people's needs in regard to spiritual health. Is this active citizen geography? What might her degree qualify her for? Will she have more to offer the work market?

The enormous potential of teachers

In this paper I am suggesting that teacher power has enormous potential for these changing times, and I believe that one of the keys is authenticity. It can make connections in a realistic way between the present work of schools which is based on entirely laudable skill and information areas, and society which is creating new models, systems of work and behaviour and new exciting technology for work and study. Between these energies, the school curriculum and change in society, stand a collection of individuals called teachers, who are freed in the main from 'hewing of wood and drawing of water'. What a privilege and awesome responsibility. They could function at present (and are often expected to under difficult circumstances in some of our schools already when there is a crisis to function) as a kind of stabilising or holding energy, for they are the older generation dedicated to the younger generation being developed into citizens of power, use and value. Nothing says they must preserve the present systems of teaching and we have more to fear as a society if we hang on to the lumbering ox cart. A teacher may ask where does my subject-interest and knowledge fit? I say that the stored proven knowledge is never out of date and gives a basis for other more up-to-date information to be added. The future battle is to make active users, developed, in some part, in this no-penalty zone we made, called schools. To create active users and knowledge-in-action, needs the go-between function the teachers already have. Any teacher reading this is capable of projecting their subject area and interest into community use. A teacher's kit needs a perception lens anyway if they are going to work with classes of children, and be responsible to society for their output. I'll try to outline now what kinds of contribution my area, drama, might make.

The contribution of drama

1. ***Dramatic work is first of all social art.*** In which the interaction of people comes under scrutiny in a specific encounter or matter of concern in which they are trapped. It spans all time, race, social strata, faiths, behaviours and feelings. Thus it is a mirror of society. As a teacher I can use it to create a reflective element which can assist the young people to perceive modes and forms of communication and interaction and the effects on private individuals and in groups: people's humanity to each other. This includes the development of processes of communication, private and public language, listening skills, avoidance of polarisation in social encounters, respect for the quality in language choices in such encounters, toleration of other's ways of doing things, and, because it is an art, application of critical thought to them. No two teachers need agree on the outward forms they choose to achieve any of these skills for youngsters, and they have plenty of devices they can select from and employ. Art is rich in offering a variety of ways to do something. Some teachers are better when they work through scripts, some better in non verbal modes as a start, and some

prefer simulation work or improvisational approaches. The outer form can vary providing it is used to induct inner revelations and reflections about the human condition.

2. ***Drama is a detailed art.*** It precisely examines at any moment the minute particulars of a situation, using sign as its basic component of expression. It therefore permits participants to perceive the complexity of communication during the actual processes of its occurring. It can therefore enable the learners to transfer this understanding to their living community. It trains them to notice first what signs are being used. Are those signs intended to inform, illuminate, obscure, engage the feelings, or merely have an effect in a social situation? Are they being helpful to society in their use? Baby food manufacturers at one time became very clever in using sign in their films for the Third World, ostensibly to suggest the values of breast-feeding whilst carefully undermining that in favour of made-up feeds. Even doctors taking part did not at first spot what they were supporting. All those nice white-coated sincere people being seen around the production of such foods and talking about them to the viewer. We are, because we now have television, already very efficiently teaching children to read signs in the real world, but the real world does not always yield to us the power to recognise and employ the skills it develops in us.

3. ***Drama is a progressing art.*** As opposed to the frozen time of the painting, the photograph or the drawing, drama activity demands that each action or sign produces a result- some change in understanding, each sign processes and births outcomes from the past, and creates the future in the present. It does this in a no-penalty zone of agreed depiction. By using this truthful artificial environment students can face up to emotional, affective 'people' responses before finally having to practise in society. So again we see the paradox of the artificiality of drama and its potential for real accountability in society. We can see this clearly in the work of the theatre where the ideas of playwrights are forged into action in the real conditions of audience presentation. The work I am discussing requires an extra dimension to be placed in it -that of knowing we are all engaged in the making of any encounter as well as the in-built scrutiny of it, in order to be responsible for its outcomes.

4. ***Drama engages the affective zone.*** It deliberately engages and explores emotional field forces. Resistances, moods, power ploys, submissions, denigrations, heroic acts, tremulous and bold ventures, daring and dangerous exploits as well as tender and delicate situations come under examination by definition and restriction of circumstances so that they can be explored in detail. Schools at present function as if they have no mandate for affective learning, the deliberate engagement of what John Fines has called 'the celebration of the affairs of mankind' with the cognitive and analytical thought which is also necessary. Teachers have great freedom in selecting their methods and their materials. They can have a mandate to make learning interesting and useful. They do *not* have a mandate to teach without reflective processes and responsible outcomes. I feel ashamed of the antiseptic teaching I see where the object-interest is demanded without sensitivity to the demands it makes on the unready.

5. ***Drama uses the person to bring it into being.*** Conversely, the person is brought into possible new being by the same process. The child enters the zone of circumstance permitted by the drama situation, and in shaping the circumstance's future, the child's future is shaped, ready to be available in the real society which at present seems cut off from school.

In conclusion

Because of the above five aspects it seems to me that drama is a seminal force in our particularly fearsome developing social process. Teachers who choose authenticity cannot afford to ignore its specific potentialities for good. They could, they can start now if they will so choose. I leave you with Alvin Toffler's statement, and one of Thomas Jefferson's, both of whom speak more eloquently than I and their messages span many years. Toffler in *The Third Wave* says:

The responsibility for change therefore lies with us. We must begin with ourselves, teaching ourselves not to close our minds prematurely to the novel, the surprising, the seemingly radical. This means fighting off the idea-assassins who rush forward to kill any new suggestions on grounds of its impracticality while defending whatever now exists as practical, no matter how absurd, oppressive or unworkable it may really be. It means fighting for freedom of expression ... if we begin now, we and our children can take part in the exciting reconstitution not merely of our obsolete political structures but of civilisation itself. Like the generation of the revolutionary dead we have a destiny to create.

Thomas Jefferson said:

Some men look at constitutions with sanctimonious reverence and deem them like the ark of the covenant too sacred to be touched. They ascribe to the men of a preceding age a wisdom more than human, and suppose what they did to be beyond amendment... I am certainly not an advocate of frequent and untried changes... but I also know that laws and institutions must go hand in hand with the progress of the human mind ... as new discoveries are made, new truths disclosed and manners and opinions change with the change of circumstances, institutions must advance also and keep pace with the times.

I salute any endeavour, however small it feels, and each day when enter a classroom of adults or children I seek to use my art of teaching and the art of drama in the service of a process for change.