



THE CONVENTIONS OF DRAMATIC ACTION: A GUIDE

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Credits

Created from the accumulated wisdom of generations, in particular Dorothy Heathcote and Luke Abbott. Edited by Charlie Watson. Funded by Paul Hamlyn Foundation and the Borders Mantle of the Expert Project directed by Helen Chapman.

Introduction

You might think of the conventions of dramatic action as an artist's paintbox designed for teachers to create situations for learning in the classroom. The conventions are like the brushes, organised into compartments depending on their size and utility, as well as the colours, arranged on the palette for mixing and combining into new shades and variations.

Learning to use them takes time and practice, but just as it is the artist, not the colours or the brushes, who creates the art, so it is the user of the conventions who creates the dramatic action. This guide will help you in the process of learning how to use them and apply them, how to see their potential, and how to come to know them until they are as familiar as using a whiteboard.

It will take time. No artist – not even Picasso – knew how to paint the first time they picked up a brush, but the process will bring rewards and satisfaction right from the start.

The conventions were revealed by Dorothy Heathcote, who talked of 'uncovering' them, meaning they were not new when she made her list but already there in plain sight. She was talking about the conventions that slowly developed, almost unnoticed, in theatre, and later in film and TV, over many years and became, through usage and application, established practices and ways of communicating ideas and events. Because of this they don't need explaining, any more than paint or canvas needs explaining the first time someone looks at a work of art: it's the coherent application of the convention that communicates, not the convention itself.

To illustrate, take a look at this still from the film *The Exorcist*. You don't need to know much about the film itself to grasp the symbolism of someone facing a dark, disturbing trial, one he knows is coming and will may cost him his life. The light from the window illuminates his position – standing in a gateway – like a spotlight, turning him into a silhouette and drawing his eyes up to a first-floor window. It's clear that whatever happens to him, it's going to happen in that room.



The point is that all of this is done using the conventions of film and graphic art. These signs and symbols are ones we understand instinctively, because we are human beings and human beings are meaning makers – we are really good at recognising symbols and creating narrative events to explain them. The artist, in this case the filmmaker, doesn't need to explain what he is doing: he lets his art do the talking and, importantly, the audience do the thinking.

And this, of course, is exactly what we want in the classroom. Dorothy Heathcote's list of conventions were not collated for the purposes of entertainment or artistic merit, but to enable the creation of situations in the classroom that would get students thinking. They are about learning and are there for us, as teachers, to use and apply, to mix and match for our students and their educational needs. They are not easy to use well, any more than it's easy to use a brush and apply colours like an artist does, but they are (through practice and development) something we can all learn how to use effectively and, over time, artistically.

Notes

There are thirty-four conventions on Dorothy Heathcote's list (see appendix 1), divided up in this guide into three sections: Section 1 concerns the first seven conventions, which deal with the enactive representation of people in dramatic situations; Section 2 is about iconic representations, or the use of images and models; Section 3 is about symbolic representations, or the use of words and symbols.

The terms 'enactive', 'iconic', and 'symbolic' come from the work of Jerome Bruner and are ones Heathcote used often in her work. Her original list, published in 1980, made no reference to them, but they did appear in a later version in the mid 1990s. They are included here as they work as a useful way of dividing up the different conventions and their uses.

Another useful division concerns the way time is manipulated using the conventions: convention 1 has time operating at a natural pace, convention 2 allows time to be stopped, rewind and played again, and the rest of the conventions hold time at a particular moment.

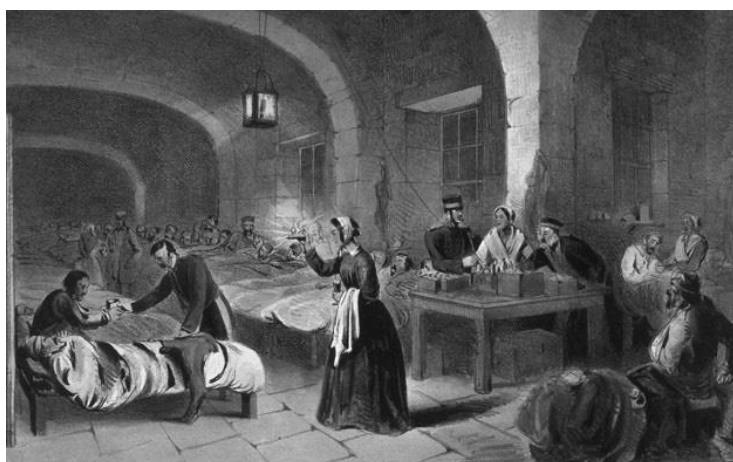
SECTION 1: ENACTIVE REPRESENTATIONS

Conventions 1–7: the representation of people in dramatic situations

Convention 1

Here the students are brought into contact with a role (typically played by an adult, but not always) who interacts in a natural fashion, as if events are happening now, in real time. This interaction takes place within a fictional situation, negotiated between the teacher and the students, where the students themselves can also be invited to represent people within the fiction.

Let's look at an example. A class of seven-year-olds has been studying [Florence Nightingale](#) and her part in the development of nursing in the 19th century. They are familiar with this image of Florence as the 'lady with the lamp' and how she helped reform medical practices in a hospital in Scutari during the Crimean War.



The teacher has planned to use ^{[[[SEP]]]} drama to develop the students' understanding of these events and to create a situation where they can use and apply their growing knowledge.

Having shared her plan with her teaching assistant before the lesson, she asks her to stand in front of the class as if she is Florence Nightingale in Scutari. This strategy is called 'adult in role' (AIR). To facilitate the use of the convention, the teacher says, "Mrs Brown is going to represent Florence Nightingale in this engraving." She points at the picture on the whiteboard.



Mrs Brown follows the teacher's instructions and stands up, holding out an imaginary lamp. She then starts looking around the room as if she is in the hospital, her forehead etched with concern.

The teacher asks the students what they can see. The students talk (while the AIR stays in the fiction). The teacher next asks questions to develop the students' thinking, such as "What do you think Florence might be looking for?"

and “What might she see that would cause her concern?”

During this time the AIR is in the imaginary world, representing Florence in Scutari, while the teacher and the students are in the real world of their classroom, looking in, as it were.



It is important to stress that since they are outside the fiction, the students cannot interact with the AIR. It would be incoherent for them to suddenly start talking to Florence, so, until she is brought into the fiction, the AIR will ignore them, neither responding to what is happening in the classroom nor involving herself in the conversation between the teacher and the students.

If the teacher wants to give the students the opportunity to speak to Florence she will need to cast them as people inside the imaginary world. This will first involve a certain amount of scene-setting, such

as: “I wonder what the hospital in Scutari was like the first time Florence visited. What sort of things do you think she saw and heard? Shall we have a go at recreating that event? It will mean moving the tables and chairs around. Some people might like to represent the injured soldiers, while others might want to represent the doctors and nurses. Shall we have a go?”

In this short series of questions and scene-setting comments (planned in advance) the teacher incorporates a series of key elements:

1. An inquiry question: “What was the hospital in Scutari like?” [L] [SEP]
2. A sense of time: “The first time Florence visited. It won’t be like the scene in the engraving!” [L] [SEP]
3. The introduction of tension: “What sort of things do you think she saw and heard?” (The students know from their studies that conditions in the hospital were awful.) [L] [SEP]
4. Scene: “It will mean moving the tables and chairs around...” [L] [SEP]
5. Characters: “Some people might like to represent the injured soldiers, while others might want to represent the doctors and nurses.” [L] [SEP]

As they work, the teacher and the teaching assistant (now out of role) spend the next ten minutes or so helping the students prepare the space. Once everything is ready, the teacher restarts the fiction using a narrator’s voice:

“Florence had only arrived in Scutari the day before, and this was her first visit to the hospital. What she saw and heard that day shocked her to the core.”

This is the cue for the AIR to go back into the fiction and represent Florence. She steps forward and is met by two students who have agreed to represent nurses showing Florence around the hospital (as shown in the photograph below). As the fiction begins, everyone is now inside the imaginary world, imagining events from the different points of view of people involved – doctors, nurses, and patients. The drama that follows is improvised and continues until the teacher calls a halt. She moves around the room, giving support where needed, but does not stop the action unless things break down and she needs to intervene to get it back on track.



At the end of sequence, the students and AIR come out of the fiction to discuss the events of the drama with the teacher and the TA, reflecting on what happened and what it was like for Florence during that first visit, drawing on their existing knowledge and growing understanding.

It is important to say that while convention 1 can be exciting and involving for those taking part, it does carry with it certain risks. Mainly, that once things get going the teacher has to rely very much on what the students can create in the moment. Occasionally this will mean they run out of ideas or the work begins to lose focus. If this happens, the teacher can bring things to a halt, either to negotiate a rerun or to stop the drama altogether for reflection.

Convention 1 is the only convention that treats time in this way – ongoing, as if events are happening now. All the other conventions hold time and, as a consequence, provide the teacher with a greater degree of control. Convention 1 can feel exciting and has many of the qualities of theatrical drama or even real life, but, as with all art forms, the wider the canvas, the greater the risk!

Convention 2

Convention 2 represents an event inside the imaginary world as if it were a piece of film, meaning it can be stopped, started, and rerun as often as needed so those watching can look intently and make comment. The events happening in the film are created as a piece of drama in the classroom, which can be made by the teacher, another adult, and/or the students.

Inside the fiction, the film is being watched on a screen, as in this photograph of NASA mission control watching a live feed of people in discussion. It might be a documentary, a drama, CCTV footage, or any kind of moving image.

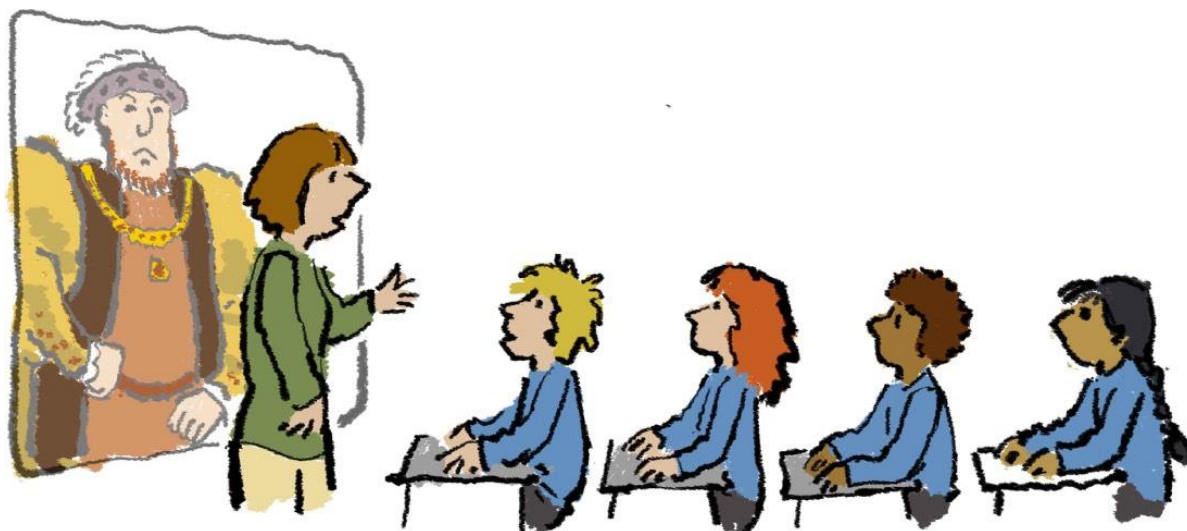


The people watching the film might be the film-makers, editors, the audience, or even a team of detectives.

The great advantage of this convention is the way it holds time and gives those watching the opportunity to look closely and make meaning. The teacher facilitates this through discussion with the students – “Let’s pause it there. Did you see that look? What did you make of it?” – giving them the chance to reflect and discuss events.

Two aspects are important to highlight. First, the people in the film cannot interact with the people watching (unless they are in communication through a walkie-talkie or some other device). Second, the film is not ‘realistic’ in the sense that the people watching have to pretend they are looking at a screen – instead, the ‘framing’ of the film is done by the imagination.

To illustrate, let’s imagine a sequence of teaching steps planned to teach a moment of Tudor history. The students have been studying the period and know about Catherine and Henry VIII’s struggle to produce a son and heir. The teacher wants to explore some of the tensions this might have produced at the time.



Step 1 She starts by showing them an image of Henry and asks:^[SEP]“Imagine a scene in a film where Henry and Catherine are meeting each other for the first time since the birth of the Princess Mary. Henry, as you know, was hoping for a boy. Everything rests on it – some might say the future of his family – and Catherine is more than aware she is running out of time. I wonder what that scene might look like. Why don’t we have a go and see what we get? It’ll be best to work in groups of two or three, and once you’ve decided on what happens in the scene, we’ll come round and take look at each clip. It doesn’t need to be long – 10 to 15 seconds should be enough.”

Step 2 The students now divide into groups and find a space in the classroom to work on their version of the scene.



Step 3 Once they are ready, the rest of the class watch the scenes one at a time, not as children, but as filmmakers who are looking at alternative ways to depict the event. Each clip can be viewed, stopped, and rerun as many times as necessary while the teacher facilitates discussion and analysis, making the film a source of inquiry.



Step 4 When needed, the teacher can step in and pause the action to ask a question – “Let’s pause it there. Did you see that look? What did you make of it?” – drawing attention to details the students might have missed. “Henry didn’t look at all pleased, but he made an attempt to hide it from Catherine. Why would he do that, do you suppose?” And so on.



To review, in this sequence the students worked together in groups to create a short scene from a film about the life of Henry VIII. In the scene, they represented actors playing the roles of Henry VIII, Catherine, and others. Inside the imaginary world, the scene was being watched on a screen by a team of film-makers who were trying to decide which clip would appear in the final cut. At the same time the teacher stepped in when necessary, to stop the clip and engage the children in discussion, bringing into focus important details that encourage inquiry and the application of knowledge.

Here are some more examples of convention 2:

1. A class of young children watching an adult-in-role representing a wolf they have captured as a team of problem-solvers. Inside the imaginary world the wolf is in a cage and they are looking at a screen showing CCTV footage. The teacher mediates this event by stopping the action and asking questions with the aim of developing the children’s understanding about wolves in fairy tales and wolves in the real world. ^[1]_[SEP]
2. A class of junior-age students, studying the [Kindertransport](#), are looking at imaginary film clips, created by themselves, of families bringing their children to the railway station in Prague and saying goodbye. Inside the imaginary world the students are working as a team of historians researching a new documentary. The teacher is aiming to develop the students’ understanding of events from the different perspectives of those involved. ^[1]_[SEP]

Conventions 3, 4, 5, 6, and 7 are variations on a theme, each one looking in a slightly different way at how an artistic depiction of a person or event can be represented by someone (or a group of people) in the form of an effigy or a portrait.

To see how this works, imagine a scenario where a statue of Rosa Parks has been placed on a plinth outside the National Museum of African American History in Washington, DC. The statue has been created by a Black female artist, working for the museum, to celebrate the life of Rosa Parks and her contribution to the civil rights movement in America.

Let's now explore how conventions 3 to 7 can be used to create an inquiry into the historical context of this scenario and its implications for cultural change in America and beyond.

Convention 3

Convention 3 is the use of an effigy (like a statue) that can be talked about, walked around, and even sculptured afresh, if that is part of the fiction.

After introducing the scenario to the students, the teacher invites one of them to join him at the front of the class to represent the statue: "I wonder," he says, "how the artist might depict Rosa. Is there someone who would be prepared to represent the statue." Some of the students put up their hands. "Ryan, could you help us out?"

With the student standing beside him, the teacher asks the rest of the class, "Do you think she should be standing or sitting?"

Should she have anything in her hands? What about her clothes?"

In this way he is working collaboratively with the students, co-creating the statue, and drawing on their knowledge of Rosa and her place in history.

The student representing the statue listens to the suggestions from the class, then decides how to depict the role. Let's imagine her sitting on a chair with her feet together, chin up, holding a purse.



The teacher asks, "How old do you suppose the artist has chosen to depict Rosa in the statue? Is it the time when she was photographed on the bus, or is it later in life – perhaps when she was thinking back on everything that happened afterwards?"

The aim of this question is to open up a wider discussion about why the artist has chosen to depict Rosa in this way and what this might say about her, her qualities, and her contribution to the civil rights movement.

The important thing to stress here is that the statue is a work of ^[L]_[SEP]art, created by an artist to represent Rosa Parks, and as such ^[L]_[SEP]must conform to the limits and requirements of its artistic form. That is, it is three-dimensional, solid, unmoving, and silent. As such, it can only communicate through the signs and means available to that form: a statue can't talk, can't move, and exists inside, but separate from, the world around it.



If the teacher wants to change that form, he will need to shift to a different convention, since it would be incoherent for the students to talk to a statue. For example, he might say, "I wonder what Rosa's friends and family asked her when she came home that first night after her protest? I bet they had a million and one questions! If you were Rosa's family and friends, what would you want to ask?" This is a subtle, but clearly signed, shift into convention 1. The students would now be cast *inside* the fiction at a time and place where they can talk to Rosa about her experiences.

Once this is over, the teacher might shift back to convention 3: "Do you suppose the artist could capture any of these memories in the way she depicts Rosa? Perhaps in the expression of her face or the way she holds her purse?"

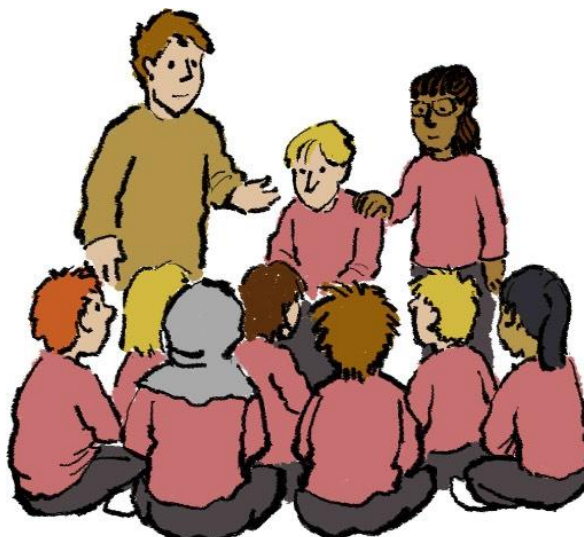
Convention 4

Convention 4 is the same as convention 3, but with the variation that the effigy can give lifelike responses and then return to its original form.

Doing this requires the teacher to protect the internal coherence of the imaginary world by using the contingent 'if'. For example, "If we could talk to the statue, I wonder what it might say."

This activates the role to respond to thoughts and questions from the students, not in dialogue (which would be incoherent, as we just discussed), but *as if it were talking to itself*. Something like "Some people smile, but not everyone. I've seen some nasty looks." This is a kind of soliloquy.

Of course, the statue might know something



of Rosa's story. It might have picked up things from the artist, from the inscription on its base, or from listening to people who have stopped to look at it. It just can't tell Rosa's story from ^{[[[[}SEP: Rosa's point of view.

A variation of this is to have the students voice the thoughts of the statue by coming up and standing beside it, speaking on the statue's behalf (as in the illustration above): "Last week a group of masked men sprayed me with paint. They were laughing as they did it." Or "There is an old woman who comes to see me every week. She has tears in her eyes." And so on.

Convention 5

This convention is similar to convention 3, but here the depiction is in the form of a two-dimensional image rather than a three-dimensional effigy.

A portrait (which can be either a painting or a photograph) is a consciously created piece of art, unlike a snapshot, which is a moment captured in time.

Everything in a portrait has been chosen by the artist to signify something about the subject. In this portrait of Rosa Parks, for example, the kind of chair she is sitting on, the expression on her face, the way she is holding her purse, the people in the background, the colours, the framing of the image – everything is there for a reason and open to interpretation.



Whereas this photograph of Rosa is a snapshot taken at the time of her protest. The setting, the person sitting behind her, the expression on their faces, and their clothes – none of these things were chosen by the photographer (although the photographer may have selected this image from a series of others for artistic reasons).

For a teacher planning to use convention 5 it is important to be clear about these distinctions and to make that apparent when introducing the convention to the students. There is no need to worry that one way is right and the other wrong, it is simply that portraits and snapshots are created in different ways, which has implications for the ways they are interpreted and given context.

Let's look at a classroom example for each type of two-dimensional image.

As a portrait The teacher asks the students to work in pairs to represent a portrait of Rosa Parks, with one student representing Rosa and the other the artist. The pair can decide whether they want the portrait to be a painting or a photograph. As they work, the teacher asks them to consider five elements: how Rosa is depicted (standing, sitting etc), the expression on her face, where she is in the portrait, what is in the background, and any significant objects. They can choose to label these elements with writing and/or drawings.



Once the students are ready, the teacher invites one pair at a time to show their portrayal of Rosa in front of the rest of the class, with the student representing the artist standing beside their work.

Working with the teacher, the rest of the students now look at the student representing Rosa, and the elements the pair have created, in order to interpret the portrait. If they have any questions, they might try to ask the artist, but the artist might prefer to let their work do the talking.

As a snapshot This time, the teacher asks the students to imagine Rosa getting on the bus and taking a seat. The class decide to rearrange the classroom, putting the seats in rows, like a bus, and labelling the front rows 'Whites only' and the back rows 'For coloureds'. They then discuss the passengers on the bus and who was sitting where. They then decide which of the students is going to represent Rosa, which is going to represent the white passenger without a seat, and which is going to represent the driver who orders Rosa to move. "This", the teacher says, "is an event that changed history. There was nobody there with a camera that day, but imagine if there was. Which moment do you think would tell this story best? Which moment, photographed, would make it on to the front page of newspapers all over the world?" The students then go through the event (using convention 1), pausing at various moments when they think a photograph might best capture it.

Of course, this is a sensitive subject, so the teacher would need to be careful at every stage to protect the students and give them ample opportunity to stop the fiction and reflect on

what is happening. Drama, and the use of the conventions, can create a safe space for inquiries of this kind, but it is always the teacher's responsibility to step carefully and ensure the students feel protected.

Convention 6

Here the effigy or portrait is activated to hear what is being said, but cannot converse. It is a variation of conventions 3 and 5.

Convention 6 sets a high demand on the students who are aware that the effigy/portrait is listening but is powerless to react. Imagine, for example, the unveiling of the statue of Rosa Parks outside the museum. Who might be there and what might they say? One of the students might represent the statue, while the rest of the class represent the people gathered for the unveiling. "What", the teacher asks, "do you suppose the statue heard that day about Rosa and her place in history? I imagine some of the people knew her and remembered what people said about her at the time of her protest." This invites the students to voice the words of those gathered and to draw on their developing knowledge and understanding.

Convention 7

Convention 7 is a variation of convention 4, where the effigy or portrait is activated to speak only and cannot move. The students can interact with the person representing the role, but (as with convention 4) the effigy/portrait is *not* the person depicted.

For example, standing beside a student representing Rosa's statue, the teacher says, "What questions would you ask if this statue could speak?" and then activates the role to answer the students' questions. Again, not in conversation, but as if it were talking to itself, and not as Rosa, but as the statue. "I remember the day I was unveiled, there were a lot of people there. Most of them cheered and clapped, but not all. Sad to say, there were a few who looked on with hard eyes."

SECTION 2: ICONIC REPRESENTATIONS

Conventions 8–11: using images and models

Convention 8

Convention 8 is the use of images to represent people, places, or situations. The image might be a photograph, painting, drawing, map, artefact, or model which has been selected or made in advance by the teacher or the students. These can be used as rich sources of information for learning and for creating imaginary scenarios. Let's look at four detailed examples.

Example 1: a photograph Selected by the teacher to introduce the students to the character of Scott of the Antarctic.

This photograph¹ contains a great deal of information about Scott's character, his work, and his preoccupations. The teacher might start by saying, "I thought you might be interested in having a look at this photograph, taken many years ago. I will tell you more about the person in the picture in a minute, but first have a close look and see what you notice."



This is an invitation to examine the image without worrying about who the man is or what is going on. Try it yourself – you might want to make a list. Stick to what you can see: rows of leather-bound books, a bed with a woollen bed cover, a jacket (maybe a naval officer's?), a Union Jack flag in a rack beside a row of pipes, etc.

Next the teacher asks, "What might the things in this photograph tell us about this man?" He smokes a pipe, he might be in the navy, he reads a lot, perhaps he's writing a diary, etc.

Notice how the teacher keeps the inquiry at the level of speculation – "What might the things in this photograph tell us about this man?" She is not asking the students to guess or make factual statements, nor is she asking them to work out what she wants them to say, something that is deadly to this kind of teaching.

Next, she builds on what the students have already said by making some speculations of her

¹ Public domain: https://commons.wikimedia.org/wiki/File:Robert_Falcon_Scott_in_the_Cape_Evans_hut,_October_1911.jpg

own: “It seems to me he’s away from home – the suitcase under the bed, the temporary nature of the bookcases, the photographs on the walls and beside his desk, all I assume of people important to him. Time also seems important. I can see at least two pocket watches, and, judging from all the woollen clothes and balaclavas, keeping warm and dry is essential.” She has studied the picture in advance and knows what is going on, but at this point she is keeping the information back to stimulate the students’ curiosity and to teach them how to look closely and make inferences.

Her own observations are drawing on themes she will develop later in the inquiry: travel, family, time, environment.

Some of these themes are from the list below, developed by the anthropologist Edward T Hall and often used for planning by Dorothy Heathcote. Take a look and see how many others appear in the photograph.

Divisions of culture					
War	Family	Shelter	Work	Child-rearing	Embellishment
Worship	Myth and memory	Nourishment	Learning	Travel	Celebration
Law	Health	Clothing	Leisure	Climate (environment)	Territory

Shelter is an obvious one. The teacher might ask, “What kind of place is this? Made of wood – like a shed? – temporary, crowded, multifunctional. It seems to be a bedroom, a study, a wardrobe, and an equipment store all in one!”^[1] There are few embellishments – maybe just the Union Jack, the frame on the photographs, but everything else is plain and functional, even his ashtray. Clothing is obviously important, especially clothing to keep warm. And so on.

The important thing is to choose the right image: find one that will teach the students a lot about a subject from just looking, as well as piquing their curiosity.

Once they are really interested, the teacher can start telling them about what is going on: “The man in the photograph is Captain Robert Scott. He’s an explorer, one of the most famous explorers of his time, and he’s writing in his diary about this, his most important mission...”. The teacher starts reading the words from Scott’s diary: “12th December 1911,

Cape Evans, Antarctica. Weather still bad. Last night the wind blew so hard I thought our cabin would collapse. We found the body of another pony this morning, frozen to death, that is the second this week. It looks like we are going to be stuck here until the summer, August at the earliest. Right now the pole seems as far away as ever.” (See convention 17.)

Example 2: a work of art Selected by the teacher to introduce the students to the subject of Victorian poverty.



As in the previous example, this image² is selected for the quality of the information it conveys to the students without the teacher having to tell them. To start the session, her first words might be, “This image is part of a collection by the artist Gustave Doré about the city of London in 1872 during the reign of Queen Victoria. Take a close look and see what you find.”

This is an invitation, not to speculate, but to look closely. There is a lot of detail. As the students start to notice things, the teacher asks them to speak in complete sentences, modelling the language to guide them: “Standing in the doorway is a woman carrying a baby in a harness. In front of her is a

black man, with a soft hat, wiping a plate with a cloth.” And so on.

She draws their attention to things they might have missed – “Can you see that hat perched up there? I wonder if it is for sale?” – and makes general observations, such as “There are a lot of children! Even babies. I do know that at this time children were often expected to care for one another. Sometimes for hours at a time, or even longer.”

She might talk to them about the use of the tools of dramatic imagination – darkness and light, movement and stillness, sound and silence – and how they think the artist has used them in this image. “If we could turn the sound up on this picture – like a film – what sounds do you think we would hear? What about silence? Do you think there is ever any silence in a place like this?”

² Creative Commons: https://commons.wikimedia.org/wiki/File:Wentworth_st,_Whitechapel_Wellcome_L0000878.jpg

Her next step is to give the students a bit of background information and ask them to have a go at interpreting the image: “This is a time before mobile photography. There were photographic studios, where people would go to have their portrait taken, but scenes like this were still largely drawn by hand and then engraved – that is, carved – on to a metal plate so they could be printed for mass consumption. Looking at this image, what do you suppose the artist wanted people to learn about this part of London and the people who lived there?”

As the students speculate, she weaves in new historical information: “Yes, overcrowding was a major problem, especially in the big industrial cities like London and the cities in the north. Although other cities, even the smaller ones, had their own problems.” “You’re right, there are a lot of children. The children of the poor rarely went to school for more than a few hours a week, and they were expected to work and look after their younger siblings – their brothers and sisters. Families were big, because people died young, especially the young. You’d be shocked if I told you how many children died before they were five.”

Example 3: a model Created by the teacher as a focus for the students’ observations and investigations.

This image shows a nest containing eggs laid by a dragon.

The children know the teacher created the nest and made the eggs at home, but their level of investment in the story means they are prepared to suspend their disbelief and operate within the fiction as if they are a team of investigators, carefully recording the find and making notes in their journals.



The teacher is in role (convention 1) as a homeowner who has discovered the nest in her garden and invited the team in to answer her questions and find out who or what has laid the eggs.



Example 4: a map In this photograph the children have been given a map of the area they are exploring in their story.

In the fiction they are team of environmentalists protecting ‘bog babies’, a rare and endangered species, for the Milton Keynes Park Trust.

We can see them here marking on a map possible sightings of the bog babies.

Convention 9

Convention 9 is a drawing or model created in collaboration with the students.

The aim is to work together with the class, listen to their thoughts, and bring them into the fiction. As the teacher works, he talks to the students and does his best to incorporate their ideas.

In this illustration, for example, the teacher is creating an image of the wolf in the story of the Three Little Pigs. As he draws he stops and asks the students for clarification. Something like, “What do you make of his paws? Should he have sharp long claws that scratch the ground and make marks?” If the children say, “Yes!” he will add them to the drawing.

Next, “*What about his eyes? Have I got them right?*” If there is some disagreement, he might say, “*I’ll tell you what, let’s have a look at all the different ways the wolf’s eyes might appear in this picture. Have a go at turning your eyes into the eyes of the wolf.*” (This is a temporary switch to convention 5, ‘the role depicted as a two-dimensional image’.)

In response, the children start creating different versions of the wolf’s eyes using their own eyes to represent the wolf’s eyes in the picture. Looking at the students the teacher switches to the voice of a narrator, describing what he can see on their faces: “Here is a wolf with a cunning mind – there is mischief behind those eyes! Here is a wolf full of anger. I wouldn’t want to meet him in a dark wood. Here, on the other hand, is one who seems friendly, even kindly. I wonder if I should trust this wolf?”

And so on, always with the aim of bringing the children more and more into the story world and teaching them about character and their depiction through images and words.

In this picture is another example, this time of students collaborating on the drawing of the body of a man found in a cave.



Later, as the story developed, they stepped into the fiction and took on the role of detectives, investigating how the man died and how his body ended up in a cave on the side of a mountain.

In this use^[SEP] of the convention, unlike the first example, the students were the^[SEP] ones doing much of the drawing, the^[SEP] teacher having handed over the pens after drawing the outline of the body and introducing them to the context.



In this example (see left) the children and adults are collaborating on creating a memorial garden for the Selfish Giant.

Inside the fiction they are a team of landscape gardeners working for the giant's sisters, who have asked their team to create a space that people can visit to remember the giant and how he changed and welcomed children into his garden.

The gardeners are particularly keen on making a narrow-gauge railway which can be used by visitors to travel around the garden and visit the different areas.

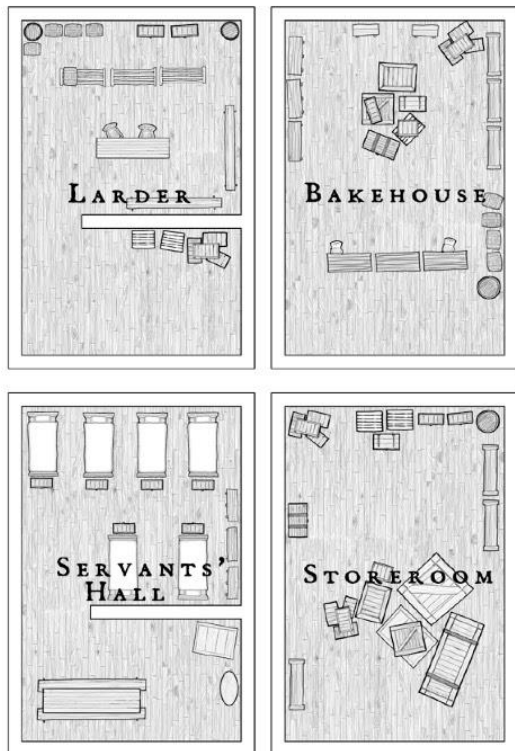
You'll notice how the adults have provided the children with a range of resources and materials, and are working alongside them to create the landscape.

Convention 10

In convention 10 an image is made using prepared parts, which the adults and children work together to assemble.

In this photograph the class are working together to assemble the rooms of a ruined Tudor house, which they are later going to research and restore as a team of historians.





The images of the rooms were drawn in advance by the teacher and it is the students' task to put the rooms together in a coherent form and, by doing so, recreate the house as they see it.

Convention 11

Convention 11 is the same as convention 10, except that the teacher assembles the parts beforehand and presents them as a fait accompli.

For example, the teacher uses this image with the students, who are operating as a team of secret agents working to uncover a spy ring.

She presents it on the whiteboard and speaks in role: "This image is the best we have, I'm afraid. It's a composite of different eye-witness accounts, people who say they saw him in the hotel lobby the day before the explosion. I don't know if there is much we can learn from this. What do you think?"



The idea is to make the fiction feel authentic and to work with the students on teasing out meaning and looking for clues. It requires concentration on the part of the students and the application of the skills of inference and deduction.

Conventions 12–15: using clothing and objects to represent people and their interests

Convention 12

This convention involves the use of clothing to represent a person and their interests.

Imagine a dress worn by Florence Nightingale on her first visit to Scutari. The teacher is introducing this idea to the students using a dressmaker's dummy and a real dress which looks like it might be from the period.

In the fiction the children are operating as a team of historians advising a museum, who are in the process of creating an exhibition to record the life of Florence Nightingale.

The teacher starts the session by talking in role^[SEP] as a member of the team: "This came this^[SEP] morning and I'm so excited to show you, it is the^[SEP] dress worn by Florence on her first visit to Scutari.^[SEP] We didn't even know it existed until it was found in the loft of her family home." (An episode of the story the children explored in a previous session.)



"I was wondering if it should go in the exhibition. What do you think? I guess we will have to add something to the guidebook so visitors know how important it is." This starts a conversation which later develops into a piece of writing.

Convention 12 is a way to get closer to the person under inquiry, in particular, to find out things that are important to them and tell us something about their inner thoughts and feelings.

Imagine, for example, that this dress was a present to Florence from her mother, given to her the night before she set sail for Scutari. To introduce this idea the teacher says, "I bet this dress could tell us a thing or two if it could speak. Perhaps it remembers the first time Florence saw it..." She then stands a little taller, puts her hand on the dress and speaks as if she is Florence's mother): "I've had this dress made for you, my darling. It is quite fashionable, so you'll be able to wear it on the voyage and while you are in the hotel. It is made from hard-wearing fabric, so it should help to keep out the cold and last for the whole trip. I made the collar myself."

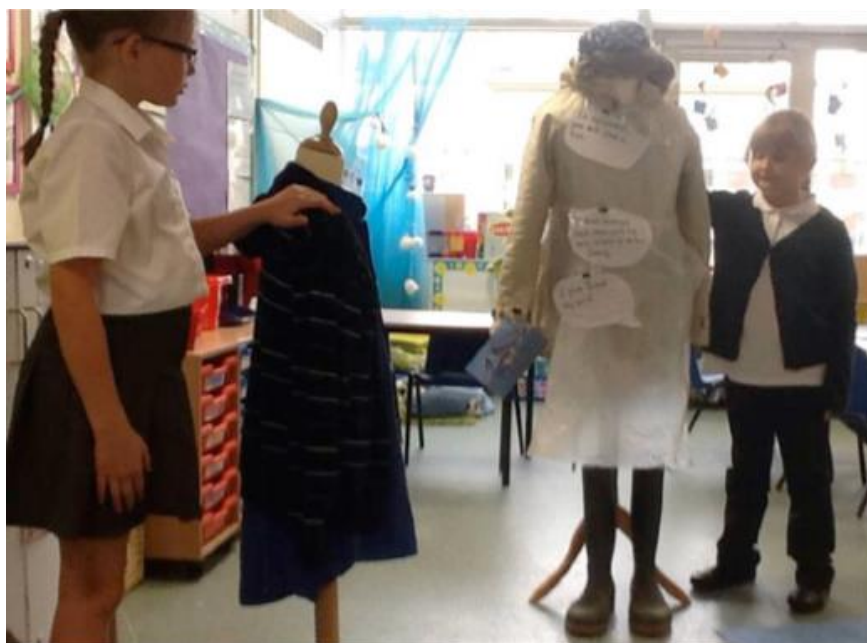
Next she switches to the facilitator's voice and asks the children, "What do you make of that?" – inviting them to think about what they have just heard and what it tells them about

Florence and her relationship with her mother.

To supplement the discussion, the teacher goes on to give the students more background information about the weather in the Crimea, materials used to make coats in Victorian times (before the invention of synthetic materials), and how lace-making was a popular pastime for Victorian middle and upper-class women.

Following up, she asks, *“What else might the dress remember?”* She offers the students the opportunity to step up and take her place, and they respond, *“The journey was rough. I remember there was a storm and we got wet.”* And *“The hotel room was very small and dark. I don’t think Florence liked it.”* And so on.

Here is a photograph of students at Woodrow First School using a dressmaker’s model in this way.



You’ll notice they’ve added a speech bubbles to record the spoken words of the roles represented by the dummies, incorporating convention 18.

Convention 13

Convention 13 is the same as convention 12, except that the class dress the model so as to see ‘how it was’ on the day when these events happened.

For example, the teacher might say, *“I wonder what Florence was thinking as she buttoned up her dress. Do you suppose she was worried about the challenges ahead? Let’s see how that might have looked.”* She invites a student to come up and fasten one of the buttons

in a way that will indicate how Florence felt at the time.

“Did you see that?” the teacher says. “Her hands were shaking. What do you suppose was going through her mind?”

Asking the student fastening the button to ‘hold^{SEP} the moment’, she invites the others to add Florence’s thoughts: “I hope the hospital is not too awful.” “Will anyone listen to my ideas?” And so on.



Convention 14

Convention 14 involves a person’s clothing that has been cast off in disarray, inviting questioning, observation, and problem-solving.

For example, imagine a class standing in a circle looking down at an old-fashioned jacket and hat which once belonged to a child.



The class have been studying life in a Victorian workhouse, and the teacher starts by saying in the voice of a narrator, “All that remained of the boy the next day was a hat and a filthy jacket, left behind beside the roots of an old oak tree.”

Switching now to the voice of a member of the team (an inspection team sent by Parliament to investigate conditions in the workhouse), he says, “So, this is all there is. There has been neither sight nor sound of the boy since he ran away. Where should we start? Do you think there is anything at all we can learn from this?”

His purpose is to stimulate discussion and to invite the students to use their understanding of the situation and their growing knowledge of Victorian workhouses to make meaning from the situation and to co-construct a coherent storyline.

The discarded clothes throw up all kinds of questions, which the students (as the inspection team) will need to answer: *“What happened to the boy?” “Why would he leave his hat and coat?” “Where is he now?” “What made him run away?” “Where should we start looking?”*

Convention 15

Convention 15 involves the use of objects to represent a person’s interests, concerns, and status. As with convention 8, the use of images, this can be used in multiple ways.

Here are three examples.

Example 1 Imagine a classroom where the students are working as a team of archaeologists uncovering an ancient Egyptian tomb. In the fiction, the archaeologists have uncovered the entrance, worked their way down a long passageway and are now outside the locked doorway to the inner chamber.



The teacher, speaking in role, says, *“What should we do? We can’t go any further without causing damage, and how do we know this isn’t as good as it gets?”*

Following a discussion, where the students talk about the various options available to the archaeologists, there is an agreement that they should use an endoscope to look through the narrow gap between the doors.

To facilitate this the teacher switches to the narrator’s voice, *“The team gently feed through the tiny video camera and turn on its light. What they see delights and amazes them, a room full of the most wonderful objects: jewellery, carvings, statues, weapons of all descriptions, silver cups, wooden plates, even furniture. Chairs, small tables, stools, and mirrors. And in*

the middle the most magnificent stone sarcophagus, beautifully carved.”

All of this is the set up for what happens next: the use of the convention. Switching again, this time to the voice of a facilitator, the teacher sets the students a task, “Could you please grab one of those pieces of paper and draw one of the objects the archaeologists have found inside the tomb? You can use the images of artefacts found in Tutankhamun’s tomb to give you some ideas.” He holds up a set of pictures which he has found on the internet and printed out in advance.

The children set to work.

At some point the teacher interrupts them with a second task, “When you are ready, could you please write on the back the following three things. One, a description of the object. Two, who left the object? And three, in what way was this object of importance to the person buried here? Perhaps it’s a family heirloom, or something they had as a child. Maybe it’s a gift, or something they can use in the afterlife. You decide.”

Once the drawings and the writing are done, the students stand around the sarcophagus, now marked out on the floor of the classroom using masking tape, and ceremoniously place the objects around the tomb, speaking the words written on the back as they go. “A small wooden sword, left by his brother, to remind him of the games they played together as children.” “A green stone amulet, left by a friend, to keep him safe in the afterlife.” And so on.

This image shows the same idea from a different context, this one is the tomb of Boudicca and her daughters in a study about the Roman invasion of Britain and the Iceni revolt



Example 2 This example is from a workshop led by Luke Abbot. The participants are introduced to the context through a collection of objects important to the work of construction and excavation. Rather than saying, “Here is a team of workers examining a large hole,” Luke invites the participants to work things out for themselves, giving them time to look closely and examine the clues he has provided.

This use of the convention is close to how a scene is introduced to an audience at the theatre. As much information as possible is provided through visual signs rather than verbal explanation.



Here are two more examples from Luke’s workshops.

This one is from a context called ‘The Magic Toyshop’.



This one is called ‘The King’s Dilemma’, about Henry VIII and the succession crisis.



SECTION 3: SYMBOLIC REPRESENTATIONS

Conventions 16–24: using words – written or spoken

The following set of conventions represents people and ideas through the use of words. Some of the conventions lean more towards spoken language and some more towards the use of writing. They are however, often used in combination.

When using these conventions it is important to pay careful attention to the protagonists' point of view since this will create different kinds of account. Traditionally there are five options:

first person perspective	<i>I was there, it happened to me</i>
second person perspective	<i>I was there, I saw it happen</i>
third person perspective	<i>I was told how it happened</i>
omniscient narrator	<i>I will tell you what happened</i>
objective narrator	<i>I will describe what happened</i>

The difference between an omniscient narrator and an objective narrator is that an omniscient narrator sees all and hears all, including what is going on in a character's head – "Odysseus pulled on the rope and thought, 'I don't like the look of those clouds'" – whereas an objective narrator will only describe what can be seen – "At the sight of the clouds, Odysseus pulled on the rope and gritted his teeth."

Convention 16

This convention is a verbal account of a person or event given from the second-person perspective. For example:

"He had dark eyes and the biggest hands I have ever seen. The way he tore that book apart made me frightened for my safety."

"The King didn't take the news well. He shouted, 'Rid me of this woman!' and stormed out of the room."

"First there was a roar, like the roof being ripped off the world, then a shockwave that threw everyone to the ground, and next came the fire and smoke. I can't believe I'm still alive."

There are several ways to enact this convention: the teacher-in-role as the eye-witness; another adult-in-role; or a recording of the account, either on video or audio. The last of these allows the teacher to stop, start, and rewind the recording and to interact with the students as a facilitator.

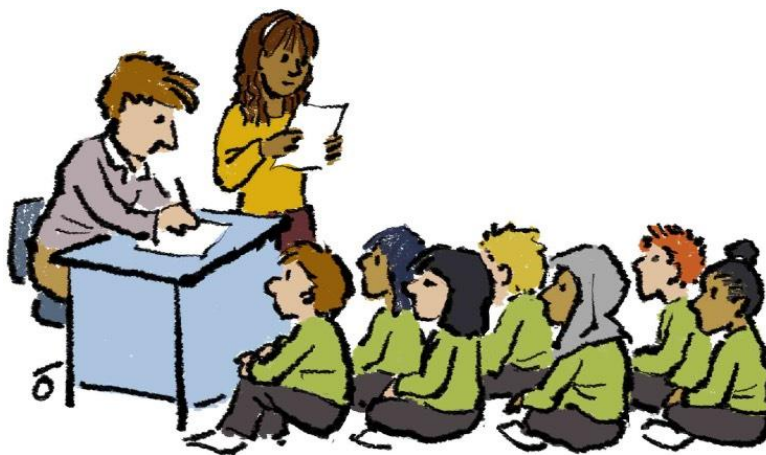
Convention 17

Convention 17 is a written account in the first-person perspective, like a diary or a letter, giving an insight into the writer's personal thoughts and feelings. For example:

I visited the hospital in Scutari today for the first time. What I saw and heard there will never leave me: patients crammed together in tight dirty rooms, buckets of foul smelling water, bloody bandages cast on the floor, and everywhere, the sounds of suffering.

Dear mother, I fear the King will never love our daughter. He can barely stand to look at her and always finds an excuse not to hold or comfort her. What is to become of us! I am worried my life is in danger.

The wood is far darker than I imagined, everywhere shadows lean over me like silent spies watching my every move, there are rumours of wolves coming down from the mountains.



As in convention 16, these accounts can be enacted as teacher-in-role, adult-in-role, or as a recording. It is worth mentioning that two people might be involved, one representing the role – writing at their desk – and the second reading the words. This voice-over approach is a convention often used in film and television.

Convention 18

Convention 18 is a written, first-person account, spoken by the author. A police officer, for example, giving evidence in court using their notebook: “The accused walked up to the bank and pulled on a balaclava. He fetched a gun out from a bag on his shoulder and pointed it at the guard.”

Importantly, the author has written the account knowing they may be reading out it in public.

Other examples might include a funeral oration, a speech at a wedding, and a declaration given at a hearing into an accident: “I started my shift at 9 o’clock. The evening had been quiet and we didn’t expect things to change. There had been reports of icebergs, but they were over fifty miles north and the captain had given orders not to slow down.”

Convention 19

Convention 19 is a written, second-person account of a person or event, read by another. For example:

“The man entered the hotel alone at approximately 10:45 carrying a small rucksack. He was dressed in a black hooded top, blue jeans, and a pair of white training shoes. Without speaking to the reception desk, he opened the door to the elevator and ascended to floor 12. There he was met by another man, dressed in an expensive navy blue suit, who took him to room 1215. The man in the suit knocked on the door, which was opened from inside, and the two men entered. They have been in there for the last 30 minutes.”

Convention 20

Convention 20 is a story told about a person in order to bring that person closer to the action.

This is very similar to convention 16, “a verbal account of a person given from the second-person perspective”, except that the emphasis is on the story rather than the character:

“I don’t think he saw what was coming. There had been rumours of course, but no one had seen a giant in this part of the world for generations.”

“She had thought about running away, even leaving the country, but what was the point? Her life was here, everything she ever cared about. Her mind was made up: she would fight for her crown. After all, no King of England had ever executed a Queen!”

Convention 21

Convention 21 is a formal report of an event told from the point of view of an objective narrator. Through formalisation the event is given social significance. This is the first step towards creating myths and legends, which in turn have a key role in forging identity and community values.

“Sergeant Kidd showed exceptional bravery. With no regard for his own safety, he

leaped out of the sink hole and attacked the enemy gun position. But for his courage many of his comrades would have died that afternoon.”

“The team arrived minutes after the accident. Pointing their hoses at the flames, they soon realised there were people trapped inside the building and so set about planning a rescue.” ^[L]_[SEP]

“Digging a large hole, and baiting him with a goat, the team were able to capture the giant alive and unhurt. It was a good job they did, otherwise they would never have learned why he had come down from the mountains and what was the real threat to the country.” ^[L]_[SEP]

Convention 22 ^[L]_[SEP]

Convention 22 is a letter (or email etc.) read in the voice of the writer. This is a form of the first person point-of-view in communication with another. A communication of this kind always has the reader in mind. Thus a letter to a queen will be different in style to a letter written to a close relative or friend. ^[L]_[SEP]

“Your Majesty, we are writing to update you on our plans to capture the giant who is blighting your countryside...”

“Dear son, I know you want more than anything else to serve your King and country, but I beg you, do everything you can to keep safe. Please do nothing to put yourself in danger unnecessarily.”

Convention 23

Convention 23 is the same as convention 22, except that the communication is read by another with no attempt to portray the person who wrote it, but still expressing feeling.

The Queen’s counsellor: “Your Majesty, we have received a letter from the team hunting the giant. Shall I read it to you?” ^[L]_[SEP]

A soldier reading the letter written to him by his mother: “Dear son, I know you want more than anything else to serve your King and country...” ^[L]_[SEP] This time the students are brought closer to the person receiving the letter, and to that person’s response to the writer’s words.

Convention 24

Convention 24 is a communication read by a third person without feeling, as evidence in a formal situation. ^[L]_[SEP]

When a text is read without emotion, the emphasis is on the content, requiring the students to read the communication for significance and for the meaning behind the words, without the help of the reader.

“Your honour, I will now read out a letter written by the Queen to her mother a week after the birth of her daughter. I believe this clearly demonstrates the Queen’s state of mind at the time, ‘Dear Mother, I fear the King will never love our daughter. He can barely stand to look at her and always finds an excuse not to hold or comfort her. What is to become of us! I am worried my life is in danger.’”



“The order to attack was sent at 12 noon by telegram: ‘Advance C Company and attack enemy gun placements at 12:15. Signed, Colonel F. P. Ryan, 2nd E. Lancs Regt.’ The significance, your honour, is that Colonel Ryan did not know at this time whether or not the bombardment had been successful. If he had waited another fifteen minutes he would have learned that the enemy had been unaffected by the shelling and their machine guns were still in place - a massacre might have been averted.”

Conventions 25–30: verbal conversations between two or more people

Convention 25

Convention 25 is the voice of a person talking to another using informal language in a naturalistic tone. Often this is done using an audio recording so that the focus is on the voice, rather than the person playing the role who might be providing additional, non-auditory information.

“I can’t make it this evening. I have, um, something important I have to do.” ^[L]_[SEP]

“I need an ambulance right away. He’s collapsed on the floor and I can’t hear his breathing.”

“Hello, pleased to meet you at last! Where shall we sit? I have so much to tell you...”

[SEP]

Convention 26 [SEP]

Convention 26 is the same as 25, but using formal language. [SEP]

“Mrs Beckett, have you a son called Simon?” [SEP]

“It is my solemn duty this evening to convey the news we have all feared for so long...”

“Do as I say and nothing more. Go to the last house on the street and stand under the light. When you get there, put on this cap and wait. They’ll let you know if they want to talk to you.” [SEP]

Convention 27

Convention 27 is deliberately listening in on a conversation without being seen, as in eavesdropping or surveillance.

The emphasis is on the words rather than actions, so the teacher might ask the class to close their eyes and listen to the conversation, or to imagine they are listening and making notes. The words can be read aloud by people in role, or recorded in advance as an audio track.

“It is tonight or never, if he leaves the castle in the morning we may never get another chance.” (Servants eavesdropping on Macbeth and Lady Macbeth.) [SEP]

“Here is the combination. The safe is behind the desk in her study. I’ll distract her and you can sneak in through the door to the garden.” (Detectives listening to a conversation among thieves, using a recording device.) [SEP]



“It’s cold tonight and you can’t see anything without a moon. I hate this country and I hate this wall. Two more weeks and I’ll be on a boat back to Rome.” (A raiding party of Scottish warriors listening to two Roman soldiers on the top of Hadrian’s Wall.)

“I’ll play it for you, but I warn you it’s a very poor recording. ‘We’ve had word... *crack, crack* Tuesday... *crack* o’clock. Drive the van up to the back door and... *crack, crack* wear ^[]_[SEP] the overalls on the back seat... *crack*.’ That’s all we’ve got. What do you make of it?” (A team of investigators listening to a recording from a faulty surveillance device.) ^[]_[SEP]

Convention 28

Convention 28 is a report of a conversation, written and spoken by a third-person narrator.

The conversation could be recorded or read by an adult or student in role. This convention is more formal than convention 27 and there is no attempt to portray the people speaking or their feelings.

This is a transcript of the recording made by the surveillance team two weeks before the robbery: “Voice 1: Has anyone seen Michael since Saturday? Voice 2: Not as far as I know. Why, is it a problem? Voice 1: Sure, it’s a problem if we need someone to make a decision on the job. Voice 2: Can’t you do that? Voice 1: No way! I’m not sticking my neck out. What if it all goes wrong?” ^[]_[SEP]

The following is an account from an eyewitness of the Captain’s actions that morning: “It was the Captain that got the telegram. He took it from the telegraphist and said, ‘It’s an order from the Colonel. We’re to go over the top.’ The Lieutenant replied, ‘But the shells have missed the German lines. They’ll be back behind their guns before we get up the ladders. Is there nothing we can do?’ The Captain said, ‘Orders are orders. Get the men ready.’” ^[]_[SEP]

An extract from the transcript of the interview with the father of the missing children: “Detective: What did she tell you to do? Father: She said, ‘Take the children into the woods and leave them there.’ Detective: Why would you do that? Don’t you love them? Father: I do, but we were starving and she said they could fend for themselves... Oh, what have I done!” ^[]_[SEP]

Convention 29 ^[]_[SEP]

Convention 29 is the same as convention 28, but with two people reading the respective parts. ^[]_[SEP]

Convention 30 ^[]_[SEP]

Convention 30 is a recollection of a conversation, reported as overheard, as in gossip. ^[]_[SEP]

“I heard them talking. You won’t believe what he said: ‘If the bridge is not built by the

weekend, I'm pulling out of the project.' She said, 'That'll be a disaster for the team.' He said, 'They've had plenty of time. Let's see what they're made of.'

"After the battle I heard the Captain talking. I don't know who else was there, but I heard the Captain say, 'It was a disaster. We've lost fifty men and who knows how many more are going to die in the hospital.' Second voice: 'You had no choice. Orders are orders.' The Captain said: 'That's what I told Kidd... He never came back.'"

Conventions 31–34: receiving partial information – codes, secret messages, signatures, signs, enigmatic words and symbols

These conventions are usually presented to the students as iconic representations – drawings, artefacts, or pieces of writing – often, but not always, incomplete. The aim is to generate curiosity and intrigue, and to ask the students to work at finding the answers, as they would for a puzzle or a mystery.

Convention 31

Convention 31 involves the use of cryptic messages or coded communications. Sometimes the students will have the code, other times not.

Example 1: "We have intercepted a secret message being smuggled out of the castle. I think we may be able to use the Caesar cipher to decode it."

Plain: ABCDEFGHIJKLMNOPQRSTUVWXYZ Cipher: XYZABCDEFHIJKLMNOPQRSTUVWXYZ

Message: Yb obxav cfsb elrop xcqbo prkaltk. X pxzh tfii yb ibcq lrpqfab qeb mlpqbok dxqb. Fq tfii zlkqxfk texq vlr xob xcqbo.

Deciphered: Be ready five hours after sundown. A sack will be left outside the postern gate. It will contain what you are after.



Example 2: "This strange symbol was found carved into a tree, close to the entrance of the wood... I wonder what it means."

Convention 32

Convention 32 involves the use of a signature, which might be on a letter, a legal document, or some other paper. The question is, what can be learned from a signature?

“Look here, at the bottom... is that a signature? It seems little more than a scribble, possibly done in great haste. I think I can make out the word ‘Colonel’.” [L] [SEP]

“This confession is signed with an X. How do we know it was her that signed it? Couldn’t it be anyone, and what if she was forced?” [L] [SEP]

Convention 33 [L] [SEP] Convention 33 is the sign of a particular person or organisation. [L] [SEP]

“Take a look at this – I found it scratched into the stone at the back of the tower. I wonder if it is a mason’s mark.” (In medieval times stonemasons and other craftsman made marks on their work as a sign of their craft and guild.)



“This is all that was found beside the body. What can it mean?” (This is the sign of the Black Hand Gang, the political anarchists that assassinated Archduke Ferdinand and started the First World War.)

“The flag that flew from the main mast of their ship made my blood run cold.” (The flag of pirate Bartholomew Roberts, AKA Black Bart, depicting him and Death holding an hourglass between them.)



Convention 34

Convention 34 is the signs of family histories as depicted in heraldry, such as a shield made in metal, stone, ceramic, or paint, with printed or letter headings. The images of heraldic shields are full of symbolism and hidden meaning. Here are a few:

<p>Acorn</p>  <p>Antiquity & strength</p>	<p>Agriculture Tools</p>  <p>Labor on the Earth</p>	<p>Ailetts</p>  <p>Knight or Banneret</p>	<p>Allerion</p>  <p>Wounded in battle</p>
<p>Allocamelus</p>  <p>Patient perseverance</p>	<p>Alter</p>  <p>Glory & devotion</p>	<p>Angel</p>  <p>Divinity</p>	<p>Annulet</p>  <p>Loyalty & fidelity</p>
<p>Ant</p>  <p>Industry and work</p>	<p>Antelope</p>  <p>Purity & fleetness</p>	<p>Antlers</p>  <p>Strength & fortitude</p>	<p>Anvil</p>  <p>Blacksmith</p>

APPENDICES

Appendix 1: List of the Conventions of Dramatic Action^[1]

Section 1: Enactive representations

The representation of people in dramatic situations

- 1 The integration with a role/roles happening in real (natural) time
- 2 A person or event framed as a film, can be stared at, stopped, started, and rewind
- 3 The role present as an effigy (like a statue) that can be talked about, walked around, and even sculptured afresh, if that is part of the fiction
- 4 The same as 3 but with the variation that the effigy can be brought into life like responses and then returned to its original form
- 5 Similar to 3 except the depiction is in the form of a two dimensional image rather than a three dimensional effigy - like a painting or photograph
- 6 The effigy or portrait is activated to hear what is being said, but cannot converse. This is a variation of conventions 3 and 5
- 7 A variation of 4 where the effigy or portrait is activated to speak only and cannot move

Section 2: Iconic representations

Using images and models

- 8 The use of images to represent people, places, or situations. The image might be a photograph, painting, drawing, map, artefact, or model which has been selected or made in advance by the teacher, or the students
- 9 A drawing or model created in collaboration with the students
- 10 An image made using pre-created parts, assembled by the children and adults working together
- 11 The same as 10 except the teacher assembles the parts beforehand and presents them as ^[1]a fait accompli

Using clothing and objects to represent people and their interests

- 12 The use of clothing to represent a person and their interests
- 13 The same as 12, except the class dress the model so as to see 'how it was' on the day when these events happened
- 14 The clothing of a person cast off in disarray, inviting questioning, observation,

and problem-solving

- 15 The use of objects to represent a person's interests, concerns, and status

Section 3: Symbolic Representations

Using words – written or spoken

- 16 A verbal account of a person or event given from the second-person perspective
- 17 A written account in the first person perspective - like a diary or a letter - giving an insight ^[L]_[SEP] into the person's personal thoughts and feelings
- 18 A written, first-person account, spoken by the author, such as a police-officer giving evidence in court using their notebook
- 19 A written, second-person account, of a person or event read by another
- 20 A story told about a person, in order to bring that person closer to the action
- 21 A formal report of an event told from the point of view of an objective narrator
- 22 A letter (or email etc.) read in the voice of the writer
- 23 The same as 22 except the communication is read by another with no attempt to portray ^[L]_[SEP] the person who wrote it, but still expressing feeling
- 24 A communication read by a third person without feeling, as evidence in a formal situation

Verbal conversations between two or more people

- 25 The voice of a person talking to another using informal language in a naturalistic tone
- 26 The same as 25, but in formal language
- 27 Deliberately listening in on a conversation without being seen, as in eavesdropping or surveillance
- 28 A report of a conversation, written and spoken by a third-person narrator
- 29 A reported conversation, as in 28, but with two people reading the respective parts
- 30 A recollection of a conversation, reported as overheard, as in gossip

Receiving partial information – codes, secret messages, signatures, signs, enigmatic words and symbols

- 31 The use of cryptic messages or coded communications
- 32 The use of a signature, which might be on a letter, a legal document, or some other paper
- 33 The sign of a particular person or organisation
- 34 The signs of family histories as depicted in heraldry