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# Mantle of the Expert

## Resources

Resources for using Dorothy Heathcote's imaginative-inquiry approach to teaching and learning

Compiled by Luke Abbott & Tim Taylor

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# The three dimensions of imaginative-inquiry

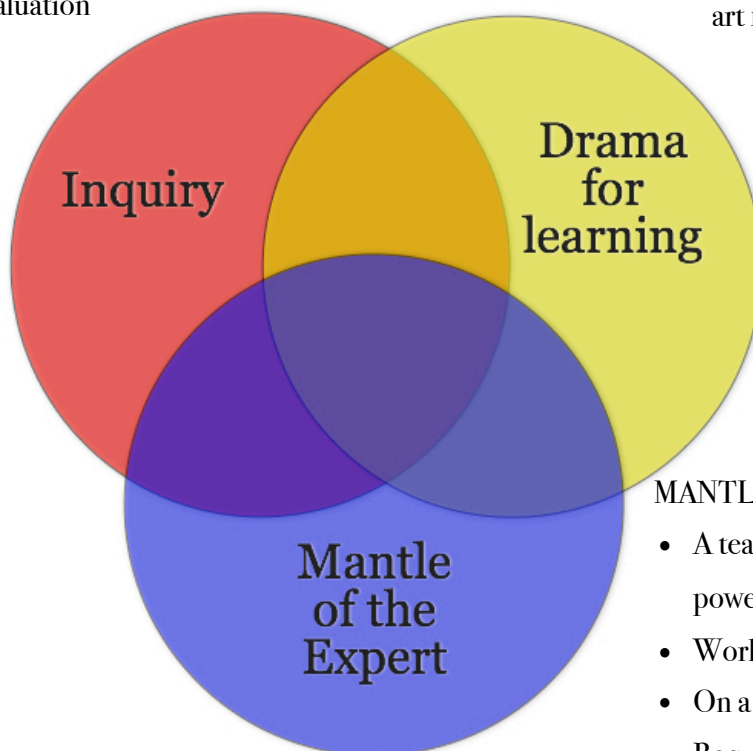
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## INQUIRY LEARNING IS:

- Collaborative
- Process of investigation
- The curriculum is explored & created, not delivered
- Students ask questions & contribute ideas
- Students are guided and supported by the teacher
- Learning is planned around inquiry questions
- Opportunities are created for reflection & evaluation

## DRAMA FOR LEARNING IS:

- Is created by people.
- Is fictional and clearly signed as such.
- Happens in the NOW of time to create immediacy.
- Requires people involved to adopt roles of others.
- Involves the deployment of 'tension' in specific circumstances.
- Is able to be reflected upon as in all other art forms.



## MANTLE OF THE EXPERT IS:

- A team of experts with responsibilities & the power to influence & make decisions
- Working for a client
- On a commission
- Requiring the team to do various tasks

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## ACKNOWLEDGMENTS

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The different materials and resources included in this pack have been created and compiled over many years. They involve the work of many educators and represent a sample of over forty years of classroom research and reflection. Many are the invention of Dr Dorothy Heathcote who redefined drama as a learning medium and invented the mantle of the expert approach. During her long career Dr Heathcote acknowledged that much of her work was created in collaboration with her students at Newcastle University and with teachers in the classrooms where she practiced.

Some of the ideas and resources (such as Bruner's "Three forms of representation") are directly attributable and where this is the case we have made a reference in the text.

The remainder of the pack is the product of many years work, training in schools, demonstrating the approach in classes, and running courses on mantle of the expert. This is especially true of the weekend courses we have been running at Ringsfield Hall for over ten years, which have given us invaluable opportunities to develop, test and improving these materials.

We would like to make a special mention of the contribution of Prof. Brian Edmiston who has over many years written about drama for learning and mantle of the expert and was directly involved in creating and refining many of these resources.

Finally, although the following list is far from complete we would like to thank and acknowledge the following people for their help, support and professional expertise: Dr Dorothy Heathcote, Prof. Brian Edmiston, Michael Bunting, Jenny Lewis, Emma Hamilton-Smith, Sally Bailey, Richard Kieran, Julia Walshaw, Duncan Bathgate, Emma Bramley, Sue Eagle.

Luke Abbott and Tim Taylor, March 2013

## PLANNING IMAGINATIVE INQUIRY

	Procedure	Example
<b>Planning the Inquiry</b>		
	Planned learning outcomes - consult the National Curriculum - K, S, U	<i>The Norman conquest &amp; Rule</i>
	Aspects likely to interest & engage	<i>Castles, cathedrals, battle, society, Kings/Queens, stories, punishment, rebellion, knights</i>
	Devise a range of inquiry questions	<i>What were the effects of the Norman conquest on Eng. Society &amp; culture?</i>
	Lines of inquiry to be investigated	<i>Reasons for invasions, est. power, subduing rebellion, changing culture, tension</i>
<b>Planning the Expert Frame</b>		
	Invent the scenario	<i>A ruined castle on the edge of a village needs restoration in preparation for opening to public</i>
	Select the Expert Team	<i>A restoration team</i>
	Decide on a Client	<i>The History Society</i>
	Other roles	<i>Local people, the owner of the castle</i>
	Devise a Commission	<i>Create a plan for restoration; explore history of the castle; prepare building for opening</i>
<b>Planning activities &amp; curriculum links</b>		
	Activities for the commission	<i>Researching, planning, designing, writing etc.</i>
	Activities for the Expert Team	<i>Organising, communicating, mapping etc.</i>
	Activities for developing the context	<i>Exploring the past, creative writing etc.</i>
<b>Developing the Context</b>		
	Other points of view	<i>People from the castle's history</i>
<b>Planning the start</b>		
	Planning the first sequence of steps	<i>Begin with co-creating a sign warning people to stay away from the dangerous ruin</i>

## DIVISIONS OF CULTURE

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

## TYPES OF INQUIRY QUESTIONS

Generating inquiry questions for curriculum investigation	
<p><b>Social</b> of or relating to society or its organization</p>	<p><b>Cultural</b> of or relating to the ideas, customs, and social behavior of a society.</p>
<p><b>Political</b> of or relating to the government or the public affairs of a country</p>	<p><b>Historical</b> of or concerning history; concerning past events</p>
<p><b>Environmental</b> relating to the natural world and the impact of human activity on its condition.</p>	<p><b>Critical</b> expressing or involving an analysis of the merits and faults of the subject.</p>
<p><b>Ethical</b> of or relating to moral principles</p>	<p><b>Philosophical</b> relating to the study of the fundamental nature of knowledge, reality &amp; existence</p>
<p><b>Spiritual</b> of, relating to, or affecting the human spirit or soul</p>	<p><b>Transformational</b> relating to or involving transformation or transformations.</p>

## EXAMPLES OF INQUIRY QUESTIONS IN CONTEXT

Purpose of question	Three examples: 1. Traditional Tales; 2. Ancient Egypt; Homeless children in India
<b>Factual</b> - <i>concerned with what is actually the case rather than interpretations of or reactions to it.</i>	<ol style="list-style-type: none"> <li>1. What information do we need to know in order to design/build safe/ comfortable homes for the three little pigs?</li> <li>2. What kinds of objects did the Ancient Egyptians put in their tombs?</li> <li>3. What do you see in the photos of the Indian children?</li> </ol>
<b>Procedural</b> - <i>an established or official way of doing something; a series of actions conducted in a certain order or manner.</i>	<ol style="list-style-type: none"> <li>1. What skills do we need to be able to do this successfully?</li> <li>2. How did the embalming process work?</li> <li>3. What do the children do to survive?</li> </ol>
<b>Empathetic</b> - <i>the ability to understand and share the feelings of another.</i>	<ol style="list-style-type: none"> <li>1. What are the three pigs scared of?</li> <li>2. What would it feel like if... you were a slave/pharaoh/architect etc?</li> <li>3. What might it be like to stand in the shoes of these children?</li> </ol>
<b>Narrative</b> - <i>account of connected events</i>	<ol style="list-style-type: none"> <li>1. What other stories are there to be told, the story of the wolf/the pig's mother?</li> <li>2. How was the tomb of Tutankhamen discovered?</li> <li>3. What might these children's life stories be?</li> </ol>
<b>Social</b> - <i>of or relating to society or its organization</i>	<ol style="list-style-type: none"> <li>1. How would we collaborate to build the houses?</li> <li>2. Who would have been present at the burial?</li> <li>3. How do people in the railway station treat the homeless children?</li> </ol>
<b>Cultural</b> - <i>of or relating to the ideas, customs, and social behavior of a society.</i>	<ol style="list-style-type: none"> <li>1. What does this tale tell us about the structure of traditional/fairy tales and their cultural/social purpose?</li> <li>2. How was Egyptian society organised around particular beliefs of life after death?</li> <li>3. In what ways does Indian's current cultural situation create the circumstances where so many children have to live on the streets?</li> </ol>
<b>Political</b> - <i>of or relating to the government or the public affairs of a country; of or relating to the ideas or strategies of a particular party or group in politics.</i>	<ol style="list-style-type: none"> <li>1. What responsibilities does society have to people who do things that could threaten their own safety (building houses out of straw when a big hungry wolf is on the prowl)?</li> <li>2. Who gets to be buried in tombs? Who gets to make the decisions?</li> <li>3. In what ways are the children's situation being addressed by people with power?</li> </ol>
<b>Historical</b> - <i>of or concerning history; concerning past events</i>	<ol style="list-style-type: none"> <li>1. In what ways can traditional/fairy tales tell us about how the world was different in the past (i.e. as cautionary tales to warn children about the dangers of the world)?</li> <li>2. What can we tell about ancient Egypt from what remains?</li> <li>3. Is this an historical phenomenon, or is it a more recent occurrence? Has there been a change over time? How much of the children's past affect their present?</li> </ol>

Purpose of question	Three examples: 1. Traditional Tales; 2. Ancient Egypt; Homeless children in India
<p><b>Environmental</b> - <i>relating to the natural world and the impact of human activity on its condition.</i></p>	<ol style="list-style-type: none"> <li>1. How are our attitudes towards wolves different now from the past? And what are our responsibilities towards their conservation?</li> <li>2. What was the ancient Egyptian's relationship to their environment (the seasonal flooding of the Nile) and how did this affect their belief systems and the way they organised society?</li> <li>3. What are the effects of changes in the environment (the growth of giant cities and changes in the economy) having on the lives of people in India?</li> </ol>
<p><b>Critical</b> - <i>expressing or involving an analysis of the merits and faults of the subject.</i></p>	<ol style="list-style-type: none"> <li>1. What is the perspective of the wolf? Are wolves 'evil'? Isn't the wolf just being true to his kind?</li> <li>2. Should we 'plunder' the past? Isn't the excavation of tombs an act of desecration and a wanton disregard for people's beliefs?</li> <li>3. Are acts of charity merely guilt assuagement? Is it not arrogant and condescending to believe that homeless children in India need our help and sympathy?</li> </ol>
<p><b>Ethical</b> - <i>of or relating to moral principles</i></p>	<ol style="list-style-type: none"> <li>1. What is the right way to 'deal with' the wolf and protect the pigs?</li> <li>2. How can we do the job in a way that is respectful to the past and to the memory of the dead?</li> <li>3. In what ways can we support the homeless children while protecting their dignity?</li> </ol>
<p><b>Philosophical</b> - <i>of or relating to the study of the fundamental nature of knowledge, reality, and existence</i></p>	<ol style="list-style-type: none"> <li>1. The characters in traditional/fairy tales are typically on binary opposite scale of good and evil. What does this really tell us about the world and aren't real animals ethically neutral?</li> <li>2. Since the ancient Egyptian belief system (and the ways they organised society) were so radically different from our own, what does this tell us about the relative nature of our beliefs and values?</li> <li>3. As India goes through radical economic change and population growth, is it inevitable that some (possibly large numbers) will suffer but that this is a price worth paying for the benefits to be enjoyed by the majority?</li> </ol>
<p><b>Spiritual</b> - <i>of, relating to, or affecting the human spirit or soul as opposed to material or physical things.</i></p>	<ol style="list-style-type: none"> <li>1. Do animals have souls? Do human beings? Is what happened to the two unfortunate little pigs (the ones that get eaten) an inevitable part of animal life?</li> <li>2. What does the story of Osiris and the Egyptian belief system tell us about human beings desire to make meaning out of life and death?</li> <li>3. Does the Hindu belief system of reincarnation play a part in the attitudes of Indian society to homeless children?</li> </ol>
<p><b>Transformational</b> - <i>relating to or involving transformation or transformations.</i></p>	<ol style="list-style-type: none"> <li>1. How did having to be responsible for the wolf (and the two foolish pigs) change our understanding of relationship with animals and each other?</li> <li>2. How has our study of ancient Egyptian life and beliefs changed our own understanding of how culture and values can change over time?</li> <li>3. In what ways has studying the situation of homeless children in India affected our perceptions of the world and our own country?</li> </ol>



## CATEGORIES OF EXPERT TEAMS

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

## CLIENTS

List of possible clients	
<p><b>Government Agencies</b></p> <p>Home office, foreign office, ministry of war, naval office, environmental affairs, national emergency, MI5, COBRA, transport, education, regional government, sewage &amp; water treatment, counter terrorist</p>	<p><b>Animal Services</b></p> <p>Animal parks, zoos, vets, RSPCA, animal rescue, dogs homes, animal welfare &amp; protection, grooming &amp; training, nature reserve, animal sanctuary</p>
<p><b>Services</b></p> <p>Charities (OXFAM, Red cross, Greenpeace, trustees, National trust, English Heritage, homeless shelters), co-operatives, international (WWF, climate control etc) Banks, schools, governments, local authorities, universities, hospitals, churches, libraries</p>	<p><b>Gardens &amp; Outdoor</b></p> <p>Gardening, landscaping, farmers, garden centres, road management, sea &amp; rivers management, airports, coastal/beaches management</p>
<p><b>Museums</b></p> <p>Ancient history, modern history, science, natural history, local history, maritime, military &amp; war, mobile museums, open-air museums, art galleries</p>	<p><b>Manufacturing &amp; Agriculture</b></p> <p>Factories, dairy, bakery, fashion house, herb gardening, cars, building, engineering, farming, naval architects</p>
<p><b>Arts &amp; Media</b></p> <p>TV &amp; film companies, art, sculpture &amp; design companies, news-media outlets, documentary film makers</p>	<p><b>People</b></p> <p>Families, parents, carers, relatives, local communities, ancestors, tribes, ancient communities</p>
<p><b>Organisations &amp; Institutions</b></p> <p>Police (detectives, missing people, cold case, immigration, crime prevention, crime detection), hospital, fire station, post office, rescue &amp; emergency, disaster services, transport &amp; haulage, recycling, sports centre, travel agency, activities centre, catering, entertainment, exhibitions, events, fitness &amp; health, safety consultants, town planners</p>	

## CLIENTS' FUNCTIONS

Clients have several important functions:

- They provide a human **focus** for the inquiry.
- They personalise the reason why the team needs to be **responsible**.
- They personalise the purpose and act as an **audience** for any communication.
- They can demand and evaluate professional **standards**.

Authority	Needs	Examples
Low	Personal help, support or information	- BBC looking to make a programme about the history of the castle; - People visiting the castle after it opens
Middle	Advice, guidance or reassurance	- A 'reluctant' archaeologist; - Local residents concerned about the extra traffic
High	Work done to a high standard: with the power to terminate commission	- The History Association expecting high standards of work

In the mantle-of-the-expert approach commissions are an order, authorisation or request (from a person or organisation) for:

- production of something (such as a building, piece of equipment, work of art, museum exhibition etc.);
- work to be done (such as transportation of an item(s), a tomb excavated, animals protected etc.);
- help, support or advice (such as a fire extinguished, a fear or doubt relieved, information gathered etc.).

The client role is required to:

- match the professional skills and knowledge of the chosen expert team, without conflicting with the team values;
- is coherent within scenario;
- It satisfies the needs of the client(s);
- require investigation of the selected inquiry question;
- and necessitate activities involving the exploration and development of the knowledge, skills, understanding and values planned.

Expert frame				Outcomes
Title	Expert team	Client	Commission	Products, events
Ancient Egypt	Museum exhibition designers	British Museum	Design a new exhibition	Create exhibition in the classroom.
Problem Solvers	Problem Solvers	Mrs Pig	Design safe homes for her sons	Draw designs of homes to AIR as Mrs Pig
Castle Restoration	Restoration team	History Society	Restore and open a Norman castle	Plan, research & develop visitor's centre

## GENERIC TASKS

Material resources	
<b>Places</b>	Landscape, maps, models, aerial views. scene of events, environment
<b>Buildings &amp; Structures</b>	Company HQ, rooms, cellars, attics, sheds, outbuildings, fences, garages, bridges. plans, architectural drawings
<b>Portals &amp; Barriers</b>	Entrances & exits, doors, gates, fences, walls, gate-keepers & security guards,
<b>Utilities</b>	Heating, plumbing, lighting, disposal, re-cycling, re-using, reducing waste
<b>Working Environment</b>	Sound, space, resources, human interactions, access to food & water, shops, message boards
<b>Planning &amp; preparation</b>	Plans of action, means of entry, lists, procedures, things to consider – materials, equipment & resources, problem solutions, maps and schemas
<b>Equipment, machinery, materials &amp; resources</b>	Vehicles, special machinery, computers, cameras, safety, specialist equipment, clothing – suits, helmets, boots, gloves
<b>Transport</b>	Ways of travelling to work, vehicles used by the co., car parks, garages, air-strips, helicopter-pads
<b>Maintenance &amp; repair</b>	Maintaining & repairing: equipment, machinery, buildings, structures, enclosures
Social/cultural/historical dimensions of the team	
<b>Building Security</b>	Sound, space, resources, human interactions, access to food & water, shops, message boards
<b>Safety</b>	Emergency procedures, evacuation, fire-drill, emergency exits, first aid, communications, use of fire extinguishers & other equipment, health & safety regulations
<b>Preserving &amp; Protecting Information</b>	Archives vaults, safes, encryptions, codes, access procedures
<b>Protocols &amp; Procedures</b>	For effective working, for meetings, for dealing with people at & out of work, for working safely, dealing with dangerous situations, dealing with complaints, rotas, timetables
<b>Customs</b>	Entering the building, celebrating success, welcoming guests/new employees
<b>History &amp; possible futures</b>	Timeline, journal, photos, diaries, videos, photographs, letters, artefacts, memories, memorials, dreams/nightmares, hopes, plans

Interactions with people inside the team	
<b>Meetings</b>	Meetings for: making decisions, sharing information, planning next moves. Meeting with: clients, customers, bureaucrats
<b>Employment</b>	Job descriptions, job adverts, tendering, sub-contracting
<b>Jobs</b>	Areas of responsibility, special duties, collaborative possibilities
<b>Training &amp; staff development</b>	In-service presentations, demonstrations, simulations, videos, training manuals, booklets, posters, exams,
<b>Induction for new Employees</b>	Presentations, demonstrations etc. by existing employees
<b>Human relations</b>	Agreed practices & values, support for employees' families, crèches, wheelchair access
<b>Health &amp; Well-being</b>	Work/life balance, questionnaires, exercise, health information, medical care, first aid, medical emergency procedures
<b>Comfort &amp; refreshments</b>	Cafeteria, drinks machine, fruit/water at work, staff room, toilets, showers
Interactions with people outside the team	
<b>Internal communications</b>	Messages, notes, meetings, e-mails, circulars, phone calls, text-messages, incident board, mobiles
<b>External correspondence</b>	Letters, e-mail, fax, phone calls, cards, postcards, video/text messaging
<b>Providing information</b>	Writing reports, making films, giving interviews, making presentations & displays, taking photographs
<b>Presenting information</b>	Website, reports, business cards, power-points, leaflets, books, posters, films, display boards, guides, manuals, signs, photo albums
<b>News</b>	Dealing with the media: newspapers, TV news, radio, magazines. Preparing press releases, interviews, briefings
<b>Advertising</b>	Promotion, activities/products, posters, letters, leaflets
<b>Displaying</b>	Wall displays, slide-shows, short-films, posters, leaflets, exhibitions, photos, awards, past accomplishments, website
<b>Portfolio</b>	Company portfolio, history, past work, personnel, booklet, website
<b>Company identity &amp; values</b>	Logo, slogan, poster, co. sign, website, letterhead, flag, motto
<b>Gathering information</b>	Researching using: the internet, books, video, interviews, newspapers, museums, libraries, DVD, TV, databases
<b>Cataloguing &amp; recording</b>	Films, photographs databases, folders, archives, store rooms, vaults, filing-cabinets, incident books, journals, log-books, diaries
<b>Clients</b>	Profiles, pictures, personalities, background, family, company history

## LEVELS OF TENSION

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### Levels of tension in order of subtlety

#### **Level 1 - The danger named but not controllable. (apprehended presences which threaten)**

The danger of the “watcher” who is known to be there but cannot be located, human or animal.

The seen watchers/s-soldiers, Gods, witches, guardians etc.....not benign presences.

#### **Level 2 - Dangers known in advance**

- the quest-in the face enemy
- to find something
- to release someone [/thing]-and protect into escaping.
- This involves being in a place which is forbidden!

#### **Level 3 - Duty in the face of distraction**

Territories which daunt and are unpredictable as to their challenges and properties. E.g. ruins, wastelands, caves, water, (bones, giants-Rainbow)  
(The head must sustain imagery to create territory)

#### **Level 4 - Herculean tasks - extremely difficult or dangerous; requiring an enormous effort**

Time, climate, dangerous loads, all require inherent pressures to be built in. (Sebastopol)

#### **Level 5 - Danger from guile**

(Gethsemane, spy infiltration)

#### **Level 6 - Threats from stupidity**

Foolish carelessness, losing, forgetting critical information etc.....  
[Birthdays of loved ones]

#### **Level 7 - Pressures of timing limitations**

Vampire day/night activity, bomb defusing etc

#### **Level 8 - Pressures from sickness**

Wounding, accidents, traps of various kinds.

#### **Level 9 - Breaks in communication**

The Minotaur's labyrinth-Failure of messages, technical resources, lights failing.

**Level 10 - Missing signs or misreading them.**

(Dracula hasn't been there due to a lack of wounds to the neck!)

**Level 11 - Breakdown in relations and differences**

which threaten support systems.

**Level 12 - Loss of faith in some companions so called honourable betrayals.**

### **Additional Tensions**

- Missed appointment
- Limitations of space
- Mazes
- Requirements to be silent
- Requirements to leave no evidence
- Impenetrable codes/messages/other language
- Something mislaid
- Missing the road/path/signs
- Too many choices eg. Identical cupboards or caskets & only one correct
- Blocked exit
- Disguised entrances
- Expected guide/helper is helpless/bound/dead/asleep/hurt/late
- Not sufficient of some important element (ropes/ladders too short)
- Leader unable to lead eg. Expertise essential, but leader hurt or drugged
- Broken messages eg. Break up of phone contact/damaged papers
- Conflicting messages or evidence

## LEVELS OF TENSION IN CONTEXT

Level	Examples from the Titanic
Level 1 Danger named but not controllable – possibly sudden and unexpected	
Sudden obstacles, threats or watchers Drops (a cliff, chasm etc), fires, Gods, witches, sentries, etc. not benign presences.	The iceberg
Level 2 Dangers known in advance – expected and planned for	
A mission in face of danger that could involve the elements (cold, heat etc), enemies, and/or defences. This might involve being in a place, which is forbidden or difficult to reach.	<ul style="list-style-type: none"> <li>- Field of icebergs</li> <li>- Storms at sea.</li> <li>- The pressure of the deep sea.</li> <li>- The extreme cold.</li> </ul>
Level 3 Duty in the face of distraction	
Situations/territories that daunt and might have unpredictable challenges and properties, but must be faced nevertheless.	<ul style="list-style-type: none"> <li>- Captain Smith staying on deck as the ship sinks.</li> <li>- The band playing on as the ship sinks.</li> <li>- The crew helping people onto the lifeboats.</li> </ul>
Level 4 Herculean tasks	
Extremely difficult or dangerous tasks requiring an enormous effort.	<ul style="list-style-type: none"> <li>- Saving the passengers as the ship sinks</li> <li>- Raising the artefacts from the wreck.</li> <li>- Third class passengers finding a way up to the lifeboats.</li> <li>- Working on the wreck without destroying it because it is very fragile.</li> </ul>
Level 5 Dangers from guile, untruths and exaggerations	
Being spied on, tricked, lied to, or confused - deliberately or as a result of exaggeration.	- Newspaper reports that claimed the Titanic was unsinkable and gave the passengers and crew an unrealistic (and dangerous) confidence in ship's invulnerability.
Level 6 Threats from stupidity and lack of thought	
Any thoughtless or foolish act that results in an unintended outcome. Carelessness, wrong thinking, and/or losing or forgetting critical information etc. Birthdays of loved ones	<ul style="list-style-type: none"> <li>- Not providing the lookouts with binoculars, while all the officers carried a pair.</li> <li>- Halving the number of lifeboats because the owner thought they cluttered the First Class deck.</li> <li>- Only half filling some of the lifeboats because of the 'women and children first' rule.</li> </ul>



Level	Examples from the Titanic
Level 7 Pressures from limitations in time	
<p>Anything that limits activity; means an activity must be completed within a certain time; or where someone must be with someone or somewhere by a certain time.</p> <p>Vampire day/night activity, bomb defusing, getting the pregnant woman to hospital etc.</p>	<ul style="list-style-type: none"> <li>- Rescuing people before the ship sinks.</li> <li>- Lifting the artefacts from the ocean before they decay.</li> <li>- Preparing the exhibition ready for the opening day.</li> </ul>
Level 8 Pressures from illness, weakness and vulnerability	
<p>Difficulties created by wounds, accidents, illness, old age or young age.</p>	<ul style="list-style-type: none"> <li>- Passengers and crew injured or sick.</li> <li>- Rescuing people from the freezing sea.</li> </ul>
Level 9 Breaks in communication	
<p>Failure of messages reaching their destination, technical problems. Lights failing, batteries running low, poor reception, burnt letters, messenger being killed or injured.</p>	<ul style="list-style-type: none"> <li>- The Marconi operators not passing on the iceberg warnings because they were too busy sending and receiving personal messages from the passengers.</li> </ul>
Level 10 Missing, lost or misreading signs	
<p>Misunderstood signs, messages or signals; or missing signs.</p> <p>Believing Dracula hasn't been there because there are no wounds on the woman's neck.</p>	<ul style="list-style-type: none"> <li>- Lack of urgency among the passengers during the evacuation who misread the tilt of the ship as a sign that it would take many hours to sink.</li> <li>- The California (a ship close by that could have saved many of the victims of the disaster) misreading the distress flares as fireworks.</li> </ul>
Level 11 Breakdowns in relations and differences	
<p>People falling out with one another, especially friends, family or work colleagues.</p>	<ul style="list-style-type: none"> <li>- Some members of the crew failing to follow the orders of the officers.</li> <li>- The families of the victims and the survivors asking for an inquiry into the role of the White Star Line in the disaster and being refused access to the owners.</li> </ul>
Level 12 Loss of faith in companions and beliefs	
<p>People who were once trusted but betrayed our faith. The husband caught having an affair. Can include ideas and beliefs. The priest who no longer believes.</p>	<ul style="list-style-type: none"> <li>- The loss of faith felt by society in the infallibility of science and technology after the sinking of the Titanic.</li> </ul>

## GENERIC OUTCOMES LIST

<p><b>Information Sources</b></p> <p>Leaflets, newspapers, guide books, newsletters, manuals, reports, books, children's stories, code books, brochure, letters, diaries, procedures, time capsules, time lines, graphs, data, portfolios</p>	<p><b>Art forms &amp; Performance</b></p> <p>Paintings, sculpture, murals, photographs, graphic art, comics, tapestry, ceramics, fabrics, frieze, poems, plays, dance, music</p>
<p><b>Electronic media</b></p> <p>Films, radio programmes, podcasts, websites</p>	<p><b>Displays</b></p> <p>Art displays, museum exhibitions, collections</p>
<p><b>Testing</b></p> <p>Test papers, exams, investigations, questionnaires</p>	<p><b>Advertising &amp; Promoting</b></p> <p>Adverts, warnings (ie. environmental), campaigns, signs</p>
<p><b>Presentations &amp; Proposals</b></p> <p>Power-points, pitches, speeches, demonstrations, ceremonies, guided tours Designs, maps, illustrations, instructions, tours, plans</p>	<p><b>Pastimes</b></p> <p>Games, board games, card games, collections, information cards (ie. Top Trumps etc), toys, models</p>

## PROCESSES & PURPOSES

Informing	Teaching	Educating
Coaching	Guiding	Explaining
Inducting	Persuading	Demonstrating
Expressing	Entertaining	Warning
Supplying	Protecting	Maintaining
Preserving	Instructing	Advising
Testing	Recording	Investigating

## THE THREE FORMS OF REPRESENTATION

Forms of representation	Process	Examples
ENACTIVE	Action	Play, dance, dramatic action, music
ICONIC	Visual	Pictures, drawings, paintings, photos, still image, sculpture, models, maps, diagrams.
SYMBOLIC	Language/Abstraction	Words – spoken & written, mathematical symbols, sign systems, codes

JEROME BRUNER – “TOWARDS A THEORY OF INSTRUCTION” (1968)

## MODEL FOR STRUCTURING DRAMATIC INQUIRY

Step	Purpose	Context
ACTION	The action of the person	A woman picks up rubbish from the street
MOTIVATION	The reason for the action, short term, in the here and now	To make the place tidy
INVESTMENT	The long term (sometimes hidden) motivation associated with the context	To help make the world a better place to live
MODEL(S)	Where to act in this way was learnt (family, society, religion, peer group etc.)	She has learnt this from talking to her friends and neighbours
VALUES/ STANCE	What kind of values does this action promote	She has a view of life that believes everyone should play their part in making the world a better place to live

DOROTHY HEATHCOTE – “DRAMA FOR LEARNING” (1995)

## MODEL FOR STRUCTURING DRAMATIC INQUIRY - SOME EXAMPLES

	Domestic context	Civil context	Historical context
<b>ACTION</b>	A mother reads to her young child	A woman picks up rubbish from the street	A father turns away from his wife and child as they climb onto the lifeboat
<b>MOTIVATION</b>	To tell a story from a book	To make the place tidy	So they won't see his tears
<b>INVESTMENT</b>	Because she wants her child to read and love books, this takes time and dedication to do regularly	To help make the world a better place to live	So his wife and child will never have to remember his in pain
<b>MODEL(S)</b>	She does this because her mother read to her as a child	She has learnt this from talking to her friends and neighbours	His father, his friends and his society demand a man with his background be a man with a 'stiff upper lip'
<b>STANCE/ VALUES</b>	Being a parent is a great responsibility and has to be taken seriously, and teaching your children to read and love books is an important part of parenting	She has a view of life that believes everyone should play their part in making the world a better place to live	What he values is doing his duty by his family

## FRAME DISTANCE

Type of role	Their responsibility in a drama
<b>Participant</b>	I am in the middle of the situation, experiencing it. It is happening to me now.
<b>Observer/Guide</b>	I saw what happened. I can describe for you what I saw and enact the event for you, though I may or may not understand it. I was there.
<b>Agent</b>	I act on behalf of society/authority to provide a focus for community thought and action.
<b>Authority</b>	I have a professional role to fulfill in relation to what has occurred. I have decisions to make and I may need to take. Advise or order action.
<b>Priest/Shaman/ Spiritual Guide/ Philosopher</b>	I must interpret these events in terms of the world view which I represent in society. I have a duty to reveal the implications of what has taken place to those in particular who share my beliefs and to society in general.
<b>Recorder</b>	It is my duty to record the details of this event so that people now and in the future may not ignorant of these things.
<b>The Media (press, TV, radio, Internet)</b>	I must investigate this event and must choose what part of it to reveal to the public in the context of the world as I and my employer see it.
<b>Researcher</b>	My job is to see how much I can find out about the event from contemporary evidence so that new light may be cast on it now.
<b>Artist</b>	I must transform this event into a form which will communicate something of its essence to humanity.

## QUESTIONS, QUESTIONS, QUESTIONS

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### Activating and transforming knowledge / understanding

- Do we know much about...?
- I don't know what it says in the books about...?
- Does anyone know...?
- Is it true that...?
- Because...?
- Is there any reason...?
- Is there a way to...?
- I've never understood...
- I've often wondered why...
- I just can't imagine...

### Considering another point of view / injecting new information

- They do say that...
- Some people think...
- It's common for people to...
- I've heard that...
- Had anyone thought that...?
- There might be others who think...

### Bringing attention to, studying, analysing

- It's odd that you don't seem to see / hear about...
- It does seem strange that...
- Did it seem that...?
- Did anybody notice...?
- Can you make out that word / symbol?
- Isn't there a...?
- Are you noticing anything about...?
- I think he might be trying to tell us something.
- Could you tell whether...?
- I don't know about you, but it's making me think that...
- You'd think that...
- You'd guess that...

### Considering implications

- I don't know. Do you think it would really help?
  - Surely, we couldn't...
  - That must mean that...
  - So, perhaps we need to...

- There must be a reason for...
- So, there might be...
- What might it mean?
- Will this mean...?
- Will this affect...?
- Have we thought about the consequences of that?
- Does that allow us to...?
- People usually do things for a reason...
- I guess it's possible that... Does it make you feel / think that...?
- We don't want to.....or do we?
- If we're going to... I guess we'd need to...

### Deepening / connecting / reflecting

- I wonder whether other people have been faced with this same problem?
- It makes you think that problems like this have troubled people in many different places and times.
- I guess it's a bit like...
- So kind of like when...
- That makes me think of the time when...
- Do we feel differently about that now?
- Did it make you think that...?
- Did it seem to you...?
- Do you get the feeling that...?

### Hypothesising

- Now, supposing...
- Suppose that...
- If people would let us...
- It could be that...
- I would guess that if...
- If we could...
- Maybe...
- Perhaps...
- It makes me think what would happen if...
- I mean, if it were true that...
- Would it be good if...?
- Are you guys happy to go along with this and see where it leads?
-

### **Acknowledging / summarising**

- It's clear that...
- I can see that...
- Like you, I think that...
- After all of our efforts, we've...
- So, we're saying that...
- Shall we remind ourselves...?
- It seems that we've decided...
- You seem to be saying...
- We seem to have achieved...?

### **Offering choices**

- Which...?
- We'll need to choose whether...
- It seems, from what you're saying, that...
- Do you want to... or ...?
- Given the situation, we could ... or ...
- Is there an argument for doing one of these tasks before the others?

### **Seeking agreement**

- For now / for a bit, can we agree that...?
- Is it possible for us to...?
- Do you think we could...?
- Can we do a ...?
- Do you mind if...?
- For a while, could we...?
- At the moment, can we agree to...?
- Can we live with that?

### **Directing**

- We're going to need to have...
- We'll / we'd need to...
- Would you like to see...?
- Should there be...?
- Had we better...?
- If we're going to... I guess we'd need to...
- Perhaps, we might need to...
- Can we, just for a moment...
- Let's see if we could...
- Just have a little look...
- Just go over there for a moment and...
- We'll have to make sure...
- Might we be able...?
- We can look now at...
- Would you give a bit of time to...?
- Shall I/we...?
- There must be time for us to...
- Can we work in such a way...?
- No doubt, there'll come a time when...

## CONVENTIONS LIST

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	<b>Sense of a person or group</b>
1	The role actually present, naturalistic, yet significantly behaving giving and accepting responses.
2	The same, except framed as a film. That is, people have permission to stare but not intrude. 'Film' can be stopped and restarted, or re-run.
3	The role present as in 'effigy'. It can be talked about, walked around, and even sculptured afresh if so framed.
4	The same, but with the convention that the effigy can be brought into life-like response and then returned to effigy.
5	The role as portrait of person. Not three dimensional but in all other ways the same as effigy.
6	The role as portrait or effigy activated to hear what the class is saying. This causes selective language.
7	The role as above, but activated to speak only, and not capable of movement.

	<b>Iconic Representation</b>
8	The role depicted in picture: removed from actual life, as in a slide of role, a painting, a photograph or drawing. This includes those made by a class, as well as prepared depictions.
9	A drawing seen in the making, of someone important to the action, as on a blackboard.
10	A stylized depiction of someone. For example an identikit picture made by the class in frame as detectives.
11	The same, except made beforehand, so is a fait accompli.



<b>Iconic Representation</b>	
12	A life size (cardboard) model with clothing (real) of role.
13	The same, except the class is dressing the model so as to see 'how it was' on that day when these events happened.

<b>Objects Representing</b>	
14	The clothing of a person cast off in disarray. For-example, remains of a tramp's presence, or a murder, and escape as in a highwayman situation.
15	Objects to represent person's interests. This works as above, but more intimate things can indicate concerns rather than appearance. For example, a ring of a Borgia.

<b>Symbolic words and Writing</b>	
16	An account of a person by another person in naturalistic fashion. For example, <i>'Well when I saw him last he seemed all right. I never dreamed anything was wrong.'</i>
17	An account of a person writing as if from that person, but read by someone else. For example, a diary.
18	An account written by the person who now reads it to others, for example a policeman giving evidence or a confession. The role is present in this case but in contact through their writing as an author might well be.
19	An account written by someone, of someone else and read by yet another.
20	A story told about another, in order to bring that person close to the action. For example, <i>'I saw him open a safe once. It was an incredible performance. I'm not sure if he would assist us though.'</i>

<b>Symbolic words and Writing</b>	
21	A report of an event but formalised by authority or ritual. For example, an account of bravery in battle on an occasion of the presenting of posthumous medals.

<b>Documents and/or Letters</b>	
22	A letter read in the voice of the writer. This is an emanation of a specific presence, not just any voice, communicating the words.
23	The same, but the letter is read by another with no attempt to portray the person who wrote it, but still expressing feeling.
24a	A letter read without feeling. For example, as evidence, or accusation in a formal situation.
24b	Any document or written account other than a letter, which refers to a specific person or even as in a newspaper article, or a biographic form, or even a filled-in application form or passport page. This can be a will written in the first person.

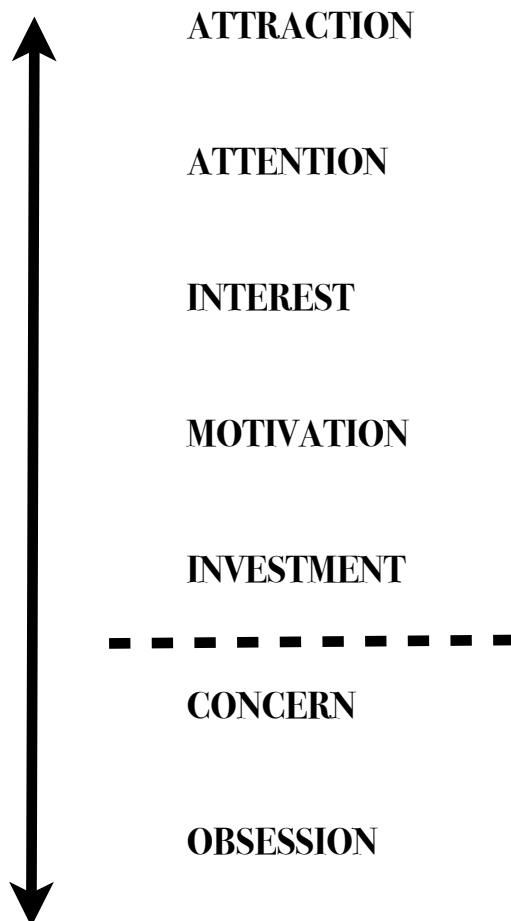
<b>Voices heard</b>	
25	The voice of a person overheard talking to another in informal language, that is using naturalistic tone.
26	The same, but in formal language.
27	A conversation overheard, the people are not seen. Deliberate eavesdropping as in spying.
28	A report of a conversation, written and spoken by another.
29	A reported conversation with two people reading the respective 'parts'
30	A private reading of a conversation, reported as overheard.

	<b>Cryptic code</b>
31	The finding of a cryptic code message. For example, tramps or spies.
32	The signature of a person found. For example, a half-burned paper.
33	The sign of a particular person discovered. For example, the special mark of the Scarlet Pimpernel.

DOROTHY HEATHCOTE - SIGNS AND PORTENTS (1985)

## CONTINUUM OF ENGAGEMENT

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DOROTHY HEATHCOTE

## ROLE REGISTERS FOR TEACHER IN ROLE (TIR)

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### THE ONE WHO KNOWS: MANTLE OF EXPERT

Can be used to stop the group using a device that will make a solution to the Drama problem too easy to find; e.g. The Gang Leader who refuses to let the gang use guns in the Bank robbery. This register can be used to offer challenges to the group or to deepen their belief or add information for use in the Drama.

### WOULD YOU LIKE TO KNOW?

A register that invites the group to ask questions, and request information, e.g. 'Would you like to know how the people of my village lost all their things?'

### I HAVE NO IDEA

This register can be used to encourage the class to take control of a situation with the teacher leading from behind. This register contrasts with the previous register in that the questioning register implies that the teacher has some information that the class would benefit from having whereas the 'I have no idea what we should do next' register gives responsibility to the group.

### SUGGESTION OF IMPLICATION

Using this register the teacher can present the group with alternatives that have different implications; the teacher can help the class to focus on what has happened and what might happen next; e.g. 'I know we've worked hard to capture one of them; if we return her to her people they might give us what we've asked for; if we don't they might come here and kill us all'.

### INTERESTED LISTENER

This role register can be used to help the group describe where they've got in terms of story and experiences within the Drama. It can also help the teacher decide what direction the Drama needs to go in next. The teacher might play a Grandparent or the oldest member of the village to whom the story has to be told.

### I'LL GET YOU WHAT YOU NEED

The teacher is at the service of the group, and helps them with things, either real or symbolic, which they need, perhaps to put their ideas into practice.

### DEVIL'S ADVOCATE

This register is used to present the group with a point of view, which is dramatically opposed to the attitude or behaviour they are presenting within the Drama. This register will give the group a challenge, something to fight back against; e.g. 'Let's take the baby from her and kill it'.

## STRATEGIES FOR IMAGINATIVE- INQUIRY

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**Note:** strategies can be used alone or in any combination

**Strategy 1:** Sharing a complete story – picture book; story book; video; audio; TV etc.

**Strategy 2:** Sharing a partial narrative selected/created in advance – a letter; or part of a letter; a photograph; a clip from a video/film/TV programme; part of a story; a piece of audio; an overheard conversation; or a report of a conversation; a map; a drawing; an artefact etc.

**Strategy 3:** Interacting with an adult representing a point-of-view (Adult in Role – AIR) – someone in a story (or imaginary scenario) who we can watch and then interact with - ask questions, give advice, provide help & support, learn more from. For example, a person in a story we have been reading, or a person from history, or someone invented by the adults or the children. This strategy is very useful when the children need to know more or want answers to their questions.

**Strategy 4:** Interacting with the teacher representing a point-of-view (Teacher in Role TIR) – The same as Strategy 3 except the teacher now represents the role and moves in and out of the imaginary world to facilitate the children's inquiry supporting them and helping them to see the role as a resource for their investigations.

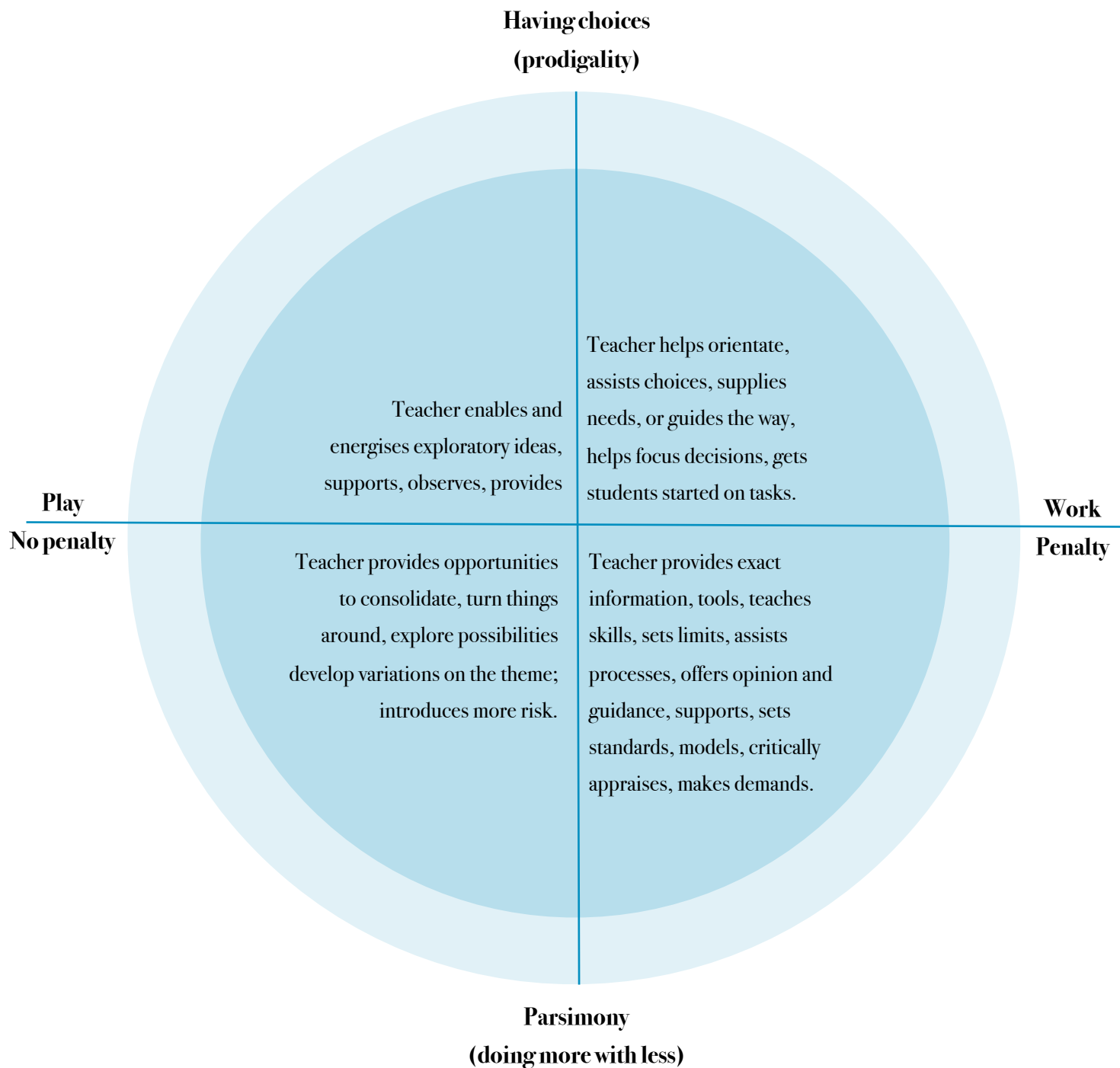
**Strategy 5:** Creating an image or other resource with the children – This strategy is similar to Strategy 2 except the resource is created with the children rather than in advance. It involves careful negotiation and clear planned outcomes. Examples include – making a map together; creating a plan of a house or a tomb; drawing the front door of a castle or a museum; making a set of keys or a warning sign etc.

**Strategy 6:** Children creating the images and resources – This strategy is close to Strategy 5 except the children work in small groups or alone to make the resources and not together as a whole class.

**Strategy 7:** Interacting with the children representing one (or more) points-of-view (Children in Role CIR) – During this strategy the children (with the adults) represent one or more points-of-view. For example, they might be looking around a ruined castle (imagined within the classroom) either as people with the job of restoring it, or as people responsible for making it safe, or of telling its history to the public, or a TV history team researching a new programme etc.

# TEACHER COMPASS

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## POWER AND POSITIONING MODEL

### STUDENTS

### TEACHERS

Only obeys orders	Specifies individual task. How to begin. Defines 'why'.
Must choose how to start.	Specifies individual tasks. Offers choices on 'how'. Specifies 'when'. Indicates why.
Must define how to start and why necessary	Specifies individual task. Wonders 'why'. Doesn't quite know 'how'. Suggests 'when'.
Need to share tasks. Defines how to start and how to share	Specifies need for task - in group terms. How to set about task. Who to do which task. Helps to define when.
Selection from alternatives. Defines how to start and how to share	Suggests alternative views of task Specifies need. Not sure how; in groups.
Makes selection of priorities from alternatives - in groups. Defines most efficient way to do task.	Wonders which alternative choices need doing first - no suggestion of priority. Wonders best way to set about things - in groups.
From need must define task most likely to help begin task and select group relationships.	Defines need - but not task. No specification of 'who', 'how' of which groups.
Selects priority - in undefined groups - so must affiliate and begin.	Defines problem. Suggests need for choosing Priorities. Does not define priorities.
Must be prepared to conjecture within entire undefined view of situation.	Implies there will be problems. Wonders what they are likely to be.
Same as above but incorporating burden of emotion from teacher and respond to need teacher.	Suggests helplessness as to where to start and what's best to be done.
No definition of task, current purpose, area of reference. Child must think and choose from within open total situation.	Wonders if there is likely to be any snags.
Carry entire responsibility of advancing work from present position to next stage as perceived by them.	Isn't certain what to do next.

### COMMITMENT DEMAND

### COMMITMENT DEMAND

DOROTHY HEATHCOTE

## DRAMATIC EXERCISES FOR TEACHERS

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### Purposes

The purpose of the following exercises is to enable teachers to practice the teacher in and out of role strategy as well as have some contexts ‘up their sleeves’ that can be used as situations warrant. Each invented context assumes the teacher has the skills to ‘sign’ in the 3 modes:

**Expressive**- in that the teacher uses herself, her behaviours, her own ‘body language’ and so on-as the main signing system to create the context. There are times when other adults can be so framed as well as in ‘full role’ projections.

**Iconic**-whereby the teacher uses drawn (previous to the learning episode or created in situ with the class), diagrammatic or physical shapes with scripting objects and various sources of surfaces -to imply and create signs appropriate to the investigation under scrutiny. For example-drawing around a person in chalk produces a useful sign for learners to work with as does making shapes of significance in the sand tray –lost dog’s paw prints-or a drawing of wolf paw marks on the board.)

**Symbolic**-where the teacher uses language texts in spoken form or ‘written’ text forms- using formal codes of alphabetical syntax.

**The Four Projections of Role** is assumed as the main pedagogic structures for deployment as needed.

- FULL ROLE,
- TEACHER IN AND OUT OF ROLE,
- SECONDARY ROLE
- TWILIGHT ROLE.

### Guidelines

Teachers using these models might like to consider the following:

- Each model has the potential for dramatic enquiry as each context is at a moment in time taken from a long term event-either in a story-or a mythic structure. (Each is labelled.) However the introduction of ‘tension’ needs careful thinking through using aspects of the 3 sign systems above-and although each context will work for deep learning-users need to plan the first steps in detail. For example-the teacher projecting the role of ‘journalist’ in the context of *Stig of the Dump* might use a diagram representing a photograph of the sighting of the creature when meeting up with fellow journalists.
- The inductive mode of teaching is paramount here-and should not be confused with instructional teaching methods such as ‘we are going to be such and such...’ or ‘what I want you to be is’ ...etc. Drama for learning systems are designed for open enquiry and



learner led methodology-hence new skills might be needed to ensure induction is the main mode of practice,

- Each model has the potential through careful planning-to invest the class with a RESPONSIBLE TEAM within a ‘mantle of the expert’ orientation that could, if so desired, be built into a long-term curriculum inquiry in addition to a sequence of dramatic episodes alone. *For teachers interested in this system-materials can be viewed and learnt on the website: [www.mantleoftheexpert.com](http://www.mantleoftheexpert.com)*
- In the context of Macbeth’s castle (Shakespeare) the context may need to be clarified first of all perhaps by:
  - The class are given a sample of text from the play that hints at Macbeth’s ruthlessness-in groups of 4. The task is to work out what mood he might be in...
  - The class then see the teacher taking an apron and hinting that she might talk as someone in the text they have read and analysed.
  - The teacher talks *as if the class cannot hear her* i.e. as though she were giving voice to her thoughts... “Oh dear-he’s coming back-the queen has given me an order for such a huge banquet-and all we have in is vegetables!”
  - Each has the capacity to run for a short time-for example if the teacher is trialling out the strategy or fitting into an existing curriculum enquiry or a longer one for narrative explorations perhaps or MoE frames.
  - Before using-teachers need to be clear about the purposes of the events to be constructed with the class and the learning they are going for in answer to the question: ‘What do I want them to learn?’ (By using any of the contexts-each has its own curriculum domain and dilemmas are varied).

### **Contexts for exploring dramatic-inquiry**

**Context 1** (Stig of the Dump) a journalist (teacher in role) having discovered evidence that a young humanoid creature from ancient times has turned up in a rubbish dump, talks to his/her fellow journalists about ‘getting to the truth’ and the possibility of a village cover up... (The class are framed as ‘journalists giving advice’.....)

**Context 2** (Jurassic Park) a scientist (teacher in role) has a secret box from a government research establishment that has come into their possession in which there are suspected dinosaur eggs. The scientist (not an expert in the field of amphibian creatures) discusses the find with experts in the field. The class are framed as such experts.

**Context 3** (Macbeth-William Shakespeare) the castle servant to Lady Macbeth, speaks urgently to other servants of equal rank, about preparations for the banquet to be held in honour of Macbeth's coming to the throne of Scotland that have to be ready TONIGHT! The class are framed as castle workers who keep the castle functioning in all matters of food, comforts and entertainments.

**Context 4** (The Time Machine-HG Wells) an inventor (teacher in role) has at last managed to get a huge source of funding for a team of specialists who will build a 'time travelling machine'. The learners are to be framed as helpers in the enterprise...

**Context 5** (Pied Piper of Hamelin) the mayor/ess) teacher in role-has to find a way to tell her (his) counsellors that the vaults are empty of money and there is no way anyone can pay the piper or the work completed...the class are the counsellors ...

**Context 6** (Mythic) the King's senior messenger, who has just found out that the Queen has had a girl and NOT a boy-speaks to the priests for advice on what to say...and insists that the priests will accompany the messenger to the palace...the class are the priests(esses).

**Context 7** (Drama Structures-Cecily O'Neil) an estate agent-(teacher in role) who needs to sell an old house for a client-discusses with the client's family how to avoid ANY references to speculations that the house is haunted...

**Context 8** a heart surgeon (TIR) has just discovered that he/she has to perform an operation on a patient who is known to be a Mafia boss...the surgeon gathers together the operation team to break the news to them and share his/her worries...

**Context 9** a security firm specialising in finding stowaways is informed that muffled voices have been heard in a container recently docked from the Middle East. Their task is to take action immediately...

**Context 10** an international agency having been assembled to assess the possibility of designing a lunar module that will sustain human life in a self contained pod similar to the Eden Project, discover they are to be the Pioneering Team who will engage in the project from start to finish.

**Context 11** the mother of the giant in Jack and the Beanstalk is extremely worried that she has had no news of her son for the past year. On a surprise visit to his castle she has found evidence of an accident seen through the letter box and needs little people to find out more...

**Context 12** (Cinderella) in a soup kitchen serving impoverished people around the Prince's castle, a request for two extra bowls is made by a passer by who tells of a strange story of a locked door in the wall of the castle cellars...

**Context 13** (Victorian abuses of underclasses) after the careful removal of modern additions to a Victorian town house in Stepney East London, the discovery by the renovations team, of a mummified body of a small human in the top end of the complex chimney stack, along with the mummified remains of an animal, are causing much discussion amongst those present...

The context/s are clear in each case above. This is not enough however, as the means of negotiation are not specified in the details of the interactions and language to be used. The teacher needs to have in their mind how the fictional circumstances they wish to investigate will be set up through tasks of some sort. This will be part of the weekend's taught components as the skills of deploying the moments of dramatic action both implied and in the now are essential to the forward momentum of the fiction under scrutiny, the pace of the action and finally the power to influence made possible by the language codes used by facilitators.

LUKE ABBOTT