DRAMA, HISTORY and AUTONOMY:

an examination of teacher interventions and student autonomy in two drama contexts

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Abstract

This study investigates the relationship between teacher interventions and student autonomy in the teaching of process drama. The data for the research was conducted over time in the teacher’s natural setting using reflective practitioner and case study methods. The principles of narrative inquiry have suited the personal and historical influences that led to this research study.

The study addresses the research questions which ask:

*What teaching interventions are evident in a primary school drama program that supports a narratively framed integrated curriculum?*

*How do teaching interventions invite self-directed learning when using process drama in a narratively framed integrated curriculum?*

The questions arose from an interest in the claims that are generally made for learning through the arts. The investigation set out to identify and classify process drama interventions and their relationship to self-directed learning in a school where the disposition and skills associated with student self-directed learning is paramount. A review of literature concerning teacher interventions and student autonomy identifies important features that are relevant to drama education and curriculum.

The research was conducted in a primary school setting where drama was a specialist subject, integrated with classroom themes. Curriculum frameworks based on storied ways of working were important features of existing classroom practices. Collaborative practices with a generalist teacher led to a two year study with Year 4 classes in two drama contexts. Data was first collected in a specialist drama room called *The Playhouse*. With the help of a student teaching intern, data included audiotapes, videotapes, reflective notes, transcribed peer discussions and student focus groups. The second year of data collection took place in a drama-driven narrative curriculum design called *The History Centre*. Interviews with students, colleagues, visitors and student groups were collected alongside additional tapes, reflective notes and transcripts. The two teaching contexts enabled a comparison between drama teaching as a specialist model and a community model where in both cases, integrated storied approaches framed teaching and learning. The transcripts from both settings were analysed and rewritten as story episodes with indictors of teacher interventions and student self-directed learning signposted in the case study texts.
The study identifies key findings which relate to shifts in power relationships, authorship and teacher roles when a community model of integrated teaching and learning is adopted.
Declaration of Originality

This thesis does not contain material that has been accepted for a diploma or degree in any university. To the best of knowledge and belief, this thesis contains no material previously published or written by any other person, except where due reference is given in the text.

Tiina Moore
Acknowledgements

I elected to write this thesis twenty years after the completion of my Masters dissertation in Durham, England. It seemed that the tapping on my shoulder was not going to go away until I found a way to examine my process drama practice. My early mentors, David Booth, Juliana Saxton, Gavin Bolton, David Davis and Dorothy Heathcote had always modelled the integration of their theory with ongoing practice long before notions of reflective practitioners and teacher-researchers had become widely accepted. As a result, researching my own practice seemed not only natural, but necessary. I continue to stand on the shoulders of their work.

I wish to acknowledge the formal and informal supervision of Penny Bundy, Helen Cahill, Kate Donelan, Joanne O’Mara, Christine Sinclair, David Warner and especially John O’Toole for their engagement, scholarship and support with this extensive undertaking. These meetings took place at schools, universities, restaurants, homes and conference venues. I am enormously appreciative of their generosity and their guidance which steered the way to take the next step.

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Chapter 1: Introducing the study

Narrative is ‘... the juncture where facts and feelings meet’ (Robert Fulford, 1999, p. 9).
A Playhouse Moment

I watch from the edge of the drama room as my class of Year 4 students rehearse their own versions of the story of ‘King Midas’. It is the last task of the school year. They have been exploring the migration of goldseekers to the goldfields of Victoria, Australia for several weeks and we decide to finish the term with the classic Greek story about gold and greed. In groups they are working through the problem of how to reverse the tragic spell that resulted in Midas’s gold-encrusted world. I am enjoying their playful planning and the trial and error of exploring ideas. I am impressed with their social ease, with their placement of symbolic sets and their engagement with the problem. At the point of sharing group performances I note the images of tableaux gardens, the use of story narrators, symbols of power and the imaginative transformations back to King Midas’s happier world. I am proud of the quality of the work and the layered arts knowledge that seems to have slipped unobtrusively into their consciousness. I marvel at the way I have become superfluous to the completion of the task. I wonder if it is possible to chart the different ways that my drama teaching practices and interventions have contributed to the knowledge, skills and autonomy of the students.

The Background

Arts educators are more or less agreed that arts education in schools includes aesthetic, social and cognitive knowledge (Eisner, 1979; Deasy, 2002). Affective engagement with arts topics and issues is generally thought to be an important pathway to knowledge in and through the arts. Typical of many of the claims made for drama is a statement from the Ontario Ministry of Education where my teacher education began: ‘Drama is an art form through which children can develop awareness, heighten perception, learn to manipulate language, increase cognition, explore emotions, and improve their ability to interact with others’ (1984, p.3). The guidelines that currently inform the Arts in
Victoria, Australia highlight the exploration of ideas through multimodal forms that ‘... through holistic learning using cognitive, emotional, sensory, aesthetic, kinaesthetic and physical fields, (VCAA, 2005, p.25).

On considering the various claims made for the arts and for drama in particular, I was curious to ascertain whether my drama processes represented a fairly even distribution across the ways of knowing or whether there might be an imbalance favouring one of the aesthetic, social or cognitive understandings. I wondered whether research in my natural setting might shed light on the place of aesthetic knowledge in my drama practices. My initial teacher education with its process drama orientation had tended to emphasise personal development, group dynamics and drama as a methodology. I was interested to investigate the ways that my teaching interventions functioned as a matter of course, with a view to classifying them into the key domains of knowledge.

At the same time that I was hoping to understand the nature of my teaching interventions, I was becoming aware that the language of post-millennium curricula in Canada, the United Kingdom and Australia reflected my longstanding interest in notions of autonomy. English speaking education authorities were highlighting interdisciplinary skills and lifelong learning. The child-centred emphasis of my seventies teacher education envisioned self-actualised learners (Maslow, 1970). It seemed fitting to ask, *How do students get to the point of managing their behaviour, their fictional problem and their performance modes?* When my school included self-directed learning in its strategic plan it made sense to investigate notions of autonomy as part of this research study.

**Purpose of the Study**

This thesis tells the story of the examination of my teaching interventions over a two year period and the degree to which they created opportunities for student autonomy. Two drama contexts are considered within one research site. Both teaching and learning
models were developed to support the school’s principles of integrated study. The first research context is a specialist drama room called the Playhouse where the Midas stories unfolded. The second context describes a community model of curriculum with drama at the centre of learning. My key questions ask:

*What teaching interventions are evident in a primary school drama program that supports a narratively framed integrated curriculum?*

*How do teaching interventions invite self-directed learning when using process drama in a narratively framed integrated curriculum?*

**Defining Terms**

**Interventions, Integration & Autonomy**

The language of the questions bears some elaboration. In the early stages of formulating the research questions I opted for teaching strategies, or choices in place of the more aggressive term of intervention. For reasons that are more fully explained in the Literature Review, I have consciously retained the notion of intervention as being at the heart of good teaching and I use it in the Vygotskian (1978) sense of enabling the next level of learning.

I have been employed at ELTHAM, College of Education (known as ELTHAM in this text) for 15 years. ELTHAM is a K-12 independent school with a population around 1200 students. Professional development, research and innovative practices are a high priority at my research site. Over the years there have been numerous changes to time allotments, allocations of space, and the ways that drama has been positioned in the curriculum. At the time of my initial employment in the primary aged sector, arts teachers were mandated to ‘support’ the integrated curriculum. In truth, the integration was theme-based and tokenistic and it was frequently diluted for specialist teachers to integrate with unit topics ‘when appropriate’. This approach was representative of practices which encounter mistrust of subject ‘integration’ that can occur in the wider
conversations about curriculum designs. This suspicion has recently been re-ignited locally in the altered form of the inquiry versus explicit teaching debate (Smith, 2008).

My second question relates to the way that teacher interventions might create conditions for student self-directed learning when teaching drama. As self-directed learning is the preferred term at ELTHAM, and in Australian curriculum documents, I have retained that language in my second question. I continue to use the word ‘autonomy’ to convey the broader, philosophical issues related to independence. The concepts of narrative framing and integrated curriculum have a long history at ELTHAM and are more fully considered in the chapter describing the research context.

Process Drama
The notion of process drama which I have included in my second research question is now widespread amongst applied theatre practitioners (Nicholson, 2005); that is school, health services and community drama workers who support the process orientation of exploring roles and situations in and through drama. ELTHAM had been offering Drama as a specialist subject in the primary school for several years before my appointment in 1993. The term, ‘process drama’ was becoming familiar to drama educators at roughly the same time. Process drama, first described by Cecily’ O’Neill (1995) has been useful shorthand for those who have wished to differentiate their approaches and practices from those who favoured story reenactments or theatre skill development. On the whole, the use of drama as a processual methodology is less controversial to generalist teachers than many specialist arts teachers. To teachers of primary aged students it is usually common sense. Personal and social development and the exploration of story texts are considered as important as skill development in the arts.

Characteristics of process drama include an absence of script, an episodic structure, an extended time frame and participants that are audience to their own drama work. Unlike improvisation, process drama constructs stories in scenic units which Cecily
O’Neill compares to beads on a chain rather than the rehearsal of single scenes (O’Neill, 1995, p. xvi-xvii). These episodes entail complex causal relationships and careful structuring of the elements of dramatic form. Process drama uses teacher-in-role as a strategy that engages and challenges students from inside the fiction. At its heart is the making of meaning through embodied experiences and reflection:

> The goal is the development of students’ insight and understanding about themselves and the world they live in through the exploration of significant dramatic contexts. Parallel aims are the development of students’ capacity to engage more deeply with complex roles and situations... and the growth of an understanding of dramatic form (O’Neill in Taylor, 2006, p. 36).

Process drama has developed from the work of Dorothy Heathcote and Gavin Bolton. Wagner’s book, entitled *Dorothy Heathcote: Drama as a Learning Medium*, published in 1976 is typical of the way that process drama practitioners have thought about their craft. Heathcote and Bolton have had significant influence on drama practices since the seventies, in particular teachers in Canada and Australia.

**Personalizing the Process**

Heathcote and Bolton now both in their eighties, will be remembered for the way that they entered into fictions ‘in role’ with their students. This strategy known as ‘teacher-in-role’ is central to this study and is discussed further as part of the literature and the case studies. Both practitioners were important mentors in my teacher education who as experts in the evolving field of ‘living through’ drama were brought to Canadian colleges of education to model their practices. For several summers I was privileged to watch Gavin Bolton teach young people at the University of Toronto in the seventies. He demonstrated ‘teacher-in-role’ processes and large group drama conventions with young people to observing graduate teachers. These experiences led me to pursue further studies at Durham University, England where my academic studies were supplemented by numerous practical experiences led independently by Heathcote and Bolton and their students in schools and psychiatric institutions. The time spent in the northeast of England introduced me to the unfamiliar language of drama ‘conventions’,
story ‘framing’ and ‘role-distance’. Now over 25 years later, they remain central to the key questions of this research study and its concerns with teacher interventions and autonomy.

**Contexts and Collaborations**

I began this research as an experienced drama teacher offering weekly specialist drama classes to primary aged children. My process drama background which intersected with ELTHAM’s unique history of using ‘storied’ curricula had brought about a timely convergence of cross-curricular goals, collegiality and creativity.

Central to this research was a critical partnership with a Year 4 teacher with whom I had been collaborating for many years. Sara and I had found a way to interweave her inquiry-based classroom stories with my drama classes. It was the richness of this collaboration and the insightful meaning-making of her students’ work that prompted me to investigate my drama pedagogy more formally. Using her voice and the voices of her students for research was a natural extension of the way we had been working and reflecting on work for some time. Sara became one of several observers and participants in the historically based experiences documented in this study. Aside from Sara and her Year 4 students, many additional voices are included. They are more fully introduced in subsequent chapters as part of the natural setting of the research site and as the chorus of voices who have contributed their perspectives on the drama experiences that follow in the case studies.

The first year of data collection took place in a drama room that I have identified as The Playhouse. Several stories of European settlement to Australia unfolded in the first year of reflective practice. In Sara’s class students had come from the four corners of the earth to the Victorian goldfields. Their travel tales were told around the campfire in drama. In class they wrote their letters to their home countries. In drama they created the highs and lows of their mining claims. In class they discovered a fellow miner names
James Scobie had been murdered and the influential prime suspect had been acquitted. This misadventure on the goldfields and the witnessing of the event became the focus of several drama lessons and ultimately, the first case study selected for closer scrutiny. The weekly ‘specialist’ structure of the first year of data collection was replaced in the second year by a more complex multi-disciplinary curriculum paradigm in a learning space called The History Centre. The second year of data which also spotlighted Australian settlement experiences was analysed and interpreted against the findings of the Playhouse study. The two case studies of this research are often referred to by the drama settings in which they took place.

**Reflective Practitioner Case Studies**

I have adopted qualitative research practices for this longitudinal study using reflective practitioner and case study methods. All stages of the research have been further informed by the tools of narrative inquiry, an approach which has suited the historical and personal application of my process drama experience to the particularity of the research setting. I have benefited from Clandinin and Connelly’s (2000) writings on the processes of Narrative Inquiry and have found their means of analysis through interim texts particularly helpful. Reflective practice has helped to uncover the implicit understandings, the ‘taken for granted’ aspects of my teaching strategies. Schön describes the way that professional practitioners reflect on their ‘knowing-in-practice’ and the way they deliberate on practices that they have lived through after the fact (1991, p. 61):

> A practitioner’s reflection can serve as a corrective to over-learning. Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience (1991, p. 61).

The reflexive stance is countered by both solicited and unsolicited voices that have crossed my path. In this study I argue for the value of the insider perspective which can describe intentions as well as events, explain changes of directions, reflect on the
unexpected responses and layer the pressures that may seem external to the class moments. I have found that reflection ‘in action’ is problematic for the teacher examining her own actions and therefore even with access to repeated video analysis of lessons, most of the reflection took the form of reflection ‘on action’. I expand on these distinctions and other issues of research methodology in Chapter 3.

Two case studies have been described, analysed and interpreted in this thesis. They are representative of extended narratives that have been co-authored by teachers and students in The Playhouse and The History Centre. The studies represent two models of interdisciplinary studies that have tried and tested at ELTHAM. They offer useful principles and pedagogical practices rather than templates to the wider educational community. It should be noted that the administrative support that I received for the research study was driven by an interest in what process drama might be able to offer the broader educational community.

**Fieldwork**

I collected extensive data in both research settings. With the significant help of a teaching intern I transcribed audio and video taped lessons recorded in the Playhouse and the History Centre. Despite numerous changes in school technology, I have been grateful to have access to now outmoded tapes for repeated analysis and interpretation. I conducted formal and informal interviews over the course of the two years and beyond. After due consideration of all the data, I ultimately selected two story sequences: one for each of the two case studies. The analysis of the interventions in each narrative enabled me to understand the patterns of my practices and their impact on students in two contrasting curriculum designs. I found it useful to have continued access in subsequent years to most of the participants in the research community. I was able to discuss ‘distanced’ responses to the data and the meanings that were made of the experiences over time. I am fortunate even at the time of writing
to cross paths with Year 4 students now in secondary school, who recall the first year of the History Centre.

**Reading the Research**

This thesis can be read as a narrative account of the way my personal history has intersected with the innovative practices of an Australian independent school. The research context is dealt with in some depth in the chapter that follows to illuminate the way that my teacher education and experience dovetailed with the vision of a young, progressive school. The descriptions of the ‘lived experiences’ are designed to animate classroom intentions, interactions and reflections. For van Manen the authority of anecdotal narratives lies in its power to reflect on meanings that are embedded in concrete experiences (1990, p. 120). ‘Writing teaches us what we know and in what way we know what we know….It is the dialectic of inside and outside, of embodiment and disembodiment, of separation and reconciliation’ (p. 122).

The case study vignettes, called ‘episodes’, are adapted from lesson transcripts and reflective memos. They appear in chronological order as two self-contained stories which are representative of the two teaching contexts. The three episodes extracted from the Playhouse transcripts constitute an historical narrative set in the goldfields called *The Hearing*. In the History Centre, the case study called *The Story of Maud* is composed of five episodes which unfolded in Sydney Town under Governor Bligh. The contextual descriptions and the teacher thinking are interwoven with the direct speech of the transcripts. I have included the voices of the participants in each setting. Alongside Sara and the Year 4 students, ‘a rolling parade’ (Bentley in Zeller, 1995, p. 75) of new teachers, interns and relief teachers contributed to the interpretation of the experiences by writing or recording their impressions of drama interactions. Dr. Warner, ELTHAM’s principal became a helpful ‘outside eye’ to the early stages of analysis. The multiple perspectives are incorporated into the accounts of data collection, analysis and retrospective reflections (See appendix A).
Importance of the Study

At every stage of this research project, my expectations have been challenged. The realization that my interventions would not be easily classified into the general claims made for the arts, led me to step back and take a more ethnographic approach to understanding the nature of my interventions and student responses to them. When the teaching context changed from the Playhouse to the History Centre, I was forced to re-evaluate not only the impact of my teaching interventions on student autonomy but also the broader impact of administrative changes and curriculum structures on my pedagogical practices.

This research makes contributions to understanding the relationship between pedagogical practices and autonomy. My drama teaching orientations have been shaped over 30 years by mentors and writers who have led the field in process drama. They include Gavin Bolton (1999), David Booth (1994), Dorothy Heathcote (1984), Juliana Saxton (in Morgan and Saxton, 1987) and Cecily O’Neill (1995). Large group ‘living through’ experiences - which have been marginalized for some time, due in part to teacher education, class management issues, prescriptive outcomes, and time - have revived in the History Centre. The structure and the practices of the History Centre utilizes drama as an art form and a methodology and suggests administrative and curriculum design interventions which are in accord with current interdisciplinary, engaged pedagogies.

The pioneers of process drama have all been strong advocates of student autonomy in drama praxis and are skilled at setting up drama situations which transfer responsibility for problem solving to students. They are supported by Neelands (1996), Gallagher (2003), Cahill (2001) and Nicholson (2000) who describe ways that texts are negotiated in drama thus empowering the participants. Neelands (1998a) recommends curriculum progressions which shifts from teacher at the centre of class work to those of increasing student responsibility ‘... with the teacher working in the margins, guiding, managing,
monitoring and assessing the work of groups’ (1998a, p. 19). This thesis tracks shifts of responsibility and power in a similar vein. Writers on education both in and outside the field of drama acknowledge the tensions that exist between liberation and constraint in school contexts.

I suggest that notions of autonomy continue to be central to education although the language continually shifts alongside sociopolitical influences. These concerns have been espoused since Dewey (1938, 1971) and have come to the fore with the translations of Vygotsky (1978) and the work of Bruner (1990), Greene (2000) and Aoki (in Pinar & Irwin, 2005). Curriculum theorists have long advocated greater teacher-student reciprocity, shared power and ‘pedagogies of empowerment’ (hooks, 1994). The shifting language of autonomy is examined in the review of the literature. The importance of a narratively based curriculum builds on the writings and influences of Kieran Egan’s association with ELTHAM and gains support in a widening field of educational curriculum theory.

This thesis is important to process drama research and to the ways one can design and frame learning for greater student autonomy. I hope to open up conversations about the way that self-directed learning can be enhanced and accelerated by administrative support which includes innovations in the way that one thinks about time, teaching spaces and staffing.

**The Place of the Study**

This research follows the concerns of Taylor whose interests in part include ‘…how reflective practitioners are reading their world (1996, p. 39) and also the work of O’Mara (1999), Dunn (2000) and Cahill (2001, 2006), all Australian practitioners and researchers. O’Mara has conducted reflective practitioner case study research to further her understanding of process drama as well as the nature and scope of her reflection in action. She offers a model of her thinking as she engages in drama work with students.
While our fundamental research methods are aligned, O’Mara has chosen to make reflective practice both the subject and the method of her research. My investigation into my teaching interventions necessarily includes on the spot reflection like O’Mara’s however my emergent findings were taken into a second year of data collection which impacted significantly on my ultimate findings.

It should be noted that adult intervention in children’s play has been well researched by Vygotsky (1976), Hellendoorn et al. (1994) Kelly-Byrne (1989) and more recently Julie Dunn (2000). Most of the existing research is drawn from free play in early childhood which is believed not to exist after the age of 8. Dunn’s study is unusual in its examination of the dramatic play of pre-adolescent girls in a Drama Club context. Her data, like mine was collected in two stages over two consecutive years. In contrast to my research, Dunn chose the language of adult ‘involvement’ rather than ‘intervention’ in extended dramatic narratives so as not to lead the girls’ play. While spontaneous dramatic play was at times a feature of students’ work in my study, my investigation exists within an educational context and assumed that interventions would occur. Dunn’s findings about ‘conserving the illusion’, manipulating the art form and student authorship in creating stories were important considerations in the analysis of my data and had implications for understanding the subtleties of power relationships in formal schooling.

I have mentioned Cahill’s interest in drama for empowerment (2001). As a health services educator, Cahill uses drama strategies to build resilience in young people. I found Cahill’s view that collective concerns within protected (fictional) structures often generate greater power than individual unshared concerns (p. 168) resonated with my experiences. Although our research contexts and purposes were different, I found Cahill’s processes of ‘designing’ for resilience relevant to ‘designing’ for self-directed learning. I was also able to test my findings related to teacher roles against the various educator and dramatist roles that Cahill describes as meta-roles (p. 124).
Drama research with primary aged students is unusual at the very least because drama specialists in primary schools are rare, and process drama teachers working across subjects are rarer still. While primary teachers understand and support integrated approaches, I do not know of any research describing Australian programs which frame curriculum narratively and use drama interventions and strategies to engage students and propel the learning. The History Centre case study is also unique in the way that each unit of work is explored for at least a term, and frequently longer. It highlights the way that students can undertake sophisticated and serious work when framed as concrete, embodied experiences. I am fortunate to have had the opportunity to illuminate the stories and the challenges of process drama with the students and colleagues of my natural setting.

**Key Findings**

The outcomes of this research indicate that teacher interventions impact significantly on the degree self-directed learning in process drama. They further suggest that changes to curriculum with administrative support not only impacts on teaching interventions but also the power relationships, the degree of student authorship and the nature of teaching roles that ensue. The story of this thesis includes the pathways to these findings, the implications of which extend beyond the world of drama lessons taught to Year 4s in an Australian independent school. I came to realize that the rather technical orientation of my analysis was not only interesting as a comparative study of drama practices but it became a pathway to understanding teacher identities, curriculum designs and community models of teaching and learning. Many of the features of narratively-framed curricula and learner-centred approaches offer a model for the frameworks and integrative thinking skills enthusiastically advocated by Australian education authorities (VCAA, Queensland Curriculum Authority).
The Structure of the Thesis

The thesis is structured into eight chapters. Chapters 1 and 2 set the scene for the study and describe both the culture and the context of the research setting and the curriculum guidelines against which the study has taken place. Chapters 3 and 4 highlight the literature that has informed this study. The review of the literature spans two chapters: chapter three examines the notion of teacher interventions and foregrounds the agency of the teacher, and chapter four looks at autonomy and foregrounds the agency of the learner. The methodology of chapter 5 describes the suitability of reflective practice, case study and the tools of narrative inquiry to this research study. Chapters 6 and 7 put drama practice at the heart of this research with the detailed narratives of the two case studies. Finally, I offer my findings and the broader implications of my findings in Chapters 8 and 9.
Chapter 2: Shifting Contexts

Innovation is a social activity, not a private, individual affair, so the process of innovation depends on social structures and cultures. An innovative school has to create and sustain a culture of innovation (Hargreaves, 2003a).
Overview

This research started with the expectation that it would be possible to unravel my drama teaching strategies and interventions into those that impacted noticeably on social, cognitive and/or aesthetic realms of arts education in a primary school setting. I have come to depict the constituent knowledge of the arts as follows:

In this chapter I discuss the stories and the wider contexts of my research setting. Included are the curriculum guidelines which provided the backdrop to my study. In Part 1 I describe the school culture and the way that my teaching orientations interlinked with school values to bring about this investigation. I also describe the shift in the research context after the first year of data collection. In Part 11, I consider the post-modern perspectives of some curriculum theorists and the ways that selected Australian guidelines seek a humanising, multi-faceted approach to schooling.
PART 1: RESEARCH CONTEXTS

Down Under

It is the beginning of a new school year and it was my first teaching job in five years. I am getting a tour of ‘The Junior School’ which encompasses the first compulsory year (Prep) to Year 6. I am trying to hide the nervousness that I felt resuming drama teaching in my first Australian school, my first independent school and my first primary school. All my experiences previous to the break for child rearing had been in secondary level government schools in Canada, Scotland and England.

I am taken to the Year 5 area. In one of the classrooms, students are moving school desks into clusters, which will eventually represent the various departments of their space stations. In the neighbouring classroom I am introduced to Sara. I do not predict that she will become my friend and collaborator for the next ten years but our first meeting is awkward to say the least.

Her room is dark and strange. Desks are camouflaged under hessian. There is a teacher’s table and two computers. Her students are not in the room so it is easy to see the walls covered with half-finished murals. The corners of the room have all been rounded out and the ceiling is dripping with soft sculptures assembled from stockings stuffed with painted newsprint. They depict stalagmites hanging from the roof of a cave.

In the conversation that follows I ask Sara why her students are living in a cave. Sara says that she doesn’t know yet but she does know that they have been there for several generations. I ask whether it is the future. She isn’t sure. Then she asks me what I would like her class to do before their first drama lesson.
They can bring a special object that they cherish from their ancestors, I suggest, feeling immense relief that I have thought of anything at all.

The next day Sara appears with her class for drama. I assure her that there is no reason for her to give up her preparation time. In spite of my obvious discomfort Sara does stay for drama and continues to attend most of the drama lessons with her students for the next decade. Clearly this is not going to be a drama teaching position anything like those I had previously held.

That first meeting with Sara set the groundwork for an exciting professional partnership, an exploration of curriculum models and the founding of a community of teachers and learners. We were fortunate that our integrative practices fell in line with the values and the culture of the school.

The History of the School

I commenced this research at a time when I had been employed at ELTHAM for 7 years. By then I was more familiar with some of the unique aspects of the school where class space stations and caves were celebrated; that is, a school that developed without the burdens of grammar school traditions or expectations.

ELTHAM, College of Education, formerly called Eltham College celebrated its 30th anniversary in 2004. A local architect seeking an ‘Australian made’ co-educational school in the urban fringe for his children, was convinced to start one. I am told he started with the question, “How do you start a school?” That question was the first step towards building the original mud brick structure associated with the architecture of the region. The school’s founder still sits on the Board of Governors, having recently stepped down as the Chairman.
Innovations such as the Year 9 City Campus, the Permaculture course, the Hospitality program and the History Centre, are testaments to the kind of energy that is inclined to look forward and worry little about the ‘inherited scripts’ of schooling (Barone, 2001p.20; Dorothy Heathcote, 1980). The principal uses imagery that resonates with the community when he points out:

Historically the Nillumbik district has inspired “EDGE” philosophy. For years, artists, writers and intellectual have been drawn to this area as a centre for inspiration, creativity and wellbeing. This concentration of cultural stimulus encouraged creative people to exchange ideas and become excited with each other’s talents, diversity and different ways of looking at the world. It has inspired four art movements, new architectural directions and a passion for living in harmony with the environment. The notion of ELTHAM as a truly independent school was conceived within this EDGE culture (Family letter, June 28, 2004).

The metaphor of the edge is one which refers not only to its geographical situation on the edge of Melbourne within the ‘green wedge’ but also perhaps to some of the ‘cutting edge’ local traditions.

**Encouraging Innovation**

In a paper delivered by David Warner and Aine Maher in 2002, the authors and school administrators describe knowledge era teaching and learning as including collaboration, shared leadership, engagement, innovation, creativity, risk-taking, entrepreneurship, managing complexity, critical thinking and teaching for self-management and self-directed learning (2002, p. 5). More recently Warner has linked innovation with creativity and recognizes that this cannot exist in a culture of control (2006, p. 83). For Warner, ‘Schools can only provide innovative learning and foster creativity when their environment allows risk-taking and individual and group exploration of learning.’ He isolates outdoor education as a common experience whereby a ‘...leap in perceptions and expectations’ often occurs and seeks a similar kind of risk-taking and authenticity throughout schooling. ‘However,’ he adds, ‘... central to providing such environments where young people can learn through risk-taking and exploration, is a culture that
encourages teachers to model as risk-takers in their curriculum development and teaching’ (2006, p. 83). For Warner, innovation is a natural ally of risk and empowers students into creative pathways. To that end, in his first year as principal, Dr. Warner called for ‘Innovative Curriculum’ proposals for which a budget was set aside. The proposal for a Year 4 History Centre was accepted with important alterations.

As Dr. Warner was setting up school-wide teaching teams, Year 3 classes were added to the curriculum submission. This created new concerns for Sara and me, due to the fact that the Year 3 teachers assigned to the History Centre had not volunteered to be part of the proposal. Nor did they have experience of the story framing or ‘built environments’ that I had encountered in the nineties.

David Hargreaves defines innovation as ‘...the exploitation of a new idea that through practical action adds value to a product, process or service’ (2003, p.5). He goes on to say that in education ‘...innovation is mainly a matter of learning to do things differently in order to do them better’ (p. 5). He distinguishes between radical innovation and incremental innovation adding that ‘...micro-innovation is no longer adequate to the task of transforming schools...’ (2003a, p.9). He is explicit about the importance of the government/administrative role to promote motivation, opportunity and skill-development to engage in innovation and foresees the importance of transferring successful innovations to other schools and school networks. Hargreaves mission is to create the spirit of the impassioned ‘hacker’ to set up, manage and transfer successful new practices.

Both Warner and Hargreaves agree that schools on the whole continue to be modeled on those created for the industrial revolution and that innovation in schools for the 21st century requires a different kind of organization. Both have stated that a knowledge-based economy requires new approaches, indeed new paradigms (Hargreaves, 2003). Both educators favour a lateral network (Hargreaves) or a flattened structure (Warner)
over a hierarchical leadership scheme, and both call for a climate or a culture of risk-taking wherein the fear of failure is removed (Hargreaves, 2003, p. 10).

Peter Woods includes choice, holistic perceptions and innovation in his description of creative teachers (Woods, 1995, p 1-3). ‘Innovation may extend the boundaries of the conventional,’ he states (p. 1), adding that while systems and structures are often constraining, creative teachers have a disposition to experiment and play with ideas as well as an adaptability to cope with change. He aligns creative teaching with creative learning whereby students ‘... have control over their own learning processes, and ownership of the knowledge produced, which is relevant to their concerns’ (p. 3).

Philip Taylor describes innovative practice as the tension between the rule-governed and rule-broken adding that ‘Altering familiar perceptions is what innovators do’ and that innovators in drama tend to want to ‘generate theories in action’ (Taylor, 1995, p. 1). Bakhtin also accepts that constraining borders are necessary although not insurmountable, stating, ‘All understanding is constrained by borders: freedom consists in knowing insofar as possible - for our ability to know is controlled by contextual factors larger than mere individual intention.... For breaking frames depends on the existence of frames’ (Bakhtin, 2002b, p. xix).

In Australia, the Innovation and Best Practice project (IBPP) found that the most powerful innovations were based on team approaches. Effective strategies outlined that are relevant to this study include: flexible timetables, new approaches, an inclusive pedagogy and opportunities for colleagues to reflect on their own work (McMaster, 2002, p. 16-29). Perhaps the most apposite description of innovation comes from Mark Dodgson, a director at the Queensland Business School. Dodgson and others offer a framework of processes which include Thinking, Playing and Doing (in Ockham’s Razor, 2006). The History Centre is a good example of a creative space designed for the serious play of teachers and students.
Storied Approaches

In the early nineties, the principles of Joan Dalton (1992), a leading educator of the Australasian Association for Cooperative Learning, and the Story Form model of Kieran Egan (Egan, 1988) offered important leadership and professional development for staff. These influences were compatible with the College’s ideals of an inclusive, integrated delivery of curriculum and with my story drama background (Booth, 1994). In that first year of employment Year 4, 5 and 6 classes were all at some stage learning ‘in role’ within fully constructed classroom settings of pioneer villages, underground communities or Papua New Guinean huts (1994, Armstrong, Connelly, Saville). In spite of my background in multidisciplinary approaches, I began to question what my drama expertise could offer this remarkable learning environment. I found the elaborate sets intimidating. Heathcote and Bolton had both preferred subtler forms of symbolism and signing. On safer ground, integration was the language and focus of professional development at ELTHAM at that time.

Clark, Dobson, Goode and Neelands (1997) have referred to the revival of integrated approaches to curriculum as ‘the second time around’. They explain how it differs from the ‘first wave’, which influenced my early teacher education. I have retained the original emphasis of the text:

What is being advocated, then, is not a return to the crude conception advocated by the nineteen-sixties, but a more democratic, visible pedagogy in which integration is understood to be relevant, context-based learning which emphasises the inter-connectedness of knowledge; a curriculum, subject to public scrutiny, which offers an objective and comprehensive account of what is to be included, but problematizes that which is to be learned (Clark, Dobson, Goode, & Neelands, 1997 p.16).

Egan’s Story Form model (1988) outlined a curriculum framework designed ‘to provide children with a stimulating and relevant learning environment’ (Armstrong, Connolly, & Saville, 1994). Drawing on Merlin Donald’s work describing myth as ‘the prototypal, fundamental, integrative mind-tool (1991, p. 215), the storied framework serves as an
organising principle. Egan reminded us of the importance of story for meaning making whereby subjects are not treated subjects as ‘...disembodied pieces of knowledge or skill’ but as ‘... human adventures, full of drama....’ Egan maintained that as educators:

...if we focus on children’s imaginative activity, we can see a range of sophisticated and powerful conceptual tools in use.....The pedagogical task is to work out how we can organize content about the real world in such a way as to encourage ordinary children to use their considerable intellectual abilities in learning (Egan, 1988 p.63).

Egan foresaw units of study ‘...lasting from a month...to a whole term or semester (1997, p. 251). He has recommended that several teachers cooperate in the story design such that, ‘All the curriculum content will be accommodated within the overarching story structure (1997, p. 251).

Egan’s model was timely as teachers were struggling to manage six compulsory subjects identified in the newly published National Curriculum and in Victoria, The Curriculum and Standards Framework. The Arts at that time were organised as one subject encompassing five arts’ strands (Board of Studies, 1995). Most professional development at the time, as now, was calling for ways to simplify the ‘crowded curriculum’ and to organise teaching and learning to meet outcomes in more than one subject. Of the many models for integrating curriculum (Fogarty, 1991) the use of story as an organising principle was a familiar and exciting prospect. Interestingly, Egan did not attend to the compatibility of drama processes with his Story Form model in Teaching as Storytelling (Egan, 1988). To the best of my knowledge, drama is not mentioned in that text.

It may be too easy to suggest that my own compatibility with a story-driven, integrated curriculum reflected my drama teacher education with David Booth a drama and literacy educator who teaches that from a ...

...shared literary experience, the learning can continue in a thousand ways, as children role-play incidents, storytell sections, discuss questions and problems,
read sections aloud, write about personal responses, draw and point and graph all types of reactions. A good story is a complete learning package.... This gives us as teachers a powerful tool for involving active minds and imaginations through the strength of story (Booth, 1994, p. 10).

In spite of Booth’s significant influence on my thinking and practices there had been few opportunities to work in interdisciplinary modes in my 15 years of experience as a secondary school teacher.

Renowned theatre and drama professor Juliana Saxton was another mentor through my early years of teacher education. She has since written extensively on the transformative potential of drama when stories privilege depth and breadth over plot, for an extended periods of time (Miller & Saxton, 1998). Drama’s multi-directional processes, she claims, are compatible with the inherent qualities of the ‘quaquaversal’ brain:

The brain is a pattern maker and therefore functions best in context....Situations that prevent the brain from “down shifting”, that is to say, closing off, are experiences that involve creative thinking in activities that provide for action, multiplicity of responses, stimuli, and feedback: unthreatening, purposeful and challenging (1998, p. 171).

Story and integration highlight the strong Canadian influences (Egan, 1988; Booth, 1994; Morgan & Saxton, 1987) of my early education and professional development. I have already mentioned the English mentors who developed drama as a methodology and the construction of narratives using episodes and drama/theatre conventions (Bolton in Davis, 1986; Heathcote, 1995; O’Neill, 1995).

Although the administrative team that hired me as a drama specialist has moved on from ELTHAM, I have no doubt that their trust in a secondary school teacher with limited experience with younger children, derived from that part of my training that set up interactive play and inter-connected learning through story drama. Watching as the language and correctness of integrated approaches has ebbed and flowed over several decades, it is noteworthy that the primary school at ELTHAM has rarely compromised in
this regard. The principal Dr. David Warner has been tireless in aiming ‘...at breaking down the divide between the traditional subjects and [supporting] the development of a more integrated delivery of curriculum’ (Family Newsletter, College Connections, July 14, 2005). In fact, it is also becoming an increasingly important feature of middle years schooling.

My reinvention as a primary school drama educator therefore was a matter of fortuitous timing in the way that my background in story drama combined with Australia’s increasingly prescriptive secondary curriculum. My mandate was to integrate drama skills in specialist lessons with the narratives or themes of the broader curriculum.

**Collaboration**

My collaboration with Sara countered my disaffection with the way that integrative approaches were generally translated into classroom practice. Too often the class/specialist relationship finds teachers following parallel tracks of, for example, the beach theme. In a simplistic model a class teacher may choose beach-related story texts while encouraging a visual arts teacher to create collages and a drama teacher, to mime beach activities with students. Sara was unusual in placing role experiences, if not specifically drama, at the centre of all her classroom practice. Sara describes the early narrative based collaborations:

> The narratives we participate in each day, like games, are bracketed from real-life and as such, contain their own built-in rules.... The rules of play in our class fictions might be those experienced within...an underground community, a fishing village, a Venetian square at the time of the Renaissance, or the Victorian Goldfields. These are all environments whereby nine and ten-year-old students have been engaged in learning across the curriculum. Student journals with family trees, maps, family crests, tribal symbols, measurements, portraits and letters attest to the range of literacies, which naturally evolve through story experiences (Moore & Peters, 2002).
I came to learn that for Sara, building physical environments was a way of ‘building belief’ an essential stage in establishing students’ commitment and investment in the story. Wagner describes the notion of belief in Heathcote’s work:

The first thing Dorothy Heathcote goes for in getting a drama started is belief – her own as well as that of the class. Everyone involved must at least try to accept “the one Big Lie”: that we are at this moment living at life rate in an agreed-upon place, time and circumstance and are together facing the same problem (Wagner, 1976).

Heathcote elicits role and belief by questioning, miming, drawing or by using concrete objects, symbols or tasks (pp. 70-74). Once attitude and belief are established and internalized, identification with the people in the drama is possible. ‘The subjective world of the students becomes sufficiently part of the class task that the drama can be extended and exploited. The learners can then “fare forward” into new insights and fresh soundings of the situation in which they find themselves (in Wagner, p. 70). Sara’s physical environments functioned in a similar way.

Like Heathcote, Sara seemed to understand intuitively the importance of deflecting attention away from the students and transferring the energy into the concrete tasks.

Heathcote explains her position as regards similar dramatic explorations:

I spend a lot of time preventing classes feeling stared at. Everything else in the world except oneself is ‘an other’. The actor in the theatre, the TIE team and the teacher have all made a contract to allow people to stare at them, but the children have not made that contract…. The obvious way of avoiding this is to give them something so attractive in the room that they feel they are staring at it (1982, p. 20).

The mental and physical investment that was occurring in Sara’s dynamic classroom had implications for the teaching strategies subsequently employed in the drama specialist program. Student learning was not only being facilitated but also mediated and transformed through the social interactions necessitated by the community they were creating together (Jacob, 1992; Winnicott, 1980). The convicts of The First Fleet in Sara’s class found that their journal tasks represented the hard labour of their sentences
and the completion of these tasks bought them the right to ‘build’ businesses as freed settlers who then carried a responsibility to support newcomers in Sydney Town. The investment and depth of the classroom knowledge was the ‘gold’ that students brought as a starting point to weekly specialist lessons.

In this section, I have attempted to offer a glimpse into the way that Sara’s real and role communities intersected with my own tentative first steps teaching primary aged children. Needless to say, there were other features of the school, which also contributed to support the research implicitly and explicitly.

**Community Support**

Dr. Warner was starting his second year as principal of ELTHAM when my data collection began in earnest. He supported my research unequivocally, asking only that the students of my study were not involved in any other research in the school. There were several other projects in planning stages and a great deal of interest in action-research at the secondary level. Warner expressed concern about supervising a research study in drama. As expertise in drama was more accessible to me, I was grateful to be able to draw on Dr. Warner’s passion for new curriculum paradigms, for self-directed learning and as an outside eye. My own interest in self-directed learning, as reflected in my research questions, was an honest one that had started with the child-centred philosophies of the Seventies. I have retained my interest in notions of autonomy since that time.

**Drama Spaces**

‘Theatre,’ according to Jonathan Neelands, ‘... should be a meeting place.’ At a research conference held at a Canadian Arts centre, Neelands analysed the special feature of three theatre spaces within an arts complex. ‘But the form of [any] encounter will be shaped by the space that is provided for it – the architecture of the “elected context” said Neelands (2006 p.151). He goes on to discuss spaces, which tend towards
participatory, voyeuristic or witnessing experiences (1998b). These classifications are relevant to the process drama experiences situated in both research settings in that I have discovered the degree to which my choice of strategies and interventions are influenced by the external parameters in which they occur. The meeting places wherein this research has been located have been important to the outcomes of this study.

In the early years when Sara’s students lived in underground in caves, drama lessons occurred on the stage in the Performance Centre. Primary drama classes often took second place to Theatre studies courses, assemblies and major productions. Somehow Sara and I managed to forge our partnership and our continuous stories using either her evolving class environments or my stage space. In my fourth year as drama specialist, I was assigned to a room with a sign over the door inscribed with PLAYHOUSE. It was an oddly shaped small room with a staircase going up to a messy loft area. It had some carpeted and some tiled floor areas. There was no doubt that it was a difficult space to manage but for the first time I had a room dedicated to drama with all appropriate accoutrements at hand and eventually, some blackout curtains, rostra and spotlights on dimmers. Over the years it had been used for Curriculum Support, storage, After School Care and meetings. It is currently the Junior school library at the brink of another incarnation.

When data collection began, the school shifted to an administrative structure for the years Prep (5 year olds) to Year 4. Years 5 and 6 were gradually being incorporated into the Middle Years program. For the first time, Sara and I were housed under the same roof on our sprawling campus. Access to her ‘class stories’, planning and the ‘built environments’ was significantly easier for me. The Playhouse often became a second space for her. When Sydney Town took over her classroom, the Playhouse afforded a distanced opportunity to reflect on interactions of the settlers. I felt that I had finally found my story cave (Booth, 1994) where purposeful play was named and valued and stories were central to learning.
Heathcote in one of her early writings analyses her preference for crowded rooms, ‘... in which classes can first throw their behaviour in my face in order that I may make an assessment of needs and therefore starting points’. I have always preferred intimate spaces, which enable a focus on the story rather than the class ‘management.’ With younger students, a small room enables a more conspiratorial vocal register. Heathcote calls for a consciousness of one’s own ‘space threshold’ in order to best ‘... serve the needs of the class the material, and ... the teacher who may be ready to risk-take because of this conscious knowing’ (in Johnson and O’Neill, 1984, p. 64).

Christine Sinclair (2005) has also recognised the relationship between students’ willingness to perform for classmates or a wider audience and the ‘safe space’ which might engender it. She is of course speaking about a metaphoric as well as a physical space.

It has been suggested that a good teacher can teach anywhere and to some extent I find merit in this claim. However, I had not experienced how intensely the nature of any teaching and learning space can affect the outcomes within the space. The degree to which external changes influenced my drama teaching interventions has become an important aspect of my research findings.

After three years in the Playhouse partnership, another geographical and conceptual shift occurred. The issue of teaching spaces would certainly have played a minor role in the consideration of my findings had I not been reassigned (in the second year of my research) to the restructured curriculum and reconfigured space of the History Centre.

While it had always been my intention to collect data over a two-year period, I had no reason to believe as the first year of research unfolded, that the variables associated with the teaching space would not be constant. As it happened the Playhouse was
reassigned for an increasing Year 1 population at the end of my first year of data collection. On the positive side Sara’s proposal for an expanded version of our integrated curriculum was accepted and so the parameters of my research changed significantly. The proposal requested an expansion from one Year 4 ‘story-driven’ curriculum to two classes. The program was granted for both Year 3 and Year 4. The research however would focus on Year 4 only. ELTHAM had asked for submissions under the banner of an Innovative Curriculum and Dr. Warner had agreed with the prevailing vision of future schools (Beare, 2002; Hargreaves, 2003) in accepting the narrative framework.

A new kind of multi-layered learning has taken over, which creatively networks a number of disciplines and areas of knowledge. It is often project-based, involves team searches and team learning and is formulated around a search for many-levelled, analytical answers to big and interesting questions. This is currently being called the ‘thinking curriculum’ (Beare, 2002p.40).

I was grateful that the research could continue with some consistency at the Year 4 level and with my colleague with whom the study had been devised.

Physically the History Centre would resemble many spaces assigned to students in state and independent primary schools. There are four classrooms, four teachers and a centre area into which any combination of the Year 3 and 4 classes can gather. Warner is unusual in his recognition of the relationship between schooling and the physical environment. ‘Research shows that the success of schools – kids’ learning, effective teaching, teacher morale and community confidence – is intimately linked to the school’s physical environment. In Australia, school design is the most neglected aspect of education reform’ (Family Newsletter, College Connections, April 3, 2003).

The signage subsequently underscored the History Centre as an unusual physical and imaginative space in which teachers and students inhabited particular kinds of narratives.
The significance of the two research spaces and drama contexts will be more fully detailed in subsequent chapters but it is important to be explicit about the fact that there were two settings and two curriculum models where the data collection took place. This is relevant not only to the research questions concerning teacher interventions and self-directed learning, but also to an appreciation of the College’s attitude to change and innovation.

**Summary**

In the discussion of my research context, I have included aspects of ELTHAM’s history, culture and values. I have attempted to identify the interstices with my personal and educational history. While appreciating that all research includes autobiographical and surprise elements, I am acutely aware that I was fortunate in my timing of the History Centre. The research story therefore is firmly located in the story of ELTHAM and the story of process drama as manifested through my professional history. The research could not have taken place without the mutual support that existed as a result of our parallel histories and shared values.
PART 2: CURRICULUM CONTEXTS

The Big Picture

The shifting curriculum guidelines which have existed as a backdrop to my practice and my research are those that Ted Aoki (in Pinar & Irwin, 2005) has identified as curriculum-as-plan. In Victoria, the ‘frameworks’ (Board of Studies 1995, 2000; Victorian Curriculum and Assessment Authority, 2005) have been rewritten or revised three times in the last 15 years. Aoki contends that an institutionalised framework which exists external to the classroom with its statements of intent, activities, resources and evaluation (in Pinar & Irwin, 2005, p. 202), are at odds with the ‘lived curriculum’ of the teacher and her students whose uniqueness ‘...disappears into the shadow when they are spoken of in prosaically abstract language of the external curriculum planners who are, in a sense condemned to plan for faceless people....’ (p. 203). In his incisive criticism of the language and implications of ‘curriculum implementation’ Aoki calls for recognition of the human, experiential world of a grounded, emergent curriculum and advocates ‘implementation as situational praxis’ (p. 116). He places the teacher between the two tensions or ‘horizons’ of curriculum-as-plan and curriculum-as-lived and suggests a third space, or a ‘Zone of Between’ which honours the interactivity and shared narratives which lead ‘...from the “is” to new possibilities yet unknown’ (p. 164).

This view is echoed in later discussions of liminality.

Aoki is representative of curriculum theorists who argue for open, dialogic ‘living’ systems (Doll, 1993, p. 58), the coherence of ‘storied lives’ (Witherell and Noddings, 1991, p. 3), for transformative socially embedded education that ‘meets people where they exist’ (Kincheloe, 2001, p. 170) and for the active notion of ‘currere’, a self-reflective course to be run (Pinar in Doll, 1993 p. 127). For these writers amongst others, a lived curriculum is tied to reciprocity, identity formation and narrative organisation of knowledge, themes which are embedded in my study. It is clear that post-millennium education authorities have taken up the conversations of theorists such as Pinar, Doll and Aoki.
Curriculum Frameworks

In the first year of collecting data in the Playhouse, the Curriculum Standards & Frameworks 11 (Board of Studies, 2000) guided teaching, learning and assessment in the state of Victoria. The Arts document included five arts subjects and recommended that students practice and respond to arts works. Between the first compulsory year of schooling and Year 6, learning in the arts included developing and communicating ideas, feelings and experiences by engagement with the elements, techniques and cultural and aesthetic values of the specific art forms. Responding to the arts included analysis, awareness of cultural contexts and aesthetic judgments (2000, p. 5).

While Victorian teachers in the 1990s were struggling with the CSF 11, Queensland developed a values-based, futures orientated curriculum (Queensland Department of Education, 2001; Hayes et al., 2006). Social and metacognitive processes were layered onto subject disciplines not only as teaching and learning guidelines but also, as an explicit part of assessment.

Students access various sensory ways of knowing and thinking within the arts activities. They develop informed personal perspectives and sensitivity to the aesthetic dimension of physical, cultural and spiritual environments. Students come to understand their own learning styles, developing the self-discipline to work independently, to persevere with projects and to plan to accommodate the unpredictable...students have opportunities to learn ways to manage their emotions in a safe and supportive environment. They recognize and utilize their strengths and weaknesses, and their accumulating repertoire of skills (Queensland School Curriculum Council, 2008, p. 4).

Jonathan Neelands applauded Queensland’s humanizing curriculum in a post 9/11 world and the way that it focused on ‘productive pedagogic practices’ such as Intellectual quality, Supportive Classroom Environment, Recognition of difference and Connectedness (2002). He elaborated on the potentially transforming nature of drama: ‘At the heart of all drama and theatre is the opportunity for self-other imagining.... Through role taking students may discover a more complex range of selves that now includes... a confident self, a powerful self, a risk-taking self, a compassionate self’ (Neelands, 2002, p. 7). For Neelands, ‘Creating a ‘character’ includes finding oneself in

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the ‘other’... finding the ‘other’ in oneself.... The boundaries between ‘self’ and ‘other’ meet and merge... to re-discover our sense of the ‘chorus’ of humanity’ (p. 8). Like Aoki he is mindful that curriculum is the map, not the journey ‘in the hands of living people’ (2000, p. 55).

While the Queensland curriculum authority was devising appropriate ‘rich tasks’ as a form of assessment and dispositions for self-directed, lifelong learning, O’Toole (2002) pointed out that educators introduced to ‘The New Basics’ were hard-pressed to find a pedagogy that met these guidelines. As innovation, creativity and teamwork became the new buzzwords of business, O’Toole noticed:

There’s a desperate urge to find people who can hypothesise (in other words, can think ‘as if’- one of the most basic of drama’s catchphrases), empathise, think laterally, make fictional models of possible realities and communicate them to others - all the core business of drama. (2002, p. 52)

The kinds of ‘rich tasks’ recommended by Queensland’s ‘New Basics’ (2001) acknowledged the social, artistic and metacognitive components that frame much of drama praxis.

Not long after Queensland’s guidelines were developed, Victoria produced its third curriculum guideline in just over a decade. Using the Curriculum and Standards Frameworks (CSF11, 2000) as the foundation for the subject standards, the Victorian Essential Learning Standards (VELS, 2005) added Interpersonal Development and Interdisciplinary strands to teaching and learning. As well as recognizing subject specific knowledge and skills, the Interpersonal strand acknowledged the importance of personal, social, physical and community values and responsibilities which are central to lifelong learning. Personal and social development, important in all schooling, became a mandatory part of the reporting process. Equally significant was the domain of Interdisciplinary learning which included the dimensions of Communication, Design, Creativity and Technology, Information and Communications Technology and Thinking Processes. It is the way that Thinking Processes are similar to Queensland’s ‘rich tasks’
that I find intriguing. Level 3 Thinking Processes encompass ‘... a range of cognitive, affective and metacognitive knowledge, skills and behaviours which are essential for students to function effectively in society, both within and beyond school (VCAA, 2005, p. 80). At Level 3 for example, which is designed for Years 3 and 4, students are asked to develop informed opinions and apply thinking strategies to a variety of contexts. Creativity is one of the three dimensions in the Thinking Processes domain:

The capacity to think creatively is a central component of being able to solve problems and be innovative. In the Creativity dimension, students learn to seek innovative alternatives and use their imagination to generate possibilities. They learn to take risks with their thinking and make new connections (Victorian Curriculum Assessment Authority, 2005, p. 81).

The reflection and metacognitive thinking dimension describes students who can identify strategies to organize ideas, using appropriate language and justifying changes in thinking (2005, p. 83). For the Australian Curriculum Studies Association, integration is a key pathway to understanding big ideas, values and ‘social issues about life as it is lived in a real world’ (Godhino, 2007, p. 62). The concerns of this study are reflected in the statement, ‘An integrated curriculum design is open-ended, incorporating some aspects of problem-solving and encouraging high levels of student autonomy’ (Audet & Jordan et al. in Godhino, p. 62).

It seems that drama has been well ‘ahead of the game’ in terms of designing ‘rich tasks’. Heathcote’s paper called ‘Subject or System?’ first published in 1971, is a good example of the far-sightedness and complexity of her drama processes. Heathcote describes the ways that role-taking can turn participants into active creators of ‘a living, moving picture of life’ rather than as onlookers to it. She puts problem-solving at the centre of learning, stating:

Problem-solving extends the work of learning. It is the capacity to act as if an act were carried out before in fact it is undertaken. It uses past experience, product of prior learning, to predict what may happen if and when certain acts are carried out in conditions given: it multiplies interlocking learnings; seeks their conscious integration; provides a ground for more sustaining action; and sharpens need for evaluations…. By means of conscious problem-solving, we
increase the range and depth of our conscious knowing of creation’s shaping (in Johnson & O’Neill, 1984, p. 62).

The role of the drama educator therefore is to create ‘…an opportunity for a collection of attitudes to relate together in problem-solving.’ (p.71) Heathcote envisions a widening of possible attitudes and solutions; that is, repertoire. Jarred, reflecting on a drama experience puts it another way: ‘Cus if you read it in books it’s not really important so you might forget about it but if you do it in role it’s important; it might be important to you [later]; you might be able to use it…’ (Audio transcript, Nov. 20, 2002, lines 17-20). Jarred significantly was trying to articulate the value of exploring behaviours and identities that might prove to be useful beyond the immediate drama experience.

In thinking about the Social, Cognitive and Aesthetic realms that precipitated this research journey, I find that I have travelled only a short distance in imagery. The revised diagram adapted for VELS guidelines offer three strands of teaching and learning:
Where the three strands overlap, I imagine the rich texts, or ‘the substance’ (Bolton, 2007) of integrated, narratively framed learning.

In the next two chapters I examine the landscapes of interventions and autonomy within educational writings and in relation to drama theories and practices. Each key concept contained within my research questions can support a chapter in its own right and is conceptualised in terms of teacher agency and student agency.
Chapter 3: Considering Interventions

Teaching is an interpersonal affair and as soon as you ‘inter’ you mean... that teacher and students seek to understand each other... (Sarason, 1999, p. 133).
Overview

My first research question asks: **What teaching interventions are evident in a primary school drama program that supports a narratively framed integrated curriculum?**

When I first composed the question, I expected that my study would focus on interventions or conventions that may be considered exclusive to process drama. I hoped to track my interventions with a view to ascertaining preferences and gaps in the transfer of arts knowledge. Preliminary analysis forced me to consider the wider realm of ‘taken for granted’ interventions that are important to all teaching and learning interactions rather than those specific to drama. It became quickly apparent that my routines, the class culture and management of space for example, were directly related to social, cognitive and aesthetic arts learning. I began to think of teaching interventions more broadly than the examination of my interventions into class narratives.

In this chapter I will explore what is meant by ‘interventions’ as it is used in a wide and a narrow sense. I begin with a general discussion of intervention as disequilibrium and turn to Vygotsky (1978) whose influence on drama praxis has been well documented (McEntegart, 1981; Bolton in Davis and Lawrence, 1986). His theories of mediated knowledge, adult intervention at the ‘zone of proximal development’, scaffolding and dual affect are relevant to this investigation. The discussion continues with an exploration of curriculum designs and looks at the way that designing for learning and teacher artistry are viewed by writers in and outside the field of drama. This chapter foregrounds the agency of the teacher who acts on the learning environment.
The Agency of the Teacher

Interventions Issues

It has been difficult to know where to start with the notion of intervention if you accept, as Madeleine Grumet does, that curriculum is an artifice which not only makes experience accessible for examination but also mediates between private and public worlds (1988, p. 79). For Grumet art allows the ‘viewer’ to perceive experience freshly and then to talk about those feelings and perceptions as part of a community. ‘Human intervention transforms content through use of artistic form,’ says Fleming (2001, p. 146). He isolates intention and purposefulness as central to art-making and contingent on teaching processes and contexts (p.115-16). It is curious therefore that teacher interventions at various times have taken on aggressive, negative connotations in some educational writings (Slade, 1954). For play theorists, adult intervention in children’s spontaneous play is laden with cognitive or socialisation agendas that do not respect children’s own purposes for play. Typical of this view is the concession that while play can increase motivation in schools and may be acceptable given ‘certain conditions’, teachers have to be aware of ‘...taking too much initiative of controlling the play situation with their academic ends in view, instead of leaving the children to develop their own...play ideas’ (Hellendoorn, van der Kooij, Sutton-Smith, 1994, p. 222). Kincheloe et al. acknowledge the way that intervention is uncomfortable within traditions of teachers as ‘unobtrusive guides’ trying to help students achieve ‘personal growth’ (Kincheloe, Slattery, Steinberg, 2000, p. 249).

Heathcote’s teacher-in-role strategies have at times also been misunderstood as manipulative as if tampering unfairly with Rousseau’s tradition of natural maturation and development (in Egan, 1999, p.60). In 1979 John Allen was contrasting non-interventionist dramatic play with Heathcote’s challenges ‘in role’ (p. 85). He was concerned with the intellectual pressure, the emotional challenges and the physical proximity that Heathcote employed while at the same time acknowledging the great security that she offered (p. 85). In a similar vein David Hornbrook objected to
Heathcotian practices that seemed to have been designed to ‘...lead children from the ordinary to the transcendent’ (1989, p. 18), a reference to Heathcote’s exploration of universal themes. He does not mention that these themes would invariably rise from very particular, contextualised story frames. Critics of Heathcote’s manipulative interventions rarely consider the possibility of responsible, positive manipulation as it usefully modeled by Heathcote.

Cecily O’Neill tackles the notion of intervention as an essential part of teaching. In a paper originally published in 1979 O’Neill rejects the reduction of teacher to facilitator arguing that, ‘It has become clear that, left to themselves with freedom to create, children create what they already know. Without the teacher to challenge and extend their ideas, it is difficult for children to achieve new insights through drama’ (in Taylor & Warner, 2006, p. 51).

David Best agrees with O’Neill when he stated: To refuse to intervene is to refuse to educate (1992, p. 75). He goes on to ask, ‘...how on earth can the notion of education in art be justified ... if the teacher must never intervene.... This is why we need high quality teachers who can make the difficult objective judgments required to assess when and how to intervene’ (p.75). Best is courageous in his unequivocal stance on teacher intervention into students’ learning.

I include these views in recognition of my own indecision about selecting the word intervention for my research questions over more gentle, generic vocabulary such as teacher structures or strategies. Johnson, Christie and Yawkey, who conducted research into dramatic play, chose to talk about adult ‘involvement’ (1987). My caution is echoed by other writers who qualify teaching interventions with modifiers such as, ‘structured intervention’ (Nicholson, 2000, p.5), ‘guided intervention’ (Ibid. p.6), ‘informed benevolent intervention’ (Edmiston & Wilhelm, 1998, p.17) and ‘reflective intervention’ (Bruner, 1986, p. 132).
After lengthy deliberation, I chose to stand by my original terminology. The Macquarie dictionary defines intervention as: to come between in action; intercede; to be between as in place, time or a series (1989, p. 915). The interventions which became significant to this study were not only those that ‘came between’ the assigning of tasks and their completion but also the early interventions which were set up by the narrative curriculum. The interventions are considered as part of the ongoing dynamic of social interaction. Wells reminds us of the complementary, interdependent perspectives between individuals and systems and the ways that joint activities generate shared responsibility and knowledge (2000).

**Intervention as Disequilibrium**

Drawing on chaos theory and Piaget’s biological developmental theories, William Doll compares curriculum to a ‘living system’, which utilises Piaget’s equilibrium-disequilibrium–re-equilibration model of cognition. For Doll and Piaget, disequilibrium disrupts the status quo, driving the student to reorganize knowledge ‘...with more insight and on a higher level than previously attained’ (Doll, 1993, p.82-3). Doll agrees with Piaget and Dewey that disequilibrium must be ‘deeply felt’ and authentic for reorganization to occur. Doll’s disequilibrium comes by means of what he calls a perturbation; a term that resonates with the disturbance (Bolton in Davis & Lawrence, 1986, p. 113), agitation (Ryle, 1978, p. 90) and impedance (O’Toole, 1992, p. 135) which can interrupt a dispositional emotion or the predictable flow of a story. Doll asks: ‘Under what conditions, then, does perturbation become a positive factor in the self-organizing process’ (1993, p.164)? He answers this question in part with reference to Bruner and Postman who noticed in their experiment using playing cards that ‘perception is changed when the expectancy is not confirmed’ (in Doll, 1993, p.165). Doll concludes that under certain conditions, perturbations can act as a positive force; that is ‘...when the atmosphere or frame in which they are perceived is comfortable enough that pressure is not produced to “succeed” quickly, when in this atmosphere the details of
[any] anomaly can be studied (maybe even played with), and when time ...is of sufficient duration to allow a new frame to emerge’ (1993, p.166).

O’Toole (1992) and Bolton (in Davis & Lawrence, 1986) find Gilbert Ryle’s (1978) image of the boulder which interrupts the natural flow of the steam useful for calling attention to the need to slow down dramatic action. O’Toole suggests that young children will be disposed to move headlong into simple resolutions in dramatic narratives without adult intervention, to impede its flow. The impedance (1992, p.135), he adds may come as a challenge ‘... so the characters in the narrative must experience vicissitudes...feel sufficient frustrations for the resolution to accrue significance as an event’ (134). O’Toole elaborates: ‘The impedance may be something which had been expected or feared by the characters.... the action may be frozen, the convention altered or the frame switched’ (1992, p 136).

Heathcote has stated that ‘most drama that moves forward at seeming-life-rate is too swift for classes to become absorbed in and committed to.’ The drama and theatre conventions (boulders) that she isolated for practitioners over 20 years ago, and which I discuss later in this chapter were all devised, according to Heathcote, to ‘...slow down time and enable classes to get a grip on decisions and their own thinking about matters’ (original italics, in Johnson & O’Neill, 1984, p. 166). She would intervene not so much ‘to frustrate’ but to take time out from the practical concerns of dramatic action to examine them. In other words she calls for participants to intermittently step out of the natural flow of the stream and onto the riverbank to better understand the eddies and currents that are carrying them along.

After observing an ‘improvisational situation’ at a drama research conference, Madeleine Grumet has commented on the way that the ‘interruptions’ to the plot can break ‘...the grip of the scene and the role, inviting critical reflection on choices that
have been already taken, encouraging imaginative sallies into alternatives’ (in Saxton and Miller, 1998, p. 9).

Drama educators like Berry (2002), Neelands (2002), and O’Neill (1996) have also depicted the ways that a disruption to status quo and equilibrium can transform and construct new knowledge rather than simply accommodating it. Fleming is firm in his belief that selection and isolation of particular moments allow us to attend to detail and to penetrate subjects more deeply (1998, p. 154). These interventions are encouraged and run counter to those play theories briefly mentioned, which favour the role of a benevolent guide ‘allowing frequent periods of uninterrupted play’ (Slade 1954, 1995, p. 70). I return to drama theories in greater detail later in this chapter.

Where Doll and others have suggested ways to slow down the ‘dispositional flow’ towards goals, Vygotsky offers processes for intervening to alleviate or diminish frustration in learning processes. Before discussing the relevance of assisted and scaffolded learning, I will turn to Vygotsky’s view of knowledge as mediated by tools and symbols.

**Mediated Knowledge**

Egan presents Vygotsky’s theory of mediated knowledge as an alternative to learning theories offered by Plato, Rousseau and Piaget. Egan elaborates:

...Vygotsky argued that intellectual development could not be adequately understood in terms of the accumulation of knowledge nor in terms of a sequence of psychological stages like Piaget’s but it requires an understanding of the role played by the cognitive tools, the forms of mediation, available in the culture into which a person is born. It is these tools that determine the kind of understanding that develops (1999, p 62).

For Vygotsky both tools and signs fall within the notion of indirect, that is, mediated activity (1978, p. 54). The tool’s function is externally oriented, designed to control of the environment or nature, whereas the signs are internally oriented aimed at
mastering oneself (p.127). Vygotsky uses the term *interlacement* (p. 123) to create an image of the way that the tools available to a child (axe, computer, telephone) can radically affect the way that thought becomes structured and transformed (1978). For example speech becomes a mediational means that frees individuals from the constraints of the immediate environment, enabling access to memory, to future planning and to organizing and unifying mental processes (p. 126).

It is not surprising that I have at different times wanted to include the literature on mediated knowledge in the chapter concerning Interventions and also in the chapter focusing on Autonomy while appreciating the inevitable interactivity of these discourses. Bruner articulates that for Vygotsky the mind grows neither naturally nor unassisted (1986, p. 141). Vygotsky has alerted us to the ways that readiness combined with cultural context and mediation stimulates intellectual growth. Evelyn Jacob also integrates culture, context and cognition adding the importance of the social interactions as an essential component of mastering meaning (1992, p. 311). I will resume this discussion as it relates to mastery in the next chapter.

Whether mastering reading or drama signs Bruner (1986), Wells (2000), and Wertsch et al. (1995) are of the opinion that ‘assisted performance’ helps students ‘to organize the raw stuff of experience’ (Tharp & Gallimore, 1993, p. 65) and enables the path from instruction to independence. The profoundly social nature of education is highlighted in the neo-Vygotskian writers who underscore the cultural context of Vygotskian theories of cognition. Drama practitioners Edmiston and Wilhelm agree, saying:

> ...neither learning nor teaching are individual affairs. Learning is a product of social interactions; teaching is informed benevolent intervention that enables students to go beyond where they would on their own. Adult mediation is at the core of good teaching – a more competent adult who both participates and observes so that he or she can know when assistance is requested or may be needed (1998, p. 17).
Vygotsky’s theories concerning a) the Zone of Proximal Development and b) Scaffolded learning are relevant to this study and shed light on the ways that knowledge is mediated.

**Intervening into the Zone**

Vygotsky’s contributions to play and educational theory are numerous. It is not surprising that drama educators, particularly those who favour process drama in schools, have enthusiastically taken up Vygotsky’s contributions to theories of play. His notions of ‘dual affect’ (consciousness of actual and fictitious worlds at the same time), freedom and constraint in play, and play as a meaning-making activity influenced the teaching and writings of McEntegart (1981) and Bolton (1983) and foreshadowed the now established image of ‘intervening’ at the Zone of Proximal Development. This unwieldy term has perversely provided a useful shorthand and metaphor for educators to describe the shift from Piagetian notions of biological maturation to that of assisted learning.

Vygotsky interpreted thought and speech as instruments for action and problem solving not as precursors to them. Bruner further explains that language thus becomes a way of sorting things out and thought organizes perceptions and actions (my italics, 1986, p.72). The Zone of Proximal Development (ZPD) is Vygotsky’s account of assisting the young to greater consciousness and control in using these functions. He explains:

\[\text{ZPD is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers’} \text{ (in Bruner, 1986, p 73).}\]

Bruner clarifies: ‘For Vygotsky, language was an agent for altering the powers of thought – giving thought new means for explicating the world. In turn, language became the repository for new thoughts once achieved’ (1986, p.143). Gordon Wells includes deliberate instruction, group problem solving, mutual support, modelling and changing
contexts as examples of social interactions which have the potential to enrich development through ‘...appropriation and mastery of the cultural inheritance’ (2000, p. 53). For Wells and others the arts represent an aesthetic sensibility or mode of knowing that is by its deliberate nature, an intervention (2000). A competent adult therefore would erect a kind of scaffold ‘which is in advance of development’ (Vygotsky in Bruner 1986, p. 73-4).

**Erecting scaffolds**

Bruner admits that Vygotsky is unclear as to how the ‘voyage cross the Zone” (1986, p.143) might be achieved. Learning is explained as a complex brew of readiness, cultural and social contexts and mediation (1986, p. 141). Bruner’s own investigations of interventions conducted in a tutoring relationship are relevant to this study. He isolates some of the ways that a tutor ‘... made things such that the child could do with her, what he plainly could not do without her’ (original emphasis, 1986, p.76). Amongst the noted features were the way that the empathetic tutor controlled the focus of attention, demonstrated tasks using dramatizations, used foresight, kept the complexity of the task appropriate to the individual and set up the task to enable recognition of a solution (p. 75). Bruner observes the way that the tutor has capitalised on the “zone” stating, ‘And as the tutoring proceeded, the child took over from her parts of the task that he was not able to do at first but, with mastery, became consciously able to do under his own control. And she gladly handed those over’ (1986, 76). Bruner offers an example from language learning where mastery of language is met with greater complexity, new contexts and ever increasing variations of what language can do. Fleming likewise has acknowledged that, ‘Language and drama are both to some degree ‘natural’ activities .... [but] this has led to an underestimation of what needs to be taught...’ (2001, p. 81).

I have found Bruner’s examples helpful in understanding ‘scaffolding’. The interpretations of the tutor’s interventions have given me a way of examining my own
processes albeit in very different contexts. It is important to add that while Bruner underscores oral language as the main generative agent for altering the power of thought, Vygotsky included all semiotic systems that are used in meaning making. Egan calls for ‘... a deliberate teaching effort to extend the zone, even if only sporadically and tenuously, into the most advanced kinds of understanding’ (1998, p.241). In her discussion of drama as a multi-modal art form, Nicholson includes visual, kinaesthetic, aural and verbal languages among those available to conceptualise the social communication of emotions and cognition (2000, p. 3). She cites scaffolding as a kind of intervention or mediational means that provides the means to balance ‘...the need for clearly structured learning objectives with the kind of flexibility which leads to innovative and creative drama’ (2000, p.4). The active exploratory learning associated with children’s play, which is highly valued in many drama practices is often enhanced by structured interventions that enable students to progress. Nicholson distinguishes between planning for structure and planning for shape or outcome of drama work:

The ability to offer ‘scaffolding’ for students’ learning is particularly relevant for a drama curriculum, which aims to encourage students to try out new ideas during the process of working. As the drama develops, original intentions are revised, material rejected or changed, and the alternative ideas take shape (2000, p.5).

Nicholson includes modelling and framing as examples of scaffolds that ‘enable students to recognize and understand the structures and conventions of the dramatic form within which they are working’ (p. 6). Architectural metaphors abound in curriculum literature with the awareness of ways that framing (Bateson, 1984; Goffman, 1986; Heathcote, 1982), designing (Wenger, 1999) and structuring (Nicholson, 2000; O’Neill, 1995; Fleming, 2001) impact on teaching and learning choices and opportunities.

**Designing for Learning**

Scaffolded learning aligns well with images of constructed knowledge and curriculum design as architecture. Physical structures, state guidelines, and school culture all share a part in setting the parameters for the interventions and conventions initiated by my research questions. The teacher within the structure becomes an ‘instructional
designer’, responsible for selecting, scaffolding and integrating the learning (Maher, 2002, p. 2) for the ‘human cognitive architecture’ (Kirschner, Sweller, Clark, 2006, p. 76). Etienne Wenger uses the term ‘learning architect’ to emphasise the infrastructure components of authenticity, identity and engagement in education (1999, p. 236). Grumet uses similar imagery when describing curriculum as a ‘...way of contradicting the orders of biology and culture... [an] attempt to claim and realize self-determination by constructing worlds for our children that repudiate the constraints that we understand to have limited us’ (1988, p. 169). In each case, the writers seek to redress the power imbalances that have traditionally existed in schools.

Drawing on the writings of Vygotsky, Wenger focuses on the social, active participation of community practices. The dimensions of community for her include: joint enterprise, mutual engagement and shared repertoire (1998, p. 73). The design metaphor is extended to communities of learning where learning architects create ‘... fields of identification and negotiability that orient the practices and identities of those involved to various forms of participation and non-participation’ (original italics; 1998, p. 235). Following Aoki, (in Pinar & Irwin, 2005), Wenger (1998) distinguishes between a planned and an emergent curriculum that respects the spirit of a shared enterprise and with Lave, imagines a ‘potential space’ or a ‘potential curriculum’ (Lave & Wenger, 1994) wherein ‘...students construct understandings as they talk, interact and reflect on their experiences of the world with others – adults and peers’. She envisions an engaging, identity-forming space in which a ‘lived authenticity’ allows the learner to have an effect on the world and to discover that his actions matter’ (1998, p. 270). The mutuality of the engagement, suggests Wenger would overcome the institutional elements in a kind of constructive interdependence (1998, p. 277).

Peter Wright and Robin Pascoe echo Wenger’s values in their reflections on arts education as a ‘conceptual space’ in which students and teachers become ‘critical

Scaffolds, maps, webs, matrices and evolving organisms provide much of the imagery for partnerships in learning. In each case however, the ideal of liberation is qualified by that of constraint.

**Liberation and Constraint**

Wertsch, del Rio and Alvarez balance liberation with limitation, and empowerment with constraint. For them, this is especially important at the point where new options or repertoires come into play (p. 25). In other words, each new avenue of action, while liberating at one level, also includes its own additional limitations (1995, p. 24).

I have mentioned earlier in this chapter the way that the term ‘intervention’ is rendered more acceptable with qualifiers like ‘benevolent’ or ‘guided’ to diffuse the unfashionable notion of direct interference with seemingly natural learning processes. Discourses on the nature and degree of intervention into student learning reveals an equivalent concern with absolute freedom and absolute control. Freedom and structure (Grumet, 1988), risk and protection (Cahill, 2001), structure and spontaneity (O’Neill in Tayor, 2006), excess and constraint (Grace & Tobin, 2002), are representative of the paradoxical language with which educators are confronted. These writers and others agree that progression in education extends beyond biological maturation and necessarily involves the attention and purposeful interventions of a supportive adult. Helen Nicholson provides a good example of how the balance between structure and flexibility might be approached. Nicholson advocates ‘guided interventions’ over ‘didactic instruction’ for the teacher who is introducing new ideas and forms. ‘Part of the magic of teaching drama lies not only in introducing students to a diversity of dramatic languages but also in giving them space and time to find the gaps and silences where meaning is made’ (2000, p.6). Her call to structure for gaps, spaces (2000, pp. 4-
and blanks (in Hornbrook, 1998, p. 86), is reinforced by Haseman who cautions against leadership that is too leader-led or leaderless (2001, p. 227). I expand on Haseman’s judgment in the next chapter.

While it may be easy to represent the language of drama teaching and learning as overly cautious, there is an obvious and genuine concern with offering challenge, support and choice on the part of the teachers. O’Mara (1999) uses botanical metaphors of seed sowing in anticipation of what might ‘germinate’ and ‘come up’ as a viable drama path while O’Toole prefers ‘laying trails’ when working in role (in Ackroyd, 2006, p. 120). Clark et al. (1997, p.16) advocate interventions that problematize the content and Morgan and Saxton (1987) take account of questions which deflect easy solutions. Several writers pick up on Goffman’s ‘optional beguilement’ (1975) and advocate interventions which invite (O’Neill, 1996) and charm (O’Toole, 1995) participants into the drama frame. O’Toole extends the conspiratorial element of engaging in drama with the delightful angle of ‘complicity in the duplicity’ (1995, p.83). In such cases, students are enlisted not only as co-players but often co-conspirators in the dramatic action. Security and freedom in appropriate doses are critical to their sense of achievement.

Finally, I am grateful to Michael Fleming who joins with those who have been forthright in using the word intervention and links it directly to issues of freedom and control. At different times he discusses interventions in relation to narrative, structure, form and student progression. The continuum of liberation and constraint is reflected in the ways that a teacher both sets up engaging experiences and structures them so that the liberating and the constraining interventions can inform each other. He continues saying, ‘Often in the past these alternatives have been conceived too starkly; either the teacher took sole responsibility or handed over completely to the pupils’ (2001, p. 33). Fleming includes framing students in relation to content, engaging attention, creating atmosphere and injecting layers of meaning as examples of teaching techniques or
interventions as ways of integrating structure and experience. This struggle for the balance between comfort and challenge is an ongoing concern of teaching and learning. Over the years, I have relied heavily on two architectural pillars from my cultural tool kit to support my curricular designs. They are story drama and framing.

**Story drama**

David Booth describes Story drama ‘... as improvised roleplay based on story’. For him it ‘...allows children to at once become the co-constructors of a story, the story itself and the characters living within the story’ (1994, p. 12). Although Booth is known for using picture story texts as pre-texts for his story drama work, he would include historical events, poetry and graphic novels (2007) as dramatic frames for his approach. Booth draws students into a personal relationship with issues. He describes children who identify with “there and then” while working in the “here and now” (1994, p. 17). Booth’s exploration of story based dilemmas demand that participants create new texts rather than re-enact existing ones. Like Egan who suggests narrative as an integrative tool, Booth uses story to structure, extend and transform student thinking. Elsewhere, Egan and Ling state that ‘Stories ...are little tools for orienting our emotions’ (2002, p. 96). Booth unravels the real/role strands demanded of story drama:

At times, the *self* is the motive force of the drama, dictating words and action from personal background and from a particular value system; at other times, the *adopted persona* is dominant, presenting a complex subject to explore through talk and drama. *Role* is the juxtaposition of these two parts, so that the learning is viewed internally but from a new or different perspective (original italics, 1994, p. 21).

Cecily O’Neill uses the term pre-text to describe the way that one might choose to introduce a drama world. ‘The dramatic world may be activated by a word, a gesture, a location, a story, an idea, an object, or an image... (1995, p. 19). On extending this notion to picture books and story drama O’Neill discourages a replication of the storyline. When the storyline is based on historical fact or play texts she regards the texts as matter awaiting meaning (1995, p. 36). Detailed examples of story dramas

I have always enjoyed O’Neill’s image of ‘phoenix texts’ (1995, p. 36), texts that generate new meanings from encounters with participants. She explains: ‘The story provides, in effect, a structuring framework without becoming a narrative straightjacket…. In story drama, the participants are given the opportunity of interrogating, confronting, and transforming the text’ (p. 42). Booth and Barton agree, saying, ‘Every time we read a story, it is created anew. We see that story from our own perspectives, using our experiences to make new sense of that story’ (2000, p. 33).

Bruner considers that a narrative frame ‘...provides a means of ‘constructing’ a world, of characterizing its flow, of segmenting events within that world.... if we were not able to do such framing, we would be lost in a murk of chaotic experience... (1990, p. 56).

**Frames and Conventions**

In his paper entitled *Emotion in Drama*, Gavin Bolton outlined various kinds of drama that included ‘direct’ experiential involvement to more ‘distanced’ interaction with the content. As an example, he contrasts the intensity of pretending to be in a haunted house in the dark with a puppet performance that might tell a story about a haunted house (in Davis and Lawrence, 1986, p. 125). Bolton’s term ‘role-distance’ provides a helpful way of thinking of the range and type of experiences available for participants within the process drama repertoire.

Bolton’s role-distance was echoed by Heathcote’s interest in self-spectatorship. Drawing on Goffman’s (1974, 1986) notion of ‘framing’ whereby an event can be framed for greater or lesser degrees of involvement or distance from the fictional and emotional content of drama, Heathcote’s devised 33 ‘conventions’ which determined the degree
of spectatorship embedded in the role. For example her first convention, ‘Role actually present, naturalistic, yet significantly behaving, giving and accepting responses’ would allow the least amount of self-spectatorship of the 33 listed conventions (1982). Also known as ‘living-through’ drama the convention required students to adopt roles ‘as if’ undertaken in ‘now’ time. This convention has not only been sidelined by the extended list of more ‘distanced’ conventions over time, but was often treated by teachers as not existing at all. Bolton explains the shift in emphasis this way: ‘Dorothy moved away from her dramatically and educationally successful use of making up a play to being a creator of pictures in which she becomes a fellow reader along with the class’ (2003, p. 106). Heathcote was seen to shift from a Stanislavskian to a Brechtian theatre mode in the early 1980s. Examination of her practice reveals that both orientations have existed in her work for some time. In a series of lessons taught over 20 years ago Heathcote and her graduate teachers set a drama for middle years students in a robot factory. They adopted roles as undercover tourists trying to catch out the evil chief engineer. Within minutes students shifted from creeping into the factory in silence, ‘Keep your shoes quiet’ to observing the teacher/engineer don his lab coat, reflector glasses and single black glove. Heathcote stopped the action, asking the students to watch the transformation of teacher to engineer and then asked participants to speculate on the possible meanings of the single glove. Over the course of the morning, they alternated between being in the centre of the action to becoming interpreters of it until the engineer was finally confronted (Personal notes, Oct. 15, 1980). Whatever the degree of self- spectatorship however, Heathcote would ensure that participants were framed into roles which allowed them to have ‘a position to influence’ the outcomes of the action (1982, p.26). In the robot drama she asked students to decide early in the narrative: ‘Do you want us to win over him and be able to tell the world about his work, or do you want him to win so that we’re never heard from again’ (Personal notes, Oct. 15, 1980)?
John Carroll, an astute student of Heathcote’s work, has taken a keen interest in framing students for role-distance and role-protection (Carroll, 1986). Recently he has explored the way that the dramatic frame operates in video games as well as performance frames (2006). In video games, as in process drama the ‘player’ is able to choose whether to adopt a ‘first person’ role or act as an observer to an event (p. 133). ‘Similarly, within process drama the teacher/facilitator may shift the role distance of the participants in a group enactment if the level of role protection does not provide enough artistic distance from the dramatic intensity of the event’ (p. 134). He states:

With drama, participants feel more protected ... if they are framed at some distance from the moment of real time and enactment. If too much is at stake, the role distance is often too close for an exploration of the situation, and the performance frame becomes blurred while the belief in the convention and protection of the role is lost (2006, p. 134).

Alongside the involvement or protection offered from role, is the degree of centrality or distance that is offered by the performance form or the convention that is operating in the drama.

**The Conventions Approach**

By the time that *Structuring Drama Work* by Jonathan Neelands (1990) appeared on bookshelves almost ten years after Heathcote’s seminal work on theatre conventions, Whole Group Role-Play shared equal status with Games, Hot-Seating and Thought-tracking. It appeared as one among many choices which led teachers to assume that the conventions were equal and more or less interchangeable. Neelands and Goode maintain that:

Conventions are indicators of the way in which time, space and presence can interact and be imaginatively shaped to create different kinds of meanings in theatre. Different conventions will therefore emphasize different qualities in the theatrical possibilities of time, space and human presence (Neelands in Goode, 1993, p. 4).

By 1998 Neelands and others were referring to the conventions and techniques set out in *Structuring Drama Work* (1993) as ‘the conventions approach’. He described this
approach as a montage of episodes that might be selected to illuminate the content but maintain its own ‘aesthetic logic’ (1998a, p. 67).

The conventions approach has become a way of thinking and intervening which has eclipsed ‘living through’ experiences. Cecily O’Neill, although associated with episodic scene development nonetheless discourages predetermined scenarios and continues to advise the teacher/playwright to structure the experiences from ‘within’ (1995, p. 49). Despite O’Neill’s skilful development of narratives using a range of theatre conventions and literary responses, whole group role-play using the teacher-in-role strategy is a significant feature of her work. Yet it has often been downplayed in favour of her distancing strategies. O’Neill’s exemplar dramas as evident in both Drama Structures (O’Neill & Lambert, 1983) and Drama Worlds (1995) draw participants ‘... into a state of intense concern with the event...’ (1995, p. 55). O’Neill skillfully dovetails the active scenes in the present with those that allow greater distance. ‘Any process drama, like a play, includes moments of intense “living through” experience, reflective or contemplative passages, the manipulation of time both backward and forward, changes of pace and tempo, and episodes of greater of lesser tension and intensity’ (p. 56). It is important to note that her choice of convention - whether dream sequences, poetry writing or whole group role - arise from the new texts that are generated in the moment. Fleming highlights some of the dangers in translating conventions into skills:

Schemes of work can become highly routinised ....It is easy to see why this approach has been embraced by teachers, because in an educational climate which places a premium on control and accountability, the preplanned sequence provides and element of certainty’ (2001, p. 37).

Fleming recognised the fine line that is negotiated between drama stories that become either too episodic or too plot driven. He redirects us to a unity of focus and to the affective engagement of participants. John Norman who noted the defection from ‘living-through’ orientations of drama and called for the return of the affective dimension supports him, saying:
After some time away from the world of Educational Drama, I observed some drama in schools. Nothing I experienced was inspirational, exploratory, owned, negotiated or characterised by participants working in the ‘here and now’ of drama, motivated by feeling engagement. It was largely mundane, sequential, cognitive, involving endless still images, exercises and an overwhelming concern with finding outer forms, most of which were deeply pedestrian (1999, p.8).

His attitude is reminiscent of an earlier time where Bolton led the shift from the non-dramatic nature of Brian Way’s ‘exercise’ approach (1967) to his own emphasis on ‘drama for understanding’ (1979) as he and Heathcote were pioneering ‘living through’ encounters. Fleming returns to why doing a list of predetermined structures is less than satisfying or sound:

The challenge ... can be described as a tension between ‘structure’ and ‘experience’. The advantage of working with predetermined structures is that it is easier to identify significant content, learning outcomes, appropriate dramatic forms and assessment opportunities. The danger however is that it is all too easy to pay insufficient attention to the quality and nature of the experience of the participants in the drama.... (my emphasis, 2001, p. 27)

David Hornbrook has led much of the criticism of what he considers the emphasis on naturalism and inner worlds (1989, p. 69) in process drama. ‘Sometimes I saw students repeating well-established but limited, techniques such as ‘still pictures’ or ‘meetings-in-role’, often with considerable aplomb but with little ideas as to what advance in the command of the subject of drama might look like...’ (1998, p. 13). The recognition that a skill-based, theatre studies orientation may also result in variable qualities of work is not addressed by Hornbrook.

Heathcote’s conventions were part of her drama/theatre repertoire which she enumerated, analysed and brought to the conscious attention of drama practitioners. The way that they have been adapted and interpreted by Neelands has also been convenient and valuable. The reservations of writers like Norman and Fleming focus on the way they have been at times adapted to pre-packaged curriculum designs. In other words, her conventions are not designed to be used ‘conventionally’ as recipes but to be
selected purposefully as appropriate to desired involvement or distance. However, it is in Heathcote’s ground-breaking curriculum paradigm that one sees the way she rises above the ‘conventions debate’. What followed from Heathcote’s interest in framing and conventions is the invaluable multidisciplinary structure known as ‘mantle of the expert’.

**Mantle of the Expert**

In *Learning through Drama*, co-written by Heathcote and Bolton (1995), they describe participants in ‘mantle of the expert mode’ as those committed to an enterprise. Heathcote and Bolton’s words resonate with the VELS curriculum language of rich tasks, inquiry and interdisciplinary knowledge. Mantle of the expert by its design gives coherence to disparate learning areas:

> Participants in mantle of the expert are *framed* as servicers committed to an enterprise. This frame fundamentally affects their relationship with knowledge. They can never be mere receivers “told” about knowledge. They can only engage with it as people with a *responsibility*. This responsibility is not to knowledge itself.... But to the enterprise they have undertaken....This is an active, urgent, *purposeful* view of learning, in which knowledge is to be *operated on*, not merely taken in. (original italics, Heathcote & Bolton, 1995, p. 32).

O’Toole recalls his experience of endowing children with specialised knowledge about running a farm, saying, “The expertise is thrown over the children, to cover them like a cloak, a disguise....They were... participating within the fictional context in role not as themselves, but as ‘a group of children just like themselves but with the power to help an adult’ “(1992, p. 84).

Heathcote instils a sense of ‘busy authority’ (1995, p. 193) which energises the ‘world within a larger world’ as in the undercover disclosure of the evil robotic engineer (personal notes, Oct. 15, 1980) or the need to help with the tasks of farming. The narrative world within the school world generates its own set of social rules and tasks giving purpose and cohesion to an integrated curriculum. The role-play unfolds in a
fictional present, which according to Heathcote ‘...summons the past and presages the future’ (1995, p.28). Consider the anticipation that resonates with the line delivered in the robot factory: ‘Is there anyone here who will not be able to keep quiet?’ (Oct 15, 1980). Heathcote alerts us to the realisation that ‘...there is always a crisis around the corner’ (p. 169). Bolton’s notion of an ‘imperative tension’ (1992b, p. 48) is called up by the collective characterisation of expertise and enables spectatorship which monitors one’s actions against a value system such as justice, or community responsibility.

When working in mantle of the expert mode, Heathcote gauges student readiness for ‘penetrating a topic more deeply’. She watches for opportunities, in her terms, to ‘widen horizons and narrow the focus’ (p. 60). She describes the circle of progression as a cyclic journey from the play stage, to a particular focus, to task setting which demands expertise, to the consolidation of new knowledge. In guiding students to greater understanding, skill and metacognition or self-spectatorship, Heathcote is adamant that the progression ‘...does not happen by chance - it is the result of teacher intervention’ (1995, p. 60). Mantle of the expert is by its nature an intervention of curriculum design which overlays the further artistry of the teacher. While mantle of the expert and teacher-in-role are both designed and utilised to maximise student power and autonomy, I have limited the immediate discussion to the way that these teacher strategies relate to the agency of the teacher.

**Interventions and Artistry**

Elliot Eisner and Peter Woods are amongst educational theorists who write convincingly about the teacher as an artist. Significantly Eisner’s connoisseurship (1979, p.x) and Woods’ creative teachers (1995) are not limited to teachers of the arts. Teaching artfully involves the use of multiple forms, creativity and emotion. It is expressive and emergent and expressed through performance (Woods, 1996, pp. 21-29). If one accepts that all teaching is at some level ‘a performance’ and that the teacher has available all the verbal, non-verbal, physical and proxemic signs that are used in theatre (Aston and
Savona, 1991, p. 105), then the process drama strategy of ‘teacher-in-role’ becomes less foreign.

**Teacher-in-Role**

Teacher-in-role is a learning intervention which has its origins in Heathcote’s first convention of role-taking in the dramatic present which ‘... is a managed accomplishment to be treated, as for any social context “as real”’ (Bolton, 1999, p. 237). Teacher and students respond ‘as if’ they are living through certain fictional challenges together. The rare occasion that ‘living through’ drama is used by Heathcote herself in drama literature appeared in 1968 when she stated, ‘The thing to be taught must be discovered via human beings in action that is [by] ‘living through’ the situation..... Drama is human beings confronted by situations which change them because of what they must face in dealing with....challenges (in Johnson & O’Neill, 1984, p.48).

Edmiston and Wilhelm have described the way teacher-in-role has shaped their work within historical narratives. Their roles in case studies have allowed them to guide students to deeper understandings, to provide information, to ask and answer questions, to provide details of historical and social contexts, to demonstrate a stance towards events, to put students into an inquiring frame of mind, and to model high expectations and language both in and about the drama world. ‘More important, working in role alongside the students raised both the status and the stature of the students – they were continually treated with respect as knowledgeable, responsible people’ (1998, p. 20). Teacher actions and student empowerment are interlinked in their work.

O’Toole notes the way that power relationships can be partially suspended, thus allowing the exploration of other relationships (1992, p. 156). Even high status and authority can be overturned. O’Neill quotes Bolton when he claims ‘...that the practice of teacher- in- role challenges the very conception of teaching’ in the way that the
power inherent in a role also carries ‘... a potential for being rendered powerless’ (in O’Neill, 1995, p. 62). Heathcote relies on negotiating out of role and empowering in role. In working from inside the drama or ‘within frame’ (Goffman, 1986; Heathcote, 1982; Giffin, 1990), Heathcote brings an urgency and significance to the content which she feels is generally lacking in schools (in Johnson & O’Neill, 1984, p. 128).

Process drama writings until recently have downplayed any connection between teacher-in-role and acting. O’Neill describes Heathcote’s artistry, saying that the purpose of role is ‘... emphatically not to give a display of acting but to invite participants to enter the fictional world’ (1995, p. 61). She elaborates on some of the functions of working with students in role:

> The advantages offered by working in role are manifold. These include initiating a piece of work through a dramatic and economic pre-text, establishing atmosphere, modelling appropriate behaviours, moving the action forward, and challenging the participants from within (1995, p. 61).

Bowell and Heap explain that teacher-in-role ‘... is not actually about acting in the external sense of putting on a costume and finding a voice and set of mannerisms for a character. But it is concerned with enabling pupils to enter the drama’ (2001, p. 47). In seeking to offer reassurance that teacher functions in fiction supersede the importance of acting skills the literature advises teachers to ‘sign’ (Heathcote, 1982), ‘signal’, ‘represent’ (Morgan and Saxton, 1987, p.62; Bolton, 1999, p. 184) and indicate role attitudes and demeanours.

Judith Ackroyd’s recent study questions the dominant view in process drama which has claimed that teacher-in-role was in fact ‘not acting’ but adopting an attitude or a point of view. She has asked: *Is teacher-in-role acting?* Ackroyd includes Neelands’ descriptions of the ‘social actor’ as distinct from the ‘aesthetic actor’ while pointing out that, ‘If teacher-in-role is simply to be viewed as the social actor in a fictional context, then the creative act most take educational drama to be is denied’ (2004, p. 10). In comparing the skills needed for teacher-in-role and for actor training, Ackroyd found the
use of verbal and non-verbal ‘signing’ in role applicable to both teachers and actors (p. 47-53) and she found the need for audience decoding common to both. Her conclusions included revelations that the ‘actor and teachers-in-role communicated in similar ways’ and that comparisons of teachers and theatre performers unveil many similar skills. Ackroyd has further concluded that drama education would benefit from broadening its concept of acting (2004, pp. 164-5).

Morgan and Saxton (1987) analyse nine teaching roles isolating role interventions as high, middle and low in status, each with advantages and disadvantages in its degree of control or power sharing. The roles span from the full authority role that offers the most security to the fringe role which potentially leaves gaps for students to accept responsibility and power. I will return to ‘fringe roles’ in my discussion of ‘twilight role’. Each teacher choice and the way that the role is delivered is able to generate a different degree of student autonomy (1987, pp. 43-48).

**Role in the Zone**

Gavin Bolton (in Davis & Lawrence, 1986) has applied Vygotsky’s theories of rule-based play, of dual affect and of ZPD to process drama. The rules governing children’s play and the notion of dual affect are more relevant to the discussion of autonomy and will feature as part of the literature in the next chapter. Teacher-in-role strategies are directly relevant to the ways that teacher can intervene ‘into the zone’ when engaged in story drama.

We have seen how drama practitioners and writers, primarily Heathcote herself, discuss the use of teacher-in-role as a way of challenging, supporting and ‘disturbing’ student thinking in role-play. Bolton calls on well-timed and appropriate teacher-in-role interventions which raise the standard of the art and the ability to ‘read’ meanings (1992, p 136). He emphasises the sense of immediacy by calling attention to the ‘dramatic present’ ‘now time’ (1999, p. 182 )and the ‘existential present’ (1992b, p. 33).
The responder may be ‘thrown’ by this challenge’, by not being sure of what the implicit ‘rules of the game’ are, but it is this very edge of uncertainty that contributes to the degree of alertness in the pupils, which in turn enhances the potential for learning (1992b, p. 33).

For Bolton, the main task of the drama teacher is ‘to “fold in” a level of meaning above, beyond, wider than or deeper than the level readily accessible to the class’; that is to structure for the zone of proximal development. Bolton reminds us that the teacher also intervenes to create tension, contrast, focus and symbol to tighten the internal structure while retaining the spontaneous ‘lived’ present (1983, p. 60). O’Toole talks about the creation of ‘sufficient frustrations’ towards narrative resolutions in order that participants manage to gain the significance of dramatic events (1992, p. 134).

The range of roles and their functions within an educational context is a subject for its own thesis but a strategy that is important to this research text and infrequently encountered, is that of Twilight Role.

**Twilight Role**

I first came across the poetic image of twilight role as a student of Gavin Bolton’s and a visitor to Heathcote’s neighbouring course in 1981 in the northeast of England. While it has stayed in my memory through Heathcote’s modelling and conversations, all references have remained elusive in my course notes. In his biography of Heathcote, Bolton includes ‘twilight role’ amongst the language that has been difficult for Heathcote’s students to digest (2003 p. 142). It seems possible therefore, that this metaphor was subsequently replaced by ‘shadowy’ or ‘shadow’ role. It has been heartening to discover however, that other students of Heathcote such as John Carroll, and Gerard Boland, (personal conversations, July 20, 2007) also specifically remember Heathcote’s use of the term twilight role.
Pam Bowell and Brian Heap, drama educators and students of Heathcote’s make incidental references to ‘shadowy role’ as a role that is not fully developed, claiming:

This serves, largely as a device which injects information into the drama so that it can develop further without needing to interrupt the action. It also provides the teacher with a means of activating the frame tension of the drama and the opportunity to model language and emotional engagement for the pupils (2001, p. 98).

The images of twilight and shadows are appropriate to the liminal space that exists between the explicit teacher/instructor and the explicit teacher/actor or teacher-in-role.

It is significant that Bowell and Heap and John Carroll both use public meetings as examples where they have found shadowy/twilight roles to be useful for signifying an imminent shift into a full role. Carroll has added: ‘As far as I understand it, it was DH [sic] going into a temporary role using voice to exemplify some point but not making the fact she was in role explicit’ (email correspondence, Aug. 17, 2007). This brief statement confirmed for me the transitional function of the role and alerted me to the fact that the shift was indicated by a change in vocal quality only. Carroll himself adds ‘attitudinal role’ to the mix and offers an example:

Attitudinal role is a term I coined to describe a role that is only signed by change in voice and attitude, not characterization or visual signing. e.g., when students were in role at town meeting upset over planning decisions, they adopt the attitudinal role of upset resident. This allows them to enter the drama in a very role protected way, the single attitude allows them to contribute without demanding specific knowledge (Carroll, email correspondence Aug. 17, 2007).

Attitudinal role, according to Carroll is in fact a step closer to a full role than twilight role and resonates with an example offered by Bolton whereby the simple manner of changing the demeanour or style of questioning can indicate that the ‘the social context has changed’ (1999, p. 235).

I have mentioned the range of status roles offered by Morgan and Saxton. Included amongst the ten suggested roles that are available for teachers to adopt, is one that
supports Patrice Baldwin’s view of a ‘shadowy role’ as a neutral questioner (2004, p. 187). Morgan and Saxton use the term, ‘fringe role’ to designate a low status teacher role. ‘Here the teacher is in no specific role except of one who has the right to be there and to ask questions. It is used... to help the class build background...’ (1987, p. 48). The authors identify the vagueness of fringe role as its particular advantage, in that the teacher ‘...appears to have no vested interest in the central dilemmas of the situation’ (p. 49). They add that either the class or the teacher might determine an appropriate full role but often the specific ‘who’ is not required.

After 25 years away from Durham, I was fortunate to find an opportunity to speak to Dorothy Heathcote directly at the National Drama conference in England. She revealed in conversation that twilight role did not in any way fall out of favour with her. More likely, she suspected that her interest in framing and the consolidation of mantle of the expert would have demanded greater attention in the 1980s. Despite the lengthy diversion from focused attention on twilight role, Heathcote nevertheless managed to recall five different purposes for using this role function. She included:

- hypothetical voice (Should we...),
- seeking information or interest,
- delaying or suspending action,
- conveying an attitude, and
- moving the fiction forward into the ‘we’ stage (Private conversation, April 8, 2008).

When I asked whether she would include the storytelling voice as an additional example of twilight role Heathcote clarified that this would be the case if the storytelling took place ‘in action’, as in, I’ve heard unsettling stories about this place! For storytelling outside the fictional action, Heathcote uses what she has called her narrational voice (in Davis, 1997, p. 20).
In her study examining the relationship between teacher-in-role and acting, Judith Ackroyd discusses an example of O’Toole’s role work with education students. She is particularly interested in the teacher as narrator. ‘There was no costume change, just a shift in language register, gesture and kinesic and proxemic features’ (2004, p.115). She goes on to say, ‘...he was obviously not in role in one sense and yet he was clearly not purely teacher in another’ (p. 121). The search for the appropriate language to describe the middle ground between the formal teacher and the teacher-in-role or the degree of ‘self-in-role’ (O’Toole, 1992, p. 80), is indicative of its importance to drama educators.

The Dramatist

The notion of teacher artistry has so far been embedded in the conversations about the drama teacher as a performer (teacher-in-role, twilight role). The perceptions of teacher artistry in process drama are not limited to performance. Skills and functions include the teacher as playwright (Bolton, 1992a; O’Neill, 1995; Dunn, 2000), designer, stage manager, audience (O’Neill, 1995), scene setter (Sarason, 1999; Aston & Savona, 1991) and animateur (Neelands, 1998b, p. 42). The animateur is the one who is able to evoke a ‘living community’ which is co-created by all participants. The notion of the animateur is compatible with the belief in the ‘lived’ curriculum and allies with principles of organically evolving teaching and learning. Sarason implies ‘animation’ by comparing a written script to curriculum with the teacher/actor, director or stage setter endowed with the responsibility of making the script come to life (1999, p. 4). He adds that ‘...the script has to become propelling, believable, personal, not a routinised, impersonal exercise the consequences of which enter the file-and-forget category of experience (p. 105).

Aston and Savona draw attention to the way that theatre uses behavioural and spatial codes to create boundaries between spectators and performers (1991, p. 112). The ‘spectator is invited to participate in the construction and operation of imaginative space and to learn such conventions as will facilitate effective participation’ (1991, p.
In process drama the drama is ‘partially cooked’ (Schechner in Davis & Lawrence, p. 185) and created with a spirit of reciprocity and shared responsibility for weaving the dramatic text (O’Neill, 1995, p. 60). Heathcote has utilised her knowledge of theatre sign-systems to suit her way of working for educational purposes, saying:

In theatre all actors sign for the benefit of the audience. In life we sign for the other person out of need for response. In teaching we make our signs specially interpretable so that the children are enabled to read all signals with the least possible confusion. We deliberately sign for the responder to come into active participation in the event (Heathcote, original italics, 1982, p. 19)

In each case the writers and practitioners remind readers that teachers’ responsibilities extend beyond entering into role with participants. Bolton and O’Neill both choose the label of dramatist to identify the multiple artistic functions that are embedded in process drama practices.

‘As dramatist the teacher is dictating at both structural and thematic levels’ (1999, p. 184), says Bolton. From what Bolton has called the ‘clay of drama’ (in Davis & Lawrence (1986, p. 160), the dramatist manipulates time, space, focus, tension, contrast, symbolisation, and surprise to create significance (1999, p. 185; 1986 p. 183). Bolton envisages the teacher, student, playwright and actor, all handling the clay differently and gradually more explicitly (1986, p. 162). He describes the teacher/student partnership. ‘When a teacher takes on a role as part of his class drama he is at a fictitious level joining in with them, but at an educational or psychological level he is working ahead of them’ (in Davis & Lawrence, 1986, p. 182). For Bolton the problem lies in finding the delicate balance between teacher and students’ intentions for playmaking. He anticipates students structuring for sequence, while teacher structures for situation and theatre form (Ibid., p.182). It is perhaps the dramatist’s role to ‘disrupt’ ‘interrupt’ ‘agitate’, ‘perturb’ ‘disturb’ and /or ‘impede’ the easy flow of the dramatic text.
O’Neill states that ‘The leader’s primary tasks are those of managing the action, operating the structure and of functioning as a dramatist...to alter at a stroke the participants’ customary orientation to time and space (1995, p. 64). Heathcote, Bolton and O’Neill would agree that this is not a process of natural creativity which unravels with a stimulus. For Heathcote the telling of stories ‘...places the power of the form and the unfolding pattern of the event, firmly in the hands of the teacher, who selects the style of telling and the relationship of facts and opinion’ (In Johnson & O’Neill, 1984, p. 132).

Summary

In this chapter I have focused on the agency of the teacher and have defended my use of the term ‘intervention’ using Vygotsky and others in relation to process drama practices. I am drawn to the image of the boulder that disturbs but does not block the flow of the river (story). I have aimed to broaden the notion of intervention by incorporating curriculum design and teacher artistry into the understanding of interventions. Mantle of the expert emerges as a pedagogical design that suits Wenger’s (1999) call for communities of learning and realignment of power relationships. Nicholson’s counsel to structure for gaps where meaning is made (2000) has important implications for shared responsibility and ownership of art-making. To that end, teacher-in-role and twilight role emerge as teacher strategies that suit the shared and evolving nature of curriculum sought by practitioners of process drama and supported by advocates of learning communities (Wenger, 1998; Wenger and Lave, 1994; Fullan, 1999).

Over time, with carefully modelled and scaffolded arts practices, the frequency of teacher interventions decreases. In the next chapter I will discuss the gradual transfer from the artistry and the agency of the teacher to the artistry and the agency of the student.
Chapter 4: Considering Autonomy

When we speak of choice, independence and individuality as rights and freedoms, we tend to ignore the complex and uncomfortable nature of interdependence (Cahill, 2001, p. 167).
AUTONOMY

Overview

How do teaching interventions invite self-directed learning when using process drama in a narratively framed integrated curriculum?

My research takes place within a school that includes self-directed learning in its strategic plan. The purpose of this chapter is to locate the research within more general theories of autonomy and to make links with the ways that autonomy is discussed in drama literature. In this chapter I explore the language of autonomy and related concepts and note the key attributes that emerge from the literature. The agency of the learner comes into greater relief in this section.

I acknowledge that there is an interweaving relationship between teacher interventions and student autonomy which the interpretation of my case studies will help clarify. Nevertheless, there are aspects of the intricate relationship which I feel are more usefully dealt with separately within the discussion of the literature.

The Agency of the Learner

Vygotskian theories make the connections between ‘assisted performance’ (Tharp and Gallimore, 1993, p. 20) and internalization explicit. Writings about drama practice however often separate discussions of (for example), conventions from those of autonomy (Neelands, 1996, 1998a). A prominent exception is Heathcote whose mantle of the expert structure assumes a level of student empowerment by the nature of its design (Heathcote and Bolton, 1995). This chapter starts with an overview and some understandings of the concepts relating to autonomy and follows with selected characteristics that are ascribed to autonomous learners. I have concentrated my discussion on theorists who favour narrative ways of thinking (Murray, 2001; Bruner, 1990; Winston, 1998; Egan 1998; Doll, 1993). For these writers and others, notions of
repertoire, identity, mastery and power relationships are important features of autonomy.

**The Language of Autonomy**

Discussions about the autonomy of the learner have prevailed in education literature on education from the time of John Dewey who wrote, ‘An independent mind is brought together with an independent world through an environment that induces ‘purposeful engagement in a course of action’ which brings these elements together’ (1966, p. 137-138). The notion of independence is at the heart of discussions about autonomy but it is invariably tempered by the social constraints. I have always been curious about the way that partially synonymous words like self-actualisation, autonomy, empowerment, ownership and agency are used in educational documents. These shifts in language are not solely a function of fashion but also a kind of marking of territory to indicate a change of emphasis or perspective. In the following section I outline the shifting use of these terms and clarify and contextualise the terms (autonomy and self-directed learning) that I use.

Kieran Egan places processes of autonomy between the two competing discourses of educational development: Platonic mastery of ‘forms of knowledge’ and Rousseau’s ‘natural mental development’. For Egan these conceptions are mutually incompatible:

> In the Platonic view, knowledge drives development; in the Rousseauian view, development drives knowledge - it determines what knowledge is learnable, meaningful and relevant. In the Platonic view, education is a time-related, epistemological process; in the Rousseauian view, it is an age-related psychological process. (1999, p. 60).

Most often, personal autonomy is associated with internal development, a natural growth similar to the growth of the body. The role of the adult is one of supporter and facilitator rather than selector and shaper of forms of knowledge. The legacy of the two competing views continues to exist as the ‘basics’ vs. discovery models in approaches to education (Egan, 1999, p. 59-61). Egan recruits Vygotsky’s notions of mental
development in its social contexts to present an alternative view of autonomy to that which is internal and natural, or viewed as a mastery of forms. I return to a more detailed discussion of this issue later in the chapter.

**Self-Saturation and Autonomy**

At the time of my teacher training in the 1970s Abraham Maslow’s notion of ‘*self-actualization*’ was popular. Maslow placed self-actualization into his model of a Hierarchy of Needs after basic physiological needs, safety, belonging and esteem (Maslow, 1954). The Macquarie Dictionary defines self-actualization as the ‘... realization of man’s potential to develop as a mature, autonomous, creative being’ (Macquarie, 1989). As a point of comparison, *autonomy* is defined as: self-government, independence, self-sufficiency and self-regulation (Macquarie, 1989). The spirit of these ideals dovetailed comfortably with the humanistic, child-centred theories which formed a cornerstone of my teacher education.

James Walker describes autonomy as ‘self-determination’. He makes a case for self-determination as the fundamental educational aim (Walker, 1999). He emphasises those social processes, which enable individuals ‘... to be aware of what is conducive to self-determined growth and to decide, accordingly, what action to take’ (1999, p. 117). Implicit to the teacher/student relationship is an agreement to community and to what he calls ‘natural authority’ whereby ‘control is exercised through agreed social practices’ (1999, p.119-20).

David Best was clearly irritated by writers espousing free expression in the arts in the eighties when he stated, “The subjectivist tendency is to conceive individual personality as a totally autonomous entity logically distinct from its social context....This misleading tendency is sometimes manifested in psychological theories of ‘self-actualization’ and
‘self-realization...’” (1992, p. 78). He goes on to deride the subjectivist image as an autonomous self as if it was ‘a kind of real character in waiting’ (Best, 1992, p. 82).

Coming from a neurological perspective, Damasio would seem to agree, saying, ‘...the self, that endows our experience with subjectivity, is not a central knower and inspector of everything that happens in our mind (2000, p. 227). Instead, he prefers a description of the self as ‘...a perpetually re-created neurobiological state’ (2000, p.100).

Current curriculum documents add management, self-management, self-discipline, self-education and self-determination to this complex family tree (Victorian Curriculum and Assessment Authority, 2005; Queensland Department of Education, 2001). This is all the more curious since in post-modern thought, the very concept of an essential ‘self’ has come into question, especially as Barone points out, that the self ‘... is bound within the same domineering culture [and therefore] must regard that self as partial, incomplete, and evolving’(2001, p. 176). For the purposes of this study ‘self’ is recognised as part of a language game, which can be ‘read’ and understood contextually, and which exists as an ongoing concern of education. It remains problematic therefore how we can balance this ‘self saturation’ with the interests of individuals and groups in a way that suits all participants (Winch, 1999).

Self-directed Learning

With notions of autonomy and self-actualization well-implanted in my teacher education, it took little to rekindle the ember of curiosity when self-directed learning became the central aim of ELTHAM’s strategic plan. I have mentioned that my personal history in drama education intersected with the values of ELTHAM’S new principal who was looking for more than change at the edges.

Teachers from the Early Learning Centre (ELC) to Year 12 have been encouraged to assume change as a way of life for our students and to prepare them for global
citizenship. Central to this view were the key goals of student and staff flexibility and teachers as designers of constructivist classrooms. Dr. Warner challenged staff by saying:

For years we have talked about life-long learning, independent learning, and the autonomous learner. However it is still a lot of talk…. How often do we...think about planning and preparation [but] start with content? As an educator, I believe that if there is one skill that students need [from the beginning]... to the end of formal schooling, it is self-directed learning (Warner, 2000, p. 5).

The school documents state that self-directed learning ‘... refers to the disposition and capabilities of learners to accept responsibility for planning, seeking out learning resources, implementing and evaluating their own learning’ (Brookfield, cited in Warner & Christie, 2000, p. 2).

There is no aspect of schooling on which Warner is more uncompromising. His academic and administrative interests have evolved from earlier studies of Guglielmino and Guglielmino (Warner & Christie, 2000) who developed research instruments associated with readiness for self-directed learning. For most practical purposes Warner also uses self-directed learning and autonomous learning synonymously although the term autonomy is not used in the school literature (Personal conversation, April 13, 2004).

Warner, Christie and Choy’s research into the level of readiness of vocational education for flexible delivery and on-line technology led to their ‘alarm’ about the lack of disposition and skill within the VET sector for self-directed learning (1998). Warner has insisted that self-direction is ‘the most essential of all enabling skills’ (2000, p.11). Drawing on Grow’s models of transition from dependency to self-direction for adults, Warner and Christie (2000, p. 2) called for teachers to match a learner’s stage of self-direction and empower the individual for a higher stage; that is, to scaffold for self-direction. Warner’s concerns reflect Wenger’s learning communities (199) and Fullan’s collaborative schools (2001); that is, to create a culture of change where authority and
control are replaced by purposeful, collaborative and supportive pedagogy (Fullan, 2001, p.32). For Warner such an environment enables freedom for risk-taking and exploration. A spirit of inquiry, transference and adaptive processes supersede content knowledge in importance. Warner describes the relationship of self-directed learning to resilience in a letter to parents, saying:

Self-direction in learning does involve resilience and this is where some schools fail their young people. **Young people can only learn to bounce back from mistakes because they are allowed to make them.** We believe that these experiences must be formally part of the culture and the curriculum of schooling. They should not just happen by chance or oversight because only some students then actually learn. Only when it is part of the curriculum will all young people actually learn resiliency and independence....As we all know, teaching is not about telling, but rather enabling experiential learning through structuring appropriate experiences (Family letter, April 20, 2005).

For Warner schooling for the 21st century necessitates a view of students/learners as agents rather than adaptors of change (Principal’s address, Jan. 25, 2005). As a leader therefore, he has been intent to change the culture of schooling from student passivity and dependency to autonomy, wherein opportunities for student self-directed learning are appropriately scaffolded and embedded in the units of work and experiences.

**Agency**

The journal of *Independent Education* provides a forum for educators who argue that we need to think of learners as active agents in the learning process (Commentary, 2004, p.8). John Carroll points out that drama emphasises agency in the way that its roles and structures enable a renegotiation of power relationships (1996, p. 73). O’Neill pins agency down to participants who ‘begin to think of themselves as people who can make things happen’ (in Taylor, 1998, p. vii). Self-directed learners would by definition also be active agents but one is forced to consider what that might mean within the context of the discussion outlining concepts of liberation and constraint. It is Janet Murray working in the world of digital narratives that offer helpful insights to this query. Murray
defines agency as ‘...the satisfying power to take meaningful action and see the result of our decisions and choices’ (2001, p. 126). She goes on to say that we expect to feel agency when clicking on a computer file that successfully opens but that we do not expect ‘to experience agency within a narrative environment’ (2001, p. 126). This of course would be true of most traditional theatre forms. Drawing from videogames and digital narrative labyrinths (p. 132) Murray celebrates authorship with freedom of interpretation, what she calls a ‘narrational agency’, that is ‘the act of navigation to unfold a story that flows from our own meaningful choices’ (p. 133).

‘The potential of the labyrinth [design] as a participatory narrative form would seem to lie ... between ... stories that are goal driven enough to guide navigation but open-ended enough to allow free exploration and that display a satisfying dramatic structure no matter how the interactor chooses to traverse the space (134-5).

She is adamant however that what she calls the interactor in a digital story (p.152) is not the author. She points out the distinction between ‘an authored environment’ and having authorship of the environment. She clarifies: ‘But interactors can only act within the possibilities that have been established by the writing and programming’ (p.152). I was struck by the comparisons to process drama experiences and writings. Murray continues:

Authorship in electronic media is procedural. Procedural authorship means writing the rules by which the texts appear as well as writing the texts themselves. It means writing the rules for... involvement.... The procedural author creates not just a set of scenes but a world of narrative possibilities (2001, p.152-3).

Her explanation is similar to O’Neill’s description of a ‘pre-text’ which operates to launch a drama world but leaves the text to be generated by the participants (1995, p. 19-20).

The metaphor of dance reinforces Murray’s clarification about agency and authorship. The interactor/dancer, she explains, improvises from a repertoire of possible steps to make a dance/story among the ‘... many, many possible dances the author has enabled.’
There is a creative thrill in exerting power over the available materials and/or forms. This for her is not authorship but agency (p.153). The exercise of agency will be considered as part of the artistry of any aesthetic experience and for Murray, it can take the form of a ‘virtuoso collaboration’ (2001, p. 277). The collaborative element is supported by Helen Cahill who draws on Habermasian theories of communicative space saying, ‘Agency can be understood as something that is socially enabled in the communicative space, influencing change in the lifeworld and enabling action at both personal and systems level’ (Cahill, 2006, p. 70). Cahill is mindful that participants in process drama address multiple scenarios of possible futures which can be both enriching and empowering (p. 69).

**Empowerment**

Jonathan Neelands (1996) has divided ‘empowerment’ into personal, cultural, communal and social/political modes. Neelands’ notion of personal empowerment is most closely associated with self-directed learning as laid out in the strategic plan of the school making it appropriate for more detailed consideration in this study. Neelands gives an account of personal empowerment:

> Theatre [is] a personally transforming cultural resource; through using and engaging with theatre one’s sense of ‘self’ is transformed; learning about genres, histories and the range of ‘choices’ of form is part of personal empowerment through theatre (1996, p. 29).

More recently Neelands has called for the drama community to become better actors in ‘social and artistic spaces of action’:

> An actor is one who makes things happen, who acts on the world, who imagines and desires change, who creates and invents. An actor engages socially with other actors to collaborate on creating and making worlds of difference in both social and artistic theatres. The actor in drama reminds us of our role and responsibility as actors in the social world. (2006, p. 56).

O’Neill underlines the ways that process drama ‘invites and validates the students’ own responses to the unfolding dramatic event and the ideas raised within it’ (1996, p. 117).
O’Toole is firm in his assertion that art and identity are concerned with power and control: ‘the personal power to create and assert identity; and the control over the communal situation that enables people to belong’ (original italics, 1992, p. 149). O’Toole accepts the limitations of power in a classroom setting ‘which naturally disempowers its clients’ (1992, p. 157). Nevertheless he recognises the potential empowerment available not only through assigned roles, but also through the tensions of the drama. It is important to the findings of this research study to note the ways that these writers and practitioners include the ‘self’, the content (i.e. subject matter and craft) and the social dimensions in the web of descriptions of empowerment. Kincheloe quotes Rorty stating a paradoxical yet useful view that we are all empowered and unempowered at the same time. ‘We are empowered in the sense that we all possess capabilities, traits and talents; we are unempowered in the sense that we all, at one time or another, experience failure in the attempt to satisfy our needs and desires’ (2001, p. 556). For each definition or description of empowerment there is a qualification which underlines the social interactivity in which personal autonomy is embedded. Gergen reminds us that notions of abstract principles of individual rights do not stand up to scrutiny. ‘One chooses not between relationships and individual autonomy, but between varying forms of interdependence...’ (1992, p. 242). Maxine Greene’s call for aesthetic education to be an ‘awakening’ that stirs young people to be ‘fully present’ in the making and experiencing of art is a highly interactive and positive vision. She presents a pedagogy that ‘...empowers students to create’ which she foresees will inform another pedagogy that empowers them to attend (2000, p. 138). Transformative pedagogies for Greene presuppose ‘... a mediation and a tension between the reflective and the material dimensions of lived situations’ (p.52).

The democratisation of knowledge has been of interest across many fields of research. Bakhtin, Turner and O’Toole in the diverse fields of language, anthropology and drama have written eloquently about the power inversions that are notable, (respectively) in carnival (in Morris, 2002), ritual (1976, 1982) and ‘rude play’ (1995). Peter O’Connor
recognises the power of drama to combat a culture of fear which can diminish individuals to the role of disempowered spectators. ‘It does so when it deliberately and consciously counters the simplistic binaries offered to explain the world’ (2006, p. 361).

O’Connor shifts thinking from reflection in process drama to refraction to reveal ‘... a multiplicity of selves and truths, of possible and contradictory and rejected truths and worlds and... of emergent selves and worlds previously unimagined and yet to be (362). For O’Connor, it is the diversity and complexity of ‘truths’ that makes drama empowering.

In Contextualizing Teaching Kincheloe, Slattery and Steinberg warn against ‘pseudoempowerment’ whereby educational authorities use the language of autonomy and self-directed learning while at the same time deskilling and mechanizing curriculum and processes (2000, p. 228). This phenomenon was raised earlier under the heading of drama conventions. The authors acknowledge the interrelatedness of student and teacher empowerment, advocating a ‘critical empowerment’, which includes ‘...the ability to disengage oneself from the tacit assumptions of discursive practices and power relations in order to exert more conscious control over one’s everyday life’ (p. 247). Following Dewey’s processual orientation of education, they warn of the emptiness of de-contextualised language:

> Even as administrators mouth the ... language of empowerment, autonomy and self-direction, state boards of education ... impose policy after restrictive policy. [Reform measures] specify what to teach and how to teach it, as well as what constitutes student and teacher competence. With such specification, teaching becomes more technical and less autonomous – in short deskilled’ (2000, p. 228).

‘As a result... the writers go on, ‘... generations of teachers and students continue to be disempowered and disconnected from the world around them’ (p. 236). Significantly, Kincheloe et al. view student empowerment as a product of teacher empowerment echoing Peter Woods’ call for ‘creative collegiality’ (1995, p. 157). To that end, bell hooks advocates a holistic model of education with a sense of mutual responsibility for learning that empowers both teachers and students (1994, p. 21). ‘Education as the
practice of freedom is not just about liberatory knowledge; it’s about a liberatory practice in the classroom.’ This she calls a ‘coming to voice’ (p. 148).

These representative cautions and practices accord with Warner and Christie’s view that a change of school culture is essential to transforming learners from passive recipients of information to effective, independent learners (2000). They also call for greater student and teacher autonomy (my emphasis), adding, ‘...setting independent learning tasks in an environment that does not encourage independence of either the teacher or the student will have little positive affect [sic] on [one’s] disposition to be a learner’ (2000, p.11).

Ownership

I turn briefly and finally to the term ownership as part of the layers of language relating to autonomy that I have aimed to clarify. It is my experience that student ownership of arts content for example is considered important to teachers and researchers although rarely defined. I find Csikszentmihalyi’s explanation both charming and relevant. Csikszentmihalyi draws on Maslow’s studies and conflates ownership with acceptance. He develops this idea by explaining that effortless action or ‘flow’ experiences (1997, p. 29) occur when there is harmony between “inner requiredness” and “outer requiredness”; that is when ‘...the love of fate corresponds to a willingness to accept ownership of one’s actions, whether these are spontaneous or imposed from the outside’ (p. 139). These seemingly contrasting notions of choosing and submitting that are bound up with Csikszentmihalyi’s discourses about flow and ownership are for me tied to creativity and common sense. They dovetail with the earlier images of ‘agitations’ which challenge without frustrating and therefore encourage voluntary ownership of a problem.

How then must we conceive of curriculum that will generate and enable pedagogy of autonomous practices? As already indicated, narrative seems to be the key for many
educational theorists and practitioners. I have selected several writers who favour a narrative pedagogy to build repertoire, construct identity, master skills and consider power relationships. In each case their enthusiasm for narrative is linked to its potential to increase autonomy.

**Narrative and Indicators of Autonomy**

**Repertoire**

Csikszentmihalyi reminds us that campfire tales are among the oldest of symbolic systems and have always combined both real and imaginary events which ‘...extended dramatically the range of human experience through imagination’ (1996, p. 239). He continues: ‘What makes words so powerful is that they enrich life by expanding the range of individual experience’ (p. 239). Bruner has also stated that he finds both real and imaginary stories equally powerful and useful for expanding repertoires of behaviour (1990, p. 43).

Pinar identifies storytelling as the key to the rich educational experiences described and analysed by Tom Barone (2000). He states that story structures for students may offer ‘... new options for interpreting the world and new possibilities for living’. He suggests that these possibilities can include greater autonomy and the prospect of ‘refashioning the self’ (Pinar in Barone, 2000, xii).

In the field of drama, Joe Winston advocates a notion of autonomy that is constructed narratively within historical and social contexts. Community is emphasised over personal autonomy and is therefore central to the actual and fictional stories that are shared in drama. Stories for Winston become a way of building social repertoire. ‘Stories... inform our choice in life, they do not dictate them’(Winston, 1998).

Gallagher sees choice as an important feature of narrative and building repertoire. She draws on Sartre’s theatre of situation which puts pressure on the characters in story
drama to respond existentially to choose ‘what he will be in a given situation’ (Gallagher, 2003, p. 5). She proposes designing drama to ‘create an intentionally interrogative space’ in which to critically challenge conditions, power, and historical privilege. ‘We may begin, as a result, to produce pedagogy of choice inclined toward greater freedom’ (p. 5).

William Doll advocates an indeterminate curriculum with *enough narrative* (my emphasis) to foster a kind of self-organization like that, which is generated from chaos theory. He uses the image of a matrix, the parameters of which are determined by situations, which are rich and diverse to hold multiple perspectives and meanings. For Doll the perturbations within a complex potentially transformative curriculum create the conditions for self-organisation or re-equilibrium (1993). This occurs when curriculum starts as practical, particular and concrete, situated in a problematic here and now (p. 162-67). Csikszentmihalyi associates complexity with the ability to arrest and name ‘the evanescent stream of experience’ thus allowing the examination and savoring of images, feelings and their meanings (1996, p. 239). Although drama is never mentioned by Doll or Csikszentmihalyi, the balance of thoughts and emotions; engagement and understanding will be familiar to arts educators. Behavioral repertoires and choices lead us naturally to notions of identity construction.

**Identity**

In *Origins of the Modern Mind* Merlin Donald celebrates myth as ‘... the prototypal, fundamental, integrative mind tool’ (1991, p.215). Mythic inventions such as creation myths, metaphoric thought and conceptual models (p. 213-15) elevated humans from concrete but disconnected thought to comparative, conceptual capabilities (1991; p. 215). For Donald, narrative reconstructions were socially invented, accepted and then implemented (p. 235). They were dependent upon the ability of the mind to harness quick speech, memory and symbolic capacity (p.257). The emphasis for Donald is one of public, social identity and collective decisions.
MacIntyre (1981) Bruner (1990) and Egan (1998) focus on the ways that personal autonomy is interlinked with identity and call upon the ‘unity of a narrative’ (MacIntyre, 1981) as a way of thinking of self within a spectrum of social traditions and of future possibilities. ‘The story of my life is always embedded in the story of those communities from which I derive my identity’ says MacIntyre (p. 205). Bruner cites agentivity, sequencing, canonality and perspective (voice) as constituents of narrative that come into play when one configures the unfolding story of personal identity against an historical landscape (1990, p.77). ‘It renders the exceptional comprehensible and keeps the uncanny at bay….It reiterates the norms of the society without being didactic….it provides a basis for rhetoric without confrontation. It can even teach, conserve memory, or alter the past’ (p. 52). Egan includes narrative identity construction as a ‘plank’ in the design of an educational platform saying, ‘The more diverse and intricate the factual base for a scheme, the more likely it is to reflect the world reliably. Building reliable general schemes is necessary for the individual student to become a realistic and sensible agent in the world’ (1998, p. 126). Egan has fashioned the notion of ‘romantic understanding’ as an appropriate approach for 9-15 year olds in schools. Drawing on Donald’s mythic understanding, Egan would include elements of the heroic, transcendent and extremes of human behaviour within a ‘romantic’ curriculum design. ‘Central to Romantic understanding is a sense of an autonomous self and a relatedly autonomous reality,’ says Egan (1998, p. 100). Autonomous reality for Egan relates to the individual’s gradual ability to separate the self from the external and apparently autonomous, external world; that is, to decontextualise from “romantic” reality (p. 100-2). Drama literature, discusses role distancing in similar terms. This distancing or reflection on experience is related to the unfashionable notion of mastery.

**Mastery**

Mastery, like intervention is not a term that is popular in education at the time of writing. Indeed, the notion of mastery might well be a curious consideration for a
research project involving nine-year olds. O’Toole has acknowledged overtones of male power in his deconstruction of the term mastery while reclaiming the tradition of Guild Masters who upheld the positive Mysteries of their crafts (2002, p. 93).

Drawing on the pre-school studies of Barbara Creaser (in Dunn, 1996, p. 24) who noted ‘master dramatists’ among children in dramatic play, Dunn observed similar strengths in ‘super-dramatist’ children who display well-honed skills in developing play texts and employing drama elements. Dunn supports Creaser’s criteria of children who make ‘transformations with ease, take on a range of roles, represent with unstructured objects and persons, and are flexible and able to sustain and develop pretend situations. She also adds the use of dramatic tension and the ability ‘to lead the play from within’ from her particular research experiences (Dunn, 1996, p. 14). Evidence of mastery is not fixed to certain participants or stories, but is a fluid notion that is renegotiated in each context and social grouping.

In an educational context, mastery is normally associated with the development of particular skills like those that are relevant to developing dramatic texts. Dewey (1963) was unusual in valuing experiences for students that enabled mastery over their environment. I will return to this topic while discussing the findings of this study.

I was interested to discover that Benard (in Cahill 2001) includes task-mastery within her definition of autonomy. I have previously alluded to the interrelationship between mediation and mastery while maintaining that mediation is more easily allied to the agency of the teacher while mastery is allied with the agency of the learner. I accept that the separation is a contrived one that suits the purposes of the research questions.

Wertsch quotes Vygotsky saying that, ‘We master a function to the degree that it is intellectualised’ (1985, p. 26). The optimal time for mediating new mental functions for Vygotsky as previously highlighted, is when an intervention precedes development
which is ‘...in the stage of maturing, which lie[s] in the zone of proximal
development...’(p 71). I re-visit ZPD at this point to draw attention to its connection to
voluntary control, conscious realization and independence (p. 26). Interventions and the
socially mediated knowledge become internalised and exist (metacognitively) on an
‘internal plane of consciousness’ (p. 66-7) thereby transforming mental functioning
within the specific social and cultural milieu which gave access to the tools and signs in
the first place. ‘However, until internalization occurs, performance must be assisted’
(original italics, Tharp and Gallimore, 1993, p. 20).

Wertsch points out that socially mediated action thus requires a reconsideration of the
notion of agency. ‘Instead of assuming that individuals, acting alone, are the agents of
action, the appropriate designation of agent is “individual-operating-with-mediational-
means.”’ (1995, p. 64). It follows then that Wertsch and other neo-Vygotskian scholars
(Rogoff, 1995; Wenger & Lave, 1994) favour cooperative, purposeful activities like
Heathcote’s enterprises which demand a coordination of effort between adults and
younger people in ‘face to face and side by side joint participation’ (Rogoff, 1995, p.
143).

Barbara Rogoff defines expertise as a product of ‘educative conjoint activity’ wherein
individuals become familiar with subject matters, skills and values through endeavours
which combine more experienced people, with less experienced people in a relationship
of ‘guided participation’ (1995, p. 141-2). Like Bruner and Vygotsky, she describes
processes by which individuals transform through their engagement in social and/or
cultural activities to become more responsible and expert participants. Apprenticeship
for Rogoff is more intricate and subtle than that usually associated with expert/inexpert
relationships. The social activity for Rogoff is central, not peripheral to the interactions
of what may be otherwise seen as a simplistic master/apprentice relationship. It is just
as likely to involve peers as it is experts.
Lave and Wenger have coined the cumbersome term ‘legitimate peripheral participation’ as a way of avoiding the power overtones connected with apprenticeship (1994). For them, ‘…mastery of knowledge and skill requires newcomers to move toward full participation in the sociocultural practices of a community. Legitimate peripheral participation…concerns the process by which newcomers become part of a community of practice’ (1994, p. 29). They advocate a ‘decentering’ of mastery and pedagogy in favour of structuring for engagement and open-ended learning and knowing (p. 94). The notion of decentering accords with the discussion on structuring for ‘gaps’ and foreshadows consideration about leadership for student agency.

Engagement with an art form however will inevitably involve a level of skill building and experience with a range of drama conventions and forms which as Fleming has pointed out, entails students’ attending to a unifying focus and to the significance of the work (1995 p. 3). Mastery and progression in drama studies include graduated independence and responsibility in groups and artistic management of the drama work. Open-ended teaching and learning tend to make way for more conscious control of the medium by the students. For Fleming mastery or ability in drama resides not in learning abstract skills and conventions for their own sake but in their emergence and embodiment with significant meaning. Form adds depth to content and content which is devoid of appropriate embodied forms requires intervention (Fleming, 2001, p. 17-25).

Maxine Greene describes her ‘adventures into meaning’ (2000, p.85), as forays into possible worlds that extend beyond the limits of the actual world. She advocates a curriculum with multiple languages as a way of enabling Barthes’ notion of rewriting one’s life (2000, p.77). ‘Mastery of a range of languages is necessary if communication is to take place beyond small enclosures within the culture; without multiple languages, it is extremely difficult to chart the lived landscape, the dramatizing experience over time’ (p. 57).
The landscapes of both play and drama offer examples of what Csikszentmihalyi has called peak ‘flow’ experiences (1996 p. 139). They encompass the seemingly paradoxical elements of playfulness and challenge which was mentioned earlier in the discussion on ‘disturbances’.

**Mastery and Dual Affect**

Vygotsky’s insights into rule-based play highlight the way that children give in to the relevant rules of a game while at the same time, managing them. ‘For Vygotsky, one of the essential aspects of development is the increasing ability of children to control and direct their own behavior, a mastery made possible by the development of new psychological forms and functions and by the use of signs and tools in this process’ (Cole, John-Steiner, Scribner, Souberman, 1978, p. 126). The mastery to which Cole et al. refer is both internal (signs) and external (tools), requiring a gradual internalisation of the rules and conventions of theatre and drama as well as a control over the manner of their execution.

On the subject of visual art Eisner points out that representational forms exist on a continuum from highly rule-governed and codified to figurative and metaphoric. Students must have the opportunities to develop and master the full range of literacies (Eisner, 1985, p. 210-11).

The two roles of player and conscious controller are known as the dual affect and are well documented by drama practitioners such as Bolton (1983), O’Toole (1992) and Fleming (2001) to name just a few. Bolton applies the dialectic of Vygotsky’s symbolic play to dramatic play:

...It is the paradoxical nature of play and drama in allowing the participant to be both in and yet not in the symbolic situation that critically affects potential for awareness. The activity is a metaphor relating two contexts, the actual world of the child as controller of events and the fictitious world in which events have control....It is this act of both contriving and submitting... that give symbolic play and drama... a richness and intensity that sharpens awareness (1983, p. 53).
O'Toole and Burton discuss this essential quality of drama as ‘...the ability both to empathise (to step into another’s shoes) and to remain emotionally distanced from the events being dramatised... ‘in a way that is not possible when absorbed in the emotions of the actual context (Original bold, 2002 p. 3). Boal describes theatre as ‘...the art of looking at ourselves’ (1992, p. xxx). This double perception recognizes that the agreement to enter a fictional world as players, is separate from the world that is created; that is, the play. In short, ‘The volitional aspect charges participation with a personal investment’ that propels the creation of the fiction (Eriksson, 2007, p. 17)

The notion of dual affect is compatible with other binary tensions such as engagement/distance, action/reflection, and living through/demonstrating. Somers (2002) adds the dynamic of the known and the unknown, stating, ‘For drama to work, the strange must be thrown together with the familiar to construct a bridge between the known and the unknown or... the conscious and the unconscious’ (2002 p. 87). It calls to mind the image of scaffolding which is again appropriate here. Notions of controlling and submitting are central to investigations into the autonomous or self-directed learner. Many writers find the greatest potential for metacognition and mastery in double-voiced (Bakhtin in Morris, 2002, p.106) and liminal spaces (Haseman, 2002; Turner, 1982; Rasmussen, 1996b; Donelan, 2005).

Mastery in Liminal spaces

I am becoming aware that a discussion of mastery as part of the kaleidoscope of actual and fictional worlds is a somewhat fraught pursuit. I have indicated that I find Heathcote’s ‘twilight’ role to be a useful example of the liminal realities of drama worlds.

Victor Turner’s notion of liminality as a transitional or threshold state originated from his anthropological studies of social rituals (1982). His work dealing with the earnestness and the playfulness of performance has many resonances with process drama and
experimentation with symbolic forms. Turner has remarked how the origins of the word ‘performance’ is less about ‘manifesting forms’ than processing towards completion or accomplishment (1982, p. 91). Turner describes liminal social rites as rule-based, obligatory and functional whereas liminoid behaviours indicate the more subversive, voluntary and often re-authored forms of ludic activity (1982, pp. 27-33). Both liminal and liminoid experiences co-exist in the complex world of schools and can be applied to the many fixed rules and rituals of schooling as well as the transgressions found in play. One works at the liminal, one plays with the liminoid, says Turner (original italics, p. 55).

It is this playful element – this apparent zone between engagement and objective distance - that is so appealing to many writers. For example, Egan (1998) and O’Neill (1996) favour ironic understandings. According to Egan, ‘The reflexiveness of irony is focused on the shadow realm between idea and reality. It makes problematic what had earlier not been considered problematic…’ (1998, p. 157). Shadow realms bring to mind Bakhtian ‘borderzones’ of self and other, (1994, p.5), Grumet’s middle space between author and reader (2002, p. 149) and the potential spaces of Freire’s determinate or liberated paths (1972, p.73). O’Toole recommends the footpath between ‘the highroad of Art and the educational landscape’ reminding us we that we straddle the worlds of Mastery and Mystery in our travels and that we have access to playful, transgressive artistry as well as discipline (2002, pp 95-6).

Rasmussen (1996b) has pointed out that the autonomy of play is rarely fully realized in schools. Transgressive content is inhibited by institutions and interestingly, by time constraints (p.80). O’ Farrell (in Donelan, 2005, p. 175) also argues that drama educators should exploit the power of ritual to a greater degree, saying, ‘Within drama the framed liminoid experience is the primary source of innovative thinking , of symbolic production... of collective identity and of the concentrated feeling of flow. Inherent in this experience is a central motif of personal and social transformation’.
It is clear that many writers find the greatest potential for empowerment in playing with and developing mastery in the languages of theatre in order to understand the alternate worlds created. Staging fictional realities using many forms of story telling is an important way of asking questions of the world volitionally (Eriksson, 2007, p.17). Explicit attention to arts forms and languages which are deliberately chosen to tell collective stories becomes an essential part of developing and transferring competencies in the art. Morrison and Stinson agree: ‘The challenge is for the creating artist to be carefully selective. Successful choices would lead to a striking synthesis of ideas, an inventive combination; mere appropriation [from popular culture] offers nothing more than aimless collage’ (1995, p. 38). It would seem that the dual realities of experiencing and detachment offer limitless scope for highly charged liminal spaces.

Mastery and Detachment

I have included the well-established notion of framing (Goffman, 1986; Heathcote, 1982, Carroll, 1986) in Chapter 3. It is a useful concept which invites teachers to structure drama according to emotional proximity or distance to the subject matter. O’Neill has pointed out that assigning roles that are different from the students’ own in time and place guarantee a degree of distance. As a simple example, she recommends the creation of worlds that are set in the past or future (Manley & O’Neill, 1997, p. 99).

The terminology used by selected drama practitioners brings into relief a language of autonomy that is qualified in a way that is similar to the descriptions that we have uncovered with ‘interventions’. We have seen in selected pedagogical literature preferences for informed choice, guided participation, controlling and submitting and mediated mastery.

Autonomy as proposed by Helen Nicholson is located in finding the balance between structure and flexibility. Like Vygotsky she anticipates the gradual growth of student confidence and skill. ‘By responding to, and interacting with the work of others, the
students learn how to use a particular aspect of drama for themselves’ (2000, p. 6). Nicholson highlights the important relationship between students as cultural and creative agents and critical thinkers (p. 9). To paraphrase Grumet, arts practices not only demand the creation of experiences, but conversations about those experiences (1988, p. 94).

Roger Wooster holds that involvement and detachment are both apparent in Heathcote’s work. Like Bolton, Wooster recognized the ways that Heathcote incorporated the practices of both Stanislavski and Brecht. “From Stanislavski she seeks emotional engagement and ‘inner truth’, from Brecht the educational drive to contemplate change” (2004, p.19). Wooster points out that role is central to emotional engagement but is also used as ‘a gateway to analysis and objective thought’ (2004, p. 19). The detachment evolves from one’s choice of frame; that is, the perspective from which participants step back and view the experiences that have been set up.

The means of achieving both engagement and detachment for Heathcote inhere through a participant’s ability to be both an actor and audience to his own work, thereby creating a self-spectatorship which both engages and protects from the emotion of the content. Heathcote has reminded us that the Greek word drama had the meaning of ‘to live through’ (in Johnson & O’Neill, 1984, p. 80). To review: the living through referred to students’ experiences which occurred from inside an event and the high level of engagement came from the urgency of the fictional situation which is exerted by the teacher-in-role. In a dissertation written over 20 years ago, I discussed Heathcote’s partiality for ‘living through’ drama experiences (Koppel, 1981) and what I and others perceived as her shift to distancing students from the emotional content of her work. She had just written ‘Signs and Portents’ (1982), which precipitated subsequent interest in signing and conventions. But even at the height of the ‘living through’ experiences with which Heathcote was associated, Bolton notes the way she was ‘...continually arresting the process of living to take a look at it...’ adding that ‘... it is
the ‘spectator’ as much as the ‘participant’ that re-engages with the ‘living’ (1999, p. 232).

O’Neill articulates the relationship between ‘frame’ selection and participant control of the theatrical medium and the fictional world:

It is useful to remember how much control Heathcote has always tried to get her students to exercise over the growing meaning of her work. In selecting the topic, modifying the role-play, making decisions challenging the role, taking power from the teacher, her students have had the possibility of exercising considerable influence over the drama.... The kinds of frame she chooses for her students permit, indeed demand that they acquire knowledge in order to exercise control, and provide them with the kinds of roles in which they can acquire and develop this knowledge (1988, p. 15).

O’Toole identifies three levels of perception by which the ‘percipients’ can experience drama: as characters, as participants and as audience in the action. As audience members students not only watch the drama action unfold, but also watch themselves as the characters and the participants playing the characters (1992, p. 148). He is particularly interested in the ways that the ‘tensions of mystery and secrecy’ are managed to gain control of the narrative.

Finally, Bolton has decided that there are at least (my emphasis) three levels of spectatorship in drama interactions. Citing an experience of a child as a soldier, he lists:

... an awareness of what is happening to himself, an awareness of what is being ‘made’ ... and an awareness of what could happen or needs to happen to further the participant and the dramatist functions. The pupil’s natural feeling response to the immediacy and the particularity of the dramatic moment is qualified by the spectator/dramatist overview – and further qualified by knowledge of the safety net ... of another world (a ‘real’ one) in which to take refuge (1999, p. 199).

The fictional frame, the degree of self-spectatorship and role-distance are all interrelated strategies that for Heathcote can generate autonomy or what she has called, self-education.
A keynote address delivered by Heathcote in 1998 was tellingly known as the Sisyphus lecture. Her frustration with the old laws of schooling is evident. ‘We don’t trust ourselves and our pupils to develop working relationships whereby students can assume real responsibility within the system. Teacher dependence, if not necessarily overt, is still a covert factor’ (1998, p. 3). Heathcote goes on to recommend teaching for self-education. Included in self-education are: individualised learning modes, active meaning construction, interactivity, integration, cross-age learning, higher order thinking, and greater development of oral language acts. As a result, Heathcote recommended drive and independence within an active environment utilising, ‘self-directed activities’. Challenging her audience, she asked, ‘Do you see much of this happening’ (1998). Her frustration is reminiscent of Warner’s retort that independent autonomous learning ‘... is still a lot of talk...’ (Warner, 2000, p. 9).

Heathcote values the way that the social grounding of learning creates the conditions for self-education. The mantle of the expert strategy for example, models ways whereby self-direction is preserved in mastering skills not as students but in role as members of a community in which dedication and pride are brought to the enterprises. ‘Everyone is grown up...’ she states, ‘... carrying the responsibilities of adults and facing up to the results of their decisions’ (2000, p.35). As a result, curriculum work is purposeful and important and ‘students not only do what is necessary but they examine the nature of the doing’ (p. 34). It is not surprising therefore with students managing themselves in role as responsible adults, managing the direction of their stories and managing the creations of which they are a part that the issue of leadership also surfaces.

**Power sharing and Reciprocity.**

Student autonomy is highly contingent on the nature of the leadership within the teaching and learning community. Bolton aligns autonomy in part with ownership of drama content, but like Nicholson, highlights the tenuous ‘balancing act’ of providing
freedom but limiting choices (1984, p.81). He cautions against ‘leader-dependency’ (Bolton, 1992b) particularly with teacher-in-role experiences, ‘... for over a period of time the students ... need to understand and be in charge of their own theatrical structuring – as artists responsible for their own art product, as students discovering new understandings, as group members developing autonomy.’ He continues:

The teacher is always looking for opportunity to ‘hand-over’. S/he has to be able to select the kind of input most appropriate for both the material and the class, to insert that input deftly while seeking the chance to withdraw (1992b, p.17).

Bolton’s ‘leader-dependency’ is echoed by Dr. Warner’s research in the tertiary education sector but his conclusions have implications for teachers at all levels. A ‘...culture of teacher dependence has its roots in a highly structured and teacher centred/controld curriculum in schools’ (Warner & Christie, 2000, p. 9). Warner and Christie believe that students are often conditioned into passivity (p. 2). Where there are no preconceived notions of what is worth learning, both students and teachers become open to possibility and authentic inquiry. Gallagher’s ‘pedagogy of choice’ recommends scenarios or predicaments whereby ‘man’s choices can be exposed and examined’. She reflects on ‘how often as teachers, we provide students with challenges that demand risk taking... while we merely observe and encourage’ (2003, p.4). Her advocacy of working alongside students accords with the power sharing models of bell hooks (1994) whose ‘engaged pedagogy’ was inspired by Freire’s vision of education as a practice of freedom (1972). hooks supports an active commitment to progressive education and processes of self-actualization emphatic that, ‘Any classroom that employs a holistic model of learning will also be a place where teachers grow, and are empowered by the process....empowerment cannot happen if we refuse to be vulnerable while encouraging students to take risks’ (p. 21). Writers like Greene (2000), Eisner (1991), and Woods (1995) would agree that a culture of reciprocity is not only important for social competence but is compatible with the nature of creativity and aesthetic knowing. In her discussion of cultural relevance, Bethany Nelson and process drama points out that:
The equalizing of power between students and teachers is a crucial aspect of creating a culturally relevant curriculum. In a community of learners in which power is shared, students are able to safely address issues of the status quo, to examine existing dynamics and explore the possibility of change (2005, p. 57).

Brad Haseman has coined the term ‘leaderly’ to describe an approach to authorship in structuring process drama. Derived from Barthes’ notions of ‘writerly texts’ whereby neither authors nor readers exclusively own the meanings of texts, Haseman suggests pre-planning with gaps that allow for flexibility of aesthetic meaning making. He helpfully distinguishes between a canonical structure and structuration: the former seen as privileging ‘mechanistic formula over emerging form’ (2002, pp.226-7). Leaderly approaches fall between ‘leader-led’ process drama, often a series of conventions, and ‘leader-less’, which potentially abdicates educational responsibilities. ‘At its core it involves detailed and thorough ‘before the event planning ‘but final decisions about structuration are deferred for as long as possible’ (p. 227). Built into this notion of ‘leaderly’ design is ‘...an open aesthetic which enables [participants] to play and re-mix the cultural materials they have at their disposal’. For Haseman this may include knowing when to get ‘out of the students’ way’ (p.230). Rasmussen uses the phrase ‘controlled transgression’ to describe the way antistructure and structure are inherent in play and ritual (1996a, p.134).

Michael Fleming (1995) considers issues of mastery and transference from another angle saying, ‘Traditionally, in drama in education, it is the teacher’s role to structure and focus the drama. One mark of pupils’ progress in the subject would be the degree to which they can do the same’ (1995, p. 4). In a later work he adds that the teacher might have to decide at what stage responsibility for handing over the structuring of drama might be appropriate. This resonates with ‘reading [the] readiness’ for self-directed learning as advocated by Warner (2000).
Fleming would include attention to progression of drama knowledge and skills in a pedagogic design (2001, p. 25); that is, a growing independence which first captures participants’ interest and then develops its own momentum (p. 57) because the students have been skillfully ‘led up the garden path’ (O’Toole, 1995, p.78) and find they have something to say (Fleming, 2001, p. 17).

**Routines as Liberating**

Leinhardt and Greeno studied both beginning and experienced teachers conducting a series of 40 minute maths lessons. They came to some conclusions which accord with Vygotskian notions of scaffolding and with Haseman’s ‘leaderly’ orientation. They discovered that certain routines and repertoires became automatic through practice and a fluency developed which enabled students to cope better with those elements of structure or subject matter which were unfamiliar or unpredictable (1986, p. 76). In fact the routines created the security for flexibility of structure, for greater independence and more time for practice and engagement (p. 94). In short they found that routines were liberating. In a similar vein Wagner cites research findings which suggest that adult intervention, or assistance is particularly important when students encounter new information. Presumably this would also include new drama forms, structures and sign systems. The teacher therefore is integral as an artist or an events manager to the social interactions and transformations that stretch students into situations of increasing complexity. Importantly, she points out that students ‘perform better on their own when working with familiar information’ (1998, p. 181).

Wagner clarifies that while drama is “lifelike”, it is not life. It ‘...is art that has to be created by the students and the teacher’ (Wagner, 1998 p 111). For Wagner, drama participants who are collaborating on an improvisation with peers and/or adults are necessarily in Vygotsky’s zone of proximal development and expanding language repertoires. ‘In making and interpreting drama, students work together and dialogue in an art form that can “disturb” them into richer understandings’ (p.111).
Summary

In this chapter I have aimed to clarify the term ‘autonomy’ along with related and embedded concepts which include independence, empowerment, agency and ownership. I have selected literature from the fields of education, narrative and drama in order to understand the way that the potentially independent self is contextualised in a social world. Important implications emerge about power relationships which concur with the literature concerning Interventions. I have highlighted narrative and collaborative approaches to learning which favour an apprenticeship model of pedagogical practices. I have noted the way that writers have agreed on certain indicators of autonomy. Most commonly cited are opportunities to build repertoire, construct identity, gain mastery, and share power. Narrative thinking, emotional distance, artistry and leadership are important ingredients in processes that enable autonomous and self-directed learning. Self-directed learning in the research context refers to student disposition toward owning and managing one’s own learning needs and behaviours.
The proposal I am recommending is essentially one of reconceptualizing educational research so as to assure that the teacher’s voice is heard, heard loudly, heard articulately (Goodson, 1993, p. 10).
Narrative Designs

My combined interests in teacher interventions and student autonomy precipitated this study which has demanded both full participation and distance. The collaboration with Sara and the growing awareness that we were developing a worthwhile model of generalist/specialist integrated curriculum led me to seek out research methods which are appropriate to telling the stories of our work while remaining inside the stories as teacher and researcher. To that end I have found the qualitative methods of case study and reflective practice compatible with my research aims. I am also drawn to the principles of narrative inquiry which among other features seeks validity in the data itself and which allows dense layers of storytelling. I am grateful for the flexibility and hybridity that qualitative research embraces.

I became aware that my investigations would include some personal history, the story of my school, the stories of two research contexts - one of which is a story centre - the research story and the case study stories. I chose to rely on methods which supported narrative traditions. Narrative inquiry, case study and reflective practice guide my methodology.

In this chapter I use the narrative tradition to explore my key questions:

*What teaching interventions are evident in a primary school drama program that supports a narratively framed integrated curriculum?*

*How do teaching interventions in process drama invite self directed learning in a narratively framed integrated curriculum?*

The questions reflect my interest in the ways that my practice contributes to the creation of knowledge in the arts and the degree to which those practices enable student autonomy. I have elaborated on the concepts related to intervention and autonomy and I examine their relevance and importance across the changing conditions
of my two research contexts. The methodology, like my pedagogical practices has also had a processual rather than a fixed orientation as my circumstances and research settings changed. This was most evident in the nature of data collection with a community of teachers and students as well as the availability of ‘outside eyes’ that an open plan setting allows. The change from the specialist to the community model inevitably impacted on pedagogical and methodological practices.

This chapter includes my justification of arts-based research practices and the methods selected for this study, ethical issues, detailed descriptions of data collection and the analytic processes that were followed to interpret the data.
Qualitative Inquiry & Arts Research Traditions

A strong tradition of qualitative methodologies in arts-based research has preceded my study and abundant literature supports teacher/researchers who are interested in pursuing investigations that ‘...might unravel the intricate and messy happenings which characterize a pedagogical moment’ (Taylor, 1996 p.3).

Carroll (1996), Eisner (1985, 1991), Clandinin and Connelly (2000), Donelan (1992), Taylor (1996) and Creswell (1998) are amongst writers who have contributed to the way I might examine my own messy pedagogical moments and apprehend the characteristics that drive a qualitative study. The features that pertain most directly to this study include: the holistic nature of the project (Donelan, 1992), the natural setting as the field for data collection (Creswell, 1998, Carroll, 1996), the data collected over time (Clandinin & Connelly, 2000), the teacher/researcher at the centre of the research (Taylor, 1996), and the use of the expressive voice (Eisner, 1991). Creswell offers a good place to start:

Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explores a social or human problem. The researcher builds a complex, holistic picture, analyses words, reports, detailed views of informants, and conducts the study in a natural setting(1998 p.15).

Elliot Eisner draws attention to the ‘qualities’ in qualitative inquiry; that is, ‘...those features of our environment that can be experienced through any of our senses’ (1991, p.21). To understand our environment and our experiences, ‘acts of mind’ are required; that is the perceptiveness to extract ordinary and significant moments from the sensory bombardment that is, for example, the drama lesson. Qualitative inquiry addresses the social nature of my investigation and attempts to answer the age-old question: What is going on here?

Teaching is for Eisner, practical, artistic and social and like art, is worthy of both observation and investigation (1979). Eisner recommends using the cognitive eye of the
artist and the discerning language of the critic to create an ‘educational
connoisseurship’ for informing practice (1985). ‘Criticism is an art of saying useful things
about complex and subtle objects and events so that others... can see and understand
what they did not see and understand before’ (1991, p.3).

Janesick (2000) also uses an arts analogy by comparing qualitative research to
choreography noting that the choreographer communicates and designs ordinary
experiences into images, statements or a story told with all its complexity, context,
originality and passion. ‘In addition, the researcher is, like the dancer, always a part of
the research project and, like the choreographer, an intellectual critic throughout the
study (2000, p. 380). I am attracted to the way that the dance metaphor resonates with
drama structures that are devised for ‘experiencing’ (being in it) and those that are set
up for ‘reflecting’ (standing back from it). The participatory and the analytical stances
are embedded in the practices of process drama and in the research experiences of the
contributed to drama praxis in the way they have drawn attention to their thinking about
the action of particular drama moments. The columned format of action and reflection-
on-action convey the two worlds that drama practitioners and perciipients hold in their
heads at the same time. In doing this they tell give us a chance to grasp process drama
stories alongside research narratives.

**Narratives and Stories**

Educational inquiry shares its interest in narrative with anthropologists, psychologists
and social scientists who construct meaning from social contexts and from ‘storied lives’
(Van Manen, 1990). Novak points out that ‘...the human being alone among the
creatures of the earth is a storytelling animal [who] ...perceives reality in narrative
form’(in Clandinin & Connelly, 1991, p. 258). In many instances, the terms narrative and
story are used interchangeably without confusion, but the subtle differences as
indicated by Novak’s statement are helpful to making a distinction.
Most writers who choose to discriminate narrative from story do so, by describing narrative as a naturally occurring organising principle of the mind. Examples include Egan’s ‘...capacity of mind to make meaning of our experience (1992, p.64); Bruner’s ‘...mental capacity which enables us to perceive, think and feel at once (in Winston, 1998, p. 18); Hardy’s ‘primary act of mind’ (in Booth: 1994, p. 31), and Polkinghorne’s narrative accounts that make the connections that people use to understand the world (1995).

Egan gives a helpful way to think about the difference between narrative and story. He cites Norse mythology as an organising narrative structure in which many different stories are told (my italics; 1988, p.145). For Clandinin and Connelly narrative makes sense of personal experiences and storytelling is the means by which the experiences are affirmed and considered. ‘Stories lived and told educate the self and others... (2000, p. xxvi). Teachers in ELTHAM’s Junior school frame the curricula narratively in order to engage students actively in many aspects of their outcomes-based learning programs. When the students come to drama, they plan, rehearse and perform the stories within that established framework.

Clandinin and Connelly advocate research methods that value ‘personal practical knowledge’ (2000, p.3). Research experiences for them, exist on a continuum and are seen as embedded within the larger narratives of for example, a school’s culture, a personal history, a spirit of inquiry and the historical landscapes against which they might be understood.

**Narrative Inquiry**

Narrative inquiry offers useful tools for this research study. The historical perspective, the social context and narrative thinking are important interconnected strands to my research study. Case studies and reflective practice methods are not only compatible but strengthened by the principles of narrative inquiry which values knowing-in-action
and situatedness over time. I have drawn heavily on Clandinin and Connelly’s layered understandings of narrative, and their use of interim texts as an analytic pathway to sense making.

Clandinin & Connelly clarify that narrative is a way of characterizing the phenomena of human experience and its method of study (2000, p. 4). The writers are adamant that narrative inquiry is not a ‘top up’ at the point of writing a research document but a way of thinking about the research from its outset. I was attracted to the weight give to a teacher’s life history and identity over time in their discussion of a ‘three-dimensional narrative inquiry space’ (2000, p.50). Those dimensions, put simply, are temporal, interactive and situational. While the research is bounded by particular circumstances in a school, my interest in drama intervention strategies has been informed by the history of drama education, integrated curriculum and concerns with autonomy which preceded the study and which have implications for the future. This view is akin to Polkinghorne’s judgment of narrative reasoning: ‘Human action is the outcome of the interaction of a person’s previous learning and experiences, present-situated presses, and proposed goals and purposes’ (1995, p. 11). Zatzman highlights the way that narrative inquiry ‘...supports a story culture by offering possibilities for critically examining our narratives, performing identity and provoking story communities (2006, p. 120).

**Narrative Truth**

Stanislavsky is usually associated with naturalistic trends in theatre. Less discussed is the extensive vocabulary that he developed to convey that art was in fact not actuality or even its reflection. Stanislavsky’s dualistic language included: true seeming, theatrical reality, and scenic truth, to name a few (cited in Moore, nee Koppel, 1981, p. 20). In qualitative research, the canons of reliability, validity and generalizability do not guarantee objectivity or detachment. I am attracted to the notion of creating a narrative
truth, a ‘vraisemblance’ (Mienczakowski, 1994) while retaining authenticity. In this section, I address these issues in relation to my research methods and stance.

Narrative accounts of life experiences have generated an extensive vocabulary to replace the quantitative overtones of validity. The exploratory sense of the terminology has given me a sound overview of the evolving struggle. Van Manen prefers apparency and verisimilitude (1990) and Ely (1996) trustworthiness. Lincoln (2002) appeals to positionality, authenticity and community credibility. Eisner calls for coherence in the crafting of research texts such that the story of the research holds together persuasively. He has coined the term structural corroboration to describe the relationship between bits of data and the whole story of a case (Eisner, 1985, p.241). Eisner’s notion of crafting a coherent research narrative has been particularly helpful in my efforts to assemble the puzzle pieces of two drama teaching contexts more purposefully. I have been able to think of reducing and selecting data as a kind of Stanislavskian ‘through-line’. The trustworthiness of my narrative accounts comes from the breadth of verbatim lesson transcripts which have provided continuous access and which are corroborated by additional audio recordings and a range of participant observers.

A good narrative, according to Clandinin and Connolly should have an explanatory, invitational quality (original emphasis; 2000, p.185). A good narrative inquirer takes heed of authenticity, adequacy and plausibility as part of the search for validity. In other words, in writing ‘... plausible accounts of the everyday world’ ‘vraisemblance’ accords literally with Stanislavsky’s ‘true seeming.’ To that end, I have sought to write the episodes to accord with the truth of the transcripts and from which I have selected two stories to retell for the study. The plausibility, dependability and credibility of the narrative accounts are grounded in the data itself.
Voices and Perspectives

I am not going to pretend that my voice is not privileged in this study. There is an obvious advantage in selecting, shaping and telling the story of my research. In other words, the data does not speak for itself (Fontana and Frey, 2000 p. 661) but is constructed as a particular view of reality. I have used the first person to establish my position clearly in the research text. Bakhtin has taught us that meaning does not inhere in a word itself (2002b, p.88) but in what he calls borderzones between the self and others and the self and certain experiences in a historical continuum (in Morris, 2002, 12-13).

Tom Barone elaborates on the myth of neutrality in authorship, saying:

   An author may no longer claim to provide universal truth as a morally or politically neutral translation of reality. The act of authoring is now exposed as arising from within a peculiar perspective bound to issues of personal meaning, history and power (In Hatch & Wisniewski, 1995, p.65).

Heathcote’s convention of ‘living through’ drama has been introduced in Chapter 1. One of her earliest references to this practice asserts that, ‘The thing to be taught must be discovered via human beings in action- that is, [by] ‘living through’ the situation (In Johnson & O'Neill, 1984, p.48). There is a level at which I have ‘lived through’ most of the history of drama education from its earliest days as a curriculum subject and method in schools. Furthermore I had a long history at my research site. In this regard, Lincoln comes to my aid noting that detachment can be a barrier to quality, not a guarantee of it (2002, p. 334). For Van Manen, the distance is created by hindsight. He incorporates ‘living through’ into the research experience, saying, ‘A person cannot reflect on lived experience while living through the experience.... Reflection on lived experience is always recollective...’ (Van Manen, 1990, p.10).

Ely encourages researchers to create a partnership with readers, enabling them to follow the pathways to insights (1996). She is enthusiastic about her subjectivity, saying, ‘My narrative...helps me to set events into time and context and links me to others. My
writing allows me to consider and reconsider my actions. It is never neutral, even when I try to make it look that way. It is selective...’ (1996, p.182).

She joins with Grumet and others (Barone & Eisner, 1997; Janesick, 2000) who not only support the use of the personal voice but also consider passion to be advantageous to the research process. Subjectivity aside, the circumstances in both settings allowed additional voices to contribute to the perspectives in this research.

Clandinin and Connelly observe that, ‘There are tensions and dilemmas in studying the parade of which we are a part’ (2000, p.81). The variety of data which in my case includes numerous student and adult perspectives become ‘events remembered’ in which ‘...the field texts help fill in the richness, nuance, and complexity of the landscape, returning the reflecting researcher to a...more complex and puzzling landscape than memory alone is likely to construct’ (2000, p. 83).

Validity above all is a search for language that suits the interactive processes of qualitative research. Truth is considered dynamic and positional and primarily accessed through the ‘moment-to-moment, concrete details of a life’ (Ellis & Bochner, 2000, p. 737) of the data and the contexts described. Heidi contributes to the polyphony of rich detail.

Imagine teaching a class who were all members of the same small, but rapidly developing and changing community. Imagine that in this community once a week the clock stops, time stands still for 40 minutes and the everyday hustle and bustle life is put aside.... there is a chance to dig deeper and explore what is really going on in their community. Problems are looked at, issues are dealt with, and moments are explored through more drama... [Here] the surface layers of everyday life are peeled away... (Hedenig, 2001).

The additional adult perspectives (in the Playhouse) include the principal, Sara, Sara’s ‘leave’ replacement, Debra and the incoming Year 1 teacher, Louise. Each is represented in audio reflections, transcripts and/or analytic memos. In the second year of data collection, the team teaching structure enabled easy availability of diverse
internal viewpoints but the narrative curriculum design also attracted the interest of relief teachers, student teachers and educational visitors in the form of solicited and unsolicited responses to the program.

I have sought to represent the voices of the children through the tapes and transcripts at different stages of data collection. I expect that their reflections will be instrumental in understanding how autonomy can be ‘read’ within my two teaching contexts. I am fortunate to be able to conduct group interviews at different stages of involvement and distance from the drama content. These conversations do not exist as examples of objective detachment but as part of a relationship of trust and mutual respect that has formed over time (Lincoln, 2002).

Gergen and Gergen remind us that each individual is also polyvocal (2000, p.1027), a fact that becomes particularly evident when conducting the conversations with students who draw on their memory of History Centre experiences a year later. My employment at ELTHAM ensured easy access to students and most colleagues even after the official collection of data ended.

**Story Episodes**

Narrative inquiry embraces storied accounts of research experiences utilising a range of narrative styles. In the field of education, writers and practitioners like Barone (2001), Barone & Eisner (1997), Beattie (1995), Witherell and Noddings (1991), Diamond and Mullen (1999) have all made cases for re-shaping the experiences of teachers using the principles of the arts. Many of these arts-based inquirers feature examples of data that include autobiographical reflections, poetry, written conversations with colleagues, day planners, and school newsletters.

Because I make a distinction between the historical narratives of the integrated curriculum and particular stories crafted by students in drama workshops, I identify the
teaching moments selected for close examination as ‘episodes’. I intend the lesson examples to ‘...steer the reader into a vicarious experience for the time and place of the study’ (Creswell, 1998, p.186). I prefer episodes to vignettes if only because of the familiarity from serialised stories.

Van Manen (1990), Ely (1996), Creswell (1998) and Barone (2001) all advocate vignettes as a way to weave experiences into a plot. Dunn (2000), O’Mara (1999) and Donelan (2005) have spotlighted and crafted stories as part of their drama research. I have edited and compressed the transcripts to reduce repetition and maintain the flow of the story. The classroom voices are interwoven with descriptions that illuminate the broader context of the lessons. The reflective voice is included as appropriate. I have added analytical signposts into the episode texts to draw attention to the teaching interventions that emerged from transcript analyses. The editing is designed for grammatical continuity more than the blend of realist, fictional and poetic techniques that Richardson upholds to give ‘the sense’ of an event (Richardson, 2000, p. 934). I appreciate her depiction of the observed world and the ‘worded world’ as separate social realities (2000, p.923-8).

While I applaud the increasingly diverse models and paradigms of qualitative research, I find that the ‘dual affect’ (Bolton, 1986, p.121) already contained in a study of drama precludes any need for further embellishment. When Year 4 students are functioning as historical characters with teachers operating both ‘in’ and ‘out of’ role and then reflecting on real and role interactions, the ‘emplotted narrative’ is complex and colourful enough.

**Cases in Context**

Within the qualitative research tradition the case study method gives particular attention to the research setting. I have indicated that my data was collected in two drama spaces within the school community, the Playhouse and the History Centre. The
Playhouse was a dedicated Year Prep to 6 drama space in which I operated as a specialist teacher contributing to an integrated curriculum. The History Centre is a complex of rooms in which 4 classrooms border a centre area or communal space for the interdisciplinary program that uses drama at the centre of learning. Both teaching contexts were well suited to case study approaches. I worked as the reflective practitioner ‘dancing’ and ‘choreographing’ as teacher/researcher in each. The two case studies provided an opportunity for comparisons between models of integrated curriculum. The common elements across my two research contexts were my role as a specialist teacher using process drama and the narrative framing in each. The unique features include the ways that each teaching space and the element of time impacted on the choices that I make along the way. This has been particularly useful not only to test my perceptions about drama teaching interventions but also to develop and improve my understandings of professional practice more widely.

According to Carroll, ‘Case study methodology is capable of examining in an open and flexible manner the social action of drama in its negotiated and framed setting’ (1996 p.77). He points out the ways that drama, especially ‘role-play’ is compatible with a case study approach:

Case study fits because drama, by its very nature as a negotiated group art form, is a non-reproducible experience. The participants within a drama in education session or series of sessions create a unique set of social relationships that become a single unit of experience capable of analysis and study (1996, p.77).

Donelan also picks up on the element of this non-reproducibility:

Each drama event is unique and is grounded within a particular social and cultural context. In any drama classroom the nature and qualities of the dramatic action will be dependent on the construction and negotiation of meaning by a particular teacher and her students. Thus, like all human events, drama needs to be understood in terms of the framework within which it occurs and the meaning which it has for the participants (1992 p.42).

Being able to consider drama praxis over time has been important to my findings. Connelly and Clandinin (1990) call attention to the way that case studies assume
multiple sources of data, in which the particulars are valued and analysed descriptively. The density of tapes, notes, and transcripts (more fully described under data collection) while often cumbersome, is a testament to the complex social reality of this study and the elongated span of time available for the research. The unanticipated twists and turns resulted in findings that cast a wider net than the original research questions.

**Case Study and Generalizability**

The notion of generalizability is not entirely compatible with case study methods. An important consideration of any case study will be the specific circumstances and the conditions that exist. In his discussion about educational change Fullan discovered that ‘...the reality of complexity tells us that each situation will have degrees of uniqueness in its history and makeup which will cause unpredictable differences to emerge’ (2001, p. 21). As a specialist teacher in the Playhouse I felt the nature of my collaboration with Sara and the history of a storied curriculum in the setting were worth of careful, rigorous, long-term examination (Janesick, 2000) as befits the situatedness of a case study. I was conscious that the model would not be easily transferable. Gergen and Gergen (2000) recognise that narratives are invariably locally specific and not reducible to easy generalizability. Their advice is to ‘come clean’ with the contexts and the research practices in order that others become responsible for reconfiguration of concepts in their own social practices (2000, p. 1027).

For Eisner these practices might include the potential transference of skills, images and ideas (1991, p.198). This breakdown helped me to appreciate that generalizability might eventuate from perspectives of pedagogy, curriculum paradigms, drama repertoire or philosophical issues. Eisner is positive about these prospects:

> We generalize skills when we know how to apply them in situations other than the ones in which they were initially learned, and we generalize images when we use them to search for and find features of the world that match or approximate the images we have acquired (1991, p.201).
Nevertheless, Eisner points out that the ‘degree of context specificity’ in education, ‘…is formidable’ (1991, p.204), and cautiously recommends treatment of case studies as ‘guides’ rather than ‘prescriptions’ (1991, p. 209).

In setting up the History Centre Dr. Warner was true to his belief that there was little value in applying programs at ELTHAM on the basis that they had first proven to work elsewhere. The research experiences of History Centre can be seen as legitimate invitations for further conversations whatever the idiosyncrasies of the inquiry (Hitchcock & Hughes, 1995). The power of case study for Winston is to generate new knowledge in the way that good drama does. ‘I would propose that we use case study to seek out rather than solve problems, provoke rather than answer question, deepen our understanding rather than rush to closure (2006, p. 45).

**Reflective Practice**

I decided to write the case studies from the perspective of the reflective practitioner. Taylor states that ‘Reflective practitioners use their own instrument, themselves; to raise questions of inquiry, to process how those questions will be investigated, and to consider how their emergent findings will impact upon their lifelong work (1996, p.40). He contrasts reflective practice with what Eisner describes as ‘commando raids’ (1985) wherein the opinions of outside experts are privileged over the accumulated and contextual knowledge of the teacher.

The term ‘reflective practitioner’ was originally applied by Donald Schön to examine professional problems encountered outside the field of education. Schön was notable in his avoidance of ‘template’ solutions, which are often imposed on workplaces without taking into account the uniqueness of the work context or the human interactivity (Schön, 1991). In arts education, Schön’s (1995) differentiation between reflection *in* action (in the here and now of fieldwork) and reflection *on* action (hindsight) is familiar to social science researchers. As my research question focused explicit attention on my
teaching interventions, my teaching decisions in action became central to my data collection. The collection of tapes, transcripts and field notes subsequently allowed repeated scrutiny of lessons for reflection on action.

The stance of the reflective practitioner is occasionally aligned with concern over lack of distance. Neelands encourages a critical consciousness that ‘reveals the socio-historical and ideological dimensions of our conditioning’ (in Ackroyd, 2006, p. 29). This includes a reflexive component amongst the learning community wherein school values are collectively negotiated, modeled and reviewed for change (p. 37).

Orton contends that reflection in action calls upon a practitioner’s artistry in situations where one cannot resort automatically to routines (1994). Instead, for Orton, they rely on ‘... creative acts of ‘try and see’ performed on the spot, monitored on the spot and adjusted on the spot’ (1994, p.94). O’Toole supports the value of reflection on action. He states:

The passing of time fades the immediacy of memory, but permits distance and the introduction of other perspectives; distance permits action to resonate with other experiences. This introduces a sense of proportion and a measure of objectivity. It does not necessarily cancel or preclude the subjective dimension, nor emotion... (2006, p. 132).

As a teacher/practitioner reflecting on action I have been hoping to interpose the research variables to ‘tacit norms’ (Schön, 1991, p. 53). While the weight of data collected is not necessarily an indication of the quality of the research, it would have been difficult for an outsider to accumulate the breadth of data that was accessible to me. For example, I have been able to consider my understandings of the autonomous learner in relation to the school’s documents, secure website papers, newsletters, journal articles placed in pigeon holes, heated staff meetings and private conversations with parents and administration. ‘What teachers and students do is influenced by their location in a system,’ says Eisner (1991, p.2). All interpretation, according to Bakhtin
(2002b) is inseparable from its context and culture and inevitably constrained by borders, in this case, an outcomes-based curriculum and the strategic plan of the school.

I realized that I would need to take into account the importance of my ongoing relationship with the Year 4s in the Playhouse. According to Neelands, ‘The reflective practitioner dwells in the room before and after the researcher is privy to their practice’ (2006, p. 18). He discusses reflective practice as emancipatory in the way that patterns of power might be examined and changed (p. 25). Out of a class of 27 students, I had taught 74% of the Year 4s in the Playhouse and 80% of the 37 History Centre students since their first compulsory year (Year Prep) at ELTHAM. Our social and artistic history provided shared experiences which would be a crucial dynamic in the research. Reflective practice continues to be a way of life in the same setting. To my mind, this has been one of the advantages of an insider perspective. Hitchcock and Hughes forewarn of the dangers of over identifying with groups when working as a participant observer in educational research. The observer/insider, they argue can easily clash with the analyser/outsider, (1989, p.202). Both offer rich windows on experience and I am hopeful that the revolving door of additional observers goes toward balancing any inclinations for over identification. Fortunately there was no need for any covert investigation and I was able to be open throughout the research process.

**Ethical Considerations**

There was a point in filling out the Ethics approval form for this study where it appeared, even after advice, that signed letters of consent would not be necessary. Although children under 14 years of age were involved in the study, there did not seem to be any research practices which did not fall under the procedure of: *Examination of normal educational practice, or education instructional strategies, instructional techniques, curricula or classroom management methods...* (Griffith University, Human Ethics Application, 2001).
A universal school consent form covered the data collected on videotape. Students across the school are regularly videotaped for use at assemblies, information nights and celebrations. The principal of the school had given his written approval and consent for the research project. The students found nothing unusual in the presence of a camera or participating in reflective activity. To my great relief, I opted to ‘play it safe’ and proceeded not only with detailed letters of informed consent, but also took advantage of parent information evenings to explain the nature of the research project in both years of data collection. All consent forms guaranteed student anonymity and were returned with unanimous agreement for voluntary participation. The only query concerning data collection came from a parent who wanted some clarification regarding an interview selection process. Her fear was related to possible ‘adverse consequences’ for students who might NOT be selected for the ‘distanced reflections’. When advised that the final interview would be conducted as a whole class discussion, she was entirely reassured in this regard.

It should be noted that both the school and the principal have been ‘named’ throughout the research text although pseudonyms have been used for everyone else (Hitchcock and Hughes, 1989). As a writer, public spokesperson and advocate for The History Centre, Dr. Warner’s contributions to education are well known in Australia and internationally. The anonymity would have been gratuitous and short-lived. He has agreed to being named in the research study.

I did not predict the degree of interest and enthusiasm for the History Centre. Colleagues new to drama processes, visitors, parents, emergency teachers and student teachers offered insights from varied perspectives on the community that put drama at the centre of learning. When the original Ethics Committee approval for research involving humans expired, I applied for a renewal and an amendment. The amendment requested retrospective permission to incorporate both spontaneous and formal comments offered by adults external to the research project. The renewal sought
approval to conduct an additional class interview with the History Centre participants in Year 5, to ‘ascertain the ways they remember drama experiences in Year 4’. I used their comments as ‘distanced reflections’ which signify the ways that students also reflect on action.

I was well into the writing of the research text when my supervisor secured the position of Chair of the Arts at the University of Melbourne and became accessible in the city where I resided, taught and conducted my research. My study was therefore transferred from Griffith University in Queensland to the University of Melbourne in Victoria. The ethics approval was also transferred from one university to the other without question.

The Data

Internship and assistance

The accumulation of data collected would not have been possible had I not been in my natural teaching environment nor had the benefit of Heidi, an on-site intern who became a research assistant.

Heidi’s school internship could not have been better timed. A drama and music education graduate, she had successfully applied for an additional graduate year and a school placement that used drama across the curriculum. In the first year of my research, Heidi not only collected data for her own assignments, but she operated the video camera, transcribed video and audio tapes, gave insights into the Year 4 class/drama relationship and continued to work within the integrated curriculum long after her responsibilities for her own coursework were completed. It is hardly accidental that she was employed at the College in the second year of my research. Her continued assistance with the taping and transcribing in her first year of employment as a teacher is a testament to her ongoing interest in research and professional development.
Field texts

From the time that my research proposal was approved, I decided to experiment with a range of data collection methods. I would try to record my intentions and concerns before the Year 4 class came to drama as often as possible in the event. I always seemed to be rushing; not only to usher one class out as the Year 4s were coming in, but also to ‘catch up’ with the rapid progress of Australian settlement history, which was galloping ahead in their classroom. At one stage my frustration with the pace of events was clear:

I can see there are as many disadvantages as there are advantages to working from narratives initiated in a class setting. While my work regarding purpose, engagement and factual input is eased, I do notice that I am usually on the back foot most of the time in terms of having a handle on the story and therefore much time is wasted (Reflective notes, Dec 1, 2001).

Another entry refers to the class narratives as a runaway train that I am constantly having to board.

In my first journal entry, I have handwritten some pre-lesson notes, added Sara’s observer notes of the drama lesson and then scribbled my ‘afterthoughts’, following the lesson. Not only have I filled the double pages of the A3 scrapbook with arrows indicating some initial attempts at classifying my teaching interventions, but I had also asked Sara and Heidi, to add their comments and reflections in the margins. Clearly this would not have been sustainable over two years. Within a week I turned to audiotapes for greater ease of documenting actions and reflections ‘in the field’. Later I returned to my use of scrapbooks and analytical memos as part of my attempts to clear the path from field texts to research texts (Clandinin and Connelly, 2000) in order to find the patterns in my data.
The collection of data over two years includes:

**Transcripts**
- Audiotapes: drama lessons, informal discussions and interviews
- Videotapes: drama lessons, integrated curriculum practices
- Interviews: students, colleagues, visitors, principal, parent

**Reflective Practitioner notes**
- Memos and journals

**School Resources**
- Documents relating to Policies and practices
- The principal

**Transcripts**

**Audiotapes**
As a teacher/researcher I was aware that note-taking would be incompatible with drama teaching. I did not predict the degree to which pressures of back-to-back classes and staff meetings would also delay field notes. The real world of schools unfortunately did not stop for reflective practitioner research. The portability and spontaneity of a Dictaphone eased many of the pressures of maintaining fresh field texts.

From the dozen lessons receiving intensive attention in the Playhouse, I have noted that there was only one occasion where there was not another adult present during the drama lesson. The audiotapes of the conversations, good-humoured deconstructions and embarrassments have been recorded with unselfconscious immediacy. I developed the habit of picking up the Dictaphone in private moments to record personal reflections in short bursts or to secure an idea for the next lesson. Typical are hurried plans with Sara for the next lesson. The context is the early settlement of Sydney Town.

*S: I think Sally is going to take over the sergeant's position from Hana....’

*T: That's fine. Hanna doesn't want to do it?
S: She’s had enough.

T: Ok, she wants to change. In that case for next week, the new sergeant will want all the complaints in writing (Audio transcript, May 17, 2001).

Maykut and Morehouse consider ‘unstructured interviews’ to be ‘...particularly important when one is interested in gaining participant perspectives, the language and meanings constructed by individuals (1994). Clandinin and Connolly give credit to the equality and mutual trust of taped conversations pointing out that in ‘participatory relationships’, interviews invariably turn into conversations (2000, p.109- 110).

The audiotapes have been useful for backing up the videotapes. In the Playhouse, most of the drama lessons have been videotaped. I am grateful to have the audio ‘insurance’ for those few occasions where the videotape was not available, when one or other of the tapes ended abruptly or when diction was not clear. When the research study shifted in its second year to the History Centre, I decided to back up video recordings in the same way but I did not have the easy accessibility or the intimacy of the Playhouse. In spite of the portability of a Dictaphone, any attempts by Heidi or me to capture group role sessions with any clarity have been frustratingly futile. Audio technology has not been able to do justice to the 37 dispersed students engaged in their building, public announcements and market days of ‘settlement’ life.

More successful have been the 7 hours of formal and informal taped interviews with colleagues and visitors, a student focus group and with whole class groups, which I have included under the separate heading of Interviews. I turn next to the data collected by videotape.
Videotapes

In *Theatre as Sign* Aston and Savona describe the ways that text is made and read in performances. The authors cite Kowzan’s classification of sign-systems which put simply, include auditive, visual, physical appearance and stage appearances (Aston & Savona, 1991). Heathcote utilised the theatre elements of light/dark, sound/silence and movement/stillness as performance sign-systems (in Bolton, 2003, p. 75). Without the videotapes, many of the ‘available orchestrating languages’ (Bakhtin, 2002a) would have been missing in this research study. Bakhtin was reflecting on the analysis of novels, not videotapes when he stated:

> The authentic environment of an utterance, the environment in which it lives and takes shape, is dialogised heteroglossia - anonymous and social as language, but simultaneously concrete, filled with specific content and accented as an individual utterance (2002a, p.272).

With each stage of video analysis I have become increasingly aware of interventions beyond the verbal signing that stood out during the early analyses. The full range of interventions is discussed in the case study chapters.

The data collected in the Playhouse includes approximately nine hours of videotape. Before Heidi’s placement at ELTHAM I frequently made use of Year 6 students to help with the videotaping. They were always eager to help but unfortunately, my teacher role superseded my researcher role in many of these situations and resulted in a less than ideal result. Not only did I agree to different ‘camerakids’ each time, thereby curtailing any development of expertise, but I also allowed the story to dictate the lighting in the drama room, which meant that blackout curtains and dimmers often obscured clarity.

For the most part the video camera was permanently placed on a tripod in the corner of the room allowing some variation in angles and rotation. On a few occasions during noisy sessions of group planning and rehearsing, the student on camera enjoyed experimenting with the wobbly hand-held effect. I was immensely relieved when Heidi
took over the videotaping responsibilities even after her own responsibilities as an intern at the school had formally ended. This insured a level of camera stability and audibility. Ely et al. cite the advantage of repeatability when using audio and videotapes:

Audiotapes add the nuances of a person’s voice to the words that print provides. Videotapes show context, people in verbal interaction and such non-verbal elements as the sounds of voices, gestures, facial expressions, light, color, activity and relative bustle or quiet (1991, p. 82).

Eisner similarly celebrates the way that videotapes ‘make it possible to capture and hold episodes of classroom life’ and to ‘...scrutinize expression, tempo, explanation, and movement...’ when examining educational experiences as a critic or a connoisseur (1985, p.115).

Erickson appreciates the way that analysis of audiovisual material specifies learning environments as well as social interactions:

It is especially appropriate when such events are rare or fleeting in duration or when the distinctive shape and character of such events unfolds moment by moment during which it is important to have accurate information on the speech and nonverbal behaviour ...in the scene (1992, p.204).

Over time tapes allow the identification of instances, which are typical or atypical within the research context (Erickson 1992, p.208).

There were a few instances at the beginning of the class when students noticeably enjoyed acknowledging the camera’s presence and smiled or waved into the lens. At all other times the camera was just another fixture like the rostra, the CD player and the various adults that observed or joined in.

Selecting Case studies

From the first year’s collaborative work, half of the Year 4 drama lessons were videotaped and transcribed. In choosing ‘a story’ to serve as the case experience in the
Playhouse, I admit that the quality of the tape and the audibility of the players influenced the decision. The story, which I have called *The Hearing*, evolved over 3 consecutive drama lessons of approximately 40 minutes each. It was extracted from numerous goldfields narratives. Van Manen has stated that stories enable us to experience life situations that we would normally not experience, whether fictional or real (1990, p.70). In this case I offer a ‘real’ research story of a fiction created about an historical event. The lessons are representative of some of the ways that I set up lessons, manage classes, intervene in action and reflect on work.

The four hours of videotape from the History Centre covered approximately 8 weeks of integrated curriculum based on European settlement of the colony of New South Wales. There is constant cross-over between what might be considered the class curriculum and the specialist drama lessons. The tapes include ‘set building’, teachers working in role as characters of the colony, students’ journal work, public meetings (in and out of role), assembly rehearsals, performances for Year 9 students and improvisations. From the History Centre tapes, I have extracted a story that I have called *The Story of Maud*. Maud was the housekeeper to Governor Bligh who was appointed to the colony in 1806.

**Interviews**

All interviews have been conducted at ELTHAM. They include students, teachers, the principal and a parent. I have divided the interviews roughly into student focus groups, individual interviews of adults (predominantly colleagues) and full class interviews. In each case, the interview format would be considered informal or open-ended. Silverman reminds us that interviews should not be considered depictions of realities but stories ‘... through which people describe their worlds....’ Each voice or group thus becomes part of a ‘concert-account’ of experiences to which we have access (Silverman, 2000, p.823). Dr. Warner’s interest and expertise on self-directed learning featured as an important part of the original research proposal and my interviews with him will be dealt with under the heading of school documents and resources.
Academic questions regarding drama pedagogy would have been inappropriate for 9 year olds and irrelevant to adults who did not witness the classes. I have therefore opened the interviews as conversations about ‘our settlement stories’, which led to broader issues that often overlapped with the specific concerns of teacher interventions and self-directed learning.

**The Focus Group**

I met with a focus group of four Year 4s toward the end of my first year of data collection. The accumulation of data was becoming a burden and it seemed appropriate to get a recollective overview with a handful of students. Sara had recommended small group interviews for social ease and to enable individuals to ‘piggyback’ on each other’s ideas. The class of 28 was too unwieldy for a whole class discussion. A group of four would give each speaker adequate time to speak, listen, reconsider and add to the contributions. We met twice for 40 minutes each time. For the first visit I asked the students to bring their Goldfields journals to mediate thinking and provide a focus for discussion. I began by asking a key question that related to a journal entry they considered important (Maykut and Morehouse 1994, p.83). I was interested to find how students might explain their role experiences and ‘storied’ approaches to outsiders. I hoped to discover their perspectives on drama and history.

Group interviews or focus groups provide participants with opportunities to develop their ideas in conjunction with the contributions of others:

Information that may not be thought of or shared in the individual interview may emerge in the group process....They have an opportunity to think aloud about their private perceptions of issues or events, sometimes coming to new understandings through their interactions with others in the group (Maykut & Morehouse, 1994, p.105).

Belgrave and Smith wonder whether this kind of ‘mutual influence’ relates to a respondent’s recognition of a remark in terms of their own experience or whether it
shapes the recollection of an experience. They define the usefulness of focus groups mainly as tools for alerting the researcher to issues of which one might be unaware and for beginning fieldwork. Their criticism that focus groups ‘take on a life of their own’ are, to my mind, strength, not a weakness of the method, especially when questioning primary aged students (2002, p.247). Indeed, in contrasting the hazards of group thinking with the awkwardness of individual student interviews and the tendency for extroverts to dominate class interviews, I feel confident that focus groups have a positive age-appropriate energy which allows time and space for each voice and for thoughtful conversations.

Feminist research also favours the collective, empowering nature of focus groups. The power of the researcher is seen as diminished, more exploratory and more appropriate “in the field”. The group enables a means of collective storytelling whereby the social dynamics and interactions become as significant as the accounts related (Madriz, 2000 p. 836). My longstanding real and role relationship with the focus group meant that we were able to start at the very least with shared experiences and empathy (Fontana & Frey, 2000).

Taped reflections record my reactions following my first foray into the unfamiliar territory of a focus group interview:

As a first interview I’m very pleased with that. I was really worried that the questions would be very teacherish and that they wouldn’t want to talk. As it happened, each one of them could easily have talked at length about many aspects of their learning but I have a feeling that having 4 in the room & piggy backing on [each other’s] ideas is what gave it the energy, so if each of those 4 people had been in here by themselves talking, I suspect that the awkwardness would have been greater.... It was good that they had something physical, their journals with them because it was something to hold ... [They enjoyed] reading the letters....I think it’s a good start (Audiotaped reflections, Oct 25, 2001).

As it turned out my instincts about individual interviews with children of that age were correct. After interviewing 3 students individually the following year, I became totally
discomfited by their lack of ease and restricted my individual interviews to adults. My instincts were confirmed by Dunn’s individual interviews in which she noted that the relaxed and open relationship she had enjoyed with her Drama Club girls had changed within the interview process. ‘Here we operated in a manner far more closely resembling the traditional teacher/student relationship...and the one-on-one interaction between us seemed to make some of the girls somewhat uncomfortable’ (Dunn, 2000, p. 72).

Individual Interviews

It has never been my intention to interview colleagues or visitors in relation to my original research questions. The questions concerning teacher interventions in process drama has not seemed appropriate to non-specialist scrutiny. The informal conversations that I have managed to capture on audiotape have been part of the recording process that are proving to be both opportunistic and fortunate.

Once re-located into the History Centre, I was no longer the drama specialist in a self-contained space undertaking projects with a single collaborator. I have been one of a team of 5 people, all stakeholders in the expanded integrated curriculum. I have mentioned my role as the ‘embedded specialist’ a term that suited my new teaching context. Although my research was designed to continue with the Year 4 classes only, all my drama lessons with two Year 3, and two Year 4 classes were positioned in the middle of 4 classrooms and visible to all through glass partitions. The room has been a busy thoroughfare. I mention this to make explicit the degree to which my practices have been available to a wider public. Not only were my drama lessons easily accessed by class teachers, but there was a great deal of interest from substitute teaching staff, student teachers and ‘tour groups’ of prospective parents and local and international visitors.
With unsolicited interest, and commentary suddenly forthcoming from many perspectives, I decided to enlist permanent and temporary colleagues in either putting some thoughts in writing, or agreeing to an interview. Two permanent staff and a visiting student from Hong Kong agreed to be interviewed. A third colleague elected to write her initial impressions. In each case I have followed a limited but flexible plan of inquiry as recommended by Dunn (2000) and O’Mara (1999) who also conducted interviews in drama research projects. In addition, one relief teacher and one secondary teacher agreed to submit written statements. I feel the concern with inequality of power often cited a propos interviews (Clandinin and Connelly, 2000, p.110) are not relevant to my interview with adults, especially where the interviews were initiated by the interviewees.

I have also taken advantage of an interview opportunity with a Year 4 parent. Her son was new to the school and the family has been enthusiastic about Jamie’s renewed interest in schooling and the motivation that he has transferred to tasks he has completed at home (Audiotaped interview, 2002). As the mother offered this information freely, I decided to ask for a more formal interview as a follow up to her casual comment.

From the written reflections and the taped interviews I have included only statements that pertain to curriculum design, drama interventions or student autonomy.

**Whole Class Interviews**

An opportunity for larger group interviews came about at the end of my second year of data collection when I benefited from a chance to speak to gender specific groups. O’Mara has pointed out the importance of the interviewer communicating a genuine desire to understand in the way of one (Lofland and Lofland, in O’Mara p. 73) who needs to be taught. I repeated my questions posed to the focus group regarding the ways they might explain teaching and learning in the History Centre. I was interested in
the metacognition that might have been gained and its relationship if any to autonomy. The gender separation did not turn out to be significant.

Six months later, I re-interviewed the same group as Year 5s who were able to ‘look back’ and compare their ‘role-play’ experiences with Year 5 drama lessons and discuss the differences between ‘drama’ and ‘role-play’ in ways that I had not anticipated. Taylor (1996) recommends interviewing students to test hunches and probe complexity, saying:

> By getting into the students’ heads, we could develop another perspective on the work. By sharing our own observations or our angles of repose with another, by injecting another insight or slant on the one event, we come closer to, and develop confidence in, the trustworthiness of our findings (Original italics, 1996, p.45).

I have been fortunate to be able to elicit and compare ‘distanced reflections’ on the History Centre experiences with the same students that I had previously interviewed. These understandings would not have been available to me without easy access to these students two years after my data collection began.

**Thinking about Transcripts**

The volume of audio and video transcripts has exceeded the needs of this research study. *The Hearing* and *The Story of Maud* are key stories which were enacted in the Playhouse and the History Centre respectively. They have been heavily reduced for re-emergence as vignettes in forthcoming chapters. Heidi transcribed most of the audiotapes over the two years of data collection. I transcribed the videotapes, the interviews and the class reflections. There were several occasions, especially with audio recording in the History Centre where the general noise made word for word transcription impossible. In those cases, we kept track of processes, stages of work and significant moments while describing the content of the tapes more generally. Zeller encourages the researcher to follow a line of significance instead of pursuing verbatim accounts of ‘stumbling, struggling conversations’ (1995, p. 80).
I have mentioned that I was grateful that recordings were often backed up; although I appreciate that any taped account of a live event remains selective and incomplete. A transcript in this study is twice removed from the original experience. Dunn expresses her frustration in similar circumstances:

...I understood immediately that these written texts, two dimensional and static, could never hope to convey even a fraction of what was appearing on the screen. Just as the videotapes themselves failed to capture the full picture of what occurred, the transcripts offered only a limited description of the videos (Dunn, 2000, p. 78).

The transcripts are filled with the margin notes and labels that I entered continuously as part of the preliminary analysis. These notes include the nature of my interventions, highlighted moments of self-directed learning, and recognition of emergent themes.

In addition to the actual lesson transcripts there are audio taped transcripts of lesson intentions and reflections on lessons. Informal discussions with colleagues have been transcribed, as were the more formal parent and staff interviews previously mentioned.

I am particularly grateful for the transcribed personal reflections and the analytic dialogues with colleagues. They reveal many of my struggles to interpret drama processes with the inevitable humour and sense of frustration of any normal class setting. The transcripts are clear reminders of times when I was either ‘in’ or well ‘out’ of my comfort zones while teaching. The Dictaphone caught a breathless moment recorded as an ‘afterthought’ to a convict lesson. I got off easily. Instructions vague though kids flew with the sense of what I wanted; very motivated and forgiving of the looseness (Audio transcript April 26, 2001).

There have been times that both Heidi and I have combined our own descriptive comments, reactions and reflections to the tapes that we were transcribing. I have appreciated the immediacy of these entries retrospectively. The transcripts have been
invaluable as records of precise use of language, of times of struggle and not surprisingly, of excessive teacher talk.

Reflective Notes

Reflective memos were ongoing and took many forms. They have included both private and collegial conversations about lessons. In the History Centre, with the pressures resultant from four classes of students, high visibility and ‘living through’ processes, the recorded highs and lows have offered valuable insights into the intensity of the teaching context. At times I bypassed the Dictaphone and documented experiences in printed text at the end of a week, a semester or on completion of a unit of work. I have thus been able to retrieve a sense of overview as well as the detail of daily decisions. Numerous scrapbooks are filled with efforts to synthesise and to visually represent the complexities of the data.

School Resources

The school documents relevant to this study include: school newsletters, Peacebuilders® literature, conference papers, websites and policy papers. For the most part they were relevant to the history, the ethos and the current practices of ELTHAM. For example the strategic plan outlines the rationale for self-directed learning, for teaming and for constructivist classrooms, all of which impact on my research concerns of teacher interventions and notions of autonomy.

Clandinin and Connolly advocate a wide range of archival, personal and policy documents useful for collection and analysis in schools, warning that, ‘The researcher who establishes intimate participant relations can become so focused on the relationship that the flow of documents that help contextualize the work goes unnoticed’(2000, p.114). The availability of documents that contributed to the ‘rich descriptions of the context and culture of the school were contingent on my personal history in the school and the support of my practitioner research. .
The principal’s support of my study has insured that I had access to his conference papers, doctoral thesis and literature underpinning innovations like the History Centre. The family newsletters described how new concepts such as self-directed learning were explained to parents.

Dr. Warner was initially recruited not only as a valuable resource for understanding the school’s interpretation of the term *self-directed learning*, but also as the ‘outside eye’ for key moments (O’Toole, 2006, p. 102) of the project. I asked that his observation of drama lessons be filtered through the lens of his expertise and experience of autonomy or self-directed learning. I offer more precise definitions of these terms within the literature review chapter but at this time I use these terms synonymously.

In the first year of data collection, Dr. Warner observed two ‘live’ drama lessons and watched the videotaped lessons of three others. He made notes on his observations of the lessons and we discussed the characteristics of process drama that lend themselves to autonomous learning. Many of Dr. Warner’s expert and observer comments have been included in this study but they are offered as one of the chorus of voices that became available and I ceased to think of him as a sole ‘outside eye’. Dr. Warner’s contributions are included in the findings of my research but must be considered alongside the greater physical and timetable changes that eventuated subsequent to Dr. Warner’s first set of observations. Indeed his belief that change does not come about piecemeal but through significant structural changes is born out by his creation of the History Centre.

I was a regular visitor to Dr. Warner’s office asking for clarification, journal articles or documents. I conducted a formal interview with Dr. Warner at the end of the data collection cycle and another as I was writing my conclusions several years later. I prepared questions in advance but let his answers direct the flow of the dialogue. The
purpose of the first interview evolved from preliminary analysis where I needed to double check Dr. Warner’s vision for the History Centre and the role of drama therein. The second conversation focused on ways the vision had been met or had raised concerns. Both were recorded onto audiotape. His own publication *Schooling for the Knowledge Era* (2006) became a useful signpost to check his positioning against wider curriculum theories.

I mention Dr. Warner’s layered relationship with the research as one example of the complexity that serves as a background to this investigation. I am interested in the way that Lincoln isolates relationality in her discussion on rigor and ethics (2002) in emergent forms of inquiry. For her, ethical quality is ‘...grounded in the recognition and valuing of connectedness between researcher and researched, and between knowledge elites and the communities in which they live and labour...’ (2002, p.343). Dr. Warner’s relationship to this research at different times included roles as: principal, associate supervisor, expert, outside eye and parent.
**Data Analysis**

**Overview**

The data sources that I have enumerated and described have required purposeful analysis. At different times while searching for analytic frameworks I have relied on writers for guidelines which were not necessarily compatible with each other. Wolcott (1994) gave me ways to start thinking about transforming data as did Ely et al. (1991), Polkinghorne (1995), Barone (2001), Pitman and Maxwell (1992) and Clandinin and Connelly (2000). In the end, I returned to the data, reviewed the practical and conceptual descriptions I had made along the way and developed a framework from my particular circumstances.

It may not be fair to Ely, Vinz, Downing & Anzul (1997) to suggest that they have provided a useful bridge between Wolcott’s labels of description, analysis and interpretation and those offered by narrative inquirers. Nonetheless, I have found Ely (1996) has provided a middle ground, which is compatible with this study. Like Wolcott, Barone and Polkinghorne, Ely et al. favour rich descriptions of data, context and stance. Like Wolcott, Carroll, Edmiston, and Clandinin and Connelly they advocate a stage of classification or coding, which can be supported by further visual displays or metaphors. Like Barone, Van Manen, Polkinghorne, Pitman and Maxwell and Clandinin and Connelly, Ely et al. offer analytic and interpretive strategies that are composed and analysed narratively.

The details of my data collection and the various adjustments along the way have been outlined in the previous section. An overview of the analytic framework that developed over two years is offered at the end of this section. The tools that were used as part of the system of analysis are considered below. They include: analytic notes and conversations, categories, metaphors and displays and interim texts. The cycles of transcribing, note-making, labelling and writing narrative accounts have informed my analytic framework.
Analytic notes, Conversations and Codes

On my initial viewing of Playhouse videotapes, I attempted to classify my drama interventions into the realms of social, aesthetic and cognitive learning that I had set out in my preliminary research proposal. I have found it impossible to unravel students’ learning into specific domains as they are set out in numerous curricular documents. The fact that the skills, content and group work of drama lessons was so tightly interwoven into storytelling made it even more difficult. There is abundant literature linking aesthetic knowing firmly within the cognitive domain (Eisner, 1991; Best 1992; Bruner, 1986; Reimer and Smith, 1992). I was fortunate to learn quickly in this preliminary stage that the ‘...point of analysis for researchers using a qualitative approach is not so much with testing a preformulated theory or hypothesis but rather with generating ideas from the data’ (Hitchcock & Hughes, 1995, p.140).

I settled into watching the tapes with fresh eyes, ‘for what they are’ (Silverman, 2000). I made margin notes and summaries at the end of each lesson transcript and recorded preliminary analytic reflections. O’Toole encourages us as researchers to converse with the school context, with our reading and with our assumptions through ‘reflective conversations’(O’Toole, 1996). Each time I re-viewed a tape, I added notes, questions and ‘afterthoughts’ in an attempt to reduce the volume of material that was overwhelming me, particularly in the early stages of the research. In Eisner’s terms, I tried to account for my account of the experiences in an effort to uncover the meanings within the situations studied (1991).

A drama ‘story’ usually takes four 40-minute lessons to set-up, plan, rehearse, refine and perform. It has made sense to analyse lessons not only in lesson segments but in story arcs and then again at the end of a semester when it was possible to place the detail into an overview of longer term processes. One such story arc highlighted the complaints and frustrations of settlers new to Australia. My reflections reveal that I was slightly caught off guard by some aspects of my own practice:
On closer examination of the videotapes ... I was heartened by the consistent attempts to bring the students’ attention back to the shaping of their stories, to the development of aesthetic literacy. I do not claim that they were aware of historical content and drama forms in equal measure in every lesson but the efforts to involve young people in the languages of drama was evident (Moore, reflective notes, 2002 & cited in 2003, p. 7).

Reflective conversations and analytic memos, according to Ely et al. ‘...allow room for speculation and integration. They allow us to look back so we can check our beginning assumptions, analysis and conceptual frame, and they allow us to look forward so that we can create direction for our work’ (Ely, Anzul, Friedman, Garner, & Steinmetz, 1991, p.82). It has been extremely useful to have the notes and memos scribbled alongside the early transcripts as a reference for data collected at later stages of the research.

Qualitative research encompasses a wide range of data gathering methods. The conversations, margin notes and ‘shifts’ of thinking’, represent the informal and narrative analysis that is concurrent with data collection. Writers agree that ‘some kind of system’ is eventually necessary to retrieve and sort the ‘themes, patterns and categories of events and activities’ (Hitchcock & Hughes, 1995, p. 140).

Ely (1991), Wolcott (1994) and Carroll (1996) favour a classification or coding stage. In the preliminary viewings of videotaped lessons I took copious notes about the way I found that I ‘intervened’ into class narratives by questioning, managing space, or injecting tension to name just a few. I further noted those occasions whereby I transferred responsibility for learning in small or large measure to students. Even in the early stages I highlighted and colour coded the broad moments of teacher agency and student agency. Over the two years, together with the transcription of tapes, I refined the texts into the story arcs of the case studies. At each stage I repeated the process of listing interventions, finding common ground and refining the language. I redrafted the edited transcripts into columns with the ‘scripts’ displayed in the left hand column and the evolving classification labels, in the right-hand column. This tabulated form has
analysis of their practice. I have continued to make additions and refinements to the
analytical tables as more and more ‘taken for granted’ aspects of relationships, body
language, and contextual factors have become evident.

The early labels tended to focus on what I have been doing as an arts teacher and used
the language of process drama to underline skills (creating mood) or interpersonal
development (building community; see appendix B). The literature concerning
autonomy as used in educational contexts provided the language for attending to (for
example), building repertoire or mastering drama forms. As the detail has accumulated,
I have classified the individual interventions into broader ‘meaning units’ (Ely, 1991, p.
988) noting for example the different ways over time that I might ‘raise status’ of
students or ‘raise significance’ of story content. Tesch suggests that categories and
coding remain tentative and flexible while remaining connected to the trajectory of the
research (In Ely, 1997, p. 163-4). Ely et al. warn:

There is no escape. Making categories means reading, thinking, trying out
tentative categories, changes them when others do a better job, checking them
until the very last piece of meaningful information is categorized and, even at
that point being open to revising the categories. (1997, p.145)

As part of my effort to ascertain teaching strategies which are unique or consistent in
my practice within story stages, I classified and compared ‘interventions’ over several
lessons. I have been struck by how easily these classifications fall into artistic, social or
cognitive teaching and learning. This secondary analysis has become important to the
emergent findings concerning teacher identities.

Metaphors and Displays

In addition to my search for patterns, I have compulsively explored images and models
to visually represent a) the relationship between the class work and the drama work;
and b) the relationship between the drama interventions and self-directed learning. Half
a dozen scrapbooks include 2D representations of 3 dimensional ever-expanding
contextual narratives (O’Toole 1995), nested theories, derailed train journeys, overlapping circles, and various configurations of ‘lighting’ imagery. There are further diagrams representing my two teaching contexts and the ways that administrative parameters impacted on teaching and learning.

My scrapbook imagery helps with the continual refinement of my analysis. These colourful, illegible diagrams represent my ongoing struggle to translate chaotic classroom experiences into a data display format as recommended by Wolcott (1994), and Pitman and Maxwell (1992). The images are part of the layered understandings that support the tabulated analysis, the margin notes and the reflective analysis. Clandinin and Connelly (2000) call analytical narrative descriptions, ‘interim texts’.

**Interim texts**

Laurel Richardson has stated, ‘I write because I want to find something out’ (Richardson, 2000). Clandinin and Connolly suggest interim texts as a way of finding something out and making connections from the data. Described as texts ‘...situated in the spaces between field texts and final, published research texts’ (2000, p.131), they are designed to weave ongoing conversations, past experiences and evolving insights into the field texts. ‘Interim texts are written at different time in the inquiry process and for different purposes and they also take different forms’ (2000, p.134). My own interim texts have primarily taken the form of conference papers and adaptations of transcripts. For example, the ‘interim’ text of *The Hearing* combines transcript excerpts with descriptive and interpretive notes. It will reduce the extensive field texts to a composite of Playhouse experiences over several weeks ‘...to represent a growing sense of understanding about the learning of the research work’ (Ely et al. 1997, p.70). The restructured experiences appear finally as vignettes (which I have called ‘episodes’ within the ‘emplotted narrative’ (Polkinghorne: 1995); that is, the account of this research in its entirety. Similarly, a paper delivered on notions of autonomy has served as an interim text for the literature review.
Clandinin and Connolly regard an interim text as a consultation rather than a ‘step’ towards the final research text. ‘Plotlines are continually revised as consultation takes place over written materials, and as further field texts are composed to develop points of importance in the revised story’ (2000, p.132).

Gadamer (in Van Manen, 1990) describes interpretation as self + text. My roles as teacher, artist and researcher have overlapped constantly in the course of this research study. The theoretical texts that I have examined come from theatre/drama, research methods, education, philosophy and narratology. My research site has provided relevant texts about the school, my drama lessons and conversations with the stakeholders. I have cross-referenced the data against the academic theory collating the categories, themes and metathemes. To that end Ely et al. and Clandinin and Connolly have continued to provide helpful ways of thinking about the interpretive process.

Interpretation for Ely et al. implies ‘...looking beyond wherever we are now in our perspectives on our data’ (1997, p. 218). They describe this stage as one where the researcher is required to step back from the field and to see data as “the other” (Ely, Vinz, Downing, & Anzul, 1997).

In the retelling of the research experiences there are inevitably choices of selection, omission and connection. Bruner reminds us that even reports of “real experience” ‘...remain forever in the domain midway between the real and the imaginary’ (Bruner, 1990). The writing of the episodes and interim papers became important means of stepping back. According to Ely et al. the researcher becomes a mediator between school culture and a wider audience. I have been lucky enough to have access to a peer support group whose advice on my interim texts has helped me ‘lift and extend’ (1997, p.218) the mundane to the general. They engaged seriously with my cyclical quest for adequate metaphors.
For Ely et al. interpreters act as filters who sift data and shape meaning while holding conversations with the theoretical literature (1997, p. 266). The intersection of experience, data and theory become the crucible for further emerging theory and unanticipated findings (1997, p. 255). These conversations create a ‘third space’ where the conditions are ripe for new theoretical constructs and perspectives, revealed over time (Ely et al, 1997, p. 266-271). Equally significant was the third space that was created by the conjoining of drama skills with class teacher skills in the two teaching contexts.

The research questions provided the trajectory for new working documents and subsequent interpretations. The analytic pathway in the Playhouse and the History Centre has developed as follows:
### SUMMARY OF KEY ANALYTIC STAGES

**Context 1: THE PLAYHOUSE**

- Data collection & observation of lessons from multiple perspectives
  - Observation of videotapes
  - Preliminary analytical notes and labels
  - Further analysis and detailed labelling with full AV transcripts
  - Ongoing conversations and reflections with visiting and permanent staff
  - Observation of videotapes by outside ‘eye’ with detailed observations and summary
  - Interim texts/Data reduction
  - Further observation of tapes for case study selection (The Playhouse)
  - Further analyses and refinement of language labels of selected episodes
  - Polished vignettes (called story episodes)
  - Tabulation of accumulated interventions and indicators of self-directed learning
  - Identification of emergent interventions from each lesson
  - Cross referencing and distilling of emergent interventions into common categories
  - Final observation, analysis and classification of videotapes for non-verbal signals
  - Analyse, label, classify and tabulate additional findings of teacher ‘identity roles’ noted in data
SUMMARY OF KEY ANALYTIC STAGES

**Context 2: THE HISTORY CENTRE**

Data collection & observations/responses by broader student/adult community
↓
Observation of large class groups both inside and outside the fiction
↓
Ongoing collegial reflections and conversations
↓
Observation of videotapes: analytic memos, preliminary analysis
↓
Further detailed analysis from transcripts
↓
Interim texts: conference papers, ‘storied accounts’ from transcripts/data reduction
↓
Case study story selection and crafting (the History Centre)
↓
Further analysis & classification of interventions in all story episodes
↓
Tabulation of accumulated interventions and indicators of self-directed learning
↓
Further observation, analysis and classification of video tapes for non-verbal signals
↓
Cross-referencing of key themes from Playhouse findings to those of the History Centre
↓
Cross-referencing of findings with interview transcripts
↓
Analyse, label, classify and tabulate additional findings of teacher ‘identity roles’ noted in data
↓
Highlight key differences between two research contexts
Summary

In this chapter I have described the qualitative research methods of narrative traditions, case study and reflective practice and their compatibility with this research study. A case study approach respects the contextualised natural setting of my research and holds it up for analysis and scrutiny. I have argued that while case studies and indeed drama experiences are particular they also allow for extension and adaptation of research principles and findings. I have emphasised reflection on action in my reflective practice which allows me to raise questions, and consider assumptions and findings which relate to my own teaching practice over time. I have been drawn to the notion of the three dimensional inquiry space of Clandinin and Connelly and the importance of historical, interactional and situational dimensions of research. Interim texts were used as conversations which bridged the field experiences with the research text and provided a positive way of linking involvement with distance, experience with meaning.

The data collection which is investigating my teacher interventions and its impact on student autonomy spans two years. Field texts include audio and videotapes of lessons, reflections with colleagues, individual, small group and whole class interviews, and journals. The transcripts of lessons and interview tapes form the foundations for the ‘storied’ accounts which will be written as episodic case study narratives. Students, colleagues, the principal, a parent, student interns and visiting teachers have contributed their perspectives on the historical experiences they encountered in the two research contexts. The collegiality, the team teaching and the presence of visiting teachers are amongst the normal practices and the culture of the school. I have also had access to school resources which included ‘in house’ strategic plans, staff addresses, communication with parents and newsletters.

The analysis of my process drama lessons began with numerous observations and field notes focusing on teacher interventions from audio and videotapes. This has been repeated with the full transcripts using reflective memos, margin notes and extensive
labelling, each time with progressively reduced text as I refine the selection of exemplar story episodes. The memos, margin notes and labels are continually classified into broader ‘meaning units’ with adjustments to language which accord with teacher purpose or function. In each research setting, I have sought patterns from one lesson to the next and across research settings. Early interim story texts have included descriptive information and signposting of interventions. These descriptive transcripts have been reformatted into columns wherein teacher interventions and indicators of student autonomy are tabulated against the ‘scripts’. This process was repeated continuously as it became apparent that non-verbal and proxemic signals would need to be included in the identification and analysis of teaching interventions. The emergent interventions of the Playhouse served as a more traditional model against which key findings of the community orientation of the History Centre are compared.

The validity of this report is grounded in the extensive data that has been collected and is verifiable through the existing tapes, transcripts and commentaries by the numerous participants and observers of the drama experiences. Included are exemplary and weak teaching moments. Tapes have been selected to show normal practices and self-contained story arcs. The generalisability of this study relates to educational interest in holistic curriculum designs, in narrative and in processes that lend themselves to increased student autonomy.

The thesis can be read as a narrative account taken from two years of data collection. It represents a part of a longstanding interest in process drama and creating conditions for student autonomy. At its heart, the research text includes two case studies which include descriptive scene setting, verbatim extracts of lessons and analytical signposts. I sought to examine my normal but perhaps ‘taken for granted’ interventions with a view to understanding the relationship to self-directed learning as it is understood at ELTHAM and more generally, to autonomy. In the next chapter I describe and interpret the case study episodes from the data collected in the Playhouse.
Chapter 6:  The Playhouse

‘We make the world smaller by the isolation of an area of concern’ (Heathcote, 1975).
Overview

In this chapter I present my analysis of the interventions I conducted over several weeks in the Playhouse. The case story is told in a series of three episodes. Each episode is derived from the transcripts of a single weekly lesson. What follows are examples of analysed text, highlighting the points of process drama interactions where teaching interventions were evident. The identification and labeling of interventions derives from the analyses of the full transcripts and the edited tabulated transcripts. Contextual description and reflections in action are included in the episodic narratives. I have preceded each episode with the interventions which are specific to the story segment and I have signposted them again within the re-telling. I discuss the nature of the interventions in a discussion at the end of each episode. At the end of the chapter and the conclusion of the story drama, I present my analysis of the interventions used most frequently across all three episodes. I categorise the interventions in terms of their function and discuss the way that these interventions influence the development of self-directed learning when drama is taught as a specialist subject. I note the opportunities and limitations of working within the specialist model. This provides a point of comparison for the discussion that follows in the History Centre model.

Setting the Scene

The stories of European settlement in Australia have been taught at ELTHAM in Year 4 for over 20 years. Originally conceived as a way of framing mathematics skills, teachers created the pioneer theme as an olden day ‘Earn and Learn’ a maths simulation game that was popular in the 1990s. The tradition of physically building sets in the classroom predates all current primary school teachers. Students were frequently asked to come to school in pioneer dress. They would make damper and pose for photographs printed in sepia tones. The freed convicts and new settlers used twine, timber and signs around the classroom tables to represent the growing government and commercial enterprises. Kieran Egan’s visits to ELTHAM in the 1990s reinforced the value of a story structure for a complex, ‘crowded’ curriculum. To the best of my knowledge any connection to role-
play was peripheral but the teachers understood the importance of ‘framing’ students’ knowledge thematically to give learning meaning and purpose.

**Imaginative Spaces**

The three drama lessons which I have selected for the Playhouse case study focused on the gold seekers who flocked to Ballarat, Victoria from 1851 to seek their fortunes in the Australian gold rush. The story under examination unfolds in 1854 and is well documented as a contributing factor to the uprising known as the Eureka Stockade.

Although the mandate of all the arts teachers at ELTHAM had always included the ‘integration’ of classroom themes where sensible and possible, the collaboration with Sara had evolved into a more complex class/drama relationship. Sara and her students would create the ‘built environment’ as she called it over the course of a term in her classroom. For the goldfields, students erected, decorated and utilised the evolving ‘set’ of the mining community. All core subjects were taught in the classroom space. Sara timetabled at least two whole class ‘living through’ sessions (called In-role) each week which in the case of goldfields’ narratives, incorporated tasks as diverse as writing in role, completing tasks to gain the right to mine and calculating the assay price of gold nuggets. The tasks covered all compulsory state outcomes and catered for students who required curriculum support or extension. Once a week she would come with her class to drama.

**A Goldfields Story**

*In October 1854 a miner named Scobie was murdered near the Eureka Hotel. The diggers felt that the hotel-keeper, Bentley was guilty of the murder and when the charges against him were dropped they burned down the hotel* (Boardman & Harvey, 1987).
In my explanation of selecting tapes for case studies, I have indicated that *The Hearing* was not my first choice, as access to Heidi to assist with the video camera was by fourth term, less frequent. As a ‘story’ that came quite late in the school year, it followed a class novel study, a series of convict ‘flashbacks’, aspects of colonial settlement, a school concert and the onset of ‘gold fever’ in Australia. The highlight of the year for students and teachers was the excursion to Sovereign Hill a ‘living’ museum set in the Goldfields town of Ballarat in the year 1854. Once the multicultural mining community was physically underway in the classroom, the excursion would focus on the particular experiences of the Chinese migration to the goldfields. Sara and I enlisted the aid of The Sovereign Hill Education Service in the day long program. Dressed as Chinese miners, the students’ arrival (in role) to ‘Goldfire Hill’ represented the long walk from Robe, South Australia which Chinese miners undertook to avoid the unfair tax issued by the Government of Victoria. The teacher/actors who met the exhausted arrivals variously represented the ignorance, racism and paternalism of pastoralists, troopers, Christian women and officials whom the Chinese migrants encountered. The students were carefully protected into the roles and debriefed from the harsh experiences. The enthusiasm for the dual affect of real and role experiences were summed up by the focus group at the end of the year:

Tiina: *Do you find it easy or hard to separate the commissioner from Sara?*

Bill: *I find it easy.*

Helena: *She’s really mean when she’s the commissioner and really nice when she is Mrs. [Sara] Thomas.*

Tiina: *So it doesn’t worry you having to flip flop back and forth?*

Voices: *No.* (Audiotaped focus group, Oct. 25, 2001)

I mention this experience for two reasons. Firstly, it highlights the parallel worlds occupied by Year 4 students and the ways that they experience first-hand abstract notions such as justice, racism and spirituality. Secondly, it provides an example of the
kind of scaffolded learning to which these students had become accustomed. The pace and timing of the events leading up to the Eureka stockade is heavily dependent on our access to the teacher/actors for a whole day at Sovereign Hill. In the year of the Playhouse study, the experiences leading up to the Stockade and those of the Chinese miners were tackled as separate albeit concurrent worlds. The feelings and hardships of the miners, particularly those of Irish and the Chinese migrants were raised frequently in discussions and journal entries.

*The Hearing* serves as an example of a fictional history incorporating actual events. Students were familiar with the issues leading up to the miners’ revolt both from their class ‘in role’ sessions and from Boardman and Harvey picture story text. I had used the *trial* structure with some success years before in a Goldfields unit and was eager to explore where it would take me this time. In her research O’Mara anticipated a tried and tested drama experience similarly, recalling ‘... the security of the known with the excitement of new possibilities’ (1999, p. 137).

The classification of my teaching and learning interventions helped me to manage the overwhelming amount of data. I noted the purpose and the nature of my interventions from multiple viewings, listening and readings of transcripts and interim texts. At times the language that I selected to identify various functions changed in emphasis. For example, *raising status, raising stakes, increasing significance* point to some common patterns of interventions albeit with shifts of emphasis. I have not restricted myself to those interventions or conventions that are specific to drama.

**Episode 1: Summary of Interventions**

The teaching and learning interventions from the lesson that follows includes:

- Managing (routines) - physical space and time
- Bridging for continuity from class story
- Creating mood- music lighting, voice
• Seeking information/ clarification
• Opening doors/ considering multiple options
• Seed planting – possible tensions
• Status raising
• Rephrasing information for significance or tension
• Using metaphoric language
• Highlighting community responsibility- we, rather than me
• Raising stakes- everyone knows something
• Selecting conventions and focus
• Handing over responsibility
• Shifting to storytelling vocal register
• Extracting significant language and events from presentations

The Last time I saw Scobie...

It is the first week of fourth term and by Thursday’s drama lesson, I had already fallen behind with the class story. It is 1854 and we are continuing the ‘Gold’ theme from term 3. The Goldfields of Victoria had attracted miners from all over the world and their origins, adventures and encounters with the racist ‘commissioner’ have demanded substantial investments of role-play, journal entries and drama ‘campfire stories’ in the previous term. Sara’s demands on these students make it easy to forget that they are nine and ten years old.

Never one to ‘ease into’ a new term, Sara sets up the tensions in her classroom by increasing the price of miners’ licences and by organising licence inspections by a secondary teacher who ‘drops in’ as a trooper. She asks a Year 5 student to become James Scobie. He is found dead ‘on the goldfields’ as the students file in from their lunch break. They learn that Mr. Bentley, the owner of the popular Eureka hotel, and friend of the Governor’s troopers, was acquitted of Scobie’s death. This judgement becomes one of the many sources of resentment that
leads to a suspicious fire at the Eureka hotel and eventually, the miners’ rebellion. I have a lot of catching up to do. As usual Sara accompanies her class to the Playhouse for drama. The soft music of a tin flute plays in the background (Mood). I start the lesson tentatively, fishing for the ‘way in’….

Tiina: And so, our stories continue (Storytelling register). I have spent most of this year asking people to catch me up on things that have happened somewhere else. I’m almost afraid to ask but do I need to be caught up today too (Bridging for continuity)?

C: Yes
T: Jacob you start
J: Yesterday two mines were opened ....
T: Are they new mines (Information seeking)?
J: Yes they’re big ones.

T: Why is it important that 2 mines were opened? You guys have been mining for weeks and weeks (Information seeking/clarification).
J: These are pit mines; until now it was just alluvial and tailings.
T: Ahhhh. That makes a difference to the prosperity of the town (Engages with story, raising status).

N: Today the doctor’s opened.
T: The doctor’s surgery? So you finally got a doctor in the town for the first time? Excellent....

L: Awhile ago... the hotel owner got accused of murdering someone and he was let off ....
T: Mr. Bentley was let off?
L Then everything went haywire and someone burnt down the roof of the hotel.

T: So there was a riot in the town because Bentley was let off. Now ...I am going to ask you a question that follows from that and I am not talking about Michael [the student actor] here, I am talking about Bentley. Was Bentley a mean man (Seed planting options; differentiates between real and role)?
Voices: Yes, no, sort of.....

T: Okay what I am getting from you is, different people have had different experiences of him (Considering options). (They nod). To the boy who volunteered to portray Bentley) And you consider yourself falsely accused (Raising stakes using formal language)?

M: Yes.

The opening of this lesson reflects an honest attempt to put myself quickly into the students’ existing story. I am conscious of how rapidly events unfold in the classroom where time is more elastic and I am always fearful of putting a foot wrong.

My questions are designed to ‘read’ any new tensions but also impatient to collect just enough information to move physically and mentally to the next stage of the story. I have been able to establish the fragments of knowledge about a murder, an influential suspect who was a hotel owner, an acquittal and a fire. I am secretly pleased that the events seem important but only vaguely connected and I feed the ambiguity by interjecting the possibility that the acquitted suspect may not have been universally hated by all who knew him.

I decide to articulate the floodlight/spotlight imagery that has helped Sara and me to visualise and understand the class/drama relationship. As always, I am conscious of the 40 minute time frame thereby opting for a minimal physical shift and a greater mental shift to move the story forward.

T: Well I am going to be the spotlight again today. The floodlight of your class illuminates many stories....there’s Jessica’s doctor’ story; there is this huge mine that has been opened, there’s this character Bentley we are not to sure how we feel about. There is the ruin of the hotel and there is the murder of Scobie. Now I am going to [switch from] the floodlight... to the spotlight, and I am going to spotlight this character Scobie because he’s new [and] ...important... (Metaphoric language and seed planting). [He may have been] somebody we didn’t want to have a lot to do with, somebody that we knew really well or somebody who we just liked to give a bit of space to. But there might be also people in this room that
would be perfectly happy to defend Scobie as a best friend (Personalising but allowing options). So ... could you turn yourselves around so that you are lying on the carpet but your head is facing toward the middle of the circle? Whatever you can manage knowing that you are not going to be distracted by other people (Managing space and behaviour).

Students get comfortable on carpet and the lights in the room are dimmed (Mood). The details of my voice-over (Storytelling) are derived from the information that students provided from the initial questions.

In the midst of all of the excitement of the opening of the [pit] mine, in the midst of some incredible wealth that you may have had for the first time in your lives - in the midst of almost being ready for the trooper and having someone keep an eye open for him - in the midst of feeling for the first time that maybe you are going to make a go of this life, everything falls apart. One of you has been murdered. Not somebody that you necessarily knew that well but somebody you might wave at... tip your hat to, or might have had a drink with....[someone] you might have known by name or have invited back to your own tent (Setting mood/tension & rephrasing for significance).

It was hard to tell if you would ever know for sure, what happened on the night that Scobie was said to be murdered but every single miner, everyone in the hotel that night, everybody who walked the streets, had bits of information some of which they may not have even known was important (Creating common ground as community; raising stakes). Some people may have overheard a quarrel, some people may have known of Scobie’s debts, some people may have had encounters with him ...and found out who his enemies were. Even where some were not sorry to see him go.... they did not like the way that justice was being handled. The next day it was all that people could talk about; the next day people could be seen huddling and chatting and remembering the last time they had ever seen Scobie alive.

Your story is about the last time that you saw Scobie alive, and what you saw or what you heard or something that may shed light on who was angry enough with this man to want to get rid of him. Go (Instructing, selecting convention, focus & handing over responsibility).

Students form groups quickly and the planning indicates an enthusiastic, focused energy. It is difficult to hear separate group issues or artistic decisions but groups stay on task, oblivious to Heidi and the camera. I stop the planning
once when I notice that many groups seem to be working on ‘trial’ scenes. I am
confused whether they are including the trial of the acquitted Bentley in their
scenes or are projecting into the future. I ask groups to make sure, whatever
else might be included in their scenes from class experiences, that they make
sure to establish a personal acquaintance of some sort with Scobie. After an
unusually compressed amount of scene preparation and rehearsal, I ask groups
to get into ‘audience formation’ a shorthand instruction which they have been
hearing since their first year of drama *(Managing time & space)*. The lesson is
more rushed than usual. I do not want to wait another week to glimpse *The
Last Time I saw Scobie* scenes. I want them to share this information with me
and with each other and I am hoping to see and hear a variety of responses and
some contradictions. I definitely want more leads for the next drama class
since ‘catching up’ with their story is always time-consuming. I switch to a new
metaphor not knowing if it will make sense to the students.

T: *I want your 1 minute version (Managing time) because ...memories get
condensed to the most important thing and that’s what would happen in
a trial or in a dream.... It would be like the crystal in a wall of granite; I
just want the crystal (Metaphoric language). So, what we’re doing here is
building Scobie’s profile because nobody knew him really well, but
everybody knew a bit of him so we’re piecing together the jigsaw puzzle
of Scobie’s personality. So we’ll just see if there’s any hope at all of
getting to the truth of whether he was nice or nasty or something in
between. Before you raise your hands I want you to have a 10 second
chat with your group to tell me how you’re going to sort out this 1 minute
version... (Managing time).*

Groups take this change of performance expectation in their stride. The quick
meeting gives participants time to smooth over the unfinished rough edges and
to select their significant moment. On a signal, the class falls quiet and one
group who has set up their scene is waiting to begin *(Management)*.

T: *(Storytelling register) Stories of Scobie were rampant through the
tents, through the streets and in the pub and everybody seemed to have a
different story about what this bloke was really like. And Go*

S: *Last time I saw Scobie was Thursday the 11th of October, 1854 ....*
The scene, a flashback, takes over from narration. It takes place in the Eureka hotel. At the end, I respond but continue to keep the pace tight.

T: How’s that for a start to the story (Raising status)? Give them a hand ....There’s 101 things I could talk about from that but I’m not going to because I want to see more.

I quote a line from the first presentation raising my eyebrows to convey my scepticism.

T: “I just bought him a drink”. Talk about life on the goldfields. I reckon (Raising status; extracting significant language).

The next scene is confusing with lots of angry voices; a fight scene that has erupted out of nowhere. I ask the players to freeze selecting a fragment of text to highlight.

T: I want to stop it there. And [the accused] says, “Prove it” (Raising status and highlighting language)! Next group.

T: Another version of the story is told in another part of town (Bridging for continuity; storytelling register).

Each group in turn portrays the ‘crystallised’ versions of encounters with Scobie starting with the opening statement provided. Most groups choose scenes which locate them at or near the Eureka hotel on the night of Scobie’s death. The scenes indicate a casual acquaintance with Scobie on the night of his alleged murder and his subsequent disappearance. My responses to the scenes are selective and uncharacteristically brief. After each scene, I respond by isolating a single line of student speech like ‘Prove it!’ or ‘I didn’t do it. I swear’. I remember how Bolton has stated that it is the teacher’s responsibility to help students find significance in their work (1986, p. 165). Sara writes down these phrases in the event that we need to recall them for her writing tasks or next week’s drama lesson. Where dialogue was not memorable, I noted the contribution by saying, Thank you for that new information. Something really sudden and dramatic happened [that night] and Oh, a very interesting twist, as
the scene reveals a hurried burial of Scobie’s body (Status & significance). Do they all want to be the guilty party, I wonder? Do they see the hotel arsonist as a hero in the mining community?

When all groups have performed, I ponder aloud to students.

What surprises me is not how many contradictions [there are] in your stories [but]... how much your stories overlap.... The other thing that is absolutely incredible is the fact that ... there are an awful lot of eye witnesses to this. This didn’t happen in a dark alleyway with one person present and no one hearing or seeing anything. Tons of people heard and saw stuff. A lot of the people, who would have been giving evidence about Scobie were on a first name...friendship basis. So to see a mate of yours killed in your own community with the ...respected [suspect] getting off scot free, would definitely [have] upset people (Highlighting community responsibility). Because this wasn’t just anybody from what you’re telling me; this was somebody that you knew quite well (Status, stakes & significance).

Discussion

The video footage counter indicates that the two stages of task-setting took 13 minutes to complete. Catching up with story details, lesson strategies, mood setting and task assigning, especially when starting a new story tends to be an elongated process for me. I am very self-conscious of my lengthy introductions having convinced myself that they are necessary for quality drama. Bolton makes an interesting observation about empowering students gradually. He also notes that early stages of drama work appear to be teacher dominated.

The major learning process for the students is that of earning the right to handle more and more complex decisions – again, not because they are labelled experts, but because they are gaining sufficient expertise to make real decisions. If the teacher hurries this process, the students’ judgments will be derived from their labels [eg. miners, witnesses], not from their minds’ (in Heathcote & Bolton, 1995, p. 189).
It makes more sense therefore to analyse my drama lessons as story units rather than weekly lesson units. I am reassured by Heathcote’s reassurance that ‘...stories must be broken into episodes and each episode made to yield the learning experience the teacher requires’ (In Johnson & O’Neill, 1984, p. 131). A 13 minute introduction seems less wordy when seen as an introduction to a 2 hour story drama workshop.

In this lesson, I am firmly functioning as ‘the teacher’ during the questioning at the outset of the lesson and when giving instructions for group tasks after the voice over and before performance. I intervene again during the planning stage to reinforce the focus on a personal connection with the deceased Scobie. Some instructions also relate to the physical shifts that indicate a new direction or stage of the drama process. Otherwise, I find myself in the more ambiguous stance of the storyteller/mood creator. The voice-over seeks to establish each student’s relationship with the unfortunate Scobie while leaving opinions about his character and his bad luck open-ended. The narrations between scenes warned of potential contradictions regarding the details of Scobie’s death although interestingly, no glaring ones eventuated. They also maintained the link between one brief scene and the next anticipating another exciting angle on the historical fiction. The storyteller’s voice occupies a liminal space similar to twilight role but stays firmly planted outside the action. The concluding statements reinforce each individual’s personal connection to Scobie and raise their status as the ‘ones who know something’. They will be important to the truth seeking.

In the early stages of reviewing transcripts and analysing interventions my focus was on the nature of my individual and specific interventions. Typically I have noted how the tape reveals how I’m trying to shift the “I” to the “Us” (Margin notes, Dec. 1, 2003). More subtle is the importance of Sara’s quiet presence in the room: her note taking, our glances and reactions to student comments and what that communicates to her class.
I finish by wondering, ‘How important is their witnessing?’ I ask this question in response to the plays performed that first lesson. Having given leeway in choosing from ‘a nodding acquaintance’ to friendship with Scobie, it was interesting to discover that all groups chose to have been in the Eureka hotel on the night of Scobie’s demise. In hindsight this is not surprising. Without exception they had greeted him, bought him a drink, chatted informally and/or seen him exist but not return. Several miners chose greater involvement by ‘hearing something’ in the alley, choosing to look for him, finding the body or seeing someone bury the body (the aforementioned twist). To my mind, their close contact or ‘witnessing’ of the dramatic event indicated a desire to be very close to the centre of the action and to Scobie, regardless of any flaws of character. They were opting to be in the thick of the events that led to the uprising of the miners’ revolt against the government and the troopers. They did not as yet know anything about a hearing.

As usual I felt frustrated that I had to wait an entire week to be able to continue the story.

**Episode 2: Summary of Interventions**

The interventions extracted from the second lesson look surprisingly similar to those already listed in the first. They include:

- Managing routines
- Raising expectations - formal entry
- Creating mood- music, ritual checkpoint
- Seeking information/clarification
- Raising level of language
- Raising significance
- Maintaining multiple story options
- Selecting & limiting story form
- Sharing authorship within parameters
- Seed planting
• Raising status through empathy
• Stage-managing real & imaginary space
• Foreshadowing and signing an official role; twilight role
• Selecting symbols of authority

In the next lesson, the scenes which were begun in the previous week were refined by students for a specific purpose.

Facts and Hypotheses

Conditions for the miners had become unbearable with the heavy increases in miners’ license fees and the antagonism between miners and government troopers who enforced the regulations. By the second week of term, Sara had established her character as the commissioner of the Goldfields. Her ‘second dimension’ (Bolton, 1979) was the reluctant attitude she adopted in taking the commissioner’s position in the colony of Victoria and well as her hostility to all Irish miners. This is fresh in the minds of the students as they enter the Playhouse for the second drama lesson of the term. The Commissioner checks licenses (Raising expectations & tension) as they file in one at a time and sit on the carpet facing the whiteboard. Paradoxically, the Irish tin flute music (Mood setting) again accompanies the formal entrance into the room. I stand at the whiteboard, most decidedly ‘in teacher mode’ with a marker in my hand ready to start (Reflective memo Oct. 18, 2001).

I address the class from my position at the whiteboard.

    T: Please be seated when you’ve been through the checkpoint (Managing routines in an ambiguous role).

I ask if anyone knows the difference between a ‘hearing’ and a ‘trial’. I collect some tentative guesses and then encourage leadingly:
T: In a hearing, is anyone charged? Do we have enough facts to press charges?

I give a few examples of the sorts of charges that might be laid in connection with the death of a fellow miner, the arrest and acquittal of an influential suspect, and the Eureka hotel fire. I am fortunate that the confusion over the chronology of events does not hinder our progress here. I turn to the whiteboard and write two headings (Formal language):

FACTS  HYPOTHESES

I draw a line between the words to make a table. I repeat that I’d like to get through this formal, teacher-y part quickly, but I want to introduce some of the legal language before we go into role together and I want to forewarn the potential witnesses about how difficult it can be to be absolutely certain about things. I am anticipating getting ‘conflicting stories’ and am trying to keep all options open for the time being. We ascertain that a hypothesis is a kind of guess.

T: Give me a fact.

After some careful attention to word choice, we agree on three facts only: Scobie was ‘killed’; the mine site Commissioner favours Bentley (the Eureka hotel owner and acquitted suspect), and valuable possessions have been stolen from miners’ tents. Hypotheses revolve around the cause of death, Scobie’s intoxication, and his success as an alluvial miner (Formal language).

The similarity to a language lesson is intentional. I am anticipating how precise and impatient the ‘circuit judge’ (Teacher-in-role) would be with sloppy language and I make a point of introducing legalistic terms. My ‘take’ on the judge’s character is developing as I am ‘playing the teacher’ with his supportive gruffness as the attitudinal ‘second dimension’. My interjections reveal the
way that I alternate between recognising the seriousness and the difficulty of the task as a supporting fellow-player and the authority figure who demands clarity.

T: *Facts are harder aren’t they* *(Raising status & significance of ‘the work)*?

*You are sure [possessions] have been stolen, not lost* *(Seeking clarification)*? *Is this related [to our discussion]*?

*Can we say murdered, yet* *(Seeking clarification and foreshadowing full role)*?

When a student suggests that Scobie was too successful at mining, I respond with: *I’ll write that as jealousy*. I become eager to wrap up the discussion about facts and hypotheses and revert to a more tentative stance:

T: *I don’t know if Scobie had...enemies ... but a lot of people seem to think that Bentley got acquitted because he was a powerful and rich man. But he certainly had friends in high places, didn’t he* *(Shifting language register; twilight role)*? *You guys know what it’s like to be persecuted and harassed by the commissioner* *(Sharing authorship; planting seeds and empathising in ‘twilight role’)*.

I am thinking ahead to the testimony to come. I am anticipating some of the difficulties in attaining justice in a setting like the goldfields as I empathise with their predicaments. Morgan and Saxton have delineated a number of roles that are useful for a teacher to adopt. Among them are the high status Authority role and the low status One of the Gang (1987 p. 42-3). Clearly, I start this lesson as a formal teacher, but in preparing to change the dynamics, I add some of the brusqueness of judge while holding onto the maternal elements of Tiina. I had not expected to find this shift into ‘twilight’ role while standing at a whiteboard.

At this point, I prepare to introduce the ‘eye witness’ drama task that students would plan in groups. As we had never worked in the trial frame together
before I felt some visual imagery would help them focus their planning and rehearsing. I asked students to turn from the whiteboard to ‘audience formation’ which demarcates carpeted audience space from the tiled performance area (Managing space).

Students shift physically away from the whiteboard to their normal audience positions. They watch as I silently configure the judge’s bench from two meter-square rostra, placed side-by-side. I rummage amongst the props and find the gavel. I place a gavel on an angle on the bench and position a chair behind it. (Stage managing and role signing) I stand back to assess the diagonal placement of the judge’s bench roughly at ‘stage right’. I carry a stool to the centre of the stage area and sit down to give my instructions.

T: When you are called to the Hearing room [an awkward way to avoid the term ‘courtroom’] you can tell or show, what you know (Selecting & limiting story form). You can say ‘... to the best of my memory, your honour [sic] this is what happened...and move into a flashback. You can use you story from last week, ‘The last time I saw Scobie.... or you can tell, or show, something new. But you have to be prepared to answer questions on it, like hotseating.... (Handing over authorship).

I am aware that students are familiar with the drama convention of hotseating and forewarn them that they can expect a similar kind of spontaneous questioning when they ‘give testimony’. I ask Sara if I have forgotten anything and signal the handover of responsibility by charging them to Get planning.

As students bustle to form groups I move from my teacher stool, pick up a pen and some loose papers and sit down at the judge’s bench. I pick up the gavel (Selecting symbols) and take on a more officious bearing. I say nothing unless clarifications are requested by individuals concerning content and structure (Foreshadowing & signing role). I note that the group organization for the impending Hearing is purposeful and energetic. I record the role names of the prospective witnesses and ask each group whether they are intending
to tell or show what they know. This is some sort of clerk (Twilight) role although it is not explicit. I can step into ‘being’ teacher or ‘being’ clerk as appropriate. I do not interrupt class work again; an indication that I am sensing the planning and rehearsal energy is on task.

I have the luxury of discussing details with Sara and planning the details of where to position a class of pre-service teachers who are scheduled to visit the next day. We had organised an extra drama lesson. It suited us to model our role work with teachers and introduce the structure of the Hearing for the Year 4s at the same time. I finish the class with the usual feeling that I spent far too long with the introduction but fear the group work would have lacked its positive energy and sense of importance without it.

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Discussion

This lesson represents the way that teachers learn from past experiences. By making explicit the differences between facts and hypotheses, I hoped to divert students from potentially unfounded propositions about Bentley’s alleged murder of Scobie from their experiences of ‘courtroom dramas’. I wanted them to be aware of how difficult it actually is to ascribe guilt. Before letting them loose to prepare scenes I was determined that they should be aware that this was hard and serious work. The fact that I did not interrupt the planning and rehearsing time at all is significant. Invariably, I intervene to re-emphasise the main focus or problem to be solved in the drama or to layer in an additional challenge after ‘the basics’ have been sorted out. I must have felt unusually confident in the commitment demonstrated by the class.

The summary of interventions highlights similarities over differences from Episode 1. I am conscious that the stage of the story and teacher purposes contributed to these differences. For example, the story authorship has increased in Episode two from the tightly controlled structure of The Last time I saw Scobie. That particular structure
functioned efficiently as a ‘window’ on Scobie’s actions before his death and gave everyone a chance to share their scenes in a single lesson. In Episode 2 students were asked to prepare their testimonies in which the original scenarios served as but one of many options for authorship. Story parameters expanded as did student choice over their ‘form of witnessing’. Protection was offered by testimonies which were framed by the Hearing structure.

I was also conscious of the subtle shifts into twilight role in this episode. The vocal change at the whiteboard indicated a shift from teacher questions to story identities of harassed miners. The setting up of the judge’s bench operated as a step toward the projected full role of the judge who was on his way to hear what we had to say and who was not going to tolerate sloppy thinking.

Finally, I returned as teacher to matters of housekeeping. Students were forewarned that the first day of testimonies would in fact not be in a week’s time but the next day. They learned that the ‘witness accounts’ that they had been preparing would be observed by a class of first year student teachers. As an extra lesson, the first day of the Hearing was not taped or transcribed. Episode 3 of the Scobie story resumed in the regular timetabled drama lesson.
Episode 3: Summary of Interventions

My classification of interventions at the end of this third lesson indicates that I was:

- Managing routines
- Bridging for continuity
- Seeking information
- Consolidating ideas
- Setting mood (judge’s manner)
- Role-signing; status signing
- Adopting Teacher-in-Role strategy
- Reinforcing of story ‘form’
- Modeling formal language
- Sharing authorship; challenging thinking in role
- Raising stakes
- Sharing power and responsibility
- Raising status by recognizing quality of thinking and artistry
- Conserving illusion of fiction
- Managing behaviour in role
- Raising significance
- Selecting convention, form, focus & tension
- Raising status by acknowledging quality of thinking
- Questioning for loose ends

The Witnessing

The second and final day of The Hearing arrives. The class teacher, Sara describes the energy in her classroom:

Groups gather in our township to discuss the day’s news. Individuals write journals, make lists and set up spaces for trading. ...There is much to talk about.... The troopers relentlessly
check miners’ rights. The unrest in Goldfire Hill is tangible. It is time for our weekly drama lesson. The citizens of the town walk out of the door in single file.

There is a sense that anything might happen in this space. The citizens state their name clearly, produce their miner’s right and take a seat in the classroom where Tiina seated at a table with quill and ink is ready to begin as the circuit judge presiding over a hearing (Selecting convention). The background information gained in the classroom is used by the (citizens) in the replay of the evidence in the Drama room (Moore & Peters, 2002, p. 45).

Having ‘testified’ the previous week for over 20 pre-service teachers, the students barely acknowledge the four adults in the room on the last day of the hearing. Sara has accompanied her class to the Playhouse, Heidi is on camera, I am sitting at the judge’s bench and Louise a Year 1 teacher enters the room and takes her place beside me at the bench. She wants to engage with a teacher-in-role experience first hand as she has been assigned to Year 4 as Sara’s teaching partner for the following year. She has been given no ‘role’ instructions other than to record the court proceedings as a clerk would.

Students are busy going over their testimony as the camera is rolling.

I take my ‘teacher’ position on a stool and deal with housekeeping matters (Managing routines). I acknowledge the absentees who are at band camp and ask for quick summaries of ‘testimonies’ already heard in the extra class demonstrated for the visiting teachers (Bridging for continuity). The education students were training for primary level schooling and were keen to see a drama driven curriculum in action. The extra class had been useful for maintaining story
momentum but the confusion of managing 20 extra adults, and the Year 4 class in a demonstration lesson in the Playhouse, precluded any audio or video recording of the first day of *The Hearing*.

After hearing the recapitulation of 3 testimonies (*Bridging/consolidating ideas*) I ponder some of the contradictions regarding the death of Scobie and speculate on who may have had a reason to lie (*Raising stakes*). I check that everyone is ready to resume *The Hearing* and give groups a chance to talk for 1 minute about their scenes and reinforce the options of *telling* or *showing* what they know about Scobie’s death (*Reinforcing ‘form’ & focus of story options*). A group is chosen to begin the testimonies. I exit the room and re-enter nodding to the clerk as I do so (*Teacher-in-Role*). As the Circuit judge I shuffle in, mumbling and scatter my papers on the bench (*Role-signing*). I am remembering Bolton and Heathcote’s advise to use ‘...signing as an invitation to the students to join in the encounter, effecting and affecting the enterprise’ (1995, p. 174), using the same tools that the actor would use, but for different purposes. ‘Unlike the actor, the teacher’s purpose is to *empower* the students who are indeed, at first, merely “audience” to the teacher’s signing’ (original emphasis, p. 174).

Sara instructs the assembled citizens to:

*S: All rise for the Judge (Status signing).*

Circuit Judge: (mumbling on entering) *You’re right about that... busy week. I want these testimonies to be sharp and ...quick and I want them to be honest.* [Witnesses are ready to start] *Do you understand (Status/role signing)?*

Players: Yes

CJ: *Right [sitting] here we go. Part two. Eureka Hotel case. Here we are. October 25th, 1854, town of Ballarat [and we’re] trying to find out if there’s enough evidence to make any charges concerning the murder of Scobie which as far as I can tell, that was already sorted out, but never mind, they’ve sent me out her so here I go and about the burning down of the Eureka Hotel – must admit I’m a bit sorry about that. It was one of my*
favourite place to stop on the circuit so [to 2 performers waiting] could you introduce yourselves please (Setting a no-nonsense mood).

Players give role names.

CJ: And you’re going to give testimony or show what happened?

Players: Show what happened.

CJ: In your own words, proceed (Models formal language).

The ‘presenting group’ takes over the story. Their flashback unexpectedly begins at an auction.

Storyteller: The last time I saw Scobie was the 11th of October, 1854.

Auctioneer: Auction, auction, now the rules are – we are beginning with this gold bracelet starting at 500 pounds.

Bidder: 500 pounds.

Auctioneer: I’m not finished with the rules yet missy [sic]. Don’t get too impatient. The rules are: everyone must bid what they’re prepared to pay and if they don’t have the money we’ll have to deal with you. Okay, starting at 500 pounds.

The bidding proceeds at slow increments from 500 to 10,000 pounds. The judge turns his head to the clerk in amazement. The character of Scobie has won the bracelet.

Auctioneer: Going once, twice, three times. Sold!

Losing bidder: (indignant) Ahh.

Scobie: Let’s go to the hotel and celebrate.

As Scobie turns away to head for the hotel, he is attacked and mugged for his bracelet. It all happens quickly and is difficult to see the detail. The Judge looks shocked. The actors all change characters and take their places in another courtroom, which has been set up in advance of the auction scene. The scene depicts the occasion whereby Bentley was acquitted of any responsibility for the murder of Scobie. There is now a play within a play, within a play.
Student/judge: Order, order. Now, this case is about Bentley Murdering Scobie and we have the witness [to the attack] right here. [To witnesses] Proceed.

The actors who have shifted from their positions as auction-goers, (including the actor playing Scobie) describe the attack with joyful exaggeration, laughter, new vocal registers and the introduction of a motive. They have determined that Bentley has stolen the bracelet from the affluent miner for his new fiancé. They are not sure how to finish. The audience joins in the good humour of the exaggerated characters.

Circuit Judge: Excuse me.... There will be not further interruptions...of this nature... (Managing behaviour in role); (to witnesses) Please approach the bench. Now [to the fiancé] you have no reason to want to protect [Bentley’s] reputation (Challenging in role)?

Fiancé: Why should I?

Judge: Well I’m just trying to figure out WHO Mr. Bentley would buy a ten thousand dollar [sic] bracelet for (Power sharing: accepts student as equal adult).

Fiancé: Ummmmmm, to re-sell?

Judge: That’s a reasonable explanation. We know that he’s a crafty businessman (Raising status). I can’t think of anyone else in town who could afford to pay that much money for a gold bracelet. But – ah – you don’t think it was for you then, madam?

Fiancé: Ahh, no, maybe – maybe as a Christmas present.

Judge: Now the witnesses were saying that the attack was an accidental one. Could you please....

Witness: That could not have been possible. I think it was on purpose [long pause].

Judge: Do you have anything to add to the testimony that you have just given today. There are awkward giggles.

Bentley: I didn’t do it.
Judge: *Thank you for your brevity*....

Auctioneer: *Bentley DID do it*.... Why else would he want the bracelet more than Scobie?

Judge: *Very good question*.... *we will let you know if we need to recall you for further information* *(Raising status)*.

At this point the first group sits down and I stand from the Judge’s chair and address the class as the teacher/director.

*I just wanted to show you* – *[enters the space where the attack took place] – having Scobie attacked on the street  [but] needing Shelley [student] as a second character, and leaving Scobie’s memory here with the symbols, is an absolutely fantastic device that anyone has access to if you’re missing a character. And they... didn’t try to get rid of it; it stayed as a reminder of what has happened but you don’t need Scobie anymore because he’s a dead body.... But how wonderful to have the bits – the symbols of the man as Shelley goes then off to be someplace else. I don’t think anybody had any trouble with that bridging? So well done. [I scoop up all of Scobie’s clothes and move back toward the bench]- *because that’ not only information about the story, but information about creating theatre that’s useful for everybody* *(Drawing attention to artistry & signing; raising status)*.

I signal non-verbally *(Conserving illusion)* by pointing to the ‘bench’ that I am ready to re-enter the fictional frame. I call, *Next witnesses*... *starting places*. The second group enters the performing space.

Circuit Judge: *Please tell us what you know about any of the events surrounding our departed Mr. Scobie or the fire at the Eureka hotel*.

Witness 1: *(nervously perched centre stage on a stool)* Well, the fire... was a very big fire so it must have been set with petrol.

There is some laughter and muttering from audience.

Judge: *Excuse me, this is HIS testimony*... *and there will be no further interruptions in the court of this nature, or you will be removed* *(Managing behaviour in role)*.

Witness 1: *(whispers to Judge/teacher that he does not know ‘where to go’ for the testimony).*
Judge: (helping out) In other words, there is no way the fire could have been accidental. Is that what you’re saying (Supporting student; raising significance)?

Witness 1: Yes

Judge: Do you personally suspect that it was deliberately lit?

Witness 1: Ahhh, yes.

Judge: And do you have anybody that you feel confident about accusing?

Witness 1: No.

Judge: (to whole group, struggling to stay in role and move forward) Proceed.

Witness 1: (who has been waiting for this clear clue) Well, the last time I saw Scobie was the 11th of October, 1854.

The rest of the groups immediately take over from the metaphoric ‘wings’ and the flashback reveals a noisy pub scene where things seem to be getting out of control. The Scobie character, played by a girl, excuses himself presumably to go to an outdoor ‘loo’ and is attacked by two hidden assailants. The pubmates remark that he has been gone a long time and find Scobie dead. They drag the body away and resume their places in the pub and freeze.

Judge: (looking incredulous) Now, you two want me to believe the testimony of people that were in that hotel that night that were obviously completely out of their skulls? Why should I believe you (Challenging in role)?

Witness 2: Because we’re Irish (laughter).

Judge: If I was to call other miners to ask them if this was a regular habit of yours to go to the hotel and have a little bit too much to drink, what do you think they would say about your?

Witnesses: (confusion about how to respond; finally one asks judge to repeat the question).

Judge: No I cannot. I want you to listen the first time. Is it you nightly habit to come to the hotel and have a drink?
Witnesses: Yes.

Judge: Is it your nightly habit to come to the hotel and have too much to drink (Injecting tension)?

All: No.

Judge: So what were you celebrating that night?

Witness 2: (building on information from first group). [Scobie] got something at an auction.

Judge: So it was a special occasion. A special day. (Agreement) But you virtually admitted you’d had too much to drink so why should we believe what you say you saw with your own eyes.

The statement is met with silence.

Judge: It’s always a little bit suspicious when my witnesses are... stuck for words.... Were you a friend of Scobie’s (Raising stakes)?

Witness 1: Yes

Judge: And do you have any knowledge whether he had any enemies? ( A few mumbles and a shake of the head) No enemies? And you found him outside on the way to the lavatory? And did you go and look for him because he was away a little too long?

Witness: Yes.

Judge: Did you see what caused the death?

Witness 2: No

Judge (sarcastically, playing devil’s advocate) Maybe he fell on his own knife?

Witness: (almost inaudibly) He wasn’t very drunk.

Judge: Ah, terrific. He wasn’t very drunk but you guys were, and you want me to believe you... (lifting the pressure) Well, I do applaud you for your loyalty. I think that’s most impressive. But we know the Eureka hotel gets a little rough from time to time and that Scobie gets a little bit rough from time to time. So based on that testimony I don’t know that we’d be able to accuse anybody of his murder (Reinforcing difficulty of task;
letting group off the hook). Thank you very much for coming today. Next group.

Spokesperson: (confidently) We’re telling and we’re showing.

Teacher/Judge: Okay, I’m ready.

Judge: Third witnesses please take your places.

Scobie’s son is played by Lana who stands in front of the judge ready for initial questioning. Others take starting places in various parts of room.

Judge: Name?

Scobie’s son: Ian Scobie

Judge: My commiserations as to the death of your father. I’m sure you’re very upset about it. Have you had to travel far? Tell us in your own words what you think happened to your father (Handling over responsibility).

The testimony is confident and the responses are quick and delivered with dignity. The new information involves a report that ‘his’ father had been fighting with Bentley the hotel owner, although the reason was unknown. There was no knowledge of any debts. He confirmed:

Son: My father’s not much of a drinker.

When asked whether there is any more information on offer, once again the group takes over to show another attack on Scobie in the pub, delivered almost in silence. They freeze, knowing when to end.

Tiina: What an absolutely stunning way to end (Raising status). (Moves from bench to face whole group) Tell me before you leave – give me one question about anything that ‘s vaguely suspicious – doesn’t ring true, or something you would simply like to ask. Your question will free you from class (Establishing loose ends and final areas of interest).

Interestingly, most of the questions concern Lana’s testimony, possibly because it was delivered confidently or because the character of Scobie’s son has been newly introduced:

Did your father have any enemies?

Where were [the witnesses] watching from?
Was Scobie drunk?

Were you suspicious of Bentley?

After posing a question, each student departs for lunch.

Discussion

After reviewing this lesson numerous times, I was struck by the simplicity and the complexity of our work. The ‘trial’ structure was familiar enough to students from television and film viewing, as was the notion of a ‘flashback’. Heathcote when working in the frame of investigation has stated: ‘Planning to interrogate is a matter of considering the discourse which will invite witnesses to co-operate, recall and be truthful. [This frame] places the readers in a power position, but they don’t know how things will work out’ (2006/7, p. 29). In this case my invitation ‘to show’ or ‘to tell’ resulted in all groups willingly doing both. I believe that having worked out their relationship to the unfortunate Scobie, they used the opportunity to tell the full versions, having been already restricted to the one-minute ‘crystallisations’ in the introduction to the story. Students’ scenes overall were more confident than their responses to the judge’s questioning although the convention of answering questions spontaneously in role (hotseating) was familiar from both class and drama experiences.

The transcripts indicate that both challenge and protection were evident by the teacher/judge as befitted the interaction. At the beginning of the second testimony, I obviously misread the cue of the student who sat on the stool centre stage in assuming he had taken that position to be interrogated by the judge. Indeed the monosyllabic answers and my prompting: In other words, there is no way the fire could have been accidental. Is that what you’re saying? confused the student. As soon as I let go of the metaphoric reins with the instruction to Proceed, the narrator, prominently placed for storytelling, was back on track, reciting, The last time I saw Scobie.... The scene was played confidently but the answers to the judge’s questions remained hesitant. My
teacher-in-role interventions after the second scene applied pressure, Why should I believe you? and subsequently let the possibly inebriated pubmates off the hook. Well, I do applaud you for your loyalty. I think that’s most impressive.

The third witnesses managed to avoid the confused signals of their predecessors, perhaps having learned that the addled teacher/judge needed some very clear cues. As a result, the ‘actors’ took their places on the stage but the prime witness, the murdered man’s son stood deliberately in front of the judge. Interestingly, the ‘son’ also built on information offered by the previous group and affirmed: My father’s not much of a drinker. The testimony was sharp and confident. My notes reflected my satisfaction at the time. What a stunning way to end. My decision to ‘liberate’ the class with a question that represented a ‘loose end’ gave me a chance to hear which, if any contradictions were bothering them. Wrapping up the loose ends became the focus of the lesson the following week. That lesson is not included in this pilot study.

The simplicity to which I referred earlier is in fact deceptive. For me the trial frame offers a security of structure, as does the no-nonsense approach of the circuit judge. I am conscious however that many things had to be put in place before the testimonies could work, among them the details included in the setting up of each lesson. I would include the background information essential for us all to be in the same story, the personal connection with the murdered Scobie, the voice over which asked students to take the work seriously, the emphasis on legal and precise language, the foreshadowing of the setting and the degree of spontaneity (show or tell) available to each group during the ‘witnessing’ stage of the work.

My enthusiasm for this lesson was maintained almost two years after this story episode. My distanced response to the transcript reveals, ‘It is obvious that I trust the work ethic of the class and am able to hand over a great deal more responsibility [than during] the [convict] stories’ (Reflective memo, Dec. 12, 2003). The circuit judge offered a gruff security which was appropriate to the fictional context and most behaviour was
managed through that role. Within the real context however, Mrs. Moore continued to address inappropriate laughter and support uncertain students who were hesitant about their testimony. The encouragement provided a safety net which signalled that students were still in safe hands despite the visit by the bombastic stranger.

**The music tells you what to do**

Each of the conventions used in setting up and conducting the three lessons of *The Hearing* came out of the story context and the students’ responses to my queries. They may in future become a guide, but not a template for the next time that I find I am responding to the murder of James Scobie on the goldfields.

When Sir David Hare wrote the play *Via Dolorosa*, he portrayed the *character* of David Hare telling stories of his experiences in the Middle East. He was besieged with questions about whether he had given up ‘regular play writing’. He answered by arguing that *Via Dolorosa* IS a play and that the question misses the point about art as ‘... it assumes that form is something which you apply to subject matter like paste, rather than something which grows from within it’ (2004, p.7). Or as my dance teacher used to say, ‘The music tells you what to do’. I do not deny that a level of experience and a wide repertoire is recommended when facing a class without a lesson plan. Indeed, my palette of conventions is on hand for selection as a result of extensive continuous teacher education and experience. There is a danger that it may all sound too easy. Heidi was also curious about the relationship between the content and the form in an educational context. She asked Billy ’... How does Mrs. Moore’s class maybe help you understand a bit more about what’s going on in pioneer life? Does it do that at all?’ Billy’s response resonated with some of David Hare struggles when he was playing himself. He responded:

> Yeah. it does help us a bit because when you’re in role at school you’re not really pretending; you’re actually umm.... it’s not really like acting you know, you’re not acting like a soldier or anything you are just talking like how you normally do and just doing your job (Audiotape, May 31, 2001).
Emergent Interventions from the story drama, The Hearing

In one of my early margin notes, I justified my long introductions in terms of my preference for building bridges and setting the mood from one lesson to another. My threshold for loose ends is obviously quite low. I wondered whether my story summaries were more for me than for the Year 4s. The gap between drama lessons may be long, but student involvement in the narrative is ongoing whether I am present or not. I also noticed more positively that my introductions attempted to build up the significance of both the story and the task. I had written after the first session that I hoped I had conveyed that We are in the middle of something intriguing.

I further noted the ways that I am determined for students to become part of ONE story even if their versions are contradictory and out of alignment. I concluded an early analysis with the observation, ‘I am constantly trying to find the US factor.’ (Margin notes, Dec. 2, 2001). I believe my interventions reflect this priority.

The interventions which I have identified over numerous analyses are not exhaustive and represent a fraction of those available as examples. They do not include all gestures, facial cues, or private conversations. A casual conversation with Sara while her class is engaged in group work would not be seen as an intervention yet I am conscious that her interest in my processes and the group’s story and metacognitive development signals communicate to students that we think, This is important work. Students would rarely have experienced their class teacher’s attendance at a specialist class. From that point of view, the conversations between Sara and me, our shared interest in their work and the time and trouble taken to record the drama processes and their opinions over an extended period of time form a backdrop of conjoined purpose against which the more explicit interventions must be considered.

The number and nature of the interventions I believe are largely determined by the stage of the narrative in which we find ourselves. Setting up the story, is for me the
most difficult and most important stage. It is obvious that I am inclined to try and ‘pack in’ too much information in the problem-setting stage. The actual number of interventions decreases from the early stages to the end of the story although in kind, they stay remarkably the same, even with the judge’s questioning at the hearing. When cross-referenced and tabulated the interventions show significant overlap over the course of the three episodes. The key categories of interventions that emerged from the three lessons are repeated below:

- Managing routines – space, time, social interaction
- Story bridging/information seeking
- Creating mood – music, voice, lighting, ritual
- Maintaining multiple story options/perspectives
- Planting seeds – tension, speculation, implication
- Raising status – as thinkers, artists,
- Raising significance – the story, the task
- Using language & symbols selectively – metaphors, level of formality
- Sharing responsibility & authorship (content/form)
- Raising stakes – challenging thinking ‘in’ and ‘out of’; tension
- Setting conventions, form and focus
- Modelling teacher/artist – designer, actor, storyteller, author
- Role & status signing – Teacher-in-role strategy
- Adopting twilight/narrational roles
Self-directed Learning

The Playhouse case study revealed that opportunities for self-directed learning were often limited as a result of the pressure that I felt to ‘get something done’ in a 40 minute weekly lesson. There is no doubt that my efforts to create meaning, and significance meant that I often controlled the pace, mood, tasks and frame of the drama lessons. Often students were responding to teacher questions both in and out of role. In the first two episodes students had limited authorship of the James Scobie story; first in establishing their connections with the character and second in how they would recreate their memories of their last encounter with him. It is only in the enactment of the ‘hearing’ that students shared some power with the teacher-in-role. Their roles as co-players and fellow adults in the third episode afforded some freedom within the structure. Examples of self-directed learning that emerged from the Scobie story were: limited authorship (within teacher-directed parameters), limited power (all adults in role although answerable to teacher and judge) and choice of storytelling forms within superstructure of ‘the hearing’.

As restrictive as these student choices may appear, my taped reflections reveal my longer term intentions for the students during an early stage of analysis. I have recorded:

*I am thinking ahead at least 3 or 4 lessons, [conceiving] a story package not a lesson unit so that students will have a chance to: tell their class stories and catch me up, have the next stage set up slowly and carefully [for them], plan scenes in groups, have time to ponder the implications and importance of their decisions, explore different language of theatre and contribute to and become part of ONE story (Audiotape, Dec 2, 2001).*

Taylor in his own reflections of a social studies experience which has been documented as *Redcoats and Patriots* has remarked that ‘When knowing “the right answer ahead of time “ is viewed as more important in school than “ways of figuring it out,” then
challenging these perceptions can take time (1998, p. 33). Even with the authority of the judge in our Playhouse story I feel quite confident that students were not handed a perception of the Scobie incident as a single linear truth. Indeed the difficulty of ascertaining any truth prevailed. At this stage of data collection and interpretation I considered student self-directed learning and autonomy primarily as responses to my class management and drama structures. It was not until I collected data in the History Centre in the following year that I understood this view to be simplistic. When the teaching context changed, many other changes followed. In the next chapter, I discuss the subsequent case study that grew out of the experiences in the History Centre.
Chapter 7: The HISTORY Centre

In drama, learning is constructed around the problematic... Our students have a need to ask the most profound questions; and they also have a passionate interest in the problems they see all around them (Clark, Dobson, Goode & Neelands, 1997).
Setting the Scene

The second year of data collection took place in the History Centre which was established in 2002. The notion of community is implied in the word Centre. The creation of this teaching and learning model had not been anticipated at the point of submitting the proposal for this research study. The class teacher/drama specialist relationship was recognized and formalised in the setting up and branding of a curriculum design that put drama at the centre of student learning. The vision of a new principal, a new strategic plan and an invitation to submit proposals for innovations in curriculum resulted in a critical event (Woods, 1995) that impacted significantly on the research. Eisner advocates a greater exploitation of human ‘modalities’ for experiencing the world and expressing their understandings about it. He uses history as an example: ‘What I am suggesting is for curriculum designers to consider the potential of allowing students to use modes of response to historical ideas...that might take shape in forms that are not indigenous to history as it now conceived’ (1979, p. 130).

I will also set the scene for the story episodes to clarify the nature of the physical space, the staffing, the timetable and the ways that role is used. I will use the case study story episodes as a way of examining the broader issues of teacher interventions and student self-directed learning which have been discussed in the literature review. The story episodes are selected as examples of significant stages in an ongoing but interrupted narrative, offered in the way that a serialized television drama might be experienced. *The Story of Maud* in this chapter has been distilled from audio and/or video transcripts and subsequent interim texts. Each episode includes accounts of teacher thinking, action and reflection. The teacher interventions of each episode are compared with the emergent findings of the Playhouse case study. Self-directed learning emerges in greater detail in this chapter and is therefore given greater deliberation. I find this to be a natural result of the extended processes that the physical and pedagogical design of the History Centre fostered.
A Learning Community

In this section I outline the physical features of the History Centre, who is involved, how the storied timetable unfolds, how role is used and how my teaching role altered.

The Layout

The physical layout of the History Centre with its four external classrooms each with access to a centre area is not unusual in the design of primary schools. Malaguzzi, a Reggio Emilia educator reflects on space and the importance of a piazza in ‘reggio’ schools:

The piazza does more than extend the classrooms, for it encourages many different encounters and activities and we assign [many] purposes to it. For us it represents the main square of the Italian city... a place of continuous passage, where the quality of the exchange becomes more intense, whether among children or adults. The more they meet the more ideas circulate among adults and children. We might say the piazza is a place where ideas arrive and depart (in Gandini, 1998, p. 165).

Props baskets line the walls on portable shelving. Two computer pods nestle between the two classrooms on either side. An electronic whiteboard enabled communal sharing of on-line resources and student presentations. The intention is to start each story unit in an uncluttered space that exudes potential. Over time, the centre area ‘grows’ into the community that we inhabit (See appendix C).

In its first year, approximately 80 Year 3 and 4 students were scheduled together for most ‘in-role’, integrated curriculum sessions in the History Centre. At the time of writing the timetable accommodates the cross-age, four-class interactions more comfortably than in its first year of operation. My research however concerned year four students exclusively although some data was collected with all students present.

The Regulars

While the Playhouse often seemed over-represented by adult visitors and assisting participants, the History Centre under normal circumstances contained the four class
teachers, myself as the embedded drama specialist and Heidi, who was still donating time to our program. Students became quickly accustomed to seeking assistance from all available adults.

The Breakdown of the Story day
Perhaps the most significant difference from lessons taught in the Playhouse was the fluidity of the timetable. Classes enjoyed a full day each week in the History Centre without interruption from other specialists, assemblies or even curriculum support. Drama was the only specialist class scheduled each Wednesday which meant that although a timetable existed, we maintained flexibility over the processes and order of events over the entire day and renegotiated both timetable and priorities according to needs and pressures. A normal day (as recorded in a day planner) might include:

Homework correction
In-role (living through) session
Morning snack
Drama workshops (usually class sessions with flexibility as needed)
Lunch
Consolidation of morning’s work: Journal work, research, reflections, set-building, multi-modal presentations

Unless there was a deadline like an assembly item to rehearse, the decisions as to how a day might develop were often made minute to minute. Morning in-role sessions and afternoon consolidations were particularly flexible and interchangeable. It was difficult to know the direction a story might take and what teaching interventions would be needed. This will become evident through the vignettes which I have selected as exemplars from the History Centre. I soon discovered that an entire day devoted to the story rather than a weekly 40 minute lesson changed not only the pace of my interventions but their nature and therefore the degree of self-directed learning that resulted.
Role-play

Heathcote’s early writings describe role-play as wanting ‘...to know how it feels to be in someone else’s shoes’ (in Johnson and O’Neill, 1984, p.49). O’Neill adds that for Heathcote, taking a role also requires a ‘reading’ of a situation; that is, the ability ‘...to harness relevant information from previous experience, and to realign this information so that new understanding becomes possible (O’Neill, 1995, p. 79-80). Citing J.L. Moreno on role in therapy, O’Neill distinguishes between role taking which is predetermined as in the interpretation of scripts, and role creation whereby a spontaneous response to a particular situation is required (1995, p. 79). Students in the History Centre became used to creating and taking roles as defined above although there is no doubt that the role creation was used and enjoyed most often.

In an educational context O’Neill points out that role-play contains an instrumental purpose; that is, the role is defined by its social function which might test students ability to cope ‘...with the business of living in the world’ (1995, p 78). Keeping in mind the Year 4 interdisciplinary agenda, students undertook a variety of roles, tasks and problems as characters other than themselves. Visitors might encounter students as convicts, soldiers, governor’s representatives and as time went by, freemen and voluntary settlers. Over the course of a term’s work students might be engaged with building their environment, completing journal work, meeting in the town square or interacting with each other in the new settlement. There would definitely be times that it would be difficult to tell whether tasks (such as balancing budgets or job applications) were being completed by the student or the character. Rather than returning to their separate classrooms to complete integrated learning tasks, students worked in class groups and across year levels, overflowing into all classroom spaces and into the centre area. I adapted drama workshops to the available space and the ‘set design’ that grew around us.
In Role

In the History Centre Sara avoided the term role-play which for her had become associated with the Playhouse, i.e. drama specialist experiences. For the integrated ‘living through’ situations she gravitated to her own variation, ‘in role’ as a way to identify the large group role interactions which took place as part of the interdisciplinary studies and continued on days when the drama specialist was teaching elsewhere.

On Wednesdays, ‘in role’ and ‘drama’ were both loosely timetabled so it was not uncommon to hear students asking, Are we doing ‘in role’ or drama first? In a similar vein, when ‘in role’ extended into drama time because teachers opted to ‘go with the flow’, I would encounter students who would ask, Why didn’t we have drama today? For ‘in role’ sessions, I would find myself fitting in to the structures and frameworks initiated by Sara. The reverse was true for drama. In the end, ‘in role’ was also a convenient label for contrasting to reflections or problems that needed to be addressed ‘out of role’.

For the purposes of this text, any ‘specialist’ drama lessons which I refer to shall be identified as drama workshops. The workshops themselves might focus on a particular issue witnessed during ‘in role’ time that deserved more intensive examination; they might isolate and practice a drama skill like mime, or might serve as a rehearsal block for an assembly item. The workshops might involve a small group of performers, two Year 4 classes conducted singly, or both classes for a double lesson. The variables seemed infinite and the demands and pressures on teachers who were used to knowing the content and length of each lesson were heavy. The tyranny of the day planner was eased for at least one day a week, not that this made teaching and learning any easier. It is important to remember that in-role sessions also took place in the History Centre on two other occasions under the direction of the class teachers alone. When all years 3s and 4s were together, three teachers would normally retain their characters as governors or minor officials while one teacher would remain out of role. In any event ‘life in Sydney Town’ continued apace with or without the benefit of a specialist drama
teacher. At those times I was teaching drama to the remaining year levels in another drama space, but sadly, not the Playhouse.

**The Story of Maud**

*The Story of Maud* began tentatively about half-way through second term. The year’s work had been introduced by the picture book *The Sea People*, (Steiner & Müller, 1982), an intriguing tale of greed and colonization based on fictional island nations. The trial and cultural clashes of Cook’s Endeavour voyage took longer than expected making the arrival of the First Fleet to Sydney Cove later in the semester. All previous topics had also been undertaken ‘in role’. Maud was the housekeeper that I invented to serve Governor Bligh in the colony of New South Wales. I was aware that there were enough authority roles adopted by my colleagues as befitted a convict community. As a housekeeper teacher-in-role, I felt Maud could serve as a contrast, gain trust more easily in the community and learn about settlement issues as ‘one of them’.

In keeping with the structure of the Playhouse case study I have formatted the episodes to differentiate my narrative voice from the transcript voices. I have similarly flagged the interventions as they occurred in the lessons and listed them at the outset of each episode. I follow each episode with a discussion of the interventions and the indicators of self-directed learning.

**Episode 1: Summary of Interventions**

- Role-signing; status signing
- Offering risk and protection (real and role)
- Making sign-reading explicit (ally or spy)
- Seed planting (story options)
- Adopting twilight role
**Maud is Introduced**

As convicts, students gather around the centre area flagpole where the Union Jack is tethered. The flagpole represents the gathering place and it was proving to work as a symbol of authority for school work conducted both ‘in role’ and ‘out of role’. Students had finished selecting and researching the crimes and sentences of their convict roles. They had re-enacted their lives in Victorian England and had written poetry of the sensory experiences on board a First Fleet vessel the colony of New South Wales. They are anxious to receive instructions for the construction of the first buildings.

Any insecurity about convict roles is moderated by the ‘real’ thrill of watching classrooms change from various seating arrangements to the early buildings along the muddy streets of Sydney Town. The physical labour and the related journal tasks represent the travails of convict labour who first built essential government services and then as freemen, their own businesses. The governor’s house would appear first followed by the Homestead which issued supplies. From there the baker, butcher, bank, hotel and dairy might follow alongside the surveyor-general who allocated land holdings. Journal work representing letters home might map progress and frustrations.

We are conscious that the separation between life as Year 4s and life as convict settlers was blurring in the playground and that as teachers, we needed to de-role more explicitly. Sara is addressing the in-role and out-of-role signals before dismissing students ‘to build’. As Sara clarifies the teachers’ settlement roles, I am ‘transforming’ into Maud by wrapping some flimsy fabric around my waist to represent, ‘apron’ (Role-signing). My action and my introduction to students are spontaneous and clumsy.

*I’m in role as a kind of middle man. And that means that I am neither a convict nor an important person. In fact, I am a housekeeper to the Governor. Now housekeepers don’t get paid much so they’re pretty
grumpy and they’re also really nosy (Seed planting). So the housekeeper would be the sort of character that would be ‘sticky-beaking’ into everything. And she’s also the sort of character that would be looking for a little bit of extra money because, um, I’m sure that the Governor bosses her around....

So at this stage, NOBODY knows whether the housekeeper is on the side of the convicts or on the side of the officers. You’re going to have to work that out from the signs and signals that I give... (Makes sign-reading explicit). Who knows, I might give you a warning and just be there to protect you. But on the other side, I might be paid to be a spy for government house ...and I might be reporting back.... So Mrs. Moore will still be giving you instructions [and] make sure that everybody is safe, BUT, Maud the housekeeper may [also] be a good ally... (Risk and protection); (Video transcript: May 2002).

Students disperse to work on building the essential services for the town. Teachers supervise the work and offer advice. They walk like soldiers but they help like teachers. Only the Governor stands apart. I join the settlers, tentatively greeting the work crews of hardened convicts. I ask them about their jobs and how they are being treated (Twilight role). They have shifted to telling their stories to Maud.

Discussion
This awkward unplanned introduction to what was to become a significant teacher-in-role character reflected the tentative steps taken to introduce Maud to the year level. It provided the bridging, however poorly thought out, that enabled the teacher’s transition into housekeeper.

My intervention at this stage named my character, secured Maud’s position in society and prepared students for her nosiness. It is evident from the excerpts of the transcript that I was finding my feet in relation to the character I intended to portray in settlement life. This low status role is one I have found to be useful for moving freely ‘amongst the people’ in order to ascertain where the potential for dramatic tension might arise.
Morgan and Saxton describe the role as an ‘enabler’ stating, ‘The teacher ... is in the hands of and sometimes at the mercy of the class. She needs their help, doesn’t know and depends upon the class to find out. Her questioning and comments may feed in clues’ (Morgan & Saxton, 1987, p.44). Indeed, it is obvious that I am anticipating narrative intrigue in casually suggesting that Maud might evolve as an ally or an enemy. I had certainly not made any decision about that myself at this stage of the work.

I had no sense at that time whether the In-role scenarios at Sydney Town would find Maud the informer to the Governor, or Maud the ally against the military structure more useful. This would be determined not only by the direction of the narrative but also by the degree of protection that the student roles of convicts, soldiers and freemen might require. In joining them on the main street, I was aware that my low status would have a better chance of collecting information along the way.

Once my fictional role became more established, I noticed that my references to my dual personas become less heavy handed. Instead of resorting to the Mrs. Moore and Maud appellations of the introduction, as above, I settled into talking about ‘me’ the teacher and ‘her’ the character. This was particularly evident in the transcripts where the in-role sessions were discussed and debriefed ‘out of role’. A conversation held soon after the introduction of Maud reassured me that students did not find my teacher role and my teacher-in-role functions confusing. A year 4 girl was helping to pack up at lunch break called me over, wanting to speak quietly:

Student: Would you like to know, which boy I really like in the other class?
Teacher: How do you know you can trust me?
Student: Because I am telling Mrs. Moore, not Maud.

I felt satisfied that the clarity of real and role had hit its mark. This would become more important when the teachers adopted authority roles of soldiers and governors.
Self-directed Learning

The interaction between Maud and the students after my awkward introduction was cautious. As students began to construct shops as settlers their reactions to the wandering housekeeper were cordial. Greetings were directed to a servant in the settlement as opposed to a teacher in charge. They were ‘feeling their way’ in the same way that I was. Their self-sufficiency was most evident in their enthusiasm and willingness to take responsibility for beginning life as independent settlers. The credit for this goes to the team and the high standards that were consistently set. For some, that meant completing journal work; for others, cutting timber to make shopfronts. In any case, the engagement was such that 81 students, 37 in Year 4, went about their business while teachers chatted informally amongst themselves about where to go next. Seeds for self-direction were therefore planted in relation to shared authorship and altered teacher/student relationships.

Maud made further brief but insignificant appearances at several Wednesday in-role sessions, enough at least to become part of the scenery where services were established, land was purchased and families grew. She was neither invisible nor important, but as ‘teacher’ I was aware that students conversed with Maud differently than with Mrs. Moore complaining freely about bureaucratic setbacks and gossiping about townsfolk. I discarded the option of spying and reporting back to Bligh. The next significant intervention came toward the end of the second term. It includes the contextual pressures, my reflection at the time of participation and descriptions of role interactions.

Episode 2: Summary of Interventions

The interventions extracted from The Sacking of Maud include:

- Adopting low status teacher- in- role
- Role signing; status signing
- Selecting story focus and tension
• Transferring responsibility for authorship
• Raising status
• Designing curriculum for power sharing: mantle of the expert
• Setting mood – voice
• Selecting language
• Raising stakes
• Seed planting

In fact, all points listed above fall into an even broader classification of interventions by the teacher/artist. The selection of the design and the focus or pre-text for this particular experience virtually ended my responsibility for the drama that ensued.

**The Sacking of Maud**

The end of semester is putting a great deal of pressure on the life of the settlers of Sydney Town. With all the distractions of Music Night, Public Speaking finals and mid-year Reports, the In-role sessions were being eroded and somehow we had foolishly committed the Year 4 classes to a cross-age visit by the cool Year 9s on Wednesday afternoon. While the First Settlement is bumping along, the teachers feel that it is time to shift from the building belief stage; i.e. the daily interactions and journal tasks of the students/settlers, to a more dramatic focus which will demand that settlement citizens respond in-role to a community incident. We consider events that had arisen in role naturally such as double-booking of land plots, floods, a mysterious illness. The pressure of time dictates that I will have to go in on my day off.

I am not sure at what point I decide that Maud should be sacked (Selecting focus and tension). Maud (Teacher-in-role) had established herself as a disorganized and motherly character who loved gossip. The real enjoyment of building shops physically, making signs, creating goods and services is so engaging that the
fictional social interactions ‘on the street’ resemble the hurried interactions of busy people anywhere. In fact, Maud was enjoying the near invisible status befitting her housekeeper role in contrast to the ‘in charge’ demeanor of Mrs. Moore, the teacher. The character had evolved as one conducting chores and carrying messages to and from the Governor’s mansion. Maud had traded her scrappy apron for her street wear of green shawl and gingham mop cap (Role & status signing). She usually spoke only when addressed first by townsfolk (Transferring responsibility for authorship) and occasionally stopped to glean a bit of news or complain about ‘the boss’.

As a teacher previously unused to working in Sara’s elaborate classrooms, I had always been a bit confused about the ways that students’ curriculum requirements dovetailed with their in-role sessions and the way that Sara managed to keep individuals freshly and purposefully engaged in a wide range of differing tasks – from measuring to newspaper editing. The sacking of Maud would allow her and me to legitimately learn how the characters such as the land agent, the homestead manager, the baker, the butcher and the soldiers went about their fictional lives (Raising status) while at the same time completing course requirements within the parameters of the state learning outcomes. Here was a perfect opportunity to apply the classic ‘mantle of the expert’ paradigm (Power sharing). With Maud dismissed from the Governor’s household, she (and I) would be ‘shown the ropes’ of how Sydney functioned in its daily routines, and how the set tasks were individualised and integrated into the fictional frame. Moreover, they would have an opportunity to make their learning explicit in action (Teacher-designer of mantle of the expert/Teacher-in-role).

Sara’s teaching partner on Year 4, Louise had proved to be a natural at challenging student thinking in role. Young and enthusiastic, her sole experience
of teacher–in-role had been as the judge’s clerk in the Scobie hearing before her placement in the History Centre. Nonetheless, I had come to trust Louise’s instincts and her unflappable nature entirely.

I intercept Louise in passing before school and relay my plan. I inform her that as Gov. Bligh, she is going to have to ‘sack me’ publicly in the streets of Sydney when we next meet in town. During the In-role time, the streets are bustling as usual. As Maud, I appear looking anxiously up and down the ‘street’ near the Homestead. I am met with greetings of ‘Morning Maud’ ‘G’day Maud’ by various settlers opening their shops. The dialogue continues:

Maud: ‘Good morning. (whispering, speaking tentatively) (Setting mood) You wouldn’t have seen Governor Bligh about this morning by any chance?’

Shop owner: Why I do believe he’s come into town today. He’s about somewhere. (Goes to fetch Louise as Bligh).

Maud: (mumbling to whoever might listen) It’s just that he’s never been late before. With me pay, I mean (Selecting language; Signing status).

The student returns with Bligh. Many other students are also gathering around as they notice the two teachers-in-role facing each other. Others are eavesdropping while opening shops for trade; still others in the connecting classroom are oblivious to Maud and Governor Bligh meeting in the street (Teachers-in-role).

Bligh: You wanted to have a word with me Maud?

Maud: (awkwardly) Well you see. You’ve never missed before, sir. With me pay, that is (Story focus and tension).

Bligh: Of course, Maud. I’m glad you mentioned it. In fact it will actually be your last one (Raising stakes).

Maud: But, I don’t understand, sir. I work hard, sir.....
Bligh: You see, my niece will be coming out from England and she is going to be taking over the housekeeping duties.

Maud: But sir, I’ve served three governors..... I’ve worked hard... where will I go... What... (Seed planting).

Men from the Inn: (spontaneously chanting, enjoying the confrontation) Sack her; Sack her...... Sackkkk ... (and then seeing her downcast face, (Mood) their voices fizzle out).

Most of the students from both classes have by now left their various enterprises and gathered around the source of the noise. One student, in role as an assistant to the town doctor, steps forward:

Assistant: Come with me Maud, I’ll show you what you will have to do.

Homesteader: I think I can offer you a few hours a week Maud.

Citizens: You’ll be alright Maud. We’ll help you out, Maud. We’ll find you a place, Maud.

Assistant: Now, the first thing you will have to do, is open a bank account.

Discussion

This encounter, which set up a solid hour of sustained role-play, might seem like one of those embarrassing examples of teacher-in-role scenarios where the teacher gets to have all the fun. In fact, the hour that followed Maud’s ‘sacking’ renders her at the mercy of those ‘in the know’ as the good citizens of Sydney help Maud open a bank account, warn her of thieves, knock on doors to request employment, find her a room and teach her the intricacies of choosing a plot of land from the agent’s office complete with attention to detail about views, access roads, identity of neighbours and likelihood of flood and drought. Letters and newspapers recorded the event (See appendix D1 & 2)
Their established ‘enterprise’ combined with Maud’s crisis generated a reason for students to ‘use their expertise’ in a way that raised their status, responded to a need, and consolidated their learning.

It is characteristic of the mantle of the expert approach that it involves pupils in classroom tasks – reading, sorting information, writing, arts and crafts, science, math and so on- just the kinds of activity they are typically invited to engage in by all teachers everywhere.... Because students are to be in role in a fictional context, they will bring a sense of responsibility to their learning, with the result that the teacher is able, through the drama, to make greater demands on the students than if this alternative trigger to learning were missing (Heathcote & Bolton, 1995, p. 46).

When Maud was sacked, students did not hesitate to take up the challenge of the crisis that unfolded outside their busy shops. My reflective notes burst with satisfaction over the day’s work:

I was taken to the bank and shown how to open an account, and create credit and debit columns, offered jobs in the dairy and the bakery and was given astute advice as to how to choose a small block of land for a hut. I was in the middle of a monopoly game which everyone else knew how to play. If this had been a legitimate assessment designed to relay life in the Sydney settlement in a variety of learning styles, it could not have been more successful (Reflective memo, June 17, 2002).

The planting of seeds that were so tentative in the first episode became fruitful. My ‘acting’ offer for bystanders to put right Maud’s public humiliation was genuine. Indeed, if the witnesses had chosen to ignore her sad predicament, that particular strand of the story would have been dropped. The mental shift that I was seeking from students was that of ‘me’ the shop owner, to ‘we’ the community with a problem. I say this with confidence knowing that the following year students disregarded a teacher initiated offer of community concern. That is, when the citizens of a ‘tree-change’ town along the river Murray found their shops vandalized (by teachers who stayed late) students were fleetingly interested and then elected to treat the matter as inconsequential. That particular issue was ignored in favour of the sheer enjoyment of creating their country life.
Once students took responsibility for Maud’s homelessness, they also took over the reins of authorship. Even in the spontaneity of the response of ‘Sack her’, the moment when the students were more excited than the settlers, they responded to Maud’s downcast demeanor and in a good example of dual affect, moved the narrative forward with the line: *Come with me Maud, I’ll show you what you will have to do.* Now fully endowed as the experts who knew more about negotiating the traps of Sydney Town than Maud, they proceeded to share their knowledge, expertise and experience which in terms of the details set up by Sara, was significantly greater not only than Maud’s but also Mrs. Moore’s. Warner reminds us that young people readily learn from each other in their immersion into technology and ‘...we need to be able to acknowledge their partnership in the learning environment and accept that they will teach their peers and teachers’ (2006, p. 110). Nicholson picks up on the artistry and the repertoire building that drama processes offer, saying:

＞The dialectic of theatre fits well with [a] model of citizenship because the process invites participants to give shape to the conflicts and ambiguities inherent in different dramatic situations and to explore their limitations and possibilities in the practice of everyday life (Nicholson, 2005, p. 37).

**Self-directed Learning**

Indicators of self-directed learning appeared in the way students took initiative in the co-authoring of the story, transferred knowledge to Maud, managed their behaviour, read signs and accepted the real and role power of the situation.

On Authorship

‘Come with me, Maud. I’ll show you what you have to do’ was a critical line of dialogue that moved the story forward from its crossroads. Not only did a student initiate the way the narrative would progress, but she created a new pre-text for action that ‘launched’ the purposeful transfer of student expertise.
Transfer of Knowledge
The tour of the town and the intricacies of banking for example evolved into the practical suggestion that Maud should take in laundry as a means of support. As students and characters that had established businesses or services, they felt empowered to take charge of one who needed assistance. As settlers who had already negotiated the challenges of the colony, they passed on their wisdom and experience with confidence. ‘The provision of experiential learning experiences in drama can structure opportunities for students to enhance their social competence, problem-solving, autonomy and sense of purpose’ says Cahill (2001, p. 73). It would seem that each of these characteristic was apparent in this episode.

Self- management and Narrative advancement
At the point that mob excitement might have opted for the public humiliation of Maud with the chant, Sack her.... something in her vulnerability diffused the moment. I was fortunate not to have to intervene as the teacher lecturing students about people’s feelings and was grateful that at some point the temptation ceded to self-management and the longer term judgment that would allow the ‘story to win’.

Sign Reading
Students were able to ‘read’ Maud’s vulnerability and low status through her bonnet and apron, her physical demeanour, and her voice. Maud’s role signing contrasted with the corresponding importance and measured authority of the dominant Bligh who was portrayed (but not overplayed) by a woman. Students read the fictional tensions and made a choice as to how they would progress for real and role long-term benefit.

Power reversal
Where students had previously been convicts and teachers the representatives of authority, the free settlers became the ones in charge of someone quite helpless. For
mantle of the expert shifts in power to occur, there must be a convergence of student knowledge and readiness to take up power, and teacher willingness to release power.

The next episode draws on the experience of *The Sacking of Maud* and transforms it for a visiting audience. Once again the notion of the teacher-artist plays a significant part in this stage of the story.

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**Episode 3: Summary of Interventions**

My interventions relating to Episode 3 of Maud’s story fall into the following categories:

- Managing space, time, groupings
- Bridging from In-role experiences to a drama workshop lesson
- Setting the mood
- Designing experience
- Choosing conventions – formality of thought-tracking
- Role-signing; status signing
- Raising status
- Transferring authorship
- Stage managing performances
- Modeling narrative voice

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**Sacked Again**

It is the day of the senior school student visit and two days after Maud was publicly humiliated and helped. Somehow we had agreed to host a large group of Year 9 students on the penultimate Wednesday of the semester. At the time of organisation we had not factored in Music Night rehearsals so we are planning our program for Year 9s at the last minute. We decide to discard our normal Wednesday timetable to meet our immediate commitments. I am exploring
some of our settlement stories using drama conventions which I hope will transfer easily to performance.

I choose two popular strategies to shape our pioneer stories for the adolescent visitors. I start with ‘thought-tracking’ an efficient device for sharing the inner thoughts of a character (Neelands, 1998b, p. 98), especially when time is short. I decide to resume my role as Maud hoping to reconnect students with the changes in her life. Year 4s watch as Maud silently (Mood) folds laundry (Role & status signing). This was one of the practical suggestions that students had recommended as a way to help her earn money. Out of role I ask the student to repeat any helpful advice they had accumulated as settlers in Sydney (Teacher/designer; thought-tracking convention). Each student in turn stands up from ‘audience formation’ (Managing space, mood, and ritual), circles Maud who is again preoccupied with her laundry and offers advice:

*Hold tight to your bankbook.*

*Don’t gamble.*

*Choose your block of land, carefully.*

*Always count your change.*

*Take care at the Inn.*

*Don’t trust the soldiers.*

*Buy day old bread.*

*Don’t be late for work.*

I am surprised that the scene works as an effective piece of theatre in its own right although in this case it is being utilised as preparation for further group planning, refining and rehearsing of scenes that will shed light on our community for the uninitiated Year 9 visitors (Bridging from in-role, managing space & formality).
I follow the thought-tracking with group devised plays (Choosing conventions) which ask students to select any incident from previous in-role sessions and shape them into a presentation (Transferring authorship). I intend for the group plays to serve as a window to understanding life in the first Australian settlement. I appreciate how difficult it will be for Year 4s to perform for Year 9s. Most groups chose The Sacking of Maud. I select two scenes to serve as contrasting theatre pieces which describe a single event (Designing the experience).

In the afternoon two Year 9 classes sit with their younger partners in the History Centre. Each Year 4 student has already shared their convict histories, their journals and has conducted tours of the completed shops and services (Raising status). Many of the Year 9 students would remember dressing as pioneers for excursions to the living museum at Sovereign Hill, Victoria while enrolled in local primary schools. They have returned as guests and even siblings of the students of the inaugural year of the History Centre. In second semester the Year 9 students will share their knowledge of local aboriginal history, dances, artworks and speakers with our classes. The four combined classes gather in front of the flagpole as audience members to watch the young actors perform their versions of Maud’s story (Teacher/stage manager).

A Year 4 narrator takes her place at an angle facing the audience. She introduces the student/Maud, who enters wearing Maud’s telltale gingham bonnet, wool shawl and humorously, her feather duster. Each has been used at varying times by me. Maud approaches the female student/Bligh centre stage. ‘He’ stands tall and wears a brown felt hat to convey his status. Another student stands quietly at the side ready for her cue.

**Playing the Play**

Student/Maud: Hello, I’d like my pay cheque now.
Student/Bligh: (Hands on hips & speaking with exaggerated formality) Thank you for asking me. This will be your last pay cheque.

Maud: What! I’ve no family to go to. This is per-preposterous (Giggles).

Voices from the crowd: Sack her, sack her!

Townsperson: (Putting an arm around Maud) I’ll show you around.

Maud: Thank you.

Narrator: (Reading from a prepared A4 sheet of paper) It was a very sad day for the house cleaner, Maud. She has been asking people for advice and hopes to find a new job.

As the narrator reads the written text, the helpful townsperson leads Maud around Sydney Town and the two student/actors mime the tour by moving around the space and gesturing broadly to various useful sites along the street. Maud carries her duster, nods and occasionally flicks dust off the imaginary setting. The performers freeze and are applauded by their classmates and the visiting adolescents. They are pleased with the results and join the audience.

While the second group reset the ‘stage’ area, for the second play, I am keen to maintain the focus and respect that the Year 9s have been conferring onto the younger students. I fill the silence as a teacher/narrator hoping to to bridge the first scene to the one to follow saying:

In fact, Maud, even though she’d been earning a nice salary for about 14 years, was now on the streets and had no idea how to make her way in Sydney and actually relied on the advice of ...the new settlers to try and figure out what to do next. So these young people are going to be a bit more specific about what sort of advice [she] got (Teacher/narrator).

The performers had finished organising their rostra and were in formal starting positions. I give the signal to resume.

Student/Narrator: (relating the story as a free settler with fond memories of his settlement experiences) Well two days ago, I got married to a lovely lady called Ann.... I also got a job in a clothing shop and earned 74 pounds [sic] a day, but 60 pounds... has to go to the governor to get material so I can sew the clothing. There’s also been some lovely babies
born in the colony.....And Maud’s still on the road, earning money... And the first newspaper came out in the colony.

While the narrator is delivering this personal account, four supporting actors move around the space and form images of a wedding ceremony, a transaction in a shop, people in a hurry and Maud with shawl and duster getting her last pay from the Governor. The student wearing the same felt hat used by the Governor in the previous scene is the only character besides Maud with any props or costuming. The only other words spoken besides those of the narrator are uttered by street people who are miming the reading of a newspaper after the narrator proclaims:

Student/Narrator: And the first newspaper came out in the colony.

Townspeople: (chorally with loud, shocked expressions) Maud’s been fired!

Because the actors have been taking their mime and movement cues from the narration, the actors are a bit unsure about what to do next. The newspaper headline cues Maud to break down in tears which provokes laughter and at this point the student portraying Maud starts to ‘play to the gallery’. There is some discomfort as to how the scene should end and so they decide to take Maud on a tour of Sydney streets and finally freeze on the line:

And there’s the homestead!

Discussion

The detached approach that became evident in the third episode serves as a contrast to the immediate engagement that occurred in the group ‘in-role’ session described in Episode 2. Bruner describes education as a forum for stance and counter-stance, with spaces for reflection. For Bruner it permits ‘... one to reach higher ground, this process of objectifying in language and image what one has thought and then turning around on it and reconsidering it (1986, p. 129). In ‘living through’ experiences the audience is
implicit; at times, more similar to life than to theatre. As teachers we have learned that the mantle of the Expert approach positions the participant as a responsible member of a community both in the fiction and in the reality of the school context.

In Episode 3, the drama workshop conventions, rehearsals and refinements were designed and selected with an audience in mind. I chose the ‘Group plays’ convention as a way of checking and consolidating student responses to the sacking of Maud incident which had taken place two days earlier. With 37 students distributed across two classrooms, I could not presuppose that I had encountered a full range of perspectives about the event. I was reluctant to assume that Maud’s job loss was necessarily the centre of everyone’s concerns. I chose the small group structure as a way to start our thinking about the content for our performances and the ways they might be delivered. Neelands recounts both the disadvantages and the advantages of small group plays: ‘Children tend to show what they already know rather than discover new meanings.... [They] tend to be stereotypic.... [It is] difficult for teacher to intervene and shape ideas whilst work is in progress’. On the other hand, he finds that Group Plays are useful for summarizing work, socially empowering and good for developing confidence and a sense of audience. They also allow young people to work as artists by finding shape and language for their ideas and to build related scenes based on a particular theme (1984, p. 61).

The handover of responsibility to students in this lesson was to my mind was appropriate and well-timed. The fact that several student scenes were suitable for a teenage audience was a bonus.

**Self-directed learning**

Student self-directed learning appears in student management of their **behaviour, storytelling skills and content knowledge:**
Self-management
My experience tells me that it would have been very easy for this stage of the lesson to disintegrate. The action of circling a silent Maud who is folding laundry on one’s own while trying to offer an original piece of advice renders a student quite exposed. I found that their concentration, self-control and respect for the mood of the moment was exceptional for their years. I enjoyed the practical and sage advice that was obviously offered from experience: *Always count your change.*

Storytelling
I have considered story selection, the re-shaping of the in-role experience, and students’ choice of forms, symbols and production elements under the broad heading of storytelling although each point could be discussed as an independent indicator of self-directed learning. The performances were also an indication of Year 4s mastery of drama form and content accumulated over time. I have tried to make it apparent that the specific stories developed in groups and shared for an audience arose out of certain processes. Like *The Hearing*, the choices relating to authorship were made within teacher-structured limitations which I believe in turn, liberated students to choose their own appropriate drama forms. These forms it must be said had been taught modeled and layered since Year 1 but the variety and mastery exhibited for Year 9s seemed surprisingly effortless even to me. Even so, no drama forms or techniques were imposed. I was delighted to witness a performance repertoire that included scripted narration, improvised speech, mime, tableau, design elements, symbols and choral voices - all used voluntarily.

Expertise
The mantle of the expert strategy adopted two days earlier was utilized at a more conscious level of cognition in re-telling the story to others. Year 4 students could not assume that the Year 9s had previous knowledge of their In-role experiences and took a great deal of time, pride and leadership in sharing the many dimensions of their work.
The importance of 14 and 15 year olds taking an interest in the work of 8 and 9 year olds cannot be overstated. I was impressed with the way the second group took charge of solving the problem of the miscued ending as a matter of course. On the whole, the treatment of younger students as thinkers, artists and owners of this learning environment contributes to their willingness to undertake ever increasing challenges.

The ‘sacking’ in its experiential mode (Episode 2) is a useful example of the floodlight metaphor to which I have previously alluded. The diffused wide light illuminated both the daily life and the dramas of our community. The rehearsal and performances however distanced that event for the audience (Episode 3) thereby rendering it under the scrutiny of the metaphoric spotlight. It was at this stage that I decided Maud was redundant and set about planning her death.

**Episode 4: Summary of Interventions**

The following interventions are evident in the fourth episode of the story.

- Selecting focus and new pre-text - the death announcement
- Designing interdisciplinary curriculum
- Managing time, physical space
- Adopting a twilight role
- Adopting teacher-in-role - devil’s advocate
- Role-signing and status signing
- Seed planting – cause of Maud’s death
- Raising stakes
- Raising status
- Raising level of language
- Transferring responsibility for authorship
- Supporting students out of role
- Selecting symbols
**Maud’s Death**

*Um, the colony wishes to announce the passing of Maud who survived three governors and many shops. The cause of death is unknown. We will wait to hear results from the doctor.*

This announcement which served as the story focus and pre-text is read from a torn piece of paper and is delivered at a public meeting in the centre area of the History Centre. Melanie, always the first student to arrive in the morning, and fortuitously, also the First Officer of the colony agrees to announce Maud’s death to the Year 4s. Realising the importance of the announcement she goes off to write it up in secret. Her wording is somewhat confusing.

It is the last week of semester and although there would still be a few loose ends to be carried over to the next term, as a team we are anxious to ‘wind up’ the pioneer settlement. Awkwardly the European settlement unit would require several weeks to conclude project presentations and Bligh’s return to England. All our ‘buildings’ needed to stay erected until after the mid-year break. With new priorities I determine that Maud is becoming superfluous to the community since the citizens have done such a good job of finding her employment and accommodation. I decide she should die peacefully in her boarding house. Conveniently, there have been rumours of polluted drinking water and the doctor’s services have been in demand (Seed planting).

We are all seated quite formally on chairs in the centre area. The flagpole still stands but we are now holding our settlement meeting as free men and women (Managing physical space). The ‘gatherings’ start with information that might be important to share first ‘out of role’ like: *Could everyone please keep their eyes*
open for my journal, or Who has the masking tape? The announcements divert to ‘shop news’ like, The dairy is undergoing an extension so please bear with us at this time. We are also seeking applications for jobs as a result of our expansion. One of my transcript margin notes want to know: Are we all in Twilight Role at this meeting (June 26, 2002)?

Sara is chairing the meeting and she asks the First Officer to repeat the strange announcement. The students are grinning, murmuring and looking at me for help in understanding the message. It is read again. There is some mock sorrow. I am wondering whether the students are confused because Melanie’s text is ambiguous concerning Maud surviving the governors, not to mention the shops. Nonetheless, any confusion is alleviated with Sara’s advice to recall the ways that Maud has ‘touched our hearts’ and to stay alert for the funeral arrangements (Twilight role). We have shifted seamlessly from students getting a sense of the day out of role, to being fully ‘in role’ at a town meeting.

The meeting continues with general business concerning the town’s services, lost children and land purchasing issues. Then a new character identifies herself as Mrs. Evans, the wife of a soldier and occasional employer of Maud as a laundress. She faces the gathering. The student/citizens can see that this sour-faced Mrs. Moore is quite a different character from the vulnerable, humble Maud (Role-signing; Teacher-in-role). While I am uneasy about adopting another role, I am still focused on expediting proceedings and feel that this Mrs. Evans might be useful for providing additional information about Maud’s death. I grab a luxurious fabric for my shawl which signals a status quite different from Maud’s coarse wool. I anticipate that I can dispose of Maud’s character by using the pollution incident as a convenient angle. As it turns out my attempts to manipulate thinking are both heavy-handed and unsuccessful.
Mrs. Evans: ... It might be a very good idea ... to hire not just the local doctor to find out the cause of death because he’s not going to have much experience with that, but possibly bring in a coroner from England.... I do not like the idea of somebody being found on their premises without any violence [nor] any indication of the cause of death (Seed planting; raising formality of language).

Sara: And you feel that as a colony we would waste money bringing in a coroner for this lowly person?

Mrs. Evans: Well I’m just not convinced that this doctor has a lot of experience with [the] level of expertise [needed to determine Maud’s] death when it’s obvious that she wasn’t particularly old, she was healthy right up to time of death ..... and you yourself said... people were coming down with stomach ailments and I just don’t like the sound of that, thank you.

Sara: Are you willing to take questions from this group of interested people?

Mrs E: I can’t make any promises about being able to answer them...

Doctor: I am experienced enough to know how Maud died and some English coroner can’t do any better.

Mrs E: Then I trust that when you conducted the appropriate tests or whatever it is that you doctors do that [the results] will be published in the newspaper for EVERYBODY to see (Raising stakes).

There are reactions of outrage and laughter over her tone of voice.

Sara: We would hope that the newspaper proprietor is taking notes throughout this whole session.

Mrs. Evans can be seen handling a silk scarf as if it was in some way contaminated (Role/status signing). It turns out to be HER scarf found in Maud’s room.

Student Question: Does Maud have any enemies... in the colony?

Mrs. Evans: (long pause) Enemies might be too strong a word and you would probably know that better than I, but I think she had everybody fooled into thinking she was a sweet and helpless young woman.... And judging from the property found in her boarding house, (she glances at
her scarf) there was nothing helpless about her; she was looking after herself (Challenging in role).

Student: Mrs. Evans, where was Maud last seen?

Mrs. E: In her room in her own boarding house and I know she was preparing to have a hut built because imagine a housekeeper being able to afford a block of land in this colony. I think that is suspicious in itself.

Sara: Shame to talk about the dead like that.

Mrs. E: She had everyone fooled (Devil’s advocate: Teacher-in-Role).

Student/Doctor: Not me. …. (Murmurs from public)

Sara: Not the doctor (Raising status).

Student: Mrs. Evans, how long had she been dead?

Mrs Evans: Oh that’s for the coroner or the doctor to determine, madam. Um, there’s something called rigor mortis... that sets in and allows them to determine the cause of death (Raising level of language). She was obviously removed very quickly from the boarding house and it looked like she died peacefully.

Student: (struggling to find right words) If people didn’t like Maud that much, would they, could they be the cause of Maud’s death?

Mrs. Evans: Oh no, I doubt if anybody worried about her enough to actually cause her death unless of course somebody wanted the property very very badly (Seed planting).

Sara: We’ll only waste a few more minutes on this matter (Managing time & pace). I can see this is of high interest to the members of the town. Yes, what is your question of Mrs. Evans.

Student: Was Maud found on the ground, or where?

Mrs. E: On the floor of her boarding house. As you know, the boarding house rooms are simply one room with a bed and a bedside table in them and a bare floor.... And I know she was working about 5 other jobs as well as mine – probably stealing from the rest of them as well (Teacher-in-role provocation). And um, she uh went home early one night when she
was complaining about not feeling well and left my job half‐finished....  
That’s all I know (Transferring responsibility).

Student: Was there blood anywhere.

Mrs. Evans: None at all.

Over the lunch break, I talk with the students about the nasty Mrs. Evans as if she is a character in a film or a novel. We talk about ‘her’ in the vein of: Can you believe the nerve of that woman? and acknowledge the confusion that she has left in the wake of Maud’s sullied reputation and death. The conversations are light and humorous and we all share in the joke of that woman. We find words for the confusion and ambiguity about Maud’s manner of death (Empathising out of role). Ever hopeful, as teacher, I still assume that all the ‘seeds’ planted in the morning session will result in connecting Maud’s death with polluted water and at least one of Sydney’s narratives will come to a conclusion before the mid‐year break. I hoped that I had not been too obvious in my enthusiasm to dispose of Maud with phrases like: without violence, without...indication of cause of death, general stomach ailments, looked like she died peacefully, not feeling well.

After lunch I was not too surprised then to hear Sara move us back into role with the words: The doctor has identified a cause of death... (He steps forward very aware of the importance of the moment).

Doctor: Well, I found out how Maud was killed. (Pauses) I actually found out that it wasn’t a rampage of convicts and stolen muskets... (He makes a shooting gesture).

Sara: (echoing my befuddlement) I don’t know that we even knew that, sir.

Mrs. Moore [I think] he said in a private conversation that recently released convicts might have been responsible.

Doctor: Mrs. Evans has a husband soldier and she wanted Maud’s money
and soldiers always carry around a gun (The audience gasps) ... and I know it was her.

Sara: These are allegations sir. Do you have any proof?

Doctor: And I found around there (he points to his rib), in her stomach, a bullet hole. (Shocked reactions from classmates; he looks very pleased with his announcement and continues...) And inside (pauses) was a bullet.

While the doctor is delivering his report, it occurs to me that a lot of story development has taken place conspiratorially over lunch in the playground. I realize my dreams of a neat, peaceful conclusion to Maud’s life are futile and I resign myself to a murder mystery. In acceptance of Carl’s the Doctor’s ‘offer’ and overawed by his grand gestures and pronouncements as a super-dramatist (Dunn, 1996), I lay out Maud’s shawl, bonnet and duster on the floor beside him. Sara, also resigned to the new direction of the story gestures to the place where Maud’s accessories are ‘laid out’ for the Doctor’s convenience (Modeling use of symbols).

Without hesitation the doctor silently walks over to the shawl and points to the place where he found the bullet hole and the bullet. The students all stand up to get a better view. He straightens up, satisfied. Sara asks the doctor whether he would consider accepting a second opinion.

Doctor: NO! He’s not going to do any better.

Sara: And you are willing to stand by this?

Doctor: (Rolls eyes heavenward; takes a deep breath) Yes!

Discussion

The announcement of Maud’s death fell well short of the tidy ending that I had envisioned in planting her death notice. Most subsequent teaching interventions by both Sara and me followed from students’ responses to the death announcement. Even the unplanned teacher role of Mrs. Evans was a construct to precipitate ‘Mrs. Moore’s’
agenda. Though a strong and provocative character, she failed dismally in achieving her purpose to conclude the settlement story. The ‘power differential’ (Ackroyd, p. 129) between Maud and Mrs. Evans created an understandable allegiance with the weaker character. I was struck however, by the way that it seemed natural to cede to students’ questions, interests and authorship. The give and take of leadership and story ownership was apparent in this episode.

**Self-directed Learning**

Because of the high status and authoritative manner of Mrs. Evans, the students rose to challenge both the high-handedness of Mrs. Evans and the authorship and manipulation of Mrs. Moore. In Episode 5 students, **overturned teachers’ power took over story authorship and displayed their artistic sensibilities.**

**Power Relationships**

It was interesting to watch the engagement, interrogation and assertiveness of students following the announcement of Maud’s death. They were by no means accepting the ‘natural’ authority of the adults but participated as adult community members. Their questions were confirmation of their investigative thinking and their attention to detail. They were not fooled by Mrs. Evans’ manipulation of Maud’s character nor were they accepting of her ‘peaceful passing’. After the conspiratorial lunch break, the doctor asserted himself as an equal if not superior expert. He overturned the teacher-led narrative and power by his pronouncement of the discovery of a bullet wound and his rejection of any second medical opinion.

**Authorship**

Totally ignoring Mrs. Evans’ numerous references to contaminated water, students possibly led by the undermined doctor, pursued and conserved their own illusions (Giffin, 1984) of Maud’s demise at the hand of an enemy. In their own time, details were refined such that by the afternoon’s reconvening, the students immediately moved the
story forward with some considered allegations and positive proof of cause of death. Students collectively chose the more interesting and dramatic story option and had no interest in concluding the story at this stage.

Artistry
There is no doubt that the doctor enjoyed the importance that teachers and students who were invested in his report. His use of language like, ‘...a rampage of convicts,’ and well-placed pauses were impressive. In this episode, Carl (the doctor) not only became a co-player within the fiction but modeled his artistry and authorship to create significance and raise the stakes in the way that his teachers had previously done. When I placed the familiar objects associated with Maud on the floor (in defeat), during the doctor’s enumeration of hypotheses and facts, he accepted the offer without hesitation and incorporated the signs into his story-making. He mirrored role-signing, status signing, use of symbols, elevated language and tension creation back to teachers and fellow students.

It was two full weeks before we were able to meet again to pick up the threads.

**Episode 5: Summary of Interventions**
The interventions that I have isolated from the fifth episode, ‘Street scenes’ will look familiar.

- Managing time, space and groups
- Choosing conventions
- Creating mood
- Bridging for continuity
- Responding to request for teacher-in-role
- Seeking information/clarification
- Raising stakes
- Raising status
Rephrasing information for significance
Modeling artistry: teacher/director, teacher/narrator
Transferring responsibility for design, authorship, problem-solving

**Street Scenes**

When students return for second semester they are eager to give testimony. A two week winter break had done nothing to diminish the intrigue or fray the narrative thread.

On the first Wednesday of 3rd term, in a single day in the History Centre, we hold an investigation into the alleged murder of Maud, perform a ‘memory bank’ of street scenes that typify settlement life and attend Maud’s funeral (Managing time, space and co-managing activities).

The students initiate the investigation by hijacking a public meeting. Louise, as Bligh, is dispensing orders for the day brusquely when a student produces a written deposition outlining the case against Mrs. Evans and defending the memory of Maud. I am amused by the contrasting responses to my two teacher roles. The report itemizes the accumulation of evidence against Mrs. Evans. It must have been drafted in the holidays. The meeting returns to students’ main area of interest – the bullet hole in Maud’s chest. Shortly thereafter, a soldier is dispatched to fetch Mrs. Evans for questioning (teacher-in-role). While this action constitutes a teacher intervention by me, it is an intervention that was initiated and strong-armed by students. The questions for Mrs. Evans are tough and accusatory, but their attempts at an arrest and a sentence are unsuccessful.

As I am aware that students have initiated funeral plans for Maud in the afternoon, I forge ahead (after recess) with my plan to share Sydney Town memories in our first drama workshop session. I have just finished playing an
observation game (Mood setting & bridging for story continuity) and extracted the theme of keeping one’s eyes and ears open:

Tiina:  *What do we have to look out for in Sydney Town at this stage of our history (Seeking information)?*

Student/Newspaperman: *Um, like ... who killed Maud?*

Tiina:  *That’s a definite detective story that’s still on the go. And guys, I honestly do not know how you reconcile the bits of information where the autopsy shows there’s a bullet but Mrs. Evan] says there was no signs of violence (Transferring responsibility & authorship). So you’ve got to figure out how to sort out those... bits of conflicting information (Raising stakes). What else do we have to keep our eyes and ears open for? It doesn’t have to be a Maud story; it can be anything."

Shopkeeper: *Gossip*

Townsperson: *Keep your eyes peeled for money on the ground.*

Tiina:  *Always.....Now the tricky bit is, getting people to decide where you want to show everyone your street scene, a slice of life in Sydney town. (Status raising). You’re going to have to decide how you are going to use that set in our classroom before it gets torn down. So we’re just casting a little bit of a spotlight in different places in Sydney Town..... They don’t have to be long complicated scenes. A slice of life in Sydney Town. Do your planning and organising here first (Managing time and space)."

I have returned to the spotlight image and **handed over the responsibility** of unravelling the ‘conflicting information’ to students. I anticipate that some students will want to use class ‘sets’ one last time while others might need space. I establish that both options are available and expect their scenes will dictate their choice of physical settings (Transferring responsibility for form).

After the planning and negotiating stages most groups move into their classrooms to rehearse using the ‘set’ of Sydney Town’s main street. It is a luxury to have the imaginative space of the centre area and the physical environment of the transformed Year 4 rooms. I observe that ‘...the group planning [is] energetic and purposeful immediately’ (Audio transcript July 17, 2002, p. 4). A
sample snippet from the audio recording picks up a cacophony of voices that dive straight into setting, characters, staging and purpose of the street scene:

Laura, where do you want it to be?
Governor’s office.
I’ll be the secretary. Can I be the one who makes the appointments?
Yep.
We’ll talk about the concerns with water.
Oh, can I be the Governor because I know what the governor says about the water?
I’ll be the person at the gate of the Governor’s office.
What gate?
Well the door or whatever.
You knock on the door and Annette comes to answer. And then I yell,
‘Come in. At some point I reckon we should sort out the water problem.

Inevitably, lunch delays the actual sharing of the scenes. When the class resumes in the afternoon I am grateful that we do not have to wait a week to tell our stories. The street scenes are videotaped by a student. In this heavily edited transcript, I have included only the titles for each scene and my responses to the group plays.

SCENE ONE: YOU KILLED MAUD
Tiina: Can I please have everyone back for the photograph [tableau] you would like to leave in the history book for future generations (Teacher director; choosing conventions)?

SCENE TWO: THE IMPOSTER
Tiina: Freeze. I just want to stop you there. What I want you to do, when Otto gets knocked down, I want you to come to consciousness really really slowly....give John a chance to establish himself as the imposter (Teacher/director). (Then side-coaching through the action), Stay back Otto. Don’t let it deteriorate back into a fight. Oh good. You did slow motion (Raising
status). (Still watching) Fantastic. Look at the energy there. (Then summarising as a narrator), ‘In Sydney Town, it’s very difficult to know at times who to trust... and who is not entirely honest’. (And as teacher), I’ll bet that happened quite a bit. (For the sake of the others)...and what I really appreciated ... was, you got in your fight scene but it wasn’t at the expense of the information.... [and] that is a very hard balance to get (Raising status).

SCENE THREE: HELPING EACH OTHER

Could I please have someone in your group, just in one sentence, explain what your were trying to show about the people in Sydney town by the use of that example (Seeking clarification).

Answer: They’re kind and helpful people.

Tiina: That’s what I thought... Well done, (Shifting into narrational register) ... A single incident which shows a bigger picture about the society of the time. (More formally now), For the most part, they were kind and helpful people (Teacher/narrator, rephrasing information for significance).

SCENE FOUR: BURGLARY AT THE BANK

Can somebody explain to me... why there might have been [so many] robberies and thefts from shops? [And] why... there might have been a lot of really rough behaviour like that (Seeking information).

Matt: Because they need the stuff to survive?

Tiina: ...because it was a much harder life.

Jacob: I think because they already know how to steal; they [convicts] would be able to do it.

Tiina: What a good answer. They’ve already had the experience of having to survive in that way (Raising status).

Liz: Cause they met lots of convicts there.
Tiina: And the one that came into my mind was that there was a lot of gambling, and a lot of people would have had gambling debts and few scruples.

SCENE FIVE: THE REAL STORY OF MAUD

Tiina: I love the way they said the REAL story. Not everyone knows what’s behind stuff (Raising status by problematising).

SCENE SIX: AT THE DAIRY

Tiina: Starting places. (Teacher/Narrator) And ... ‘Not all the excitement and adventure necessarily took place at the bank.’ And, go.

I would now ask the people who are in charge of Maud’s funeral to go and take their places.... I would like somebody to be in charge of the seating as we come in (centre area). Could Annette please let us know when she’s ready for us to come in (Transferring responsibility for managing design and use of space; See Appendix E).

Discussion

In Episode 5 I have concentrated on the interventions which were specific to me rather than the History Centre team although the events that unfolded over the course of the day were initiated and shared by class teachers, students and myself, particularly in the drama workshop. As students returned to the History Centre in term 3, they not only requested time for Maud’s funeral, but interrupted the meeting conducted by Bligh. The timetable and structure of the day was negotiated and co-managed by students. I have so far skimmed over the details of the murder investigation and the funeral service for Maud because they are more fully discussed in the section on self-directed learning. They are indicators of the shift to greater student autonomy. The public meeting which started the day enabled us as a community to review previous events and was designed to get us all back on the ‘same page’ and then find a way to conclude the story. The ‘evidence’ of foul play which pointed to Mrs. Evans forced me to respond to student questions in role in a way that mirrored the way teachers in role had asked students to respond ‘on their feet’ to questions. This time, the students were questioning teachers...
in an investigative frame. I mention this to highlight the fact that the interventions which I have extracted from the drama work described above were by no means the only ‘interventions’ which occurred in this particularly busy day. Students’ ownership of many aspects of the History Centre program was clearly evident on their return to second semester. On the other hand the nature of my frequent interventions into the performances of the ‘street scenes’ clearly convey a teacher concerned with shaping student plays and directing student thinking towards making theatre.

**Self-directed learning**

Self-directed learning is evident in the way students *negotiated and managed time and space*, mirrored teacher questioning, *took over power* at the public meeting, *authored the street scenes* and the funeral and *applied their knowledge* of forms and conventions:

Co - Management of Time and Space
Despite the two week winter break students felt engaged and comfortable enough to ask for a public meeting and time to orchestrate Maud’s funeral. These two student-driven events determined the structure of the day. The drama workshop which spotlighted the street scenes was scheduled around the student initiated activities. At each stage of the work students selected the appropriate spatial arrangements for meetings, small group plays and the ceremony. They also modeled the degree of formality for the meeting and the funeral service for the entire History Centre. Teachers and fellow students followed the guidelines and seating requirements as students deemed appropriate.

Power reversal & Student questioning
The spirit of play can often diffuse the hierarchies of schools and in certain circumstances even overturn the authority of the teacher. Students had resisted the teacher’s clues to Maud’s peaceful death and by the end of second term had taken over
the direction of the fiction with impressive detail and authority. This initiative and enthusiasm is based on trust that has developed over time and on positive experiences with subversive play. Their final questioning of Mrs. Evans (which was not included in Episode 5) mirrored the information seeking and clarification of detail that teachers in role had modelled.

Students often prepare and perform scenes, dances and songs voluntarily in primary schools where they feel supported to do so. What was rare in my experience was the way that students ‘took over’ the public meeting at the outset of a new school semester and challenged their classmates and their teachers to counter the detailed evidence that they had accumulated in the holidays.

Authorship
Student authorship was evident not only in the way they moved the story forward in the investigation of Maud’s death but also the detail with which they backed it up. More conventionally they authored the street scenes and the funeral ceremony that concluded the Pioneers unit of work.

A team teaching decision to avoid the tidy ending wherein the nasty Mrs. Evans receives her comeuppance resulted in a final story twist. While the doctor’s conclusions were delivered confidently, subsequent testimony was inconclusive and often contradictory. The epilogue revealed a message from the Governor announcing that there was insufficient evidence to press charges. ‘He’ advised of the departure of Mr. and Mrs. Evans to Tasmania where they were assigned to their next posting. Students were nonetheless convinced that Mrs. Evans and her husband were implicated in the death of Maud.
Mastery of Forms and Conventions

In an interim analysis of this tightly packed day, I reflected on the ‘...accumulation of social ease, skills and drama ‘languages’ ...’ adding: ‘Evident in the funeral were impressive set design features (levels, angles, stools, and steps rising to the coffin for speakers), use of symbols (flag, flowers), tributes, repetition (May she rest in peace) and song (Amazing Grace)’ (Interim text, Feb. 25, 2004). The story ending, its setting and the attention to symbolic detail at Maud’s funeral were suggestive of a literary and aesthetic consciousness in devising narrative. The story of Maud had finally been laid to rest.

Students performing street scenes made use of flashbacks, multiple roles, choral voices, symbol, stylised movement and mime and improvised speech even before I intervened to further shape their work.

I have selected and shaped five episodes of a term’s work to serve as touchstones for closer examination of my practice. The Story of Maud focuses on a teacher-in-role character that gains insights into the workings of a pioneer settlement and the thinking of its characters. As a researcher the analysis has allowed me to investigate student thinking and action in relation to the interventions and scaffolds that I have selected while simultaneously engaging with the story from the inside. I now follow the pattern of the Playhouse study by noting the key interventions from all five story episodes.

**Key Interventions: The Story of Maud**

From all five episodes that have been selected for the History Centre case study, I have extracted the following key interventions. These interventions occur regularly in my practice. They include:

- Managing time, space, groupings
- Bridging for continuity/ information seeking
- Creating mood
- Planting seeds
- Raising status
- Role/status signing
- Selecting language and symbols
- Sharing power through curriculum design
- Selecting conventions, focus & tension
- Raising stakes
- Transferring responsibility for authorship
- Modelling artistry – co-designer, actor, stage manager, director
- Adopting teacher-in-role functions (high and low status)
- Adopting a twilight role function

**Summary of self-directed learning in the History Centre**

The processes and interactions that are evident in *Story of Maud* represent a wide range of activities that are called drama. They have included whole group ‘living through’ (in role) experiences, small group planning and rehearsal, performances for outside audiences, selection and manipulation of story making elements, set building, formal meetings and ceremonies.

In each of the five story episodes described, I have recorded evidence not only of my intentions and interventions, but also the indicators of self-directed learning from the case study. Three important indicators stand out from the data which I have collected and analysed and interpreted. They are: altered teacher/student relationships, increased student authorship over story development and increased student mastery of drama signs and artistry.

Writers interested in autonomy and cited in the literature review, isolated choice, repertoire and identity, mastery and power as central characteristics of the autonomous and/or self-directed learner. In each case, freedom is acknowledged within the constraints of social interactions. The choices that are offered are within the
parameters of the story framework which provides the pathway to their group authorship. The constraints also offer security and Cahill would argue, empower young people (2001). Murray reminds us that the game players make choices within the larger structure that has been determined by the game designer. I find also that the notion of identity is assumed in my process drama practices in the way that students are given opportunities to choose, explore and play with characters and with teacher characters in their historical settings. Power sharing and arts mastery are also clearly evident in the History Centre experiences.

I next elaborate on the key research findings and the interpretations that I have drawn from the Playhouse and History Centre case studies.
Chapter 8:  Power, Authorship & Roles

Practice, time, dialogue and creativity are the ingredients for becoming a teacher and the sources of revitalisation for remaining one (Britzman, 2003).
Introduction

This research started with the expectation that it would be possible to classify drama teaching strategies and interventions into those that impacted noticeably on social, cognitive and/or aesthetic realms of arts education in a primary school setting. In the early stages of data collection the school’s new strategic plan embraced self-directed learning as a central concern of education and the notion of autonomy was incorporated into my investigations. I began with research questions that asked:

What teaching interventions are evident in a primary school drama program that supports a narratively framed integrated curriculum?

How do teaching interventions invite self-directed learning when using process drama in a narratively framed integrated curriculum?

In this chapter I will elaborate on the key findings that emerged from the two case studies. The systematic orientation of the analyses sheds light on the way process drama is practiced and layered. The impact of drama pedagogy on self-directed learning is considered. The data collected from two contexts has led to findings which have broader implications for the way that curriculum and schooling are designed.

I have divided my research findings into three broad categories: Power sharing, Authorship and Teacher roles. In the discussion of power relationships I have considered the way that power is framed by school culture, timetable, the nature of the space and collaboration. These factors in turn influence the degree of authorship that is available to students. Teacher roles are separated and discussed as Twilight roles and identity roles.
The Playhouse revisited

It is important to remember that at the outset of data collection in the Playhouse, there was no anticipation of the History Centre context. I had intended to accumulate depth and volume of data by investigating two consecutive years of Year 4 students in the Playhouse. In analysing the three lessons about the fictionalized history of James Scobie I found my teaching interventions were determined largely by the stage of the story in which we were engaged. Teacher interventions like class management, story bridging, and mood creation were evident for obvious reasons in each story ‘episode’.

I also found it difficult to find a common vocabulary for the classification of my interventions, not only because (as I have previously mentioned) certain classifications such as status raising, raising stakes and raising significance overlap considerably, but also because the same language can have different meanings at different times. For example, ‘the stakes’ were raised in Episode 1 with the suggestion that everyone in the mining community would know something about the death of the unfortunate Scobie. The stakes were raised in Episode 2 with the foreshadowing of the impending arrival of a pedantic judge who would be seeking the truth about the event, and again in Episode 3 with the pressure that he exerted ‘in role’ about what constituted knowledge and what constituted speculation. Calling each of these interventions ‘raising stakes’ does not help us understand the developing story contexts or the different ways that the stakes were raised in each case. What does come into sharper focus however is the fact that intellectual and artistic pressure is exerted in each lesson and is consistently important to what I do as a drama teacher as a matter of course.

To review, the interventions used most consistently and ‘distilled’ from the three episodes of The Hearing were designed for:

- Managing routines – space, time, social interaction
- Story bridging/information seeking
- Creating mood – music, voice, lighting, ritual
• Maintaining multiple story options/perspectives
• Planting seeds – tension, speculation, implication
• Raising status – as thinkers, artists,
• Using language & symbols selectively – metaphors, level of formality
• Sharing responsibility & authorship (content/form)
• Raising stakes & significance – challenging thinking
• Setting form and focus, tension
• Modelling teacher/artist – designer, actor, storyteller, author
• Role & status signing – High status teacher- in- role
• Adopting twilight and narrational roles

These interventions thus became the findings of the Playhouse study against which the subsequent information of The History Centre was collected and analysed.

The History Centre revisited

The data collected in the History Centre was transcribed and re-told as five story episodes which constituted The Story of Maud. The Sydney Cove narrative developed as part of an integrated curriculum with time dedicated to drama workshops and to storying ‘in role’ without the rigid time frame normally associated with schooling.

The Story of Maud evolved tentatively, not only because it was the first year of the History Centre but also because there was no pre-conceived notion of how the story would develop. Interventions occurred within class grouped drama workshops, across the year level and across the four classes of the History Centre.

The analysis highlighted the following key interventions from the five episodes examined in the History Centre:

• Managing time, space, groupings
• Bridging for continuity/ information seeking
• Creating mood
• Planting seeds
• Raising status
• Role/status signing- teacher-in-role strategy
• Selecting language and symbols
• Sharing power through curriculum design
• Selecting conventions, focus & tension
• Raising stakes
• Transferring responsibility for authorship
• Modelling artistry – co-designer, actor, stage manager, director
• Adopting narrational and twilight role function

In the next level of analysis, I compared the interventions of the History Centre with those condensed from the Playhouse study. Because the History Centre experiences ‘felt’ so different from those that took place in the pilot study I was not prepared for the extent of the overlap of interventions that emerged from the data collected in the different settings.

The table below exposes both similarities and differences in the interventions and opportunities for self-directed learning that occurred in the two teaching contexts. Contrasts are highlighted. The order of the interventions has been changed from the chronological order originally offered to emphasize areas of contrast. The language has been changed slightly for uniformity.
<table>
<thead>
<tr>
<th>PLAYHOUSE</th>
<th>HISTORY CENTRE</th>
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<tr>
<td>MANAGING (time, space behaviour)</td>
<td>MANAGING (time space behaviour)</td>
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<tr>
<td>STORY BRIDGING</td>
<td>STORY BRIDGING</td>
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<td>INFORMATION SEEKING</td>
<td>INFORMATION SEEKING</td>
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<td>CREATING MOOD</td>
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<td>SEED PLANTING</td>
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<td>ROLE &amp; STATUS SIGNING- TEACHER-IN-ROLE</td>
<td>ROLE &amp; STATUS SIGNING-TEACHER-IN-ROLE</td>
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<td>SELECTING LANGUAGE &amp; SYMBOLS</td>
<td>SELECTING LANGUAGE &amp; SYMBOLS</td>
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<td><strong>SHARING RESPONSIBILITY</strong></td>
<td><strong>SHARING POWER</strong></td>
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<td>CHOOSING CONVENTIONS, FOCUS &amp; TENSION</td>
<td>CHOOSING CONVENTIONS, FOCUS &amp; TENSION</td>
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<td>RAISING STAKES</td>
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<td><strong>AUTHORSHIP WITHIN STORY FRAME</strong></td>
<td><strong>CO-AUTHORSHIP</strong></td>
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<td>MODELING ARTISTRY (designer, actor, stage manager, storyteller, author)</td>
<td>MODELING ARTISTRY (co-designer, actor, stage manager, narrator, director)</td>
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<tr>
<td>ADOPTING NARRATIONAL ROLES</td>
<td>ADOPTING NARRATIONAL AND <strong>TWILIGHT ROLES</strong></td>
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Two Contexts Considered

The three key differences that emerged from my systematic analysis of the two teaching contexts related to issues of power, authorship and teaching roles. I have interwoven interventions and self-directed learning in this chapter as it is apparent that the former, impacts significantly on the latter. The awkwardness of having to separate teacher interventions from student autonomy is reminiscent of the early frustrations I noted when I was trying to isolate my interventions into those that impacted primarily on student social, aesthetic or cognitive learning. The findings must also be considered as part the social and historical systems that shaped this research study. As a result I have discovered through the varied research processes that a simpler question interlinking my two research question might have asked:

*What teaching interventions and contexts invite self-directed learning when using process drama within a narratively framed curriculum?*

Power Relationships

Key Finding

The teaching conditions in the History Centre allowed more sharing of power and more opportunities for self-directed learning than the weekly specialist drama lesson.

Culture & Power

It is tempting to ascribe my teaching practices in The Playhouse with an overlay of control that is not as visible within the History Centre and therefore conclude oversimplistically that a traditional school timetable does not enable shared power or autonomy. If this was indeed the case, then students who were not enrolled in Years 3 and 4, or those many years of classes taught in the Playhouse might have had cause to grumble about lack of freedom and independence. Conversely, students given ‘free rein’ of drama content and form might be expected to enjoy it more. Keeping in mind the myths of absolute power and absolute autonomy, this has not been the case.
Reflections from students at the end of the year in The Playhouse uncovered positive attitudes to drama. The principal David Warner having viewed several tapes and lessons conducted in the Playhouse described his impressions:

Disposition is an interesting thing that you teach. It is about creating motivation, excitement, or at least, willingness to participate. Therefore, the teacher manner... the non-threatening environment, at the same time as getting kids to accept high expectations, becomes a very important attribute (Warner, Personal correspondence, December 2, 2001).

For Warner, the class climate and culture are central to the notion of empowerment. He challenges teachers and students to imagine a shift in attitudes, asking:

*Can we accept that students may have... skills in a range of areas that will be far superior to ours...?*

*Can they accept that we will actually do this...? [Acknowledge their superior skills].

*Can we accept that we lose traditional control because our students are becoming empowered and control and authority are better shared* (Warner, Personal correspondence, December, 2, 2001).

These observations and questions were asked in the first year of data collection before any knowledge of school restructuring. Sir Ken Robinson calls for a culture of creativity in schools wherein taking risks, play and mastery of one’s medium is valued (2001, p. 167). These features of creativity are of courses affected by administrative decisions and attitudes to power relationships in schools. Freedom to explore and to take risks for Warner, is central to ‘knowledge era’ schooling (2006, p. 45). In other words, there was support for my disposition toward creating a culture of empowerment.

**Timetable & Power**

The overriding concern in a typical 45 minute specialist class is to ‘get something done’. While the finishing line may not be fixed, the pressure from all stakeholders in a school community is to gain a sense of achievement, distance travelled and completion of tasks
for assessment. With the tyranny of the bell, I found that I took charge very early in the lesson, introduced drama content, assigned tasks and set deadlines. This was particularly evident in Episode 1 of The Hearing as my introduction and voice over tried to cover a lot of ground both in terms of providing historical content and setting up tensions. Students were ‘free’ to choose their characters and connection to the unfortunate Scobie but with the end of the lesson looming, the opportunity to tell the whole story their own way was lost to the teaching decision to share only a ‘moment’ of the work. I still believe that these were sound teaching decisions within the time available.

At each stage of preparation for the Hearing, student freedom existed within the tightly controlled parameters that I set, which in turn was a reaction to the consciousness of time. The pace and timing of most drama specialist drama lessons serve to fulfil the ‘curriculum as written’, not as ‘lived’ (Aoki in Pinar and Irwin, 2005; Neelands, 2000, p. 53). Enhancement of creativity for Csikszentmihalyi is the opportunity to ‘be master of one’s own time’ (1996, p. 145). While the pressure of time is not confined to specialist teachers, or to the Playhouse, it was significantly relieved by the narrative approach to curriculum design. Now in its seventh year of operation, teachers in the History Centre have continued to request and receive, a full day each week devoted to In-role and Drama workshops. Students were conscious of time issues when sharing reflections retrospectively in Year 5. When ‘in role’, it’s kind of like drama but it’s longer…. You’ve got much more opportunity to get into it….You have a [topic] for one term (Audiotaped reflections, June 24, 2003).

I am convinced that the administrative decisions to allow an uninterrupted timetable, to reconfigure four classrooms around a ‘gathering place’ and to empower five teachers in a narrative curriculum design impacted significantly on the power relationships within the History Centre. I have mentioned that at times I doubted the importance of the pedagogy altogether in that it seemed possible that given the appropriate
administrative support, that students would somehow ‘naturally’ become engaged and self-directed. I realized that I had taken ‘signing’ and ‘framing’ the two foundation stones of mantle of the expert for granted at this stage of my thinking. Their community life was rendered significant in part by the allocation of time devoted to journal tasks and purposeful interactions often set up by teacher-in-role provocations.

In the History Centre students had time to layer their ‘settler’ roles in drama workshops and with their class teachers for the better part of a semester. Students had invested in their characters as part of Cook’s crew and as convicts before the story of Maud eventuated. They were connected to a historical continuity, to the physical ‘set’ building and to families to whom their trials were related by letter. They had had to earn their freedom, apply for businesses and complete journal tasks to ‘advance in the drama game’. Each stage created its own tensions and problematised interactions, whether with soldiers, governors or even housekeepers. The lives of settlers was incredibly bureaucratic, yet their efforts fulfilling. They were forced to ‘read’ the signs and symbols of teachers as high and low status members of the emerging community and the ways they interacted with each other both ‘in role’ and ‘out of role’. As their confidence with the processes grew, so did their mastery in managing their learning and their progress through the story.

Because two additional In-role sessions each week were led by class teachers, the continuity that is identified in the analysis as ‘story bridging’ and the need to create significance is shared by class teachers. In fact, design, management and focus retreated in importance in The Story of Maud, because those responsibilities were communally shared and often evolved naturally. My extended weekly presence meant that drama workshops were relieved of excessive story recapitulations. The fact that Heathcote’s notions of ‘building belief’ and ‘building volume’ were taken up by class teachers further heightened the overall importance of the communal inquiries. Students had value and power as ‘those in the know’ and were positioned as the experts of ‘the story
so far’. The time devoted to developing relationships, to honest questioning of their real and role issues subsequently and quite naturally increased as did their status.

The notion of genuine inquiry with teachers and students learning alongside each other follows from the flexible timetable. I find the sharing of power to be a natural consequence of the more relaxed structure of the day with greater opportunities to shape and determine the course of events. Maud’s funeral is but one example of how students took charge of structuring and managing History Centre learning processes. More recently, students overturned the power of the commissioners on the Victorian goldfields and marched against the multiple injustices long before teachers formally introduced the Eureka stockade. In fact, they did not wait until teachers decided the time was right to disseminate knowledge about the famous uprising. The engagement that follows from being ‘inside’ a story invariably spins off into independent research. The time available to scaffolding and explore ideas and skills was instrumental to the shared power that emerged in my analysis.

**Space & Power**

It is said that space is political. Teachers are often positioned to lobby against colleagues for teaching space. While secondary drama facilities have certainly improved since drama first appeared as a curriculum subject, most primary drama classes in my experience still take place, if at all, in classrooms with desks pushed aside or in shared halls. While the space designated for the History Centre was welcome, I was conscious that it came at the expense of the Playhouse which offered a different kind of threshold to magical worlds.

I was not prepared however, for the degree to which the nature of a teaching space influences the way that teaching and learning evolves. Hitchcock and Hughes discuss ‘spaces and places’ as subjects worthy of research in their own right and cite numerous studies from 1959 onward that investigate the symbolic messages and social
information of spatial arrangements (1995, p. 270). They remind us of the recommendations of the Plowden report (Central Advisory Council for Education, 1967) which rejected compartmentalized learning in primary schools and linked integrated curriculum with a need for physical and spatial reorganization. Integration, team teaching and flexible classroom spaces were seen to provide greater flexibility and student autonomy (Hitchcock & Hughes, 1995 p.272).

I intend that space be regarded in terms of both size/configuration and the nature of the environment. Nicholson observes that Lefebvre’s notion of space is dynamic and socially produced and reproduced (2005, p.127). She furthers Lefebvre’s notion of ‘spatial competence’ which demands ‘a reconstructing of how space is conceived’ (2005, 128-129). The administrative decisions that designated the learning space as The History Centre, were not amongst the teaching interventions that I envisioned examining at the outset of the research but they remain critical contextual factors that form the interactive arena in which the social interventions and pedagogical processes are located. Evelyn Jacob is also conscious of the ways that different social environments either help or hinder with tasks and power relationships and finds that ‘...different settings place different constraints on the goals of participants’ (Jacob, 1992, p. 321).

Neelands has said that participants need space to spectate/witness and participate (1998, pp. 147-164). History Centre students are not only spectators to the performances of their class groups but they are also witnesses to the work of other classes through the glass of the computer pods on either side of the centre area and they anticipate ‘their turn’ in the workshop cycles. Drama is experienced differently when conducted in the open glare of a public space as opposed to dark, isolated rooms. I have written elsewhere (Koppel, 1981) that as self-consciousness heightens in adolescence, the importance of distancing techniques, particularly role-distance (Bolton in Davis, 1986; Carroll, Anderson & Cameron, 2006) increases. Dunn (2000) and Sinclair
(2005) found (respectively) that ‘safe spaces’ and ‘engaged spaces’ were central to student risk-taking in their research settings. The Playhouse for me had been the protected space. With protection in place however, I found that the visibility of the drama workshops in the centre area actually seemed to increase the anticipation of Year 4s having a ‘turn’ in the space.

Physical space

Even before the physical environment is established in a unit of work like European settlement it is fascinating to watch the ways that students in the History Centre take ownership of the four classrooms and the centre area. The Year 4s, having had a year’s experience at Year 3, cross the centre area to show their work to former teachers, use it for quiet reading or small group planning in all subjects and take pride in showing parents and siblings the growing communities that they create. The centre area is a thoroughfare to the printer, the library and the kitchen and any excuse is used to get a glimpse of drama action although there are alternate routes. Their world extends beyond their ‘home room’ and they take pride in the physical flexibility afforded by the extended boundaries, the expanded adult relationships and the opportunities to work in cross-age groups and across learning styles.

The responsibility for self-management has been scaffolded and modelled by previous Year 4s and their teachers over time and the trust that is placed in students working responsibly within the space has rarely been abused. Students who find it difficult to sit at a table for extended periods of time are able to find it easier to work collaboratively, kinaesthetically or independently, on self-selected tasks. A Pioneer In-role session normally includes students and teachers working together on constructing the environment, writing personal histories or letters (to the governor), researching (convict) projects, refining presentations or sketching native flora and fauna. The opportunities to become empowered by and in the physical space are increased. Although drama in the Playhouse engaged students physically and reflectively, the work
took place within the confines of a single room. I re-interviewed students in Year 5, six months after they had left the History Centre. The issue of space came up in the discussion of differences between ‘role-play’ and the return to weekly drama.

*Role play is different because you... have a bit more room and space to do things.*

*I think role-play is... more, like active cus [in specialist drama lessons] you’ve got like one area and you can’t go in different rooms and things, and in role play you’ve got all these different shops and you go back in time....*(Audio transcript, June 24, 2003).

My findings regarding the relationship between the physical environment, effective teaching and learning and engagement and student empowerment were echoed by Dr. Warner in a newsletter to parents when he stated, ‘In Australia, school design is the most neglected aspect of educational reform’ (Family Newsletter No. 9, April 3, 2003).

I am aware of the arguments contrasting idealistic individualized empowerment against social transformation (O’Sullivan in Nicholson, 2005, p. 118), within contexts where unequal systems are maintained. I have previously acknowledged both the language shifts and the mythology of absolute autonomy. In institutionalized schooling with ‘top down’ curriculum guidelines and standardized assessments, any discussions about autonomy, empowerment and self-directed learning remain contingent on numerous social and political layers. Nevertheless, the small, medium and large spaces contained within the History Centre go a long way to offering differentiation of group sizes, tasks and modes of working all of which contribute to increased opportunities for self-directed learning. My research and teaching experience accepts that self-directed learning exists within education structures and that individual empowerment assumes social interaction and reciprocity.

**Fictional space**

The key to the shift in power relationships in creating the ‘fictional space’ was the degree of investment that was required of participants. In both the Playhouse and the History Centre students were transferring their knowledge of the historical content of
the early settlements Sydney and Ballarat to their drama experiences. In the Playhouse the physical setting of the goldfields was separate from all the drama activity while in the History Centre students physically ‘built’ and used the ‘set’ created with timber, nails, tape and brown paper. As government stores, land agencies and shops were erected, they were incorporated into the drama workshops to ‘spotlight’ the lives and thoughts of convicts and freemen. Students owned the convict and pioneer characters that they selected and researched and chose their future paths. The fictional space became more and more personalized over time and In-role sessions were devoted to tasks relating to the creating and maintaining of the fictional space as well as the ‘paperwork’ that settlers were required to complete by demanding governors. The shift in power relationships came about through the authenticity of student commitment to fictional endeavours with the protection and distance of role. My decision to introduce Maud to the community empowered students who were already expert settlers to Sydney Cove. Maud pressed them to articulate their knowledge, experience and expertise to an added teacher-in-role, thereby reversing the normal power relationship in schools. Heathcote favours these ‘vague status roles’ (in Davis, 1997 p. 21) which reinforce the community partnerships within a ‘mini culture’ (p. 39) and where the fictional role displaces the teacher talk. The hi-jacking of the circumstances of Maud’s death is not only a good example of students’ initiatives and resistance to following the teachers’ timeline, but also an example of their ‘taking charge’ in role, in a way that teachers had previously modelled. The relationship between power and narrative was noted by one of the teachers in an informal interview:

...Drama for me helps steer the story.... I don’t stand out the front as a teacher and try and teach them things; they take it upon themselves to absorb the information and research it themselves....

Q: If you were working in a traditional classroom again... what elements of the History Centre ... would you retain?

A: ...Definitely the story  (Audiotaped interview, March 12, 2003; See F).
Maud Clark (no relation) has asserted that creativity arises from meeting people as equals. She acknowledged the limited power in schools but envisioned an honest ‘meeting place’ where stories could ‘... illuminate what we did not see before because power and structures [had] been denied’ (Keynote address, Nov. 26, 2004). The student responses to the teacher –in-role Maud made it clear that they were not only ready to accept the challenge of the real and the role ‘meeting place’ but the fiction offered additional protection in the exploration. Both the mantle of the expert structure and the timing of the handover of responsibility were central to creating the nexus of creativity and empowerment. Both students and teachers were poised to create the next stage of the story together.

At a later stage of pioneer life, History Centre teachers enlisted Luciano, a secondary drama teacher who was not known to primary students. He took on the role of a trooper asked to descend on the goldfields and to check the validity of miners’ licenses. He reflected on the way students were empowered within the meeting space of the fiction in the first year of the History Centre. He commented on both the fictional content and the arts elements. His thoughts combine notions of curriculum design, teacher interventions and student empowerment:

Being a secondary teacher ... creates a sense of novelty for the students too, I guess. I really am a stranger coming in, which works well with an authority figure like the trooper, and reinforces that sense of a “special space”.

I’ve liked the fact that students “get it”. Role play is an empowering way to explore history - from what I’ve seen, it has allowed these students to explore history as a series of conflicts, negotiations, interests... because they find themselves in those speaking positions. I was thrilled when one grade four student decided that the miner’s license system was exploitative, and he raised the notion of rebellion, ripping the license up and exhorting others to do the same. Of course, he very quickly learned about power – he was put away!

Luciano retained some concerns about artistic processes, saying:

On the other hand, I do worry about the ... aesthetic qualities that [a] specialist drama space and program can develop. I’m not sure if these are maintained as a focus.... Learning about performing as a thing you do, that is worth doing, in
itself. As a set of skills, rituals and practices... For me, “the jury’s out” – I just haven’t seen enough of the centre in action to form a judgment’ (Reflective memo, October 22, 2002).

Interestingly, Heidi’s independent study in the Playhouse indicated her awareness that certain arts skills and sensibilities had been transferred within three short weeks of specialist drama lessons. She observed that a previously hesitant group of girls pursued a task with energy. She noted, ‘They then all at once began talking about the way they could best present their story. They were speaking loudly, on their knees and all were trying to put forward their ideas’). She analysed the moment:

_The [transcript] excerpt of dialogue indicates that this group had gained confidence in formulating their ideas. I didn’t have to probe them as I had done in lesson 2, as they knew exactly what they wanted to say and how they would present it. They performed their ... [dramatic] situation clearly in two minutes and had looked at the [pioneer] problem from a completely different angle. They chose to present this performance like pieces of a puzzle, in abstract form, removed from the emotion of the situation in order to get the clear message that they wanted to the audience_ (Field notes, Heidi, June 7, 2001).

Heidi’s experience over several visits drew attention to the arts elements of students’ drama work although her own investigations sought to understand the ways that process drama supported the integrated curriculum. Her analysis and her interviews with students suggest that the artistry is easily overlooked but includes highly sophisticated aesthetic shaping. Her findings support the findings of this study which highlight student artistry and disprove Luciano’s doubts about the aesthetic quality. Heidi continued:

_Each drama lesson the students were able to explore issues of personal relevance to them in their lives [as] pioneers. So they cared about what they were presenting and the way it was coming across_ (June 7, 2001).

**Public Space**

I have mentioned that the Playhouse attracted student teachers, research students and colleagues. These visits were organized and anticipated. In the History Centre I have deliberated whether students were in any way empowered by the ‘tours’ that were
escorted through the more public space. The tours consisted of visiting teachers from other schools and other countries (mainly Japan, China & Hong Kong), as well as prospective parents. While this did not come into the questioning or the reflections at the end of the first year of the History Centre, it is possible that their sense of worth and importance as the inaugural classes of the newly created History Centre contributed to their pride in ownership and willingness to be perceived as self-directed learners. Sara was particularly astute in the way she appointed student guides to take over these administrative responsibilities and gave students every opportunity to share their enthusiasm and knowledge with visitors.

**Collaboration & Power**

It is impossible to talk about contexts for self-directed learning without acknowledging the rare opportunity to work intensively and collaboratively with colleagues. In the Playhouse, Sara’s presence both ‘in’ and ‘out’ of role gave status and credence to all content covered in drama. It did not impact significantly on power relationships with students.

In the History Centre, I have detected a positive shift in teacher willingness to share power, at least in part because of the attributes engendered in an open, co-created community. The opportunity to develop capabilities, to use each other’s strengths, organize multi-age groupings and find a way to voice and find humour through difficult times, erodes the isolation that most teachers experience. With groups of up to 80 students working in the classrooms, computer pods and centre area it is essential to have a wide repertoire of behaviour management strategies, vocal registers, questioning techniques, and support options. On a daily basis, students witness teacher/teacher consultation and shared decision making, peer problem-solving and deferral by teachers to student expertise and initiative. My field notes during *The Story of Maud* remind me that Sara, Louise and I recorded a conversation during an In-role session where we deliberated the wisdom of covering the event known as ‘The Rum
Rebellion’ as pressures accumulated at the end of semester. We became aware that this conversation continued for almost 30 minutes while 47 Year 4 students continued with their journal work all around us, never once interrupting our deliberations (Audio transcript, June 15, 2001). While it might be argued that ‘teaming’ or the notion of professional learning communities (Senge, 2000) may not constitute an intervention in the way that was originally intended at the outset of this research, the climate created by a community of teachers and learners who are in the act of making discoveries together sets conditions for greater ease of supportive leadership and student self-direction.

Louise’s unsolicited email to the principal conveys her understanding, as a young teacher new to drama, of the benefits of drama processes and their impact on self-directed learning. It occurs to me that it also raises important questions about peer mentoring and teacher education. She volunteers her thoughts to Dr. Warner:

*I just wanted to give you some feedback on the parent teacher interviews that I had last week....Every parent commented on the sheer enthusiasm and excitement their child has for the History Centre program.... They commented on how much their kids talk about what we do each day and what they've learnt at school. They were also many comments about the huge store of knowledge the children are gaining and how much they are stimulated to develop their knowledge further....I am enjoying teaching more than ever before and find this style of teaching and learning so suited to myself as well as the vast range of abilities and types of students. It's simply a great way to learn* (Personal correspondence, July 26th, 2002)!

There was a stage during the analysis of data that I lost confidence in my pedagogical contributions to the learning processes. Once I became conscious of the importance of time, space and collaboration to the learning community and the ways these elements impacted on all participants, I determined that the conditions were more important than the pedagogical decisions and interventions. I felt that given the physical and collaborative conditions, similar results would invariably eventuate. In that moment of indulgent despair, my research support group reminded me that the matters of artistry and pedagogy (developed over time) remained central to the success of the program. I
subsequently became more conscious of the way each member of the team brought her own strengths- notably historical knowledge, humour, pastoral care, organisation, drama conventions and visual art - to the planning and social interactions. My reflections at the end of the first semester capture the pace, the demands and the exhilaration of working so intensely with a team of teachers:

We all finished the day utterly, utterly exhausted because it takes so much out of us. [And] in between these role play sessions and the debriefing and the public announcements, people are finishing off journal entries, letters home... applications... trying to work out why certain plots of land have been double booked... and trying to figure out whether Maud's house should go to auction.... The detail that these children bring to the community and the confidence with which they speak publicly... is absolutely wonderful (Audio transcript, June 26, 2002).

In this section I have isolated school culture, timetable, space and collaboration as key features that contributed to the change in power relationships between students and teachers in the History Centre. A further manifestation of greater student empowerment became evident in the authorship that students gained over the narratives in which they took part.

**Authorship**

**Key Finding**

Student authorship in drama increased as factors such as time, space and altered pedagogical practices created conditions for students to contribute more fully to the aesthetic and narrative developments.

**Authorship in the Playhouse**

The degree of student authorship over the stories of Scobie and Maud arose as an area of difference between the Playhouse and the History Centre. It is difficult to separate authorship from shared power and self-directed learning. Included in the notion of
authorship is student ownership of their stories as well as the ways that the stories are shaped.

The Scobie hearing transferred authorship to students within a tightly controlled ‘frame’. Both engagement and distance were built into the structure of ‘reporting’ to the circuit judge. The choice of adopting a role of witness to the event or defending the character of the murdered James Scobie was presented as ‘a given’ and choices were offered within clear parameters. Each group was asked to choose the degree of role-distance, spectatorship and manner of testimony (i.e. to show or tell). Rehearsed and spontaneous improvisations were called into play as testimonies which were enacted and then unpacked. The degree of self-directed learning and authorship was entirely appropriate to nine year olds who had not encountered this particular convention. A former student of the Junior school has recently compared self-directed learning to a colouring book where the content is outlined with the freedom to play with colour, shade and decoration. On the surface, this might seem like a particularly tokenistic freedom but it is reminiscent of the qualified freedom so prevalent in the literature on autonomy: freedom within structure, liberation and constraint, freedom and protection.

The decisions regarding authorship in the Playhouse were driven as much by the pressures of time already mentioned and designed to offer security and maximize success for all students. The teaching decisions although sound were limiting in that opportunities to colour outside the lines were few. I do believe however, that the first witnesses pushed the boundaries of story content and form with their use of several character shifts, an additional judge, and a play structure which contrived a play, within a play, within a play. This group used The Hearing structure to tell the story that THEY wanted to tell in the way that they wanted to tell it. They found a way to force the teacher/judge to acknowledge their complex sequencing of time and plot. This group was the exception in extending the authorship beyond the parameters set out. In so doing, they modelled and extended scene structures for all groups.
When David Warner watched the three episodes of The Hearing on videotape, he commented on the ‘non-threatening but challenging environment’ in his feedback. He also noted the transfer of skills and the handing over of responsibility for the Scobie narrative to participants (Personal communication, December 2001). With self-directed learning at the centre of his agenda, he must have envisioned even greater opportunities for student empowerment in the expanded narrative framework that he approved.

Authorship in the History Centre
The History Centre provided a greater variety of opportunities for student authorship than the Playhouse. The external factors of time, space, and community paradigms created conditions favourable to increased story ownership. Rasmussen notes the impact of the cultural context on drama practice when he states, ‘The most distinguished and successful drama work in schools is designed to fit both the context of school as a place of learning and the physical environment. We know only too well how the time schedule limits the activity (1996, p. 80). We have seen in the case studies how these factors impact significantly on pedagogical design and the choice and pace of interventions. We have seen that the artistry of the teacher/author in both settings includes creation of mood and tension, story bridging, role-play, consideration of forms and conventions and awareness of multimodal languages to name a few. What makes it easier for students to take over the story in the History Centre?

To answer this question we return to the design of the History Centre. With the pressure of visible progression in a single, weekly lesson relieved, the History Centre structure provides for more open-ended, narrative constructions. That is, the drama map (Ackroyd, 2004) allows enough flexibility for students to divert from teachers’ destinations. Csikszentmihalyi recalls Maslow’s studies of ‘self-actualised’ artists and scientists whereby there was a ‘...harmony between “inner requiredness” and “outer requiredness,” or between “I want” and “I must” (1997, p. 138). The History Centre
timetable enabled more ‘flow activities’ where high challenges and high skills combine to optimize opportunities for quality experiences (1997, p. 30-1). It is easy to forget that many process drama techniques and conventions that are recommended have been specifically chosen to suit the existing order (Rasmussen, 1996a, p. 134) thereby limiting opportunities to follow transgressive narrative lines. I am not forgetting, as Murray has pointed out, that students are not the authors of the environment itself but authors within it (Murray, 2001, p.152).

Let’s consider the teacher decision to ‘kill off Maud’ to bring the settlement story to a quick end. Students took the bait of defending Maud against the Mrs. Evans but totally chose to ignore the text that accounted for Maud’s non-violent passing. There was no overt negotiation to overturn Mrs. Moore’s direction at the public meeting although the teacher-in-role as Mrs. Evans did not dismiss the option of murder entirely:

Student: *(struggling to find right words)* If people didn’t like Maud that much, would they, could they - be the cause of Maud’s death?

Mrs. Evans: Oh no, I doubt if anybody worried about her enough to actually cause her death unless of course somebody wanted the property very badly.

The seeds that were planted left several options open as to the nature of Maud’s demise. Nevertheless a silent conspiracy to follow the murder investigation rather than the pollution scenario evolved after the public meeting described in Episode 4 of The Story of Maud. Instead of pursuing a narrow narrative line such as The last time I saw Scobie... students had freedom to consider a wider array of options and chose to ignore the many clues leading to a natural death. Teachers were not privy to the role-play and lunch time negotiations that must have followed. Students opted to follow the line of greater excitement. The looser structures of the in-role sessions by their nature transferred responsibility and enabled time for student-centred authorship to develop. The design opened doors for greater coherence, reciprocity and consideration of story development options. As we have noted in Chapter 6, the doctor returned to the next
community meeting with the words, ‘Well, I found out how Maud was killed.’
Student/townsfolk overlooked and then overturned the ‘facts’ relating to the death of Maud thereby initiating, in Neelands’ terms, a new ‘social agreement’ (1998b, p. 153). Teachers were positioned as witnesses to what would happen next; indeed they were forced to respond to the student leads. Students as responsible adults were affected by the circumstances in their town. They found that had valid contributions to offer to the investigation and their public voices followed. The findings of shared power and authorship merge with the literature previously discussed about freedom and constraint and planning for gaps to allow for student choice and repertoire.

In his description of participatory theatre, Neelands highlights the relationship of process drama to ritual and oral tradition whereby the concerns are locally made and significant (1998b, p. 152). ‘It is local in its effects; it is meaningful for those who take part and its communicative power is temporally and spatially limited’ (p. 152). There is a connection with Haseman’s ‘leaderly’ approach which values ‘both structure and anti-structure’, ‘...as both leaders and participants make decisions together to sense aesthetic meaning through dramatic playing (2002, p. 227). Maud’s helplessness and the announcement of her death were teacher offers that students took up and then advanced their own way. Stories were renegotiated in the moment.

Holly Giffin, (1984, 1990) and more recently Julie Dunn (2000) have studied the way that participants of spontaneous play are able to negotiate changes of text direction to fellow players both ‘in frame’ and ‘out of frame’. Giffin’s term ‘conservation of the illusion’ is useful in process drama and acknowledges play participants as both constructors and players in make-believe. This notion accords with metaxis (Boal, 1985) and dual affect (Vygotsky, 1978; Bolton, 1984) which have been previously discussed in greater detail. Dunn prefers the notion of a plurality of illusions:

A distinction ... needs to be drawn between the illusion shared by the group, and the illusions held in the imaginations of the individual players. [It] is important to note that for me, the dramatic context created during play is not one single
entity, but rather, a complex web of every-changing ‘other worlds’ (2000, p. 263).

It is not unexpected that students would follow the intrigue of a murder mystery although it is unusual to get such willing consensus in entering a ‘drama world’ (O’Neill, 1995). I am surprised however at the ease with which Sara and I were also swept along in the conspiracy to conserve the illusion of the new narrative.

In acceptance of Carl/ the Doctor’s ‘offer’ and overawed by his grand gestures and pronouncements, I laid out Maud’s shawl, bonnet and duster on the floor beside him. Sara... gestures to the place where Maud’s symbols are ‘laid out’ for the Doctor’s convenience (Non-verbal signals from Videotape, June 26, 2002).

The authorship and self-directed learning that eventuated in this stage of the story relate specifically to the direction of the story we were continually renegotiating. I would also like to consider the authorship over drama forms.

**Authors of Form**

My analysis revealed that students created tension in their questioning of Mrs. Evans, advanced the plot by finding the body and the blood, set the mood with significantly placed pauses, recapped the story with a concise report after a two week winter break, selected signs, symbols and formal language for significance, and hot-seated the teacher-in-role to gain further information. In Barone’s terms, their critical spirit was brought into play (2001, p. 139). Additionally, independently of teacher knowledge some students then proceeded to write, design, manage, direct, and narrate the occasion of Maud’s funeral. Many of these conventions and devices had been either scaffolded or modelled, but the transference of skill happened not by chance, but by student readiness to take over the reins and by teacher willingness to allow the narrative spaces to be filled by students. Students in this instance authored both content and form. Michael Fleming uses Elam’s classification of kinesic, proxemic, vestimentary, cometic, pictorial and architectural classifications to underline the
aesthetic decisions that are included in scene-making (in Fleming 2001, p.86). Haseman and O’Toole articulate the elements of place, time, language, movement, mood and symbols as important in fictional contexts that model human behaviour (1987, p. viii). Some students may process the elements and conventions of peer performances without explicit attention drawn to them but I would maintain that most would more readily process plot, and would need explicit direction to attend to the ‘clay’ that was used. I am struck by Aristotle’s description of plot ‘... as representing a heightened and notional pattern of possibility... and more accessible to rational apprehension than are the events of ordinary experience’ (in Halliwell, 1986, p.135). Reflection on authorship in these terms goes a long way to creating a new base level from which future work develops.

When the same students as Year 5s were asked about the differences between ‘living through’ role experiences and specialist drama, issues of freedom and constraint became evident in their retrospective thinking. The genuine struggle to find the language to explain the two contrasting models is apparent in the comments by two representative voices:

*Well in role-play [in the History Centre], you’re not really acting; you’re kinda like actually going along with the old ways ....*

*Well I think role-play is a type of drama – but the only difference is like role-play, you have to follow rules but there’s all different kind of role-play; like you can do role-play on an event that happened in the past; or... what you think’s gonna happen in the future and it’s all different so if you do one on what’s going to happen in the future you can just make up rules; in the future there is no rules so you can do whatever you like* (Audio transcript, June 2, 2003).

In the ‘distanced’ reflections offered by the former History Centre students, I was impressed with the way that the students were attempting to come to grips with the relationship between drama content and the form. The discourses unveiled a continuum wherein ‘real’ events somehow did not allow as much playful representation as fantasy, for example. For them, the story of Maud fell somewhere in between. These ideas are taken up and expanded by John O’Toole:
We can use drama to create active and realistic models of human behaviour experienced at first hand within the classroom, to explore safely how people behave in any human context, within or beyond the children’s real experience, all over the world and through history. We can alter and modify the model, play with it, to hypothesise: forwards ... or backwards... (2002, p. 49).

For a new Year 4 parent, Jon’s experiences of learning from inside the story positively changed his attitude to schooling. In Mrs. Harris’s mind, authorship, ownership of learning and engagement were all connected. For the first time, her son had completed written work (in role) and advanced the settlement narratives as a benevolent soldier. She offered a parent’s perspective on the storied framework:

[Jon] likes to have a reason [to complete tasks] and he likes to be interested, and that’s I think, the real crux of it... just keeping that interest and getting involved, really involved in it. And yeah the whole integration, the whole way it works together, there’s great purpose.

So ... I think they actually learn a lot more because they are engaged and they sort of take out of the story how [pioneers] felt, what their experiences of the situation were, and think about ... how the people felt at the time (Audio transcript, Nov. 13, 2002).

For Mrs. Harris and most History Centre parents, the support of drama processes was a result of their children’s’ enthusiasm for, and knowledge of Australian history. Mastery of drama forms was perhaps for them more peripheral than for me. The assessment of historical knowledge was however in the domain of the generalist teachers and ongoing reporting occurred in numerous traditional and performance modes.

After several years in the History Centre my further experiences support my findings that students reject or ignore teachers’ offers of tensions (polluted water), symbols (Maud’s shawl), or story threads (no signs of blood). Both students and teachers initiate text, some of which transform into unforeseen story paths. I remain convinced that the increased student authorship over form and content in History Centre narratives descends from administrative decisions, curriculum design and finally some of the subtler features of pedagogy.
Teacher Roles

Key Finding

The History Centre community created teaching and learning conditions that were more conducive to transitional or ‘twilight’ roles.

The Language of Liminality

I have already noted that Heathcote’s notion of ‘twilight’ role is rarely evident in drama writings although the assortment of language used to describe liminal roles is interesting and useful. I would include shadow (Bowell and Heap, 2001), fringe (Morgan and Saxton, 1987), narrational (Heathcote in Davis, 1997) and attitudinal (Carroll et al. 2006) in teacher roles that are designed for temporary and gentle advancement into story frames. The literature previously cited has indicated that twilight role is a transitional, undeveloped role which signals an imminent shift into a full role. I have mentioned in Chapter 3 that I was pleased to discover that the decline of the label had nothing to do with any disaffection on Heathcote’s part for the term. Heathcote noted that there would have been a new interest and concern that perhaps captured her imagination and marginalised the term. (2008). Like the language of autonomy, the terms, included above are not synonymous but represent different facets of teacher artistry, each available as part of the repertoire for different purposes. In fact, Heathcote felt that the narrational role functioned quite differently from ‘twilight’ role but for the purposes of this study, I have included it as a recognition that it also functions as a bridging role that includes the option of teacher stepping into a full role.

The transcripts of The Hearing reveal that the narrational role was most clearly evident of the liminal roles used in the Playhouse. My storyteller voice was employed to maintain story continuity and to link disparate group scenes for commonality; that is to find the ‘we-ness’ of community concerns. In the example that follows, the role inserts
a reflective layer onto the existing student work but like Heathcote’s notion of twilight role, it exists between the full teacher role and the full teacher-in-role.

Having set the ‘testimony’ task as the teacher/instructor in Episode 2 of the Scobie story, I busied myself creating the sparse imagery for the judge’s table and placed the gavel and a few papers on the rostrum. I sat down as I have stated, ‘... as some sort of clerk role’ and surveyed the student scene-making as a ‘morphed’ character who is clearly not quite their teacher, nor a complete stranger either. I like this moment because it arose phoenix-like from the ashes of the moment and ‘felt’ right. The shadowy ‘clerk’ was useful in that it could easily step into Teacher mode to help with any confusion, or layer a legal entity into the rehearsal proceedings. What makes it subtly different from ‘twilight’ role as it is currently (if infrequently) discussed, is the fact that the slight shift of character was signed through gesture and positioning rather than through a change of vocal register. While I feel comfortable including this non-verbal action under the umbrella of twilight role, its function anticipates the arrival of the circuit judge and could be characterized as a ‘foreshadowing’ role. It allowed time to assess the degree of support that might be needed before the judge’s arrival and kept the options open until such time that the community found it was pressed into action. In any event the clerk existed in the space between the glaring light of full role, and the spotlight of the Teacher, each only a step away. Twilight role positions the teacher at the borders of possibility and allows the fine tuning of expertise or support that may be needed within the real/role continuum. Despite my enjoyment of the subtlety of the foreshadowing role, I was most often ‘acting’ as a teacher/instructor or as a teacher-in-role (judge) in the Playhouse.

**Twilight Gatherings**

I was not prepared for the ease with which teachers slipped in and out of Twilight role in the History Centre. Without labouring details that have already been outlined in the previous chapter, I noted that role signing was evident at the moment when I altered
the degree of vocal confidence and foreshadowed my transition into Maud. Working in the narrational mode, I intervened as the storyteller into the performances for the Year 9s to sustain focus and concentration in the transition between performing groups. This performative role blurred the boundaries between the teacher/actor and the fictional reality. The narrator is useful in that she can choose the least amount of intervention that is needed to maintain the flow of ideas and artistry. At the gathering of the Year 4s in the centre area, Sara ‘chaired’ a meeting where students first voiced ‘real’ practical concerns such as an appeal for lost items and without specific instruction, we all slid into a discussion of parallel issues ‘in role’. As I laid out Maud’s symbols for the doctor’s report I became aware that I was adopting an undefined role and was relying on student cues for the next stage of the story development. As it happened, they requested that Mrs. Evans pay a return visit to the public meeting. On revisiting the ‘Street scenes’ I am amused by the rapid shifts from directing scenes to narration to metacognition:

(As teacher and narrator) In Sydney Town, it’s very difficult to know at times who to trust... and who is not entirely honest. I’ll bet that happened quite a bit. (As teacher/director)...and what I really appreciated was ...your fight scene... wasn’t at the expense of the information.... [and] that is a very hard balance to get (Video transcript, July 17, 2002).

One might say that in these examples, I am ‘being’ above all, cautious. The middle ground allows a change of mind, an opportunity to correct a misreading and to signal that the story is not fixed and immutable. The relaxed pace and the team teaching importantly create a dialogic looseness that supports a complicit ‘conservation of the illusion’ (Giffin, 1990), the creation of an ‘interrogative space’ (Gallagher, 2003), or a communicative space (Habermas, 1992). It signals that the teachers are willing to let go of the story threads if students are ready with their own narrative ‘interventions’.

Twilight role is interconnected with the key findings of shared power and shared authorship. The role- or in my case twilight roles - are compatible with the mantle of the expert convention which encourages student expertise of students to come to the fore. Interestingly, I could find no examples where Twilight role was used in the episode of
Maud’s sacking as I was fully ‘in role’ as one who needed help throughout that session. The low status nature of her character and her predicament set up the opportunity for students to take responsibility for the narrative and for sharing their acquired knowledge with Maud.

The community model in the History Centre lends itself more readily to the option of low status and twilight roles than that of the specialist model. I would not like to leave the impression however that high status or authority roles are not used at all. It is important to avail oneself of the full repertoire of teacher roles and to select for multiple ‘ways in’ to the knowledge.

**Teacher Roles post-Maud**

It is worth mentioning that Maud has not been resurrected since the year she was conceived in that first year of the History Centre. In the last curriculum cycle at Sydney Town the teachers introduced the more bureaucratic pressures of building codes, and business licenses. The issues that arose in this instance were on the whole more student-initiated and teacher roles resembled a pioneer middle management that responded to problems as they arose ‘naturally’ in the In-role sessions. One might say that teachers existed in a perpetual twilight. In any case the post-modern ‘collage’ of issues of equal import in the more recently erected settlement was not as satisfying as the two stories researched for this text.

Without the central focus of a character in trouble like Maud, the concrete and enjoyable physical act of ‘building’ took precedence over the seemingly minor issues that arose. The story tensions seemed diffused and less urgent without the contrasting tensions of Maud and Bligh. O’Toole has suggested that dramatic tension exists in the space between the urge for power and its fulfilment (1992, p. 150). Maud it would seem represented the boulder that interrupted the smooth flow of the normal action. The danger in having teachers take on the central characters is the concern that
teachers not only get the best roles but steer the story. Without these central characters however, the participants are less likely to come together for a common cause of significance. We have also had some success with historical ‘performances’ enacted by teachers whereby students respond to re-enactments such as: Captain Cook getting secret orders from King George 111 and highhanded Victorian attitudes to street urchins. The teacher/artist remains responsible for establishing a dramatic focus, if not a Maud, then one that galvanizes the community to a common understanding. Heathcote borrows from Doris Lessing in calling the group problem, the ‘we feeling’ (in Davis, 1997, p. 21). In an early History Centre memo I had written the question, ‘How can I make it a community rather than a personal concern?’

Identities

Key Finding

The History Centre context altered the facets and functions of my teaching identities from those that were evident in the specialist model and setting.

Identity matters

Examination of my teaching interventions led me to considering the identity roles that I was adopting as a drama educator. In seeking to understand the detailed processes, I reflected on the way that my teaching interventions were subsumed by what Cahill calls ‘meta-roles, in her case the Educator and the Dramatist (2006, p. 124). I had not intended to add to the abundant drama literature of teacher roles and relational roles that have been considered by Heathcote and Bolton (1995), O’Neill (1995), Morgan and Saxton (1987), O’Toole (1992). Nor did I anticipate the importance of identity theories (Grumet, 1988), McLean, (2004), Cahill, (2006), Britzman, (1991, 2006) to my research questions. Having extracted and tabulated all my interventions several times in the early analyses of the European settlement stories, I fell into a secondary analysis of classifying who I was ‘being’ at different points of intervention while ‘doing’ drama. I was interested to learn whether the specific interventions could be more simply or
generally classified and named. The identity classifications or meta-roles that emerged were the Teacher, Carer and Artist. These orientations while fluid and overlapping provided a useful overlay to the way I functioned as a drama practitioner and widened the lens from the highly contextualised and technical analysis of interventions and autonomy.

The identity classifications and perspectives alerted me to roles and stances both in and out of the story frames and forced me to attend to my responses and responsibilities as a leader and participant within the whole learning community, not simply those within the fictions. I played with labels like Seeker, Supporter and Shaper and rejected them for lack of precision. I discarded the notion of Guardian as lacking the element of care that I preferred. After much consideration, the simpler categories of Teacher (in a capital T sense), Carer, and Artist worked for all the interventions extracted from numerous analyses. These learning relationships are implicit in interactions with primary and secondary aged young people engaged in the arts regardless of physical and temporal variables. The identity classifications that follow first reveal the common ground in Playhouse and History Centre interventions. I continue with the divergences that the examination of pedagogical practices revealed. In both settings:

**The Capital T Teacher**

- Drew explicit metacognitive attention to ‘signing’
- Questioned students for clarification of thoughts, ideas and feelings
- Established shared common knowledge of story events
- Challenged thinking about issues such as truth and trust
- Selected pre-texts, designed lessons and assigned groups
- Set pace, energy and physical shifts
- Managed behaviour
As the capital T teacher I took responsibility for student engagement, repertoire and understanding of issues. In that role I worked in the modes of instructor, information seeker and manager of teaching practices thereby also taking more control. I was the overseer of the social, artistic and cognitive processes. This role was more obvious in the Playhouse episodes due to the underlying and constant pressure of using time efficiently. The bridging questions although genuine were more often teacherish, as was the lesson clarifying facts and hypotheses. In asking students for tableaux images of ‘the last time I saw Scobie’ I was operating as the teacher who wanted students to accomplish something before the end of the lesson. The drama convention was chosen with that in mind. The History Centre on the other hand allowed more subtle shifts into fiction and more opportunities to play with form. Because the pressures of a single weekly lesson are diffused in the History Centre, the authority of the Capital T teacher is called on less often. Experiential learning does not absolve the teacher of making meaning and learning explicit.

The Carer

- Offered the security of routines and repertoires
- Raised status of students
- Transferred responsibility of solving problems
- Raised the stakes and sense of importance of tasks
- Planted seeds to keep options open
- Offered freedom within limitations
- Encouraged risk and provided protection

To my mind, the carer is equally present in both contexts. I have avoided using the more emotionally laden term Parent in this text although when I write ‘carer’, I cannot help but think ‘mother’. There is a consistent effort on my part to raise the status of the students and their ideas, to build their confidence in order that they will solve increasingly difficult ‘community’ problems and reflect on the fictional options in
relation to their life experiences. The carer is the dominant reader of independence-readiness and selects the timing of challenges while offering protection. The carer knows when to intervene and when to withhold expertise. The carer looks for the opportunities to handover responsibilities and skills. The carer in The History Centre was more easily able to allow a reversal of power over the direction of the narrative. Interestingly this was the only divergence from the Playhouse. Risk and protection are an important observable priority in the way that I approach drama teaching and learning.

Winnicott’s examination of separation and independence, of transitional objects, environments and experiences are crucial to understanding the carer. His ‘gap’ or potential space is traversed by trust and creates the path for a positive future:

The potential space between baby and mother, between child and family, between individual and society or the world depends on experiences which lead to trust …. It is here that the individual experiences creative living (1980, p. 121).

For McLean these connections represent a meaningful engagement with students’ inner lives and learning and the enabling of transitions to the external world. ‘The starting place for learning is in the natal area, caregiver-infant relationship…. What the teacher concerns herself with is the transference of learning in relationship’ (2004. p. 51).

**The Artist**

- Designed real space and curriculum
- Set the mood with music, tone & language
- Selected symbols and drama conventions
- Managed ‘imaginative space’
- Taught and modelled theatre techniques
- Taught and modelled role-taking, text creation and directing
• Shaped lessons and performances for outside audiences
• Framed narrative for involvement and/or distance
• Injected tension in action
• Employed teacher-in-role and twilight role strategies

The literature showed us that teachers of drama may at different times act as designers, directors, actors, storytellers or stage managers to repeat a few. In my role as the teacher-artist I was concerned with selecting conventions and practices appropriate to student development, experience and historical content. In both the case study settings my aesthetic concerns were expressed performatively, symbolically, poetically and technically. I modelled a wide range of arts processes, techniques and ways of thinking about history. As the artist I drew attention to imaginative performance options to elevate the importance of ‘playing with form’ and selecting with artistic purposefulness. I am thinking of the moment when I stopped the story to point to Scobie’s empty suit or directed students to slow down the fight for the street scene. In making arts knowledge explicit, I was setting up the conditions for future student mastery of arts processes. Fleming has pointed out, ‘representation entails transformation’ (1998, p. 154). He states:

The very fact that a human agent has intervened and has selected and isolated a particular moment carries the implicit message that at least says ‘this was worth looking at’. There is a suspension of time; a moment which would have passed us by is held before us so that we can take in more of the detail than if we had been there. The isolation and selection allow us to penetrate the subject more deeply. The form isolates and displays. ‘Transformation’ rather than ‘replication’ is the key concept and ... can specifically determine a teacher’s choice of strategies and approaches in drama (p. 154).

Fleming returns us to the notion of intervention and defamiliarisation to challenge and destabilise student ‘taken-for-granted’ thinking in the same way that the boulder creates resistance in the river’s path.
I have been heartened to discover the degree to which teacher artistry is an intrinsic part of all drama teaching in implicit and explicit ways. Overall, I did not expect the teacher/artist to be as visible in both teaching contexts. My teacher-in-role characters in the Playhouse offered a benign but authoritative security and were used to set the lesson pace and lesson progress. Twilight roles and co-authorship became important features of interactions in the History Centre. Student performances that were conceived and refined in History Centre drama workshops were often re-presented to larger cross-age gatherings thus expanding the artistic repertoire and drama languages more widely and quickly than was possible in the Playhouse.

**Role constructs**

In thinking about my three dominant social roles (Goffman, 1985), I was struck by the ways that my findings lined up with the research projects of Joanne O’Mara (reflective practice), Julie Dunn (dramatic play) and Helen Cahill (resilience) and the extent to which teacher roles and identity were important in all the studies. O’Mara located a personal self, an empathetic self, a class manager and an artist visible from her reflective practice researching process drama (1999, p. 311). Dunn has identified the Co-player, Follower and Playwright as part of the roles she named in her research. She acknowledges that there would be times that the follower might be ‘tossed around by the play’ (2000, p. 287). I am mindful that the follower in the History Centre let the town doctor dictate the terms of Maud’s death; the co-player was the teacher/settler and the playwright created tension by instigating Maud’s sacking from Bligh’s service. Dunn and Cahill have mentioned role conflicts (Cahill, 2006) and tug of wars (Dunn, 2000) between their teaching roles especially in those moments where they might have been tempted to shape student work as artists but for reasons of social health, thought better of it. While I was not as conscious of the dissonances or tensions between my identity roles, I was increasingly aware of how contextual factors played an important part in influencing whether the (T)eacher, carer or artist emerged as dominant in various stages of the developing narratives. If one accepts that through playing in
narratives ‘...we get to stretch our identities to encompass new possibilities in being’ (Cahill, 2006, p. 67) then it follows that the potential for building repertoire and ways of being exists for both students and teachers within a narrative curriculum framework.

The History Centre structure offered a narrative coherence which allowed difference facets of artistry to emerge. There was a greater emphasis on the reciprocity of ideas, and more opportunities for greater subtlety in the shaping over time of story design and progression. The identities of the Teacher, carer and artist integrated alongside the integration of the curriculum.

**Summary**

In this chapter I revisited the interventions of The Playhouse and The History Centre and compared the analysis of teaching interventions from each research context in a table. The comparison brought into relief the key findings where divergences occurred. Power sharing, Authorship and Teacher Roles emerged as significant differences. Thinking about teacher roles led me to consider a broader classification of roles which I have called Identity roles. Informed by the impact of administrative and curriculum design on my pedagogy and on student autonomy, I now prefer a research question that might ask:

*What kind of interventions and teaching contexts create opportunities for self-directed learning in a narratively framed curriculum.*

I found that power sharing co-existed more easily in the History Centre as a result of the school culture, the extended timetable, the impact of the physical, fictional and public nature of the space and finally, the opportunities for team teaching. Student authorship over the historical content and drama forms emerged as an important finding which was also related to the design of the program, and the pedagogical tools.
Two aspects of role emerged as important through the analyses and interpretations of the case study data. Heathcote’s notion of Twilight role along with related liminal roles became valuable teaching stances in negotiating real and role drama processes. The withholding or delay of expertise combined with time to consider decisions in and out of role allowed student agency to advance while teacher agency retreated.

Teacher identities such as the explicit teacher, the carer and the artist came to the forefront as a significant finding. The teacher/instructor, what I have called the ‘capital T’ teacher prevailed in the Playhouse as a factor of my personal need for progress and assessment pressure in a limited amount of time. The carer, interestingly emerged equally in both contexts. The artist in the History Centre had the luxury of planning with colleagues, playing with ideas and options, performing or modelling roles (actor, director, author, stage manager) and reflecting on them for further conscious use. There was more time for the ‘flow’ of the playful, exploratory stage of trial and error. Students were aware of teacher fumbling and missteps in role – a license to risk and fail as they watched our mutual forgiveness and humour.

The cross-age teaching, the team work, the timetable and the physical space of the History Centre – all unanticipated at the outset of this research - changed my perceptions of my own autonomy, as well as that of the students. The social, temporal and physical changes impacted more on my pedagogical and artistic choices than I could ever have imagined. With the support of colleagues, time to laugh and ponder and explore ideas, I was able to ‘let go’ of recorded history and share in the excitement of the unknown to a much greater extent. At the time of writing we are in the 3rd cycle of History Centre narratives. I am attracted to the notion of the ‘unfinished’ teacher (Doyle, in O’Mara, 1999, p. 315) as I continue to learn from the teaching practices that get dropped, added, altered or reframed in the History Centre.
Choice is the energy that moves theatre. Perhaps if we glimpse ourselves in the critical mirror of the arts we will choose more wisely (Grumet, 2006).
The Research story

I began this study as a way of coming to terms with the ever-changing language and landscapes of drama pedagogy and curriculum. Neelands has stated that reflective practice is a way of life (2006, in Ackroyd, p. 17). My intention was to teach, research and reflect on my own practice in my natural setting; I chose to examine the teaching interventions of my own practice and their impact on student self-directed learning.

It has been difficult for me to know how to write about my key findings, the two teaching contexts and the implications for educators. I was interested in investigating whether particular kinds of interventions created opportunities for self-directed learning (autonomous behaviours) more than others. The findings concerning power relationships, student authorship and teacher roles came out of a systematic analysis of my teaching interventions. In the first instance they seemed drama specific and therefore mostly relevant to drama practitioners. The interpretive analyses of my case studies brought into relief the most prominent differences between my teaching interventions in the two settings and led me to consider the different ways that teaching practices and student autonomy were contingent on the external conditions in which they took place. My findings fell in line with the shared attributes of writers who have been examining and defining the notion of learning communities. Michael Fullan has pointed out that ‘… successful reforms in one place are partly a function of good ideas, and largely a function of the conditions under which the ideas flourished (original italics, 1999, p. 64). He adds that reforms are often replicated without the conditions wherein a successful innovation evolved. In my case, the changes to the teaching and learning conditions by way of reframed specialist program gave rise to both altered pedagogy and increased opportunities for student autonomy. The data revealed that the interventions, when combined with administrative innovations created more significant opportunities for self-directed learning that the pedagogy alone.
While the evolution of the History Centre arose from a set of specific circumstances, the experience stands as a useful model for engagement and curriculum design. Although the research questions concerning teaching interventions and self-directed learning arose from personal, contextual and historical factors, scaffolding and empowerment continue to be central concerns of education across subjects and levels. The study has demonstrated arts and interdisciplinary practices which can be adapted to other school contexts. The findings have implications for drama teachers, curriculum designers and tertiary teacher educators.

In this chapter I intend to discuss the ways that the key findings of power sharing, authorship and teacher roles have relevance outside the specific context of the History Centre. I will also include the implication of my findings in relation to designing curriculum, creating learning communities, and schooling for the future (Warner, 2006; Caldwell, 2006; Beare, 2000; Hargreaves, 2001; Doll, 1993). My teaching and learning continues to be informed by the ongoing practices of the History Centre. I suggest further areas of research as appropriate within the discussions of wider implications.

**Designing for Shared Power**

I found power sharing to be the most definitive and complex of the key findings to emerge from the investigation and analysis into the Playhouse and the History Centre’s drama and curriculum processes. In the History Centre the negotiation of power was affected by factors such as school culture, timetable, space, pedagogy and collaboration. Power relationships along with repertoire, mastery and identity featured significantly as an indicator of autonomy in the literature. The changes in curriculum made Heathcote’s ‘mini-culture’ (in Davis, 1997, p. 39) of a protected fictional space timely. In the first year of the History Centre it could be said that the principles of the mantle of the expert model fell into place with *The Story of Maud*. Since the first year, History Centre teaching teams have folded the mantle of the expert thinking and design into all subsequent planning. Currently we are working toward redrafting the Sydney Town
settlement tasks for greater authenticity and connection to the convict and pioneer roles. The pedagogy, the reflective practice and the processes for self-directed learning have become more refined over the years. Power is most easily shared when the contextual factors that I have outlined (time, space, staffing, and culture) support a pedagogy of the ‘lived’ curriculum.

I have highlighted the ways that mantle of the expert as a system, redresses the uneven power relationships between teachers and students. While this system is most familiar to drama educators, class teachers who embark on an enterprise with their students as fellow members of a community will inevitably democratize the working relationship with students in their combined effort to solve the problem on hand. Heathcote describes a triangular structure of worker/management/ and task where a sense of ‘colleguiness’ replaces authority (in Davis, 1997, p.35). The videotapes leave no doubt about the ways that both students and History Centre teachers were thinking on their feet and responding to each other’s input.

Mantle of the expert was designed as a learning strategy using the tools of theatre and drama. According to Heathcote, it ‘...cannot be isolated from its roots in a broader rationale for education’ (Ibid., p. 33). It is appropriate for all stages of schooling and to my mind needs a wider educational forum. For educators genuinely interested in finding ways to share power in schools, it remains a most useful, but outside drama, underutilized system. In the first year of the History Centre a teacher remarked, ‘We work in an atmosphere that allows us to take risks in a supportive atmosphere. A place where everyone is important and valued for their input and ideas’ (Audiotaped transcript, June 2002).

I acknowledge that communities of inquiry are easier to set up within primary school settings but I have noted that middle school timetables are also becoming more flexible with opportunities for cross-curricular projects over extended periods of time. A Year 8
forensic science unit of work for example, offers enormous scope for shared power through a story frame. Further research might illuminate how middle years’ educators have combined pedagogy and structure to enable connectedness and commitment to projects and tasks. The understanding of the relationship between school culture, team teaching, and student autonomy in school communities bears further examination.

Administrative decisions to allow an uninterrupted timetable, to reconfigure four classrooms around a metaphoric ‘piazza’ and to place five teachers into a narratively framed community inevitably changed the interrelationships contained within the setting. I do not hold however, that this is the only way that shifts in power, ownership and teacher/student relationships eventuate. My findings have relevance for research in quality teaching and learning, inquiry-based learning and the relationship between pedagogical processes and the organizational aspects of schooling. The use of story frames and teacher-in-role however sustains student engagement and investment in protected yet liberating and purposeful contexts.

**Relieving Pressures of Time and Space**

This study found time and space to be vital to the nature of power relationships in schools. Dunn’s research on pre-adolescent girls also noted the importance of ‘... extended periods of deep engagement’ (2000, p.302) to ensure rich experiences. My experiences with Year 5 and 6 students who spent two years in the History Centre and then resumed weekly drama lessons confirmed that it is easy to revert to behaviour driven by the pressures of time. Even with longstanding positive relationships, the specialist model, in a space that students do not ‘own’ makes it difficult to share power and engage with content in the same exploratory way. The structure of the History Centre allows a participant to play with ideas, solve problems in role and reflect on those ideas and experiences cyclically. The processes of exploring, experiencing and reflecting would take several weekly specialist sessions, assuming there were no interruptions. Self-directed learning becomes compromised with deadlines and the
need to conform to pre-determined on-line course outcomes. What I have learned from the History Centre is that these prevalent and depleting scenarios are not inevitable.

**Flow and Flexibility**

For Ken Robinson, the crucial features of the creative process included finding the right medium, controlling the medium and the freedom to experiment and take risks (2001 p. 128-9). He would not have envisaged hourly segments as optimum conditions for this process. Brian Caldwell also highlights the importance of time and flexibility within a teaching community (2006, p. 29). He borrows the image of a school as a studio, not as a factory and with Peters, advocates autonomy over the design of learning spaces (Caldwell, p. 102) where there is freedom to innovate and personalize learning (p.3-4). This paper has offered one model of how these recommendations might be achieved.

I have explored the notions that are described as potential (Winnicott, 1980), engaged (Sinclair 2005) and liminal (Turner, 1982; Donelan, 2005) spaces. What these terms have in common is the sense of safety in which participants feel at ease to play, to examine and to start anew. I am intrigued by Kristeva’s notion of an ‘exemplary space’ (in Britzman, 2006 p. 122) whereby one condenses action, removing it from the general flow of events in order to draw attention to it. This view accords with the image of the Settlement floodlight and the drama workshop spotlight which Sara and I devised as a way of understanding the classroom, specialist relationship. The lighting metaphor works for both settings and highlights Grumet’s blended space wherein multiple symbol systems and representations come together to create new knowledge (2006). Flow and flexibility of holistic learning processes were enhanced by the conscious attention given to the nature of time and space in the History Centre.
I have outlined the ways that power relationships in schools exist within limitations and constraints. The curriculum model of the History Centre and my investigation as a reflective practitioner has unveiled some pathways to power sharing. Creative and metacognitive processes are enabled for both students and teachers by the extended blocks of time. The study raises questions about resources and curriculum designs that are narratively framed in order to determine which aspects of narrative, drama pedagogy and school structure best empower participants. There is scope for further research on flexible and differentiated classroom and curriculum designs which ensure a variety of groupings, explorations and ways for students to feedback learning authentically to larger groups.

**Authorship and Curriculum**

I have indicated that authorship was a manifestation of ownership that resulted from an empowering curriculum design and from contextual factors such as extended time and space. Authorship in wider arts contexts will be translated as ownership of content and form and inevitably must be discussed in relation to the degree of mastery that pre-exists the handover of responsibility. In a collaborative culture, authorship is constructed by a community of teachers who employ a range of learning styles to enable student processing of content. At the time of writing, I am mindful of the poetry, the botanical drawings, dreamtime stories, the DVDs, and the communal texts that have all contributed to the knowledge and the authoring of the settlement scenes that are devised in drama workshops.

Further research might examine how arts educators understand and practice the notion of self-directed learning within their own educational settings? Media, music, dance and visual arts all have their authoring elements, principles and languages. I would also be curious to know how these teachers might understand the notion of ‘arts authorship’. 
Borderzones

I have used the terms Twilight and Identity roles to clarify some of the facets and dimensions of the ways that I function when I am engaged in drama workshops and multidisciplinary sessions. I decided that the notion of ‘twilight roles’ (in contrast to twilight role), was more in keeping with the practices that I examined in my research case studies. The teacher using twilight roles stands in a ‘borderzone’ between the formal teacher and the full teacher-in-role. This research has shown that twilight roles come into play more frequently when narratives develop (however episodically) over time. In the History Centre, various activities including drama workshops, journal work and large group role experiences take place over the course of a whole day. The data analysis has isolated moments of teacher judgment as to group needs for authoritative direction through a high status role or for withholding expertise (in the shadows) to let student germinate.

I include the narrator or storyteller within my thinking about twilight roles. For me the narrator acts as a hybrid teacher/actor who makes links, maintains focus, directs attention and encourages students to consider the weight and significance of their decisions and actions. While the notion of twilight role might seem specific to drama education, the extension to liminal or hybrid teacher stances are relevant more widely.

My experiences with students who have moved out of the History Centre into middle school timetable rotations continue to shed light on the ways that teaching roles and identities are relational and contextual. The task-orientation of a weekly drama lesson precludes easy positioning in the liminal realms. Student agendas are concerned with getting on with the play while mine struggles with slowing the pace to determine what can be learned through the play. The teacher/instructor is most visible in these lessons with occasional appearances by the storyteller/narrator who finds moments in action to intervene with reflective queries. As reporting deadlines approach, it is easy to truncate the exploratory, playful lessons and resort to instructive, micro-management
approaches. Wenger’s vision of ‘joint enterprise, mutual engagement and shared repertoire’ (1999, p. 73), is highly contingent on the allotment of time that is available.

Further conscious attention to liminal roles might uncover additional strategies that drama teachers employ to shift power to students. I foresee the relationship between twilight roles and adolescent empowerment as a logical next step in drama research.

I expect that twilight roles might also inform the social roles that teachers employ in classrooms that are not devoted to drama. This hypothetical positioning is a useful companion to inquiry based learning. It is often tempting to fill the gaps of student queries with one’s own knowledge. Withholding expertise without creating frustration recalls the intervention ‘disturbances,’ scaffolded knowledge and ‘flow’ included in chapter three. The value of investigating these ‘shadowy’ roles extends beyond drama contexts.

**Constructing Educational Identities**

The classification of data into identity roles provided an additional lens through which to understand the ways that teaching contexts influenced relationships and power. I was intrigued by both the convergences and the divergences of the social interactions in the two case study settings. For example, I did not expect to discover the extent that the teacher as the nurturer (which I called the Carer) appeared. I played with the language of support, building confidence and esteem, and found it difficult to find labels without syrupy overtones. I expect that most teachers would find resonances and tensions with the different personae that appear in educational contexts and would choose these social and professional identities intuitively. This study raises questions about the ways that teacher identities are constructed through arts practices in traditional and innovative contexts. It suggests that there is a relationship between design, teacher identities and orientations to power. Further reflective practice, case study and ethnographic research approaches would contribute to knowledge of how educational
systems construct the complex teacher identities. How do teachers reconcile the tensions between being and doing, (Britzman, 2003, 2006) when they attempt to further their social, cognitive and interdisciplinary goals?

**Curriculum and Communities**

The History Centre was conceived at a time when Sara and I had little familiarity with Communities of Practice (Wenger, 1999) or with the notion of Professional Learning Communities. I discovered over time that many of the attributes shared by successful professional learning communities (Senge, 2000; Fullan, 1999) have been apparent in the History Centre. The two contrasting curriculum case studies have grounded some of the theoretical patterns and processes of organizational change and complexity theory (Fullan, 1999) for me. Examination of my case studies as models of integrated curriculum led me to reflect on the disparities between the two models of curriculum. I am conscious that the actuality of my experiences with two models of multidisciplinary approaches is in fact more complex than the binary representation indicated below.

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<td>Sole practitioner</td>
<td>Community of teachers</td>
</tr>
<tr>
<td>Used for time release</td>
<td>Specialist central to planning</td>
</tr>
<tr>
<td>Teacher often isolated</td>
<td>Collaborative culture</td>
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<tr>
<td>Imposed timetables</td>
<td>Team-submitted timetable</td>
</tr>
<tr>
<td>Thematic integration</td>
<td>Narratively- framed integration</td>
</tr>
<tr>
<td>Single weekly class lessons</td>
<td>Flexibility and flow over use of time</td>
</tr>
<tr>
<td>Space for single classes</td>
<td>Space to accommodate small groups, class groups and multiple class</td>
</tr>
</tbody>
</table>
It is worth remembering that the specialist model was in fact the foundation for the narrative curriculum that evolved into the History Centre. With committed and like-minded partnerships the specialist teacher can create a purposeful, authentically integrated narrative curriculum that is not thematic or tokenistic. While my findings have led me to favour the community model as a means of increasing student autonomy, I am mindful that the specialist model is a legitimate and often more accessible model for teaching partnerships. Story drama from picture books offers contextualized worlds that provide narrative framing for generalist teachers in more traditional settings. The degree of integration and autonomy exists on a continuum in relationship to pedagogy, teacher roles and design. Basic ‘management’ and ‘stage-management’ routines (along with other variables) clearly existed in both teaching contexts and invited playful transgressions to different degrees. The case-related findings of power, authorship and teacher roles comply with the ‘big picture’ recommendations included in bringing about meaningful change in schools. John Smyth advocates ‘...collaborative alliances that not only enrich [teachers] sense of what is feasible and possible, but transform... their understanding of those realities (1991,p.83).

In essence the community model with class and specialist pedagogies overlapping and interlinked, affected student performance and autonomy in ways that are less accessible with discrete subjects and pedagogies. Research questions invariably limit the scope of any study and my focus on the cause and effect of interventions on self-directed learning was no exception. The social relationships and tensions of collaboration and collectivity can be complex and problematic and as such bear further investigation. With significant research now available on narrative, integrated processes and learning communities, the opportunities for investigating these overlapping concerns and successful structures as they are applied in arts and beyond is timely and welcome.
Schools of the Future

According to Dr. David Warner:

...in 10 to 20 years, rows of desks will become memories and several educators will replace the sole teacher. The classroom will resemble a kindergarten- if we have classrooms at all. Students will be all over the place doing different activities.... Students will be empowered to own their schooling, to take risks, to explore, become self-managing, to become innovative and entrepreneurial (Warner in Hill, 2005).

Perhaps the thought of students ‘all over the place doing different activities’ conjures images of chaos and unnerves both teachers and parents. Not long ago I watched as 84 Year 3 and 4 students erected different parts of a seaside village using palettes and tires, painted beach boxes and researched the impact of development on sea life. I tried to identify disengaged students who may have been trying to avoid tasks or the teachers’ gaze. I found none. While it is not surprising that as engagement increases, management problems decrease; visitors to the History Centre still cite discipline as their main concern about working with large groups using story-based investigative approaches. They find it hard to trust that students will engage with tasks without the constant watchful eye of the teacher. Trusting that students are capable of being active and responsible learners is still a major issue in schools. Britzman states, ‘...there are always two simultaneous dimensions of social life: the given and the possible’ (2003, p. 222). My research settings have clarified the degree to which cultural myths about schooling can be broken down and certainties can be re-negotiated and tested.

When Warner envisions the independence and busy self-management of students in the schools of the near future, he can cite the working models of the History Centre and the Year 9 City Campus as examples where the administrative structures support and encourage the self-directed learning and risk-taking that supports a disposition for positive, lifelong learning, rather than the ‘knowledge that lasts only until exam time...’ (Warner in Hill, 2005). The research has shown that the traditional weekly specialist
structure, while potentially engaging students and transferring skills, does not offer the same opportunities for purposeful, self-directed meaning-making.

There are numerous frameworks and paradigms for transformative, flexible, interdisciplinary, self-directed learning (Doll 1993; Caldwell, 2006; Beare, 2001, Warner, 2006). Hargreaves (2001, 2003a, 2003b) Robinson (2001) are strong advocates of systems that enable innovation, creativity and partnerships in education. The History Centre has been a realization of what is possible when practicing teachers are supported by minor administrative changes like timetable adjustments, organization of space for flexible work practices and time for team planning. It is important that teaching and learning models are given opportunities to grow and be re-invented beyond their original contexts. Timetables, spatial reconfigurations and multi-aged, differentiated curricula are now works in progress for all primary years and much of the middle years program. There is scope for further investigations into story-driven or narratively framed curricula, especially in the ways that it enables transformative and differentiated learning. There is no doubt however, that the most satisfying part of working in the History Centre has been the collaboration that has been possible by working in and out of a narrative frame.

Sustaining Partnerships

Often in Mantle of the Expert a range of objectives covering many aspects of the curriculum may be catered for and indeed if the work [was]... half a term, a whole term or even... a full school year, the whole curriculum could be met.... We do not know of any regular teacher who has managed to conduct a full scale Mantle of the Expert in her own school’ (Heathcote, in Bolton, 2003, p. 128).

Heathcote made this statement in the biography written by Gavin Bolton in 2003. Since that time, it is possible to find over a million internet sites with mantle of the expert as the key words. Few school examples extend their community enterprises across a term or semester. Mantle of the expert in part owes it resurgence from its compatibility with
many of the recommendations of inquiry-based learning communities (and takes them further through the narrative frame).

There has been impressive success with sustained partnerships between Norfolk schools in the United Kingdom and drama specialists in the D4LC project. This project, Drama for Learning and Creativity, partnered skilled Drama teachers in 60 primary schools in its pilot phase and now at Phase 2, the demand has doubled again. The project has included opportunities for action research and for sustained curriculum development using drama as a teaching and learning medium. It seeks to offer ‘the strategic mainstreaming and development of drama as pedagogy’ (Norfolk County Council, newsletter 2, 2007). The council has recognized the power of D4LC as a way of ‘engaging a broad range of learners across the curriculum as well as within English’ and sees the program as a means of improving their schools and their standards (Baldwin, 2006, p. 6).

The importance of creativity, excellence and enjoyment in teaching and learning similarly prompted the Shenton school in Leicester to employ, co-ordinate and model good drama practices ‘... with individual teachers so that they can see the potential of drama with their own classes’ (Dickinson & Neelands, 2006, p. 7). The writers caution that, ‘Unless staff are willing to invest time at the beginning in developing and taking ownership of a drama initiative that is tailored to the special character of the school, it is unlikely that drama will take root... (p. 6).

Research that gives further long-standing examples of administrative flexibility that has impacted on the authenticity and creativity of teaching and learning communities would be a worthy field of further study.
Forward and Back

I have found it interesting that although my formal teacher education took place over 30 years ago in Toronto, Canada, the language of educational theory and practice in Australia at the time of writing is more similar to the Seventies than to any of the intervening years. I write my concluding chapter as a reflective practitioner who is aware that integrated curriculum, team teaching and student autonomy are again central to educational discourses although the language has been reframed in terms like: interdisciplinary studies, teaching and learning communities and self-directed learning. I have been fortunate to be able to research my own practice in an environment which has been the most satisfying and stimulating of a long career.

It is easy to forget that the case studies were conducted with Year 4 children; that is mostly 9 year olds. I am in total agreement with Laura who at the end of the first year of the History Centre let us know we were on the right track when she stated: We are privileged to have so much fun with history (Written correspondence, November, 2002).
REFERENCES


Appendices
APPENDIX A : SUMMARY OF FEEDBACK ON VIDEOS

Self-Directed Learning

I guess the issues that come to mind from observing your tapes and teaching include:

1. Drama is different to other subjects that have a more defined content/skill focus. The latter can incorporate more tangible strategies for self-directed learning skill development. Drama is about creating the climate, trust and confidence over a period of time that are about disposition to self-direction and skills that are more related to the self-concept/confidence area of direct interaction and marketing of self.

2. Disposition is an interesting thing that you teach. It is about creating motivation, excitement or at least, willingness to participate. Therefore, the teacher manner, that includes friendliness, warmth, creating the non-threatening environment, at the same time as getting kids to accept high expectations, becomes a very important attribute. Indeed, is it a conscious skill that can be taught to drama teachers???? After all, not all in drama are warm etc-thus need to be taught how to create the non-threatening but challenging environment.

3. Skill in your area is very important. For today's world and for the Knowledge Worker-communication is seen as #1. Significant is the people interaction-speech, non-verbal, performance, marketing, customer relations. So, on an individual lesson basis these skills need to be identified and reinforced so that kids come to feel confident in themselves. Given their involvement and performances this was very evident.

4. So, the skill of transfer. This needs also to be taught. Doesn't just happen. Your work in the second lesson with Tina and the whole focus on gold etc was good example of teaching for transfer. Also, emphasizes the importance of the integration of drama with the rest of the curriculum and with teachers who take other subjects (in JS the class teacher needs to emphasise and create opportunities for kids to consciously practice the transfer of skills from drama to the other learning. Again, it doesn't happen by chance except with the exceptions.

5. Of course there are a whole range of other skills ref self-direction that you teach, but I would go a stage further and look at what we are saying ref the Knowledge Paradigm and the new teaching/learning skills. I referred to them in my opening address this year. I said:

It means for teaching and learning, that we consider two areas:

1. Attitude: ours and theirs. Can we accept that students may have and will develop skills in a range of areas that will be far superior to ours, can we acknowledge it and use it? Can they accept that we will actually do this, let alone
that we have skills? Can we accept that we lose traditional control because our students are becoming empowered and control and authority are better shared?

2. The second area is in the new skills of teaching and the new classroom culture that emerges. These skills include:

- collaboration and teaming
- shared leadership
- negotiation
- shared expectations
- learning management rather than classroom management
- knowledge management rather than knowledge imparting
- knowledge creation rather than information finding
- students teaching
- developing Individual Learning Programs
- self-awareness and self-evaluation
- self-direction
- critical social awareness

In reality, they are far from being new skills. However, I am suggesting that they become key skills for the knowledge paradigm.

I suspect that your subject and teaching is stronger in most of these. Happy to talk further through my rushed notes. Sing out if you can’t read my handwriting.

Best David
APPENDIX B: EARLY ANALYSIS OF TRANSCRIPT

(NB: Colour coding may not be visible in all copies)

INTERIM TEXT: CONTENT, DESCRIPTION & ANALYSIS
...from handwritten notes, transcripts and reflections

I always get a bit of a tingle when I see some of the subtle ways that the
class/specialist collaboration has worked over the years. And how organically so
much of it came about. Scobie’s alleged murder of course took place in the context of
all the tensions leading up to the Eureka Hotel fire and the Eureka stockade. This was
the event where conditions for the miners had become so unbearable with the heavy
increases in miners’ licence fees and antagonism between miners and government
troopers, who enforced the regulations. Geri by the second week of term had
established her character as the commissioner of the Goldfields through the classroom
role-plays and journal work. Her second dimension (Gavin) was the reluctant attitude
she adopted in taking the position in the colony of Victoria as well as her hostility as
an Englishman, to all Irish miners. This was fresh in the minds of the students as they
entered the Playhouse for the second drama lesson of the term. Commissioner Peters
checked licences as they filed in one at a time and sat on the carpet facing the
whiteboard. Paradoxically, Irish tin flute music accompanied the formal entrance into
the room. I stood at the whiteboard, most decidedly ‘in teacher mode’ with a marker
in my hand ready to start.

| T. Please be seated when you’ve been through the checkpoint. Thank you.
I’m going to try and do this in 5
minutes, as we move into the [part of
the story] of The Hearing and the fire
at the Eureka Hotel.

I ask if anyone knows the difference
between a ‘hearing’ and a ‘trial’. I
collect some tentative guesses and
then encourage leadingly.

In a hearing, is anyone charged?

Do we have enough facts to press
charges [against Scobie]. Gives a few
examples of the sorts of charges that
might be laid in connection with the
Eureka hotel fire and the death of a
fellow miner. |

| Creation of an experience ‘out of the
ordinary’: formality of entry into
room

Tin flute music (mood of Goldfields)
Twilight role: teacher + administrator
; official language – ‘the checkpoint’

Collaboration with Sara: TI R as
commissioner on goldfields

Relaxed atmosphere; no external
control

Teacher questions

Leading question

Language of courtroom introduced;
preparing for a physical shift into the
‘hearing’ |

MOOD / TENSION

SIGNIFICANCE
Since then the Eureka hotel has burned down.

I then turn to the whiteboard and write two headings:

**FACTS**

**HYPOTHESES**

I draw a line between the words to make a chart. I repeat that I'd like to get through this formal, teacher-y part quickly, but I want to introduce some of the legal language before we go into role together and I want to forewarn the potential witnesses about how difficult it can be to be absolutely certain about things. ... We ascertain that a hypothesis is a kind of guess.

Give me a fact. Facts are harder aren't they?

*After some careful attention to word choice, we agree on three facts only: Scobie was 'killed'. Can we say murdered [yet]?*

*The mine site Commissioner favours Bentley. Good word, isn’t it?*

*Valuable possessions have been stolen from miners’ tents. You are sure they have been stolen, not lost?*

*Asks for hypotheses.*

A: A mine has shut down.

T: Is it related [to Scobie]?

L: Scobie was drunk.

T: That could actually be a fact.

Also: Bentley killed Scobie; Scobie was innocent, strangled, had skull crushed

<table>
<thead>
<tr>
<th>Change of tone; brevity for impact</th>
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<tbody>
<tr>
<td>Notes from 2nd viewing for SDL:</td>
</tr>
<tr>
<td>Sets up license to be different;</td>
</tr>
<tr>
<td>conflicting pts of view, ‘vested</td>
</tr>
<tr>
<td>interest’, ambiguity</td>
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<tr>
<td></td>
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<tr>
<td>Warns that this will not be easy.</td>
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<td></td>
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<tr>
<td>Tries to keep all options open for the time being.</td>
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<tr>
<td>Conveys that this is serious and difficult work that we are engaged in</td>
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<tr>
<td>Conveys the importance of how we use language in legal issues; Bentley has been ‘acquitted’</td>
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<td></td>
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<tr>
<td>Recognises their precision in language use</td>
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<td></td>
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<tr>
<td>Foreshadows how strict the circuit judge will be.</td>
</tr>
<tr>
<td>Hands over authorship of story</td>
</tr>
<tr>
<td></td>
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<tr>
<td>Reinforces the confusion and ambiguity of situation</td>
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| Conveys ‘their’ expertise suggesting I don’t know, YOU do.
R: Scobie was too successful [at mining].

T: I’ll write that as jealousy.

T: I don’t know if Scobie had...enemies... but a lot of people seem to think that Bentley got acquitted because he was a powerful and rich man. But he certainly had friends in high places, didn’t he. You guys know what it’s like to be persecuted and harassed by the commissioner.

*Warns class that stage 1 of Hearing will be witnessed by 20 teachers in training. They will have to testify as to: What did you see and hear?*

Gives everyone paper; asks class to close eyes and ‘hear’ what a fire might sound like as they listen to crackle of a fresh piece of paper.

*Asks them to shift to Audience formation.*

As they shift physically, I create the judge’s bench from two meter-square rostra, set side-by-side, place a gavel on it and a chair behind it.

T: When you are called to the Hearing room you can tell or show, what you know. You can say ‘... to the best of my memory, your honour [sic] this is what happened...’ and move into a flashback. You can use you story from last week, ‘The last time I saw Scobie...’ or you can tell, or show, something new.

But you have to be prepared to answer questions on it, like hotseating.

*(to Sara)* Can you think of anything I’ve forgotten? ... Get planning.

<table>
<thead>
<tr>
<th>Changes emphasis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planting possibilities; seed sowing</td>
</tr>
<tr>
<td>Foreshadows implications for justice</td>
</tr>
<tr>
<td>Empathises with their predicament. Part of the fiction.</td>
</tr>
<tr>
<td>Link back to previous class <em>The Last Time I saw Scobie</em>...</td>
</tr>
<tr>
<td>Offers alternative to silly ‘fire’ wig</td>
</tr>
<tr>
<td>Physical shift into ‘the play’ (15 min), entry into the ‘imaginary space’</td>
</tr>
<tr>
<td>Scene setting; symbols of power</td>
</tr>
<tr>
<td>Awkwardly avoids using the term ‘courtroom’. Flexibility in telling or showing (degree of spontaneity).</td>
</tr>
<tr>
<td>Offers stylistic options for giving testimony. Remembers they were interested in staging Bentley’s trial as well as Scobie’s Hearing. Prepares them for potentially harsh attitude of judge.</td>
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<tr>
<td>Warns that each choice will demand different skills from groups.</td>
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</table>
At this point, I move to the judge’s bench, pick up the gavel and take on a rather officious bearing. There are further clarifications requested concerning content and structure.

The teacher, sits at the bench recording the role names of the prospective witnesses. She asks groups whether they are intending to tell or show what they know. This is some sort of clerk role although it is not explicit.


Reconvenes class as group and advises that it is hard to predict whether judge ‘will get to you.’

Packing up and farewells; organization of props for next day

Pre-service teachers expected the next day – a Friday. Represents an extra drama class and a chance to have an external, adult audience.

Teacher obviously changed role and demeanour.

Has moved into twilight role of officialdom but not as judge; takes on responsibilities of a clerk recording names and details for testimony.

No verbal intervention needed (early transcript comment).

Foreshadows real and role frustrations (they overlap: NB time factor)

For the remainder of the lesson, group organization for the impending Hearing is purposeful and energetic. I finish the class with the usual feeling that I spent far too long with the introduction and the explanation but fear the group work would have lacked its positive energy and sense of importance without it.
APPENDIX C: THE SETTLEMENT OF SYDNEY TOWN
APPENDIX D: A LETTER HOME

NO. 1

Jane Dundas
4 Muddy Lane
Sydney Cove 8312

Dear Uncle Fred,

You won’t believe what happened. Maud got fired by Governor Bligh. Whilst it was happening a chant got started, “Sock her, Sock her, etc.” Lots of the First Fleet helped her, especially Margaret Mobbs. I let her off for free at the Darcy.

Many people are married. Mary Mitchell is married to William Power. Ann Carey is married to George Fleming and Margaret Dawson. Samuel Mobbs is married to Margaret Mobbs. Mary Power had 3 baby girls. Ann Fleming had 1 boy and Margaret Mobbs had no babies.

Miss you lots, Uncle Fred and say hello to Mom.

Jane Dundas

4 Muddy Lane
Sydney Cove 8312
Fire strikes north side of town and causes quite a bit of damage.

Good news! Jane Dundas pays General store after not paying for 2 days.

William Envis has raised enough money and has bought the church, and it is being built.

WARNING: diseases spread out in the colony. Mrs. Cairth argues with Funeral Parlor.

Mix up with town planner and is having a meeting today.

People argue over allocation of plots of land.

Story by Williams Bond

ADD/ Doctors Assistant now post office manager.

Bill for sale, short time away from town.

Let Maud rest in peace.

Maud found dead in boarding house. Mrs. Evans claims the scarf found in her room was stolen.
APPENDIX E: MAUD’S FUNERAL (centre area of History Centre)

MAUD’S FUNERAL
Colleague Interview: HISTORY CENTRE

Transcript of Audiotape March 12, 2003

T: I just want to ask you first, um how long you’ve been teaching and what different kinds of schools…

S: It’s probably been about 8 years now I’ve been teaching and in a variety of different schools, I taught for about 4 or 5 years in a really small country school which was fantastic and then I taught in a Western suburbs school which was quite rough and very very big and not a very pleasant experience and this is my third year at Eltham College.

T: You were picked really early on when you came here as being outstanding as an emergency teacher cus it’s obviously an unenviable job that people have and right from the beginning we got a sense that maybe you wanted to stay here. Can you identify maybe why that was?

S: I suppose after having such a terrible experience that coming to Eltham was just such a breath of fresh air, such a supportive staff um with so many wonderful ideas and also the children; the children are just lovely and the Peacebuilder…I really connected with the peacebuilder element that the school was trying to um enforce and yeah, it was just a breath of fresh air.

T: Do you remember what the… when you heard about the notion of the History Centre?

S: Um…. I suppose I was um actually introduced to it… now I can’t remember if it was on my very first ET day here or, um after I had been here just a little while because I remember the first day I did this with P …and so I walked into this class room that was like, totally bizarre. There were pieces of wood coming off the kids desks and there were um cut out triangles of tents all stuck over um the grass and when he said it was time to start trading these kids were just like madly going about their business ;I just really stood back and I was an outsider looking in because these kids just had it under control and they were just, they had ya know, certain tasks to do and jobs to do and they were all interacting with each other and … it was just the most um oh… it was… it was… ahhhhh it was fairly overwhelming actually, the first time to see it all in action as an ET

T: So when you were placed to cover for Year 3 last year, um were you happy about that or still overwhelmed by it?

S: No by then, I’d um actually got to see it a little bit more in action and had talked to P…and G… about the philosophy behind it because the only thing I had to compare it with was the Earn and Learn but we’d also done a lot of integrated research type stuff when I was at uni so I knew that it did exist but I had just never seen it in action so by the time that I got to take over the year 3, I was really excited about putting the philosophy that we’d been introduced to an uni but never ever seen, actually seeing it working to see whether it did work as successfully as we’d been led to believe…

T: And now that you’re permanently in the program at Year 4, have you changed your mind in any way about that?

S: That I think it works successfully? Or…

T: Yeah

S: Um, no, no I don’t . I’m probably more of an advocate now. At uni it made no sense at all but now to actually see the kids working in role and seeing the enthusiasm that just bursts out of them is just… as a teacher , it makes me more enthusiastic about coming to school every day.
T: And how intimidating did you feel it was to be asked as a teacher to go into role yourself?

S: The first time absolutely frightening… absolutely just… oh my goodness… and not really enjoying the first experience at all and quite happy to sit back and watch the others…. There was A… and G… and A… to watch those 3, that was a really good experience for me because I wasn’t ready … to go into role. And they allowed me to just take on snippets of a role so I was only occasionally called upon to be George Patterson, one of the commissioners um and the rest of the time they were quite happy for me to be Mrs. M…, until I felt really comfortable with it and then this year I felt really… oh no last year I took on a strong role with K… [integration aid 2002] when we were… husband and wife and then but this year I felt really comfortable coming in as full character [professional camera person] with the accent and the costume and [fades out]

T: Did you do drama at Teacher Training College?

S: No not at all

T: struggling And, um, so I am wondering if you could just put into words what you think that drama or the role-play, because children tell me it’s two different things, um bring to their broader learning, in an integrated curriculum?

S: Um, the drama for me, helps steer the story; it provides a framework that helps steer the story the way that we want it to go or the way that the children choose it to go and,, it helps us then to be able to bring in the historical content that we want the children to learn or to absorb and through the drama [begins to speed up enthusiastically here], that’s where the enthusiasm comes and they’re just like sponges and they just soak up any information that we provide for them, for example, with Egypt, because they have the opportunity to act, to dramatise themselves being ancient Egyptians, they feel it necessary that they need to know information so they need to know the process of mummification or …. So I don’t stand out the front as a teacher and try and teach them things, they take it upon themselves to absorb the information and research it themselves and they need that for their drama, so their drama is steering their research base I suppose.

T: What reservations do you have with this way of working?

S: Long Pause…. Um I don’t know. Um I don’t really have any, I don’t think. I really love it as a teacher. The kids really love it …

T: it makes our job easier

S: That’s right. And the parents really love it; the parents are always coming and saying “Oh This is so fantastic; they’re [kids] talking about it [HC] at home…” and um…. As long as we cover, as long as we cover the other areas which we are doing in literacy groups and um maths groups, and things like that; as long as we’re covering a wide base, yeah, I don’t have any reservations.

T: If you were working in a traditional classroom in a traditional school again, like if you had to come full circle back to your country school where you started, what elements of the HC way of working would you retain?

S: um, definitely the story definitely getting the kids to dramatise the story element – so taking them through whatever theme it may be, using the story element and giving them the opportunity to, not perhaps necessarily role-play as much as we do here but giving them the chance to make little plays and little dramatisations but using the story as the framework for it to all hang on.

T: Yeah, that’s perfect; that is so good Thank you so much.
Author/s: MOORE, TIINA ILONA

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