Mantle of the Expert:

the Legacy of Dorothy Heathcote

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ABSTRACT

This thesis examines the educational drama practice of Dorothy Heathcote, who died in October 2011, and defines *Mantle of the Expert,* a model of learning and teaching that she invented and developed, as her legacy. Uniquely, it views this model through a historical and political framework. There is critical reflection on the failure of Heathcote's earlier models to become mainstream drama practice in schools. Explanations are offered, such as recurring debates about the nature and function of educational drama, political pressures on curriculum design and a shift of interest from educational drama towards applied theatre.

Mantle of the Expert is examined critically through case study methodology, as a situated learning system and cross curricular teaching tool. Interviews and observations with teachers, headteachers and other practitioners using the model in schools are analysed and findings presented. The features of the system as it is being practised are examined to establish whether or not a single version can be identified.

Findings also embrace various aspects of professional development. Conclusions are offered about strategic models of introducing *Mantle of the Expert* in schools and the role of headteachers in promoting it. The impact of introducing this approach on relationships between staff in a small rural school is examined. The thesis critically explores the use of electronic media in establishing and sustaining a teaching and learning strategy. In particular, the role of a bespoke website is considered through extensive monitoring and analysis.

A fundamental conclusion is that teachers who do not have an understanding of drama conventions and theatre form will have difficulty in delivering Heathcote's model successfully. It is further concluded that *Mantle of the Expert* has a better chance of being sustained in English schools than Heathcote's earlier models.

ACKNOWLEDGEMENTS

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GLOSSARY OF ACRONYMS

A Level	Advanced Level
AST	Advanced Skills Teacher
COP	Community of Practice
CSE	Certificate of Secondary Education
DfES(DES)	Department for Education and Science
GCSE	General Certificate of Secondary Education
GT	Grounded Theory
KS(1)	Key Stage 1,2,3,4.
LEA	Local Education Authority
MOE	Mantle of the Expert
NADATE	National Association of Drama Advisors and Teacher Educators
NADECT	National Association of Drama in Education and Children's Theatre
NATD	National Association of Teachers of Drama
NCC	National Curriculum Council
NCSL	National College for School Leadership
OfSTED	Office for Standards in Education
O Level	Ordinary Level
QAA	The Quality Assurance Agency for Higher Education
QCA	Qualifications and Curriculum Authority
SAT	Standard Assessment Test
SEAL	Social and Emotional Aspects of Learning
TA	Teaching Assistant

CHAPTER ONE: INTRODUCTION

This chapter gives an overview of my thesis and its structure. The originality and importance of the research are introduced and also the limitations. The research questions which guided all the decisions made about methodology and data collection are set out. In addition, the thesis is placed within a personal context with an explanation of the motivation to carry it out and commitment to its focus.

1.1   Personal Commitment to the Work of Dorothy Heathcote

I have decided to follow Andrews' (2003) suggestion and include in the introductory chapter of the thesis a contextual overview, allowing me to explain my personal commitment to the thesis. Flick (2002) comments that research questions may be drawn from the researcher's personal biography and this is true of my study.

In 1984, when I was a relatively inexperienced classroom teacher, I experienced a moment of transformation when I was introduced to Heathcote's work during a conference. She was a drama education practitioner whose work was well known amongst groups of teachers using progressive teaching models. I found the methods I had been introduced to fascinating and they changed the course of my career; since then I have devoted my professional life to an exploration of her practice. My desire to use Heathcote's methods was supported within my local education authority and by a countywide support

network which encouraged innovative practice. I believe I worked in an 'arts utopia' (Klein 1991b:144) which allowed Heathcote's work to flourish. During my investigation into Heathcote's work in the twenty-first century I was able to reflect on continuing professional development opportunities within the contemporary environment.

In chapter two, I provide evidence that many writers and practitioners saw Heathcote's work as mainstream educational drama practice, even 'drama orthodoxy' in the mid-1980s (Byron 1986a). Yet by the end of the decade, her work appeared to be more difficult to promote and practice. By the early 1990s Klein pondered 'is the work of drama-in-education pioneers Dorothy Heathcote and Gavin Bolton still useful or merely a historical footnote?' (Klein 1991c: 27). By the early 1990s, Heathcote's educational drama practice seemed to me to be out of step with the prevailing culture and this research reflects on the possible reasons for this. I have been intrigued during the past thirty years to know what Heathcote's legacy will be, particularly whether or not her later practice, *Mantle of the Expert*, will survive in a way that earlier methods appear to have failed to do.

From this personal perspective and experience of Heathcote's work, my principal research question emerged. I wanted to try to define aspects of her legacy and in order to do so I selected a method of teaching and learning that she had spent many years crafting, called *Mantle of the Expert* (MOE). This method, or system, will be explored in detail in chapter three. The method was being used in many places in the world but I wanted to investigate it within a particular context and elected to use a case study. My case was a project that

had been established in England in 2005 with the support of a local education authority. My main research question is as follows: *What appears to be the legacy of Dorothy Heathcote's drama methodology amongst a small number of practitioners who have chosen to use the Mantle of the Expert system within the 5-16 English education system in the early twenty-first century?* In order to answer this question I used grounded theory to collect and analyse data. Interviews and observations were my chosen research tools and my sample was selected from those connected with this project. I elected to use a sample of those leading the project; gatekeepers, consultants and teachers rather than participating children as the most effective way of addressing my research questions.

I have used the word 'legacy' in my research question to indicate a gift, given by Heathcote, in the form of learning and teaching strategies, freely and consciously to the next generations of teachers. The research question does not require the impact of the legacy to be measured. If Heathcote's legacy is to have any significant impact, though, her work needs to be sustained in some way. The core category which emerged during my data collection and analysis, *sustainability of MOE,* does attempt to explore the likely impact of her legacy. Sustainability does not relate here to environmental issues, but to the capacity to endure, perhaps through careful stewardship.

My knowledge of Heathcote's work since the early 1980s led me to believe that there may have been a significant decline in the use of her methods during the late 1980s and within this research I wanted to explore the political and historical influences which might have caused this. My second, related,

research question was therefore: *What impact could the educational reforms of the late 1980s have had on the way that Heathcote's methodologies are being used in the early twenty-first century within a small case study?* This question could not be answered by interviewing my sample, who did not all know about the context from which MOE emerged. Therefore I have used part two of my literature review to present relevant evidence.

My third and final research question also emerges from personal experience. I have worked at a national level with subject associations since 1984 and was aware of a long running binary debate about the nature of educational drama. Hence my final question: *What impact could the debates amongst drama professionals and those writing in professional journals of the 1980s and early 1990s about Heathcote's methodology have had on twenty-first century practice/use of her methods?* The debate arose between, on the one hand, practitioners who proposed that drama was taught as a theatre art form in its own right and, on the other, progressivists who saw drama as a means of personal and group expression and development. These polarised views became critical when learning in drama had to be defined for the emerging national curriculum (Department for Education and Science 1989b). At this time intense internal debate amongst drama practitioners, articulated through journals and conference papers, occurred. The Arts Council England was invited to establish two task groups to report on the drama curriculum, initially in 1989. The composition, remit and conclusions of the task groups are relevant to this study. National drama associations had struggled to find unity and a way of articulating a curriculum that would suit varied practices. The development of

educational drama might have been affected by the way that the debates were handled and I wanted to find out more about this through my research.

1.2   Selection of Methodological Approaches

My study is concerned with seeking and synthesising complex information, attitudes and behaviours from people using MOE in English schools. I therefore chose an interpretivist approach and empirical methods, within an ethnographic framework (Schwandt 1994). Grounded theory guided my data collection and analysis. I selected methods which would, in my opinion, give me the best opportunity to answer my research questions. The first, main research question could only be answered through talking to people and observing their work. I used semi-structured interviews and limited observation to act as a triangulation device. I also collected data through document investigation, particularly from a website. My second and third research questions required a different strategy and I sourced literature, documents, conference papers, newspapers and journal articles to generate data to address these questions.

1.3   Literature Review

Although I had selected a project which began in 2005 as my case study, hoping it would yield information about Heathcote's legacy, I also needed to find evidence that MOE was indeed Heathcote's legacy. Her work therefore needs to be considered in its entirety, as it is not possible to view Heathcote's later MOE practice without also analysing how her work developed and the influences upon it. Therefore my literature review takes a broad perspective,

introducing educational drama practice from around 1980 to 2010. The review both supports the main research question, to be explored through empirical forms of enquiry, and provides data for the second and third research questions. For this reason the literature review has been divided into three sections and these are introduced at the beginning of chapter two.

1.4 Originality and Importance of the Research

My main research question, based on Heathcote's legacy, led to data collection which in turn revealed information about the sustainability of MOE, which I believe is both original and of interest to the educational drama community in England and internationally. Whilst the voices of children might have added a rich dimension to the study, it would not have supported the focus on legacy and sustainability of Heathcote's work, which was more likely to be controlled by those adults best placed to affect change. The voices of the children are reported in the study through those delivering the work and not directly.

There has been very little formal research into MOE and its impact, particularly since Heathcote's death in 2011. There is some classroom-based action research in this field but otherwise this is, as far as I am aware, an original area of research, particularly in the link I make with educational developments thirty years ago. This work will contribute to knowledge about drama education by placing a contemporary phenomenon within a political and historical context.

My investigation into the place and content of drama in the curriculum is important because there has been a binary debate for many decades about the nature and function of educational drama. Whenever there are revisions to the

national curriculum or examination syllabi in drama, this debate between drama as theatre art and drama for personal expression emerges. There is a thread running through my thesis which is about the use of theatre forms in drama teaching. This also relates to Heathcote's MOE practice, which does not appear, on the surface, to be about theatre at all. At Heathcote's Life Celebration in Derby in December 2011, Pam Bowell described the 'parsimony and prodigality' of Heathcote's work, taking drama back to its essentials rather than burying it under layers of unnecessary theatrics. For Bowell this demonstrated a profound understanding, rather than a betrayal of theatre (Bowell 2012). This thesis in part explores Heathcote's understanding of her theatre roots and the way that they thread through her practice, in an apparent contradiction to her progressivist principles. Many teachers and commentators have assumed that her work was divorced from theatre art practice but have perhaps failed to understand the subtleties of these links.

As a researcher I am able to offer a unique personal perspective and understanding of developments in drama over a lengthy time period, albeit a biased perspective. This contributes to the originality of the study. The thesis is distinctive in attempting to define Heathcote's legacy since her death and to explore the conditions necessary for MOE to be successfully delivered in English primary schools. It goes beyond subject investigation, into the management and operational complexities of introducing a new learning and teaching methodology into primary schools.

The study has implications for the continuing professional development (CPD) of teachers in drama and beyond. It may support those designing CPD to

understand more about how some teachers have found the experience of using a new learning and teaching methodology. I envisage this work being of interest to subject associations in drama and other related areas. If the English primary curriculum continues to be less prescriptive and opportunities for topic-based approaches increase, this research may be of interest to generalist primary-phase teachers. My examination of MOE includes some analysis of its cross-phase potential and might be of relevance to those seeking a less compartmentalised curriculum.

Heathcote's practice is explored and appraised throughout the thesis, with reference to many other practitioners and recent research in drama education which sheds light on it. Research questions are introduced and investigated through empirical enquiry and document analysis. The study has limitations and cannot hope to capture the breadth of Heathcote's practice as it is used in schools. Examples of her practice are explored without any attempt to generalise. Every reasonable attempt has been made to protect the identities of the headteachers, teachers and drama consultants who have been interviewed about using MOE and their views are incorporated throughout the thesis.

The next chapter is a literature review, encompassing Heathcote's work in its entirety. The threads which underpin the thesis draw evidence from Heathcote's practice from the 1970s onwards. Therefore it is essential to explore her motivation and the significant features of her work from the time that she developed early models of drama teaching through to the twenty-first century when she was still experimenting with MOE.

CHAPTER TWO: LITERATURE REVIEW

2.1   Introduction

At the heart of this thesis is a research question which seeks to define Dorothy Heathcote's legacy. A case study approach is used in which empirical research in twenty-first century classrooms is undertaken to discover whether or not *Mantle of the Expert* (MOE) appears to be Heathcote's legacy. MOE will be described in detail in the next chapter, whilst this one places Heathcote's work within an historical context and explains how her MOE system emerged from earlier work. This context is especially important because within this thesis I will argue that teachers who do not understand some of the concepts involved in Heathcote's early model of drama teaching, known as *Man in a Mess*, may not be able to teach MOE successfully. Therefore I start by tracing the roots of Heathcote's work to search for the essential and sustained features of her methods.

The chapter is divided into three parts. The first, *The Essential Features of Heathcote's Drama Practice*, will trace Heathcote's pedagogy, methodology and philosophy from progressive roots. It will also introduce her colleague Gavin Bolton. The second part *Why the Orthodoxy Failed to Take Hold* will investigate possible reasons why Heathcote's drama methods do not appear to have been a popular way of teaching drama in the decade leading up to the twenty-first century, despite being labelled 'drama orthodoxy' in 1986 (Byron 1986a). It is important to establish some of the historical inhibitors to using Heathcote's

methods as this informs the current use of MOE. In the third part of the chapter, *Contemporary Educational Drama Literature*, I will supply a critical overview of educational drama writing from 2000 to 2010, providing a wider context within which to place Heathcote's work. The purpose here is to provide further evidence that it was less valued by researchers and theorists during the latter part of the twentieth century than it had been in the mid-1980s.

2.2 A Note on Definitions

I use the term 'educational drama' to refer to drama taught in school classrooms, but without any prejudice about the form it takes. Other terms are also used in the thesis. The pedagogy most closely associated with Heathcote's philosophy of drama was initially referred to as 'Drama-in-Education' (Clegg 1973, Bolton 1979). By the mid-1980s the term 'Drama Education' was more popular. In the 1990s 'Process Drama' became used more widely, particularly when discussing the Heathcote-inspired work of Cecily O'Neill (O'Neill 1995, Bowell and Heap 2001). In 1995 Heathcote and Bolton co-authored a text called *Drama for Learning* and this phrase has been used during the first decade of the new century to describe her work, particularly by practitioners of MOE. Although this text is rooted in MOE practice, the phrase 'Drama for Learning' appears to be used, rather confusingly, by many practitioners of MOE to describe Heathcote's earlier work. It is helpful, in my view, to consider 'Drama for Learning' as synonymous with 'Process Drama' which has links with Heathcote's *Man in a Mess* model, but also incorporates form and structure provided by a set of established 'drama conventions' or classroom strategies, first defined by Neelands (Neelands and Goode 1990). These conventions

appear to have been widely adopted by teachers of drama and English in Britain and abroad to structure dramatic activity, with Neelands and Goode's text being produced in at least five countries and the first edition running to eleven printings. My evidence is also anecdotal; as a support teacher of drama in Nottinghamshire schools and an examiner for A level nationally, I saw countless examples of the list of conventions on studio walls.

2.3   PART ONE: The Essential Features of Heathcote's Drama Practice

2.3.1   The Historical Context

In this part of the chapter I will identify the key aspects of Heathcote's teaching methods, stating whether or not they are applicable to MOE work. Heathcote defined her work as four models of drama teaching (Heathcote 2002) and she defined the first and third as the most significant. Within this chapter I will confine my attention to the first model, *Man in a Mess*, and explain the historical and social context from which it emerged. Many aspects of it are extremely relevant to MOE. The second model, *Rolling Role* is of less significance and will not be explored. MOE, the third model, is considered in the next chapter and will be described as her legacy in this thesis. The fourth model, *The Commission*, is not considered in detail within the thesis as it does not appear to have been adopted widely (Carroll 2009).

2.3.2   Progressive Education

Heathcote was undoubtedly influenced by the progressive movement in education, which I will describe here to set a context for her developing pedagogy. However, she was also influenced by the theatre and was trained in

acting. There was some tension between drama for personal development and drama for learning theatre skills throughout the twentieth century. This was to become particularly acrimonious during the 1980s, with a binary debate which will be described later in the chapter. Heathcote is often viewed as belonging to the former 'camp' of those who saw drama as a tool for personal development, but Bowell, speaking at Heathcote's Life Celebration in December 2011, stressed the:

> *binaries of parsimony and prodigality that provided an axis ... to get to the essence of the drama; to strip it back to its essentials rather than bury it under layers of what she saw as unnecessary theatrics. This was not a betrayal of her theatre roots but rather, I think, a profound understanding of them* (Bowell 2012: 4).

Theatrical elements in drama teaching were shaped through the 'speech and drama' movement, dating back to 1906 when Elsie Fogerty founded the Central School of Speech Training and Dramatic Art. In the 1920s the British Drama League was established and the Association of Teachers of Speech and Drama emerged during the 1930s. The focus of this movement was developing the individual's ability to act (Bolton 1984a). Heathcote showed an interest in some early pioneers, such as Caldwell-Cook who used Shakespeare within the classroom. He taught his class 'in role' as a troupe of actors, giving them a particular viewpoint from which to behave and relate to each other (Caldwell-Cook 1917). The elevated status of actors gave them permission to act, so that it became a natural thing for them to do. Heathcote adopted the idea of a frame, or position from which participants would respond, throughout her practice. It was to become the 'expert perspective' of MOE (Edmiston 2003).

However, it was those who immersed themselves in progressive methods who were to have far more influence on her emerging practice. By the beginning of the twentieth century the child was beginning to be seen as the subject rather than the object of education, heralding the start of a child-centred approach. The romantic ideas promoted in the eighteenth century by Rousseau (Rousseau 1921) were important in reinforcing the uniqueness of the individual, and reversing ideas of original sin. Pestalozzi, Froebel, Montessori, A.S. Neill, Steiner and Dewey were all instrumental in raising awareness of an holistic view of education (Edmondson 1999, Hayes 2006). John Dewey, a proponent of progressive education, used the term frequently in his texts though he rejected simplistic notions of 'progressive against traditional education' (Dewey 1938: 90). He set up a Laboratory School at the University of Chicago where he worked between 1894 and 1904 and his texts *Schools of Tomorrow* (1915) and *Democracy and Education* (1916) were influential on those who founded the Progressive Education Association in 1919 (Mayhew 1936). Heathcote embraced some of his theories and told Bolton "Dewey suits me" (in conversation with Bolton 1994). Pennington (1986), in her master's thesis, also comments on Heathcote's use of Dewey. Dewey described the importance of testing ideas in the 'crucible of real life experience' (Ozman and Craver 2007: 93). Heathcote adopted this metaphor and described a paradigm of learning with children and teacher stirred up together in a 'crucible'. This is explained by Heston (1993) who describes the span of Heathcote's career as a shift from the paradigm of crucible to the paradigm of stewardship with the development of MOE.

One of Dewey's central proposals was that students should be able to work on a project related to their own interests (McDermott 1981) which led to topic-based approaches to learning in Britain in the 1960s and also, perhaps, to Heathcote's MOE approach. Problem-solving is central to all Heathcote's work and was also found in Dewey's pedagogy, which 'cuts across traditional divisions between subjects and involves pupils actively in solving problems' (Bullock and Stallybrass 1999: 500).

Another progressive influence on Heathcote was A.L. Stone, physical education adviser for West Riding who taught her at Drama School. Although she was impressed by some of this methodology, she rejected a central part of its doctrine, that the teacher should not interfere with the children's creativity. It is possible that Stone was influenced by Slade, a pioneer of drama education, whose progressivist principles included a reluctance to intervene in children's natural play. Heathcote was not impressed by the free movement elements when she viewed Slade's work first hand at Rea Street Drama Centre. Slade was 'narrating action sequences – children follow in their own space in the service of self-expression' (Bolton 2003: 59).

Peter Slade's *Child Drama* (1954) was nevertheless an extremely important publication, as it laid the foundation for the assumption that children learn best through absorbed play, without interruption from adults. Bolton notes that 'Slade's books are indeed probably the nearest any individual has reached in giving a practical form to the Rousseauesque concept of education' (Bolton 1984a: 35). His romantic vision of child play echoes Steiner's view that the

child's devotion to life 'if unspoilt, finds beautiful expression in the child's play' (Steiner 1987: 27).

Slade's drama strategies were very personal, and affect the individual rather than the group. Happy and balanced individuals with a full personality (Slade 1954) are ideals which he espouses. In contrast Heathcote, working in role with learners, interrupted the flow of the work frequently and moved the emphasis away from the individual towards the group experience. Whilst rejecting much of Slade's work, Heathcote was interested in imaginative play because it happened in real time or at life rate, with potential for tension to be introduced. She also shared Slade's interest in the importance of simplicity of symbol for the child, rather than introducing a plethora of objects. Slade recommended a paper crown for a king, for example, rather than a complete outfit. Heathcote mirrored ideas of simple, symbolic devices in her own work and developed complex theories on the semiotics of the classroom.

Slade's theories of child development through play were popular with many teachers (Clegg 1973), and learning through discovery, with adults sharing but not interrupting child play, created an 'air of community' (Slade 1954: 25). Patterns in play were idealized by Slade, even to the extent of claiming that if children run in an anticlockwise circle their hearts link in the centre of the room. He referred to a 'dawn of seriousness' between the ages of six and seven, when the child might enter fictional, imaginative play and stressed that sincerity and absorption cannot happen when the child is placed on a stage (Slade 1954). Theatre and performance had no place in Slade's philosophy.

Several key reports on Primary School teaching produced during the twentieth century appeared to endorse progressive methods of teaching. The Hadow Report in 1931 (Board of Education) stressed the importance of child play and dramatic work, suggesting that 'Drama, both of the less and more formal kinds … offers further good opportunities of developing that power of expression … closely correlated with the development of perception and feeling' (1931: 95). Encouraging participants to experience drama at a feeling (emotional) level to facilitate a possible change in perception of the world is at the heart of Heathcote's pedagogy.

In a further endorsement of drama and progressive methods, a conference in London in 1948 for those interested in Drama in Education recognised a wide range of learning opportunities offered through drama to promote purposeful speech, co-operation and teamwork and the opportunity to depict and learn from situations in daily life (Slade 1954). The Plowden (1967) and Warnock (1978) reports also seemed to support dramatic play and performance in the classroom and promote the importance of the imagination. The excerpt below resonates with Heathcote's descriptions of education, suggesting that in the late 1970s her philosophy was in tune with government thinking:

> *For the imagination is the power to see possibilities beyond the immediate; to perceive and feel the boundlessness of what is before one, the intricacies of a problem, the complications or subtleties of something previously scarcely noticed. To work at something, to begin to find it interesting, this is to let the imagination play on it. To begin to explore something imaginatively is to begin to see it stretching out into unexplored paths, whose ends are not in sight* (Warnock 1978: 155).

Brian Way was another influential figure in educational drama in the middle of the century, at the time that Heathcote was developing her practice. He was respected for his work in Theatre in Education and Children's Theatre and his most important writing was *Development Through Drama* (1967). Like Slade, with whom he had worked, he placed emphasis on the notion that all human beings need to play to make sense of the world, though he was less obviously entrenched in progressive education approaches than Slade. Drama teaching, he agreed, should reject adult theatre and focus on the natural and truthful play of the child. His philosophy divided the personality into facets relating to speech, physical self, imagination, the senses, concentration, intellect, emotion and intuition. His practice tended towards exercise rather than experiential drama and his warm-up and relaxation routines were widely adopted by teachers. His emphasis on finding a personal space in the room caused drama to be seen by many as a solitary activity, gradually becoming more complex with paired and group activity and music used as a unifying medium. Often a whole story would be narrated by the teacher and the class would act it out, with little spontaneity on their part. Since he produced one of very few texts on educational drama, his ideas were adopted in training colleges and schools (Clegg 1973). Way reinforced the importance of play and improvisation in drama teaching, keeping the basic tenets of Heathcote's work within popular practice in the 1970s.

Proving the popularity of Way's methods is beyond the scope of this thesis, but I have personal experience of being trained in his methods in the early 1980s and seeing them in practice in several schools. Heathcote was to reject Way's linear model of moving from personal to group activity and the emphasis on a

series of actions or exercises. Bolton observed that Way introduced tasks for their own sake and because they needed to be practiced (Bolton 1984a). He criticised such exercises because there is no attempt to take on a role (Bolton 1984a) which was at the heart of Heathcote's work.

In America there was an interest in education models that were characterised by humanistic values, and this led to Winifred Ward's creative dramatics of the 1960s (originally conceived in 1930). Whilst many comparisons have been drawn between Heathcote's work and that of Winifred Ward, St. Clair (1991) believes Heathcote was not heavily influenced by Ward, whose work saw drama principally as an art form. Ward was interested in both process and product and set up improvisations which related to the students' personal life experiences and led to a group re-enactment of a story, with literary references also used as stimulus. However, St. Clair points out that Ward used an 'inductive' process, beginning with skills and leading towards playmaking. Heathcote, in contrast, used a 'deductive' process, 'beginning with direct involvement in a dramatic situation and building towards an understanding of its inner meaning by reflecting on its universal truths' (St. Clair 1991: 44).

Progressive education was unpopular with the Thatcher government after 1979 and her ministers' educational reforms made them harder to embrace in teaching. By 1996 it became an explicit intention to outlaw them, as noted by Davis: 'The chief inspector of schools said three weeks ago that we needed to bury progressive education' (Davis 1996). The pressure to abandon progressive

methods was further reinforced by Michael Gove, shadow Conservative

Secretary of State for Education, when he said more than a decade later:

> *This misplaced ideology has let down generations of children. It is an approach to education that has been called progressive, but in fact is anything but ... We need to tackle this misplaced ideology wherever it occurs* (Curtis 2008).

I will argue within this chapter that the reversal in attitude towards progressive

education and the cessation of topic work across subject boundaries had a

negative effect on the popularity of Heathcote's practice and methods.

2.3.3   Heathcote's Early Practice

Having outlined the most significant influences on Heathcote's emerging

methods, I will now describe her practice, setting it within an historical and

political context. Although Heathcote (2002) categorised her own work into four

models, only the first and third models are relevant to this thesis, since the

second model is an extension of the first, and the fourth an extension of the

third. The common feature of the models was the context of a laboratory (Taylor

et al. 1996, Bolton 2003, O'Neill 1995), though this word was not used

extensively by Heathcote until the early years of this century. During my data

collection I became increasingly aware that without an understanding of both

the first model (*Man in a Mess*) and theatre form, from which she drew

consistently, Heathcote's MOE (model three) is very difficult to teach effectively.

This conviction is expressed in my conclusions chapter. It makes exploration of

her early practice (model one) essential, alongside that of Gavin Bolton, with

whom she worked extensively.

In an early description of her motivation to teach drama, Heathcote said:

> *Drama is concerned with the thoughts, words and actions which people are driven to use because they can do no other, and it is this which if carefully used in education, will release the energies of our children.* (Johnson and O'Neill 1984: 89).

Heathcote's first model of teaching drama was characterised as *Man in a Mess* (Heston 1993) and this phrase was first used by Heathcote in a BBC *Omnibus* documentary (Smedley 1971). The constituent parts of this model contain numerous values and features which were to be incorporated into the MOE model. *Man in a Mess* drama involves all participants in a common 'frame' or role, facing a significant dilemma. A trademark of Heathcote's work and departure from the drama practice of earlier practitioners and from traditional theatre is the emphasis on the group, rather than a set of characters. *Man in a Mess* is described by O'Neill (1995: XV1) as a series of episodes or scenic units, quite unlike improvisation. She refers to the temporary acceptance of 'an imaginary world' (1995: 45).

Heathcote was motivated by the desire to engage both affective and cognitive responses from learners (St. Clair 1991, Bolton 1984a) as she was interested in what happens when people experience and reflect at virtually the same time (Johnson and O'Neill 1984). She introduced a unique element into drama activity when she made the decision to give all learners the same viewpoint. O'Neill (1995) recognises group orientation as a significant aspect of her methodology, along with the decision to place the teacher within the artistic process alongside the learner.

2.3.4 Questioning Techniques in Heathcote's Early Work

Heathcote emphasised the importance of good questioning techniques and this skill was emphasized in all four of her models of drama teaching. O'Neill describes skilful questioning as one of the drama teacher's most useful tools (1995) and Wagner points out 'I have never heard Heathcote ask a characteristic teacher question' (1999: 55) meaning one loaded with the heavy implications of the 'correct' response. Warren comments on the empowering nature of answering a question which the teacher actually wants to know the answer to (Warren 1999). Wagner (1981) and Morgan and Saxton (1987) offer taxonomies of Heathcote's types of question when working in role. Withholding expertise is also relevant in questioning sessions, as Warren (1999) points out when she says that, rather than congratulate a child for a good idea, the teacher should adopt an appropriate tone (worried/surprised) and ask a further question, engaging with the fiction. Therefore Heathcote worked and questioned from *within* the fiction, as a fellow artist and not as a teacher, altering the dynamic of the classroom interaction from one of teacher as instructor to one of teacher as negotiator.

2.3.5 Tension and Manipulation of Time

Heathcote believed in working in imminent time alongside learners, as if the experiences are happening here and now. It was this immediacy or 'real depicted time' (Heston 1993: 79) that acted as a lever to create productive tension. Morgan and Saxton (1987), O'Neill and Lambert (1982), Bowell and Heap (2001) and Heston (1993) all refer to Heathcote's use of productive tension. Just as Schechner (2003) gives attention to the use of time in sport,

ritual and game, Heathcote was extremely aware of the potency of imminent time as opposed to reported time. She claimed that the factor which singled out dramatic work from other kinds of learning was that time changed from reported to present or imminent.

> *I am constantly amazed by the miracle of how thinking about a dramatic idea, can in an instant become that of carrying it into action. There is a world of difference between someone in a class saying "Well, they would take all their belongings with them" and saying "Let's pack up and leave"* (Heathcote 1982a: 20).

Linking affective and cognitive responses with time and tension, Heathcote's work involves participants being forced to make difficult group decisions at moments of high tension under pressure of time, then being immediately thrown into concentrated reflection in which they must evaluate their actions. Heathcote described this as 'forcing them to confront their own actions and decisions and go forward to a believable outcome' (Johnson and O'Neill 1984: 99).

Morgan and Saxton describe tension as 'the bonding agent that sustains involvement in the dramatic task' (1987: 3) and they define seven types of tension used by Heathcote. Bowell and Heap explain the importance of tension by referring to dramatic tension, within the theatre, as an ingredient of all well-crafted plays. 'It is the fuel which fires the imperative for action in a play. It is created by the friction which exists at the interface between the differing, and sometimes rival, values, beliefs and aspirations of characters' (2001: 58). Heathcote negotiated with groups when deciding how much tension to introduce and asked them what kind of engagement they wanted. She might want to know

"Are you ready for a surprise?" or "Do you want it to be dangerous?" in order to gauge how much tension is appropriate (Heathcote 1991: video 5).

Although there was a gradual shift in Heathcote's practice from action to reflection as the main focus of classroom activity, which is explained in more detail in the next chapter, MOE maintained the use of imminent time and this was probably the most consistent aspect of her changing methodology.

2.3.6 Use of Role in Man in a Mess Drama

Role is an essential feature of all Heathcote's models of teaching drama. Lecture notes dating back to 1978 reveal that from her earliest teaching Heathcote was immersed in the concept of bringing a presence into the room for the children to meet and interact with, creating a moment of awe (Heathcote 1978). This does not prevent a domestic character from being presented, but the role must work at a classic level, in order to offer something meaningful to the class. The language should be controlled, and perhaps slightly mysterious, withholding rather than offering too much information. She described it as a sense of care and selectivity in the language. 'You can see how, when you do something like this, you are indeed extremely close to theatre' (Heathcote 1978). The closeness to theatre, which I shall return to throughout the thesis, is an opaque feature of Heathcote's work which, if not recognised, might make her methods harder to use because the forms she used can appear to be straightforward when they actually have many layers.

The use of 'teacher-in-role' is arguably Heathcote's single most distinctive contribution to educational drama. It is essential to *Man in a Mess* drama and is

also used, slightly differently, in MOE. It is discussed by Wagner (1999), O'Neill (1995), Morgan and Saxton (1987), Johnson and O'Neill (1984) and Ackroyd (2004) as well as in most of Bolton's work and many other texts. Taking on a role in drama means to pretend to be someone else for a short time, with all those present knowing that this is happening. The word 'character' tends not to be used in Heathcote's work because the 'outward' signs of the role are less important than the role's attitude. Character is a word more often used to describe role taking in theatrical work (O'Neill 1995).

Heathcote described both teacher in role and person in role as strategies for the classroom, the latter being the easier to define. 'Person in role' is deployed when two adults work together and one facilitates the lesson while the other pretends to be someone else, or 'takes on' a role over a long period of time and acts as a focus for the participants' attention. Wagner gives advice about the rules that Heathcote developed for the use of person in role; this should not be fully formed or rehearsed and may have little initial idea of the direction of the drama, yet be aware of the limits and restrictions of the form (Wagner 1999).

A key question that emerged during my research was whether or not acting ability was helpful in using MOE. Whilst there has been very little written on this topic, several commentators have considered the link between teacher in role in the *Man in a Mess*-type drama and acting ability. Ackroyd (2004) compares teacher in role with actor role and Bowell and Heap (2001: 47) compare the acting in teacher in role to that of the teacher in the classroom. Neelands uses the terms 'social actor' and 'aesthetic actor' to distinguish between teacher in role and actor (1992: 17). O'Neill articulates the differences between teacher-in-

role, where 'you present an attitude or display a point of view or a perspective' in a functional way and actor in role, where the role is inhabited more fully because the actor knows the character's journey (O'Neill in Ackroyd 2004: 94). Wagner comments on the effects of strong roles on groups of children (1999) and also on Heathcote's preference for middle ranking or 'shadowy' roles. Bowell and Heap (2001) emphasise Heathcote's recognition of role status. The use of teacher in role as a way of modelling and inviting appropriate responses is considered by O'Neill and Lambert (1982).

2.3.7 Heathcote's Work and the Laboratory

The analogy of the laboratory is the tipping point from *Man in a Mess* into MOE, in which enquiry-based approaches and enterprise really take hold. In his biography of Heathcote, Bolton suggests that the metaphor of activity in a laboratory comes closest to Heathcote's vision of education (Bolton 2003), with students setting up experiments, clustering around benches, making observations and communicating findings. This is how he sees Heathcote's teaching and learning style, set within the laboratory of learning and with the emphasis increasingly on the learners as people who own their knowledge.

Heathcote mentioned the term 'laboratory' in a conversation with Ian Draper (1991: tape 7) when she said that the obsession she worked for came not from direct transmission of knowledge (Kanner and Wertsch 1991, Reynolds 1997), but from a laboratory atmosphere. She also discussed the importance of the laboratory in her 1989 keynote speech to the National Association of Teachers of Drama conference, in which she called for classrooms to become laboratories (Heathcote 1989b). Taylor devotes considerable space to a

consideration of laboratories when he suggests educational drama is 'a way of thinking about life, and organising and categorising it' (Taylor et al. 1996: 142). Heathcote saw drama as episodic rather than linear, with each episode creating the motivation for the next episode or series of significant encounters (O'Neill 1995). The link with the laboratory is that a scientific experiment is a single or overlapping 'encounter', creating the energy needed for a further experiment. Results demand further experimentation in an atmosphere of group enquiry and endeavour.

2.3.8 Drama as Social Activity

Another consistent element in Heathcote's drama practice, applicable to both *Man in a Mess* and MOE, was the organisation of the learning frame. She applied Erving Goffman's work on frame analysis (1974) to process drama (Heathcote 1978, Bowell and Heap 2001). Although she changed the style, pace and atmosphere of her work over time, she maintained the importance of a context or domain, inhabited by all the learners with a common concern. The frame, or viewpoint, is the window through which the participants engage with the action, defining their attitude towards events.

An essential ingredient in Heathcote's methodology was the possibility that those involved in the process should be enabled to make connections across time and space, to understand the motivation and share the dilemmas of human beings with whom they had very little in common (Johnson and O'Neill 1984). This became known as the 'brotherhoods' theme and was also linked with the word 'universals'. The frames that she chose allowed her to cut a slice through social strata, time and age, yet holding firmly onto one issue or idea (Wagner

1999). The issue acted as a thread, woven through the situation and became a universal element which could give access to the feelings of people from other places and times, binding them together in a brotherhood. It represents all those who behave in a certain way, or hold a particular belief and was intended to help participants understand more about what motivates human behaviour. Collective concern became important in Heathcote's work because participants within each frame were forced to confront each other's attitudes. Wagner describes participants being 'trapped in the experience', and having to 'pull out new information' and she suggests 'this is when they plumb to what they didn't know they knew' (Wagner 1981: 45).

Herbert describes Heathcote's work as socially based, evolving its syllabus from the matrix of society. The group rather than the individual was endowed with knowledge and also power, with the teacher 'a member of the group by the democratic process of negotiation' (Herbert 1982: 8). Relationships within the process needed to be productive and respectful. Boland (1989) describes the dialogue between teacher and learners in this context an authentic praxis, as described by Freire.

Edmiston (1998) speaks of an ethical vision which affirms students' relationships with others in Heathcote's work, arguing that caring is our basic reality and that the formation of an 'ethical self' is essential in recognising the interdependence of human beings. Group decision-making is central to ethical group relationships and it is examined in Heathcote's essay 'Subject or System' (Heathcote 1984b). The way in which decision-making allows the class to start

to take responsibility for the drama is discussed by Bolton and Heathcote (1999).

2.3.9   Sign

It is important to understand Heathcote's obsession with signing, articulated in her essay *Signs (and Portents?)*, as it is a consistent element of her teaching and will become a significant aspect of this thesis as it develops:

> *Actual living and theatre … both use the same network of signs as their medium of communication; namely the human being signalling across space, in immediate time, to and with others, each reading and signalling simultaneously within the action of each passing moment* (Heathcote 1982a: 20).

Heathcote explains here how she brought her knowledge of the theatre into the classroom and deliberately introduced 'rich, full and highly selective' signs for participants to decipher (Heathcote 1982a: 26). Social encounters, she maintained, need 'the sign of the person, in action, using all objects, significant space, pause, silences, and vocal power to make the meaning available to others in the encounter' (1982a: 27). Almost twenty years later, she and Bolton describe signs as 'those aspects of the total environment from which a "reader" seeks to make coherent meaning of the situation and circumstance' (Bolton and Heathcote 1999: 89). It is therefore important that the only signs offered are those which the class is likely to be interested in reading. Three functions for signing are offered; representations, indicators and lures' (*ibid*: 91). As I shall argue later, such a highly-developed sign system might elevate a system like MOE from a potentially mundane exercise to a complex and rich experience.

Wagner remarks that Heathcote often began a drama with a concrete object that has symbolic meaning. She gives an extended example of a bracelet that belongs to a Native American, which leads to an investigation of lifestyle and status emerging from questions about adornment and clothing (Wagner 1999). Bowell and Heap describe a well-chosen sign as the 'hook' which will hold a group's attention (Bowell and Heap 2001). They use both Pierce's sign classification of symbol, icon and index and also Bruner's classification of 'symbolic, iconic and enactive representation' to help illuminate the complexity of Heathcote's signing systems (Bowell and Heap 2001: 71). The significance for this thesis of Heathcote's use of semiotics and signing is that one might argue it is not likely to be grasped readily by someone without prior understanding of drama and theatre, and might make the adoption of any part of Heathcote's pedagogy difficult for the 'non specialist' .

2.3.10 Theatre

To extend this point a little further I will pursue Heathcote's use of theatre form. She did not distance herself from theatre, maintaining that she taught *through* the aesthetic rather than *for* the aesthetic (Morgan and Saxton 1987). Many writers have drawn parallels between Heathcote's work and the professional theatre. For example Wooster suggests that she uses Brecht's alienation techniques in her drama practice because her approach required both emotion and analysis (Wooster 2004). Her classroom strategies involved constant interruption, to remind participants that they were involved in a drama process and allow them to reflect upon it, which is another aspect of alienation. In a comparison of Heathcote and Brecht, Muir points out that they both have a

holistic view of knowledge, an understanding of dialectical materialism and class struggle, and both draw feeling and knowledge together (Muir 1996). Bolton (1998) also compares Heathcote's use of role with Brecht's *gestus*. Heathcote's use of 'frame distance' has been likened to Grotowski (Ackroyd 2004) and O'Neill draws comparisons between Heathcote's use of role and Grotowski when she investigates the transformation of actor into character in full view of the audience as a deliberate strategy (1995).

In an apparent contradiction, Heathcote tried to bring participants in drama close to the subject, engaging them at an emotional level, yet always distancing them again, through intervention, to demand objective reflection. The term 'metaxis' which Heathcote and Bolton use to describe moments when reality and fiction fuse for participants, was coined by Boal (1979) and is further explored by Morgan and Saxton (1987). From her earliest work, Heathcote stressed that learning happens during reflection on action rather than the action itself. O'Neill explains the importance of reflection for Heathcote during the dramatic process, so that participants can 'discover what the experience means to them during the course of the drama' (O'Neill and Lambert 1982: 144). This reflection is a Brechtian tendency, demanding objective rather than emotional responses.

Montgomerie describes Heathcote and Bolton's work as a kind of 'dialogism' which can be likened to Bakhtin's worldview, including elements such as 'outsideness' involving new learning which comes from a detachment and ethical understanding, tied to the empathy which can come from seeing the world from another's point of view (Montgomerie 2008: 1). Process drama

theory, according to Montgomerie, also draws on the idea of a 'moral conscience' which links with Heathcote and Bolton's belief that drama participants must be held responsible for action taken in drama (Heathcote and Bolton 1995).

Some writers, including Hornbook (1987), felt that the methodology of Heathcote's work relies heavily on her 'guru' status and, in an attempt to de-mystify it and make more it popular, a number of practitioners and writers have tried to communicate her work. The resulting texts include those by Wagner (1981), O'Neill (1977, 1995), Morgan and Saxton (1987) and Neelands (1984). But without doubt the most important writer on Heathcote is her chosen biographer Gavin Bolton, (1979, 1984a, 1992b, 1998, 1999, 2003).

2.3.11 Gavin Bolton

Bolton is relevant to this chapter because he has written much more than Heathcote about educational drama, some of which has sparked debate amongst practitioners of drama and theatre. It is evident from their collaboration that Bolton's writing represents Heathcote's practice. If Heathcote was primarily a practitioner, Bolton may be considered primarily a theorist (Kempe 1990). Behind this statement lies a complex debate since, as Ede (1992b) points out, Bolton's texts are primarily accounts of practice despite his attempts towards academic writing. Texts he jointly authored with Heathcote in 1995 and 1999 focus on MOE and particularly Bolton's attempts to understand and embrace the system. They are much more practical in nature than his earlier writing (1979, 1984a). He also wrote a biography of Heathcote in 2003, in which he praised her teaching skills and claimed that their relationship was one of master

and apprentice. He believes that the roots of the MOE philosophy were evident as early as 1971 (Bolton 2003) and also dates the 'laboratory' elements of her work to the mid-1970s. Bolton (2003) believes that MOE is the most significant of Heathcote's teaching methodologies.

Some practitioners looked to Bolton's writing as an explanation of Heathcote's work, whilst others believe that he promotes a distinct methodology of his own. The influences on Bolton's practice were similar to those affecting Heathcote. Both had sympathies with a progressive approach to education, outlined by Dewey and others, both were influenced by Slade and by a background in theatre, and both favoured Vygotsky over Piaget and other child development theorists. Bolton's first two books (1979, 1984a) were theoretical rather than practical texts and may have been inaccessible to inexperienced teachers of drama. For example, he describes the main purpose of teaching drama as '*the development of common understanding through the exercise of basic mental powers,* that is, mental powers that are over and above the conventional thinking required of a particular Form of Knowledge' (Bolton 1984a: 151). If teachers were searching for accessible texts to explain how to use teacher in role Bolton may not, in the mid-1980s, have been supporting their needs. A likely rationale for the early texts being theoretical is that Bolton believed 'there has been no serious empirical investigation of the psychology of dramatic development, nor indeed of dramatic activity as a behavioural phenomenon' (Bolton in Hargreaves 1989b: 119).

The importance of play underpins much of Bolton's writing. He supports Vygotsky's suggestion that an object can be the bridge that allows a child to

play in a context that is not immediately present (Bolton 1979: 20) and, in the same text, suggests that many of the essential characteristics of drama are found in children's play. He also reflects on Gillham's phrase 'a play for the pupil and a play for the teacher' (1984a: 157) which illustrates the tension between the pupil's focus on context or narrative and the teacher's on trying to effect a change in the pupils' perceptions. Davis (1986) argues that both Heathcote and Bolton stretch the child through play to behave beyond their average age as recognised by Vygotsky through the zone of proximal development 'as though he were a head taller than himself' (Vygotsky 1978: 102).

Like Heathcote, Bolton dismissed many of Slade's ideas about child play and introduced a more significant form of make-believe playing (Davis in Bolton 1998: X1) to replace Slade's spontaneous play forms. Bolton draws parallels between dramatic play and other kinds of social encounter (Bolton 1992b). He outlines similarities in the way that participants submit to the event, signal their acceptance of the rules and observe the time and other restraints of the encounter. Bolton asserts 'only when you "give yourself" to an event can you be said to be experiencing it. You "let it happen" to you so that you can then continue to "make it happen"'. He describes it as 'an act both active and passive' (Bolton 1992b: 4) and draws a distinction between this experience and that of the actor on the stage, for whom it is not appropriate to discuss 'making it happen'. (Bolton 1986a: 165). He suggests that there is an *existential* quality to the experiencing because the engagement is internal to the event. He notes that this concept is critical to an understanding of classroom drama. It is a necessary feature in a way that is not, for Bolton, essential for acting. This

active, reflective dualism is a very good explanation of Heathcote's work and, although Bolton does not state that he is describing her practice as well as his own, the inference may be drawn from his comments about their shared practice.

In their jointly authored text (1995) Bolton explicitly describes a number of principles that he has learned from Heathcote which I will summarise here. He learned that drama is about making significant meanings and operates best when a whole class works together to share the meaning-making. He also learned from Heathcote that the teacher's responsibility is to *empower* and the most useful way of doing that is for the teacher to play a facilitating role, working within the fiction, as teacher in role. Finally, the teacher/student relationship is laid aside and replaced with one of colleague/artist (Heathcote and Bolton 1995).

Heathcote and Bolton were both concerned to protect participants from sensitive material whilst drawing them into an engagement with it. Kitson and Spiby (1997) liken this protection to Freud's concept of sublimation, the act of presenting a role in order to weaken the effect of the emotional pressure on the child, a kind of projected emotional disengagement. Bolton has written extensively on this topic (1984a, 1992b) and this is an example of him taking an aspect of shared practice and then developing his own theory.

Whilst he seems to be open in accepting that he is adopting and experimenting with Heathcote's ideas, Bolton usually finds his own theoretical explanation of how and why they work. There is evidence that Heathcote has demonstrated

and written at length about teacher in role, for example, but Bolton does not use her explanation. He finds his own terminology for teacher in role and, in the 1979 and 1984a texts, gives examples from his own work or practice that he has seen others do, but not from Heathcote's work.

Morgan and Saxton (1987) make a distinction between Bolton's duality of experience and Heathcote's organisation of the learning frame. They suggest that Bolton's 'sliding continuum from direct experience to representing' (Bolton 1986a: viii) has led him towards game rather than make-believe play as the principal building block for his lessons. The learner is not aware of the learning area, as they are focused on the game and analysis of it. This contrasts with Heathcote's practice, in which learners would be far more aware of themselves as learners, controlling what they learn.

Heathcote and Bolton's work received criticism in the UK in 1980s, as I will go on to explain in the second part of this chapter and it is likely that Bolton's writing fuelled the criticism (1986b, 1989, 1992a) because it was considered to represent Heathcote's practice and was also at the heart of many aspects of the debates about the place of drama in the curriculum. This included concepts such as Heathcote's 'brotherhood' code, metaxis and also the use of theatre within drama for learning. For example, Bolton writes about how a simple role can take on epic proportions and be used to represent all those who share a common concern. He refers to pirates who need to 'keep their eyes skinned' and represent 'people who never feel safe' (Bolton 1986a: 43). He therefore shares the concept of brotherhoods with Heathcote, though he did not invent it. Bolton also explores in his writing the dualism of holding two worlds in one's

mind simultaneously, or metaxis, which he describes as 'a heightened state of consciousness' and 'a form of experiencing that "brackets off" an occurrence, permitting both submission and an enhanced degree of *detachment'* (Bolton 1984a: 142).

Amongst the critics of Heathcote and Bolton's work are those who accept the 'dialectic at the heart of art making' (Morris 1998: 18) in which participants are actors *within* and onlookers *of* the drama - but do not accept that this form of experience is any different from improvisation, devising and performing. A debate emerged in the 1980s about drama for learning versus drama as art form. In an attempt to redress the balance, or heal the breach between theatre and drama practitioners, Bolton tried in 2000 to make the case for all process drama work to be viewed as theatre. He maintained that drama involves participants being active 'spectators' of their own work (Bolton 2000), drawing it towards theatre. He and Heathcote always claimed that they used theatre within educational drama (Bolton 1977), but there are many theatre arts practitioners who dispute this. Best (2001) disagrees with Bolton's illustration as he feels that the term spectator has been used in an invalid way. Another critic of Bolton's methodology, Ross (1987) saw teacher in role as the teacher interfering with the child's work, as blatantly as a teacher altering a child's painting. Bolton claimed that the teacher's power is 'held in abeyance' during teacher in role work (Bolton 1985: 5).

In the next section of this chapter I will consider criticisms of Heathcote and Bolton's work and suggest that such criticisms were one of the reasons that

Heathcote's *Man in a Mess* model was not more widely accepted during the 1980s.

2.4   PART TWO: Why the Orthodoxy Failed to Take Hold

2.4.1   *The Political Context: A Binary Debate*

In part two of this chapter I will consider a number of factors which may have inhibited the development of Heathcote's practice amongst drama teachers. These factors include the political impact of the Education Reform Act of 1988 which introduced the National Curriculum, a binary debate amongst drama practitioners, and particular criticisms levelled at progressive methods of teaching during the late 1980s. In addition I cite the inability of drama subject associations and others who used Heathcote's practice to offer a definition of educational drama and a clear methodology for teachers to use. A further disincentive to use Heathcote's methods was the very powerful theatre arts and combined arts proponents, including the Arts Council, who offered alternative curricula.

My starting point for the historical context which frames Heathcote's models of drama education is in the mid-1980s when, according to Byron (1986a: 2), her methodology was viewed as 'drama orthodoxy'. It was poised, he believed, to become mainstream practice in drama classrooms. Yet this did not happen, perhaps for a number of reasons. Proving why something failed to happen involves speculation, of course. I will begin by describing a binary debate, initially recognised in the 1970s (Allen in Ackroyd 2004, Clegg 1973), which was reignited in the 1980s. In 1985, a major conference called *Positive Images* was

held in Nottingham, with the intention of uniting drama associations. Bolton made a keynote speech at the conference claiming that teacher values were not manipulative in teacher in role work (Bolton 1985), perhaps echoing papers delivered in the 1981 National Association of Teachers of Drama conference (Norman 1981). At the 1985 event objections were immediately raised, causing fierce arguments at the conference and a long-running debate (Carey 1985, Carey and Goode 1989) that might have affected the way that Heathcote's methods were used in schools.

This binary debate, which has been well-documented and acknowledged, existed between practitioners who proposed that drama was taught as an art form in its own right and those who viewed drama as a means of personal growth and group expression rather than a theatre arts discipline. The two views became polarised and Dorothy Heathcote's approach to teaching drama was positioned at one end of the continuum, with those advocating a theatre arts curriculum at the other. Havell claimed that the rift between drama and theatre:

> *has been so deep and the divorce from tradition so complete that it may take another decade before teachers can comfortably draw upon the past as a source of guidance about their craft* (Havell in Abbs 1987: 112).

With hindsight, this might have been a prophetic comment. Whilst there has been no formal resolution of this debate, articles which make reference to it gradually declined during the nineties.

A marker for the beginning of the debate might be established in 1973, when David Clegg published an article in which he voiced concerns about educational

drama in schools. He summarized the picture of teacher training in drama, which was increasingly focusing on the work of Peter Slade and Brian Way and drama as play. Clegg claimed that the drama world was 'torn by personal battles and political intrigue' and he cited two camps: theatre and drama (Clegg 1973: 34). He asserted that it was alarming that drama in education could have 'grown at the pace it has without anyone really getting to grips with what it is all about' (Clegg 1973: 31), expressing concern about the lack of form, structure and objectives in educational drama. Clegg described the typical drama lesson as warm up, pair work, group work and improvisation, as proposed by Way (1967). He felt it was just as dull as the theatre training it had replaced. Teachers were being trained, he claimed, who had neither a theatre background, nor a grounding in psychology or in any other area that could inform teaching for personal and social development. Clegg further claimed that there was a mystique surrounding the practice of drama in education which was 'an indefinable thing – you can't possibly understand it until you've experienced it' (Clegg 1973: 38) and he feared that teacher values were being imposed on young people as there was no objective body of knowledge to be acquired, allowing the possibility of personally-held belief systems and subversive activities being transmitted (Clegg 1973: 40).

I make the following assumption about the reasons that theatre arts was considered attractive by many teachers of drama. Theatre arts had 'tradition' on its side, being rooted in the play-making, speech and drama movement, needing highly-trained theatre practitioners to deliver it. The 1968 Department

of Education and Science Report on Drama-in-Education defined drama as a theatre skills activity, with stagecraft an important element:

> *If we admit that any of the activities we have described as drama have any emotional significance, can we deny that they are also the beginning of the process that ends with Aeschylus, Shakespeare and Ibsen?* (Department for Education and Science 1968).

With the government's move towards greater concern with content-led teaching in the late 1980s, theatre offered a content-based curriculum, which may have carried with it respectability and offered parity with other subjects, rather than a teaching methodology that needed to be constantly explained and justified. Popular assumptions about the content of drama from those outside the teaching profession include acting skills, play scripts and classical playwrights rather than a subject which has no content of its own and is based on human development, personal growth and cross-curricular learning tools. Another reason that I believe theatre arts were considered attractive at this time was the dedicated work of David Hornbrook, who promoted a systematic theatre arts curriculum.

2.4.2   David Hornbrook

David Hornbrook was Head of Performing Arts at the City of Bath College of Further Education and later staff inspector for drama within the Inner London Education Authority. With its abolition he established The Holborn Centre for the Performing Arts. From the mid-1980s onwards Hornbrook voiced strong challenges to the growing orthodoxy of drama-in-education as advocated by Heathcote and Bolton. His message had a high profile because he submitted frequent articles to journals and the press.

His message was both persistent and passionate; that there should be a broad and balanced arts curriculum for all pupils, with arts subjects working alongside each other, but not combining. He proposed the term drama should be replaced by Theatre Arts, and this subject should have, at its core, professional theatre and stagecraft skills. Paying attention to 'progression' and 'attainment,' Hornbrook offered teachers the security of a set of skills that could be taught, assessed and monitored. This might have offered support to Heads of Drama in secondary schools who wanted to map out the curriculum in the same way that other foundation subject departments were required to do. Hornbrook suggested that:

> *The establishment of a dramatic curriculum in schools which draws its inspiration from good theatre practice and which pays attention to progression and attainment would at last allow drama teachers access to a secure subject framework* (Hornbrook 1991b: 33).

By the late 1980s Hornbrook (1989c) was referring to a conceptual triangle of making, performing and responding, mirroring the attainment targets selected by the Art and Music Working Groups during the late 1980s as a requirement of Foundation status within the National Curriculum. He suggested that art, music, drama and dance 'would be better replaced by a broad and balanced arts curriculum as part of an entitlement for all pupils' (1991b: 33). He recognised that considerable status had been gained for the subject through drama conventions, such as 'hot seating' and 'still image,' which were accessible strategies for teachers, yet regretted that 'devoid of art, devoid of the practices of theatre, devoid of artistic and critical terminology drama became a method of teaching without a subject' (Hornbrook 1991a: 1X). The culture and skills of

theatre had, according to Hornbrook, been stripped out of drama lessons (Taylor 2000: 106).

In 1988 the first General Certificate of Secondary Education (GCSE) courses were introduced, replacing the two-tier CSE and O level examinations. It was a disappointment to Hornbrook that many drama practitioners were reluctant to engage with the process of skills acquisition, which was evident in some of the emerging GCSE syllabi such as Leicestershire Mode III (Hornbrook 1991a: 5). However, he had already predicted that with new theatre arts examination courses, such as Theatre Studies A Level, and with greater emphasis on conformity of assessment across A level courses, drama would be 'pulled inexorably towards the arts curriculum' (1986a: 17).

Hornbrook believed that through the structures of dramatic art, human actions and behaviours could be explored just as easily as through the type of drama promoted by Heathcote and he was critical of the socio-political awareness encouraged through teacher-in-role work, which lacked the objective distance that he felt was essential for learning. Another criticism was the anti-intellectual stance that he believed existed in Heathcote's work, a trend he hoped to reverse in favour of an intellectual focus, with a theatre culture at its heart (Hornbrook 1991a).

Perceiving that there was a deliberate anti-theatre feeling within the drama fraternity, Hornbrook blamed Rousseau's Calvanistic dislike of the theatre and all falsehood, coupled with the romantic notion that creating art is for the benefit of the development of the individual in a general way rather than development

of the artist within the individual (Hornbrook 1984). He therefore set out a vision of playwrights, directors, stage managers and actors as a curriculum for all, including children in primary school (Hornbrook 1991a). He observes that students, reluctant to join in group drama, might operate the tape recorder instead, as this would still include them as part of the creative process. His proposed curriculum appears to endorse a drama education which might not involve engaging with the drama process through role play, improvisation or even acting. Yet he certainly does not anticipate that students would lack political and social motivation, as improvisations based on their own experience could be more limiting than studying contemporary playwrights which 'would seem far more likely to lead to the development of a political consciousness than any number of role plays inspiring moral indignation' (Hornbrook 1991a: 1).

Hornbrook offered teachers a subject curriculum, a method of assessment and a rationale for working in theatre arts. In addition, he challenged the 'inspired mythologizing' of educational drama (Hornbrook 1987: 15) and the Guru status afforded to Heathcote (1987). With some confidence Abbs, in his foreword to Hornbrook's *Casting the Dramatic Curriculum*, writes 'The revolution in drama, for such it is, is taking place at an astonishing speed' (Hornbrook 1991a: viii) and describes drama as a coherent arts discipline within the generic community of the arts. Revolution is a curious word to use, but it serves to emphasise the reality of the drama versus theatre arts debate. By 1990 there was considerable pressure on drama teachers to teach drama as part of a broad and balanced arts curriculum.

Heathcote tried not to be drawn into the political debate between educational drama and theatre arts practitioners. She made a few comments about it at conferences, but not in writing. For example at the National Association of Teachers of Drama conference, she gave a keynote during which she said 'It doesn't matter two hoots to me personally, whether you're the so-called improvisational lot or the theatre arts lot. I'm sick of that stupid argument' (Heathcote 1989a: 7). The argument almost certainly affected many drama practitioners, though, and I argue that Hornbrook's case for theatre arts was a persuasive one, in the context of the late 1980s.

2.4.3   National Associations for Drama

I will briefly mention here the less significant debate between different drama associations, because it was a distraction which might have prevented practitioners from presenting a united voice for educational drama. In 1985 there were several drama subject associations: the National Association for Drama Advisers and Teacher Educators (NADATE); National Association of Drama in Education and Children's Theatre (NADECT, with its professional journal *Outlook*); National Association of Youth Theatres (NAYT); National Association of Teachers of Drama (NATD, established in 1977, whose journal was *Broadsheet*); London Drama (with its own *London Drama* publication); the Standing Conference for Young People's Theatre (SCYPT, with its own journal); and the National Association of Teachers in Further and Higher Education Drama (NATFHE Drama).

This plethora of associations with different political standpoints found it very hard to agree on policy and present a united front. For example, there was a

difference of opinion about whether or not teachers should attempt to work within the new National Curriculum, making any discussion of attainment targets for drama impossible across all associations. In an article entitled *Drama under Fire: A way forward* Davis and Byron (1988a) sent an open letter to the Drama Associations claiming that it was no surprise that drama was under fire since it offers a unique opportunity for children to explore ideas and express them in a social way. They suggested the exclusion of drama from the National Curriculum was a deliberate strategy and claimed that under this attack the drama associations have afforded no real forum for drama teachers to improve the quality of their practice or to arm them to fight for drama in the political arena.

After many attempts to establish a single association with numerous merger working parties (National Drama 1991) a single association was set up at the end of the decade. Some of the other associations were dissolved at this point, though NATD maintained a strong position with regard to educational drama (Clark 1989, Spindler 1985) and remained independent. Dorothy Heathcote was the president of the new association, and the National Conference in 1990 was subtitled *Mantle of the Expert. A Classroom Resource*, indicating that the association was keen to promote the work of Heathcote. Despite all the teachers' associations giving at least tacit support to process drama, deliberations between them over detail and political standpoint may have resulted in a lost opportunity to promote Heathcote's work at a crucial time.

2.4.4   The Education Reform Act of 1988 and National Curriculum

The debate between drama and theatre arts practitioners, articulated by Davis (1983, 1988, 1989) and others, may have affected the readiness of teachers to take up Heathcote's methods of teaching drama, but this was not the only disincentive to use her methods. A related issue which might also have had an impact was the introduction of the National Curriculum and the move by those writing it to ensure that each subject area was based on a body of knowledge and set of recognized skills.

The Education Reform Act of 1988 introduced Local Management of Schools and the beginning of the dismantling of Local Education Authorities (LEAs). Some commentators had predicted that this would affect drama adversely. Geoff Readman, an LEA drama inspector, claimed 'The Act will facilitate profound and dramatic changes to working patterns across the whole education service' (Readman 1988: 8) and Michael Young voiced the concerns of many when he said 'I can see drama teaching in secondary schools all but disappearing in the next decade' (Young 1981). Readman also warned of the dangers of drama trying to operate in a marketplace and many drama teachers shared this concern. As Allen (2012) points out, the values of enterprise activity for Heathcote are different from those most often associated with the enterprise culture. However, the word 'enterprise' was not easily embraced by many drama practitioners in the mid-1980s, because it was closely associated with a marketplace economy. This may have caused some suspicion of *Mantle of the Expert* amongst teachers, though evidence for this lies beyond the scope of this study.

By 1988, with the introduction of GCSE syllabi, teachers who favoured process drama methods were able to devise flexible schemes of work, but by the mid-1990s there was a conflation of available courses with more emphasis on written examination and rehearsed performance. The introduction of the National Curriculum, Attainment Targets and Programmes of Study had immediate and far-reaching effects on most of the curriculum and Hornbrook (1991a) had produced his own attainment targets and programmes of study for drama, based on the attainment targets for art and music.

As core and foundation subjects within the National Curriculum were made compulsory, usually including 'double' science which was previously optional, there was pressure on school curriculum managers to squeeze out subjects which were not on the prescribed list, including drama. There are many interpretations of the reason that drama did not appear as a subject in its own right in the curriculum, but was instead linked with English. Some felt that there simply would not be enough teachers capable of teaching the subject if it were made compulsory. Some were sure that this was part of a Tory conspiracy to prevent any subject from gaining status which was potentially subversive and left-wing in its ethos. Finally there were some who claimed that it was the fault of teachers who could not deliver a cohesive message about the nature and function of classroom drama, who prevented it from being seen as a subject ready to take its place alongside others. Hornbrook remembers that the Government, in its 1985 publication *Better Schools*, had committed itself to providing drama in the first three years of secondary school, and suggests that many drama teachers saw the omission as deliberate, since drama 'with its

collaborative and investigative processes, strikes at the substance of Tory ideology' (Hornbrook 1989b); Hornbrook, however, disagrees with this personally, and believes that the omission is accidental, and caused by the speed of new legislation.

2.4.5   Combined Arts

Whatever the reason for drama's exclusion, secondary drama teachers, in particular, needed to find a rationale for their subject to exist within the curriculum. Heathcote's methodology was not compatible with combined arts approaches and might be less popular if teachers were persuaded to use combined arts or theatre arts. This section of the chapter considers whether or not there were pressures on teachers to combine the arts.

In some schools there emerged faculty structures and collaborative approaches to arts delivery, mirroring those in the sciences and technologies. This prompted Hargreaves (1987, 1989a) to predict that drama teachers would pay a severe penalty for their failure to promote 'balanced arts' to match the co-operative approach of science teachers. The idea of combined arts was articulated by the philosopher Susanne Langer who published *Feeling and Form* in 1953, in which she defined a common philosophy for the arts. However, it was only in the mid-eighties that Abbs (1987, 1988, 1989), Bell (1986) and Robinson (1982, 1985, 1989) grappled with the concrete difficulties of constructing a curriculum in the arts. Malcolm Ross and Robert Witkin had led a four year project from 1968 to 1972 which led to two publications, *The Intelligence of Feeling* (Witkin 1974) and *Arts and the Adolescent* (Ross 1975). This was followed by a major publication dealing with the subject of Combined Arts, the Gulbenkian

Foundation's report *The Arts in Schools* (Robinson 1982). This was an attempt to view the arts as a collective group of subjects, which could offer opportunities to view the world in a unique way, engaging the feelings.

The report led to the Arts in Schools Project, directed by Ken Robinson. This ran from 1985 to 1989 and involved over 200 schools. The final reports were written under the auspices of the National Curriculum Council, though the three-year funding came from the Schools' Curriculum Development Commission, set up in 1984. The Arts in Schools publication proposed that the arts be seen as a generic area of the curriculum, but did not necessarily need to be delivered as 'combined' courses. Robinson claimed that the argument for seeing the arts as a generic area of the curriculum is quite separate from the argument in favour of combining subjects in the classroom. Balance of provision is, however, a central argument, as borne out in the Arts in Schools Project.

When Ken Robinson listed the threats to the specialist teaching of drama in schools he focused on the National Curriculum and Local Management of Schools, but saw positive ways forward with the newly established subject association National Drama, the task group established by the National Curriculum Council and the publication of *Drama 5-16* (Department of Education and Science 1989a). He lamented the original coupling of drama with English as politically expedient, but an intellectual mistake (Robinson 1990).

David Best, a vocal critic of combined arts approaches, confirmed the place of the arts as central to a child's education, for personality development and awareness of social and moral issues amongst other things (1991, 1992). He

dismissed the 'generic' notion of the arts, mainly because it appeared to be an attempt to clutch at straws for those subjects left out of the national curriculum, but also as a flawed philosophical concept. Best searches for comparable roots of music, painting and drama. The idea of a genus at the heart of art forms is, he claims, untenable: 'I challenge anyone to cite any characteristic, or set of characteristics, which is both *common to all the arts,* and *distinct from all other areas of the curriculum'* (Best 1991: 28).

The *Times Educational Supplement* gave a great deal of space to articles about the arts in the late 1980s and early 1990s and by far the greatest number of articles were written by those in favour of a combined arts approach. The Art Working Groups' interim report placed emphasis on the impact of visual literacy on commerce and was in line with the Government's priorities, whereas drama and dance seemed to be marginalized with no place amongst foundation subjects. Anderson criticized some arts practitioners who appeared to be preoccupied with the status of their own particular discipline, which she saw as 'disputes for territory' (1992: 144). She wanted to see common attainment targets for the arts, with drama moved towards a theatre arts curriculum.

The interim report on art dismissed the idea of combined arts prompting Anne Snelgrove, who had been influential in helping teachers to deliver the combined, modular arts GCSE, to warn of the dangers of concentrating on skills and processes to the detriment of culture and context (1991: 24). Another response came from Croall (1991: 27) who described schools in which arts activities were successfully carried out in the same space, such as rehearsing scripts, painting backdrops and recording music. Reva Klein, an advocate of combined arts,

added her support remarking that there is nothing to fear in collaborative approaches and that individual art forms are not 'watered down' at all (1991a: 32). Legislation following the Education Reform Act in 1988 refined the details of the National Curriculum regularly; in May 1990 MacGregor introduced a relaxation of the number of subjects to be studied at Key Stage 4 and in August 1991 the final music and art Working Group Reports were published, only to be severely criticized by the new education minister Kenneth Clarke for being too complex. The legislation kept the arts curriculum in the public eye and might have caused drama teachers to reflect on the currency and relevance of the methods they were using.

The strength of drama in schools during the 1980s is difficult to quantify. Hornbrook provided some statistical data for the Inner London Education Authority at this time. Drama appeared on the timetables of 85% of the 139 secondary schools, the majority with a separate department, with over 150 teachers having a major timetable commitment to drama. He also comments that the Associated Examining Board reported a 420% increase in the take-up of GCSE Drama nationally (Hornbrook 1989b: 31). This indicates that, at least within London, drama was a secure separate subject in its own right on the curriculum. When Hornbrook produced his own recommended attainment targets for drama (1991a) he used anecdotal evidence from the National Curriculum Council Arts in Schools Conference at Warwick, which had 600 delegates, to illustrate the demand. He claimed that 90% of practitioners at the conference wanted to see the publication of arts attainment targets for drama.

Teachers reading this text might have felt under pressure to adopt a curriculum for drama that offered attainment targets.

The late 1980s was a time of great uncertainty for drama practitioners and there seems to be evidence of pressure to adopt either combined arts approaches or theatre arts, since the process drama methods of Heathcote and Bolton did not use the language of the National Curriculum, attainment targets and testing, whereas theatre arts were presented in a way which probably made the subject appear more acceptable to curriculum managers.

2.4.6   Arts Council Working Groups

Many teachers will have drawn comfort from the news in 1989 that a task group was to be established by the Arts Council to draw up attainment targets for drama. This was the first of two groups in the space of two years, but there may be grounds to claim that the process of setting up the groups and their composition made it unlikely that Heathcote's educational drama principles would be promoted. This is because the Arts Council was given the responsibility of selecting members. As early as 1986, Neelands had claimed that the Arts Council was 'revealed as Thatcher's puppet' (1986: 12).

The task group was established in the same year as the publication of the Arts in Schools Project, with its framework for three profile components and seven attainment targets in the arts. Hornbrook reported in May 1989 'the Arts Council has this month established a working group of its own to look at attainment in drama. Its task will be to fit the new existing pieces of the drama jigsaw into the Arts in Schools framework and then to set about completing the picture of the

dramatic curriculum' (Hornbrook 1989a: 30). This statement about the role of the Arts Council working group, of which Hornbrook was a member, is contentious. If this were part of the original brief, it means that the Arts Council had decided to establish a working group to define the place of drama *as an arts subject* rather than as a subject in its own right.

The composition of the group and its findings are relevant to my study. An interview with Hornbrook (1990c), articles written by Siân Ede from the Arts Council (1992a, b, c) and other members of the working group (Black 1991, Marson 1992) supply useful information about the selection, composition and authority of the group. Documents emerging from its deliberations are also significant, as teachers were likely to be influenced by the published results of such a high level report and this might affect their choice of methodology and teaching materials.

In January 1990, the Arts Council Drama Education Working Group presented evidence in the form of a draft paper, *Attainment in Drama*. It was submitted to the National Curriculum Council (NCC) but was not published. The working group stated that it aimed to develop attainment targets and offer ideas for teaching drama alongside other arts subjects. This seemed to contradict the findings of the Cox report (1989) into drama within English, which articulated a clear case for drama education as a separate strand from other arts and emphasized the skills of decision-making, problem-solving, working collaboratively, exploring human feeling and engaging in a range of social situations (Cox 1989: 8.6).

The Arts Council Working Group, in contrast, did not acknowledge drama as a means of personal and group exploration or expression. It stated in its draft report 'the form of drama favoured by teachers, in both primary and secondary schools, is improvisation' (Arts Council 1990: 2.8). Performance is also stressed as of great importance in addressing issues and dilemmas (1990: 2.9). The document allies itself strongly with the findings of the Arts in Schools Project (1990: 2.13, 2.14). Later in the document, it is suggested that at key stages one and two, children should 'improvise and act out plays' with the use of clothes and properties, and 'the requirement for a narrator' (1990: 3.3). The 'Critical Response' section confines itself to the need for children to be able to offer constructive criticism of performances, both their own and those seen at the theatre, being able to 'learn from the judgement of their audience' (1990: 3.18). The draft document does not include examples of the type of drama promoted by Heathcote and it is significant that both Hornbrook and Robinson were appointed to serve on the working group, alongside representatives from Central School of Speech and Drama, the Council of Regional Arts Organisations and the Arts Council, all of whom are known to promote professional theatre, theatre arts and play-making.

Although the report was not published and its findings were never accepted formally, the group was reconvened and went on to produce a publication, *Drama in Schools* (Arts Council England 1992), which was rewritten and updated in 2003. The reconstituted group again included Robinson and Hornbrook, alongside several of the members of the first group. However, as well as a new theatre practitioner from Guildhall School, Cecily O'Neill joined

the group, offering more balance as she was an advocate of Heathcote's work.

Theatre practitioners, it might be claimed, still dominated the group and almost all of the photographs used in the 96,000 copies of *Drama in Schools* (Arts Council England 1992) which were distributed reflected the work of professional artists and companies working with children. The aim of the publication was described by the Drama Officer for the Arts Council, Siân Ede, as follows:

- *To convey some idea of the broad scope of drama as an arts subject;*
- *To make links with professional theatre;*
- *To illustrate what drama education actually is.*

(Ede 1992a)

Drama was viewed in the publication 'first and foremost an art in its own right' (Arts Council England 1992). There is, embedded within the document, tacit agreement to work within the structures laid down in National Curriculum Arts in Schools Project.

In order to glean a little more understanding of the intentions of the Working Group, one might examine Siân Ede's comments at the time of the publication more closely. She wrote an article a week prior to its publication, entitled *Dramatis Personae* above a photograph of the English Shakespeare Company's *Othello*, and below an image of a group of students performing *The Winter's Tale*. Ede acknowledged that 'the Council's priority has always been the professional arts' (1992a: 31) which presumably means those who work in the theatre. She also remarked 'The document deliberately avoids an involvement in the debates about the nature of drama within the drama-in-education movement – often a source of mystery to those outside it but a source of heated controversy for some inside, even while Rome burns' (1992a:

31). This reference to the binary debate described previously in this chapter appears to suggest that the Arts Council chose not to acknowledge the different views of educational drama, in order to ensure drama's survival. In the same year Ede (1992c) commented on the 'revival' of drama in schools, and the huge success of the Drama in Schools document which she felt had brought drama into line with the Statutory Orders for art, music and dance. Ede claimed that she and her co-writers had predicted a change in the way drama was being viewed. In a third article (1992b: X) Ede reviewed Bolton's *New Perspectives on Classroom Drama.* She criticized Bolton for not including references to the National Curriculum in his new publication, though she noted that he had embraced a reference to assessment in the drama curriculum. She was sceptical about his belief in 'universality of feeling' and I feel she allied herself closely with the views of Hornbrook, who also criticized this aspect of Bolton's theories.

Publications by the Arts Council group did not recommend combining the arts, but they viewed drama as an arts subject with the practice of theatre at its heart and the publication in 1992 was extremely influential because it reached so many schools.

There were opposing views presented, including criticism of the document (Readman 1993a, b). The *Curriculum Matters* series document (DES 1989a) was also well distributed and suggested drama should be given the status of a subject in its own right, suggesting 'objectives' for children at ages 7, 11 and 16. This document did not place drama within a theatre arts context. The idea of drama as a teaching tool which could service other subjects was also popular in

the late 1980s. Professor Brian Cox noted 'role playing has become central to the courses and conferences that young executives go on' (1991: 24). The National Curriculum Council produced an A1 sized wall chart in 1991 showing how drama conventions could be used across the curriculum, with excerpts from many attainment targets in humanities subjects; this was displayed in many secondary schools. But, despite these attempts to see drama as a subject within English or across the curriculum, the weight of the government support in appointing the Arts Council to promote the voice for drama meant that its views were highly persuasive.

Teachers who read the *Times Educational Supplement* between 1989 and 1992 might reasonably have felt that the pressure to adopt either a combined arts approach or a theatre arts approach was overwhelming, with persuasive contributions from Robinson (1989a, b, 1990, 1991), Klein (1991a, b, 1992), Anderson (1991, 1992), Dean (1991), Abbs (1991), Croall (1991), Cowdry (1991) Hornbrook (1989a,b,c, 1990a, 1991a,b), Pascall (1992) and Ede (1991a, 1992c). These articles all promoted a view of drama as a subject which could gain credibility through connection with the National Curriculum and attainment targets. There were no corresponding articles promoting Heathcote's methods during the same time frame.

2.4.7   *Heathcote the Guru*

Having considered the external influences that might draw drama teachers away from Heathcote's drama methods, I wanted to know if there were any other factors that they would find unappealing. Many commentators have made reference to Heathcote's strong personality and unique teaching methodology

(Wagner 1976, St. Clair 1991) and suggested that this led to guru status (Hornbrook 1987). Muir points out that Wagner's seminal text seemed to waver between seeing her as a guru whose work could not be copied, and trying to act as a handbook for teachers (Muir 1996: 17). He criticises the somewhat worshipful writing in Wagner's text, which lacked rigorous analysis and allowed Hornbrook's alternative 'critical interpretation, re-interpretation and re-shaping of performance products' to sound academically respectable and connect with most people's experience of theatre. He also notes that Heathcote's work can seem homespun, disconnected from theatre and somewhat mystical (Muir 1996: 21).

An element of Heathcote's methods which might indicate Guru status are her many models, lists and rules. Morgan and Saxton (1987) did a great deal to make these accessible, but in her essays Heathcote's tone was often insistent and her meaning hard to decipher for those less well versed in educational drama (Johnson and O'Neill 1984). So was Heathcote's work mystical? In an early paper (Heathcote 1972) she listed the rules that will enable teachers to establish effective classroom relationships. She headed this list with the phrase "I pledge myself to ... " The craft of teaching is elevated in the paper to a highly principled endeavour, almost sacred. Bolton (2003) refers to her as a genius and also refers to her sense of 'mission'. He claimed, almost twenty years earlier, 'You cannot *not* react to Dorothy Heathcote' and whilst he dismissed much of the criticism received as defensive, he also noted that there has been 'a great deal of adulation which is perhaps even more harmful for it generates mysticism' (Bolton 1984a: 58).

Whether or not the accolades are worthy is irrelevant to my study, but their effect on classroom teachers is important. They may place Heathcote on a pedestal, making her work mystical and beyond the reach of ordinary teachers. Her use of poetic language and her certainty that there are rules to be followed when teaching drama, as indicated above, might affect the way that her practice was adopted in the late 1980s, when there were, perhaps, 'easier' methodologies on offer.

O'Neill writes that Heathcote believed there is a lack of effective training in developing 'what Jerome Bruner has called a drama-creating personality'; for Heathcote, effective drama teaching depends on the 'minute particulars' of the teacher's skills. 'These skills, for Heathcote, include the ability to select, to focus, to distort productively, to "sign" effectively, to handle language with significance, to question with implication, to promote reflection' (O'Neill in Morgan and Saxton 1987: vi).

In concluding this section of my literature review, I suggest that the 'minute particulars' that Heathcote demanded of teachers may have acted as a disincentive if they felt inadequate to deliver them. I also suggest that there were powerful incentives to adopt theatre arts or combined arts approaches. A tailored set of attainment targets and assessment criteria, linked with foundation subjects in the National Curriculum, and defined content which could be easily articulated to colleagues and the wider world, probably had attractions. These factors, I believe, came together in the late 1980s to make Heathcote's *Man in a Mess* drama model much less attractive than it had been in the first half of the decade. The political shift from progressive education to a subject-based

climate of testing also had far reaching impacts on all areas of the curriculum, including drama.

2.5 PART THREE: Contemporary Educational Drama Literature

2.5.1 Applied Theatre

I will argue in this final part of my literature review that once the National Curriculum was embedded there was far less writing devoted to educational drama. Therefore, much less interest was given to practitioners such as Dorothy Heathcote. If proven, this might reasonably be considered to have contributed to a diminishing enthusiasm on the part of teachers for using Heathcote's educational drama methods. Since my case study describes drama practice in the first decade of the twenty-first century, I will focus here on an analysis of literature produced since 2000. I hope to demonstrate that there has been a greater pre-occupation with applied theatre and applied drama than with educational drama during the decade after the turn of the century. This would indicate less interest in classroom pedagogies and theories of educational drama. Set out below is a summary of the texts and journal articles produced between 2000 and 2010 in the area of educational drama. The summary is intended to be illustrative rather than definitive.

2.5.2 Texts

Texts have been divided into two categories:

1. Volumes which focus on the philosophy of educational drama, methodology and research strategies;
2. Volumes of a professional nature, giving drama lesson examples and planning for the drama classroom.

Some texts overlap the two categories. The first category (philosophy) can be further subdivided into the following sections:

- texts that set out the methodologies for process drama, or drama for its own sake, in the classroom;

- texts which link drama to another area of the curriculum;

- research methodologies for drama;

- texts which make links between theatre and educational drama.

Firstly, I review texts that set out the methodologies for process drama, or drama for its own sake, in the classroom. Bowell and Heap, who were heavily influenced by Heathcote's methodologies, published *Planning Process Drama* in 2001. Taylor et al. (2006), produced a methodological text which was subtitled *The Process Drama of Cecily O'Neill,* but which recognises Heathcote as the source of this type of drama; Taylor also published *The Drama Classroom : Action, Reflection, Transformation* in 2000. McCaslin (2006) uses the phrase 'creative drama' to describe the same methodology (the word 'creative' being better understood in America, where Winifred Ward pioneered Creative Dramatics). In Australia, O'Toole published a text which featured Heathcote's methodology in 2002 and Bolton published a biography of Heathcote in 2003.

The second sub-group comprises texts which link drama to another area of the curriculum, using English and literacy as an example. These include Baldwin and Fleming (2003), Kempe and Holroyd (2004), Toye and Prendiville (2000),

Prendiville and Toye (2007), Grainger and Pickard (2004), Winston (2004), Hall and Rainer (2001), Hendy and Toon (2001) Smith and Herring (2001) and Zipes (2004). Although they contain some lesson ideas, they have a methodological focus. Heathcote contributed to a volume which considers the use of technology and drama (Carroll et al. 2006). Drama for school reform is considered by Dickenson (2006) and Forsey (2006).

Ackroyd is one of the authors of philosophical texts which consider research methodologies for drama, and which make up the third sub-group. She is one of the writers of this century who has made an effort to embed drama within the research community. Her 2006 text *Research Methodologies for Drama Education* allowed a number of practitioners to propose methodologies, with an emphasis on critical theory approaches. She built on Taylor et al. *Researching Drama and Arts Education* (1996), which was the first to focus on research methodologies for drama.

The final texts in the first overarching category make links between theatre and educational drama. These have been greater in number than those dealing with educational drama as a classroom methodology in its own right. They include a key work by Ackroyd (2004) which links teacher-in-role and acting. There has been some interest in theatre's educational function and the distinction between art and instrument, including applied, community theatre (Jackson 2007) but this falls short of drawing comparisons with process drama. Other texts that fall into this section are Koppett (2002), Taylor (2003), Fleming (2003) and Shepherd and Wallis (2004).

This review now turns to volumes of a professional nature, giving drama lesson examples and planning for the drama classroom; these make up the second overall category. Some have been written by internationally recognized drama practitioners such as Neelands (2004). Ackroyd, better known perhaps for her work in drama research, has also produced books of lesson ideas, collaborating with Boulton (2004) as have Winston and Tandy (2001), Cremin and Grainger (2001), Hahlo and Reynolds (2002) and Hulson (2006). Prendiville and Toye's 2007 text articulates Heathcote's teacher in role methodology, but is rooted in lesson ideas. The same could be said of Lewis and Rainer's 2005 handbook, which outlines a number of projects for secondary schools, but has a process drama perspective. Kempe and Ashwell's 2000 volume gives attention to assessment and progression in secondary drama, something missing from most drama texts in earlier decades. Airs (2002) has produced a whole series of texts for drama in speaking and listening, defined by year groups. Goodwin's 2007 text also offers practical ideas for drama connected with speaking and listening. There are several examples which link drama to a particular curriculum area, such as O'Hanlon's (2007) *Using Drama to Teach Personal, Social and Emotional Skills*, or Biddulph and Bright's 2003 text *Dramatically Good Geography.* McGuire has written several citizenship and drama books, including a resource pack in 2001. Focusing on a similar theme, Worthman's 2002 volume takes adolescent drama and literacy as its theme. Simons and Webster align their 2002 drama text to English at KS3 as does Whitfield (2001).

Some texts have virtually no theoretical basis for the ideas presented, such as Chaplin et al (2001) or Young's (2007) *100 Ideas for Teaching Drama* or those

that are closer to the theatre genre, such as those which offer playscripts (Brown 2001). This type of publication is generally outside the scope of educational drama work, though Kempe and Warner's 2002 literary playscripts book for key stage 3 and 4 relies on an understanding of educational drama. Other publications are arts or performance based, such as Hamilton et al.'s (2003) volume on drama and song. An important section within this category is texts designed to support the teaching of examination work, particularly at GCSE and A level. Examples include Taylor and Leeder (2007) and Neelands and Dobson's 2008 A level handbook.

2.5.3 Educational Drama Articles from 2000–2010

There are relatively few peer refereed journals available from the identified period, which specialize in educational drama. Philip Taylor suggests that the history of drama education has been driven by a suspicion that research activity is something distanced from what actually happens in classrooms (Taylor in Ackroyd 2006: 5). A new generation of researchers in educational drama has submitted work to two new journals, established since 2000, and there has been some interest in critical theory methodology, with examples of autoethnography, performance ethnography and narrative enquiry alongside more 'traditional' ethnographies.

2.5.4 Research in Drama Education

I begin my review of educational drama articles with a summary of those from *Research in Drama Education*, the best known research journal for educational drama. My research indicates that topics in more recent years almost all relate to drama and theatre, including community theatre, international theatre with

young people, mimesis in drama education, theatre with asylum seekers and refugees and playback theatre. Throughout the decade the majority of articles seem to have been concerned with theatre rather than educational drama, with 'popular theatre' and theatre for human rights appearing in many titles (Nicholson 2003). The notion of intervention, applying theatre and drama in the community for a particular purpose, has been one of the most significant areas of development during the decade, as exemplified by Bayliss and Dodwell's Action Track Project (2002) and Dwyer (2004). Purposes included peer conflict resolution and challenging drug and alcohol cultures. Articles dealing with these issues are often international. Devising theatre, for example in prisons, is also highlighted. Theatre for community development and collaboration between groups also features regularly in articles. Theatre-in-Education is a term found in the title of many articles, especially when relating to a school or youth social project, such as one to address child abuse. I believe that these 'applied' practices have received much more attention during the period under review than educational drama practices.

An article appearing in November 2008, written by Allern, compares the praxis of Heathcote and Bolton and overlaps with my research area. This is the only example of an article dealing directly with both practitioners that I have found in the first decade of the twentieth century. This can be compared with the mid-1980s, when association magazines contained numerous articles about the methodology of these practitioners. There have been few research studies in this area, though Chou's PhD thesis (2007) studied the use of drama as a cross curricular tool in classrooms.

Although beyond the scope of my study, there are indications that Heathcote's methodology is popular internationally and might have been accepted by practitioners with less debate than in the UK. For example, there has been a lot of research in drama in Australian universities and studies on aspects of educational drama have been completed in Sydney and Brisbane by Freebody (2010) and others. O'Toole has been a vocal advocate, both at conferences (2010) and in his extensive writing on educational drama (1992, 1997).

During the second half of the decade, there have been a few articles which investigate the use of video as a means of capturing performance for research purposes. These build on earlier work by De Marinis (1985: 385) who considered video to be a 'faithful Betrayal' of performance. The difficulties of using video in educational drama research are explored by Dunn (2010) and this article reinforced my methodological decision not to try to capture MOE practice in this form.

Ackroyd produced two articles during the decade in another journal; these support my view that drama education in the UK has been usurped by applied theatre in academic papers in recent years. Her 2000 paper is broadly supportive of the term applied drama, which appeared to draw together a range of drama practices. However, in 2007 she noted that the term drama in education had largely disappeared from the narratives of applied theatre which had become a discrete, radical practice which had 'pushed out' drama in education (Ackroyd 2007: 5). The word 'applied' had moved drama towards theatre practice which, Ackroyd claims, retains a higher cultural status than classroom drama. She also noted that the journal *Research in Drama Education*

was due to have a special edition on drama in education and concluded that drama in education was no longer the regular focus of the journal and 'since applied theatre is, we must also conclude that drama education is not included in applied theatre' (2007: 5). Within this special edition, Bowell and Heap (2010) insist that 'Drama is not a dirty word' and lament that there has been far less attention paid to process drama during the decade than in the past.

2.5.5   National Drama Publications

Another publication that can illustrate the decline of educational drama articles over the last decade is the magazine of National Drama. This is a professional magazine rather than a research publication. I found that most articles between 2000 and 2003 took theatre as their theme or dealt with a particular age group and gave ideas for drama but did not focus on methodology. There was one article by Norman (2002) on *Brain Right Drama*, which is perhaps the exception. Then in 2003 there appeared a flurry of articles on Heathcote's work, when Bolton's biography of Heathcote (2003) was published. One such article featured Heathcote's *Commission* model of teaching which will be mentioned in the next chapter of this thesis; another investigated Heathcote's links with theatre practitioners. Educational drama articles appearing in the middle of the decade include items about drama as a cross curricular tool (Holden 2002) featuring topic work, drama for science teaching and role play for speaking and listening. In common with *Research in Drama Education*, there were many articles about theatre, playwriting, theatre history (Howell-Meri 2004) theatre audience development, applied theatre and community theatre projects, particularly to address issues such as racism. Assessment in drama also

featured, but classroom methodology was described less often than it was in the first editions of the journal in the early 1990s. In 2009 National Drama established a regularly produced online research journal and the articles offered from writers outside the UK featured process drama more often than those from inside the UK. There have only been three issues to date, making any analysis of this journal premature.

The *International Journal of Education and the Arts* contains numerous articles which focus on teaching and arts education, so I was hopeful that process drama would be featured. I found articles on music composition, aesthetics and art-making, with art and music as the principle disciplines in most issues. Volume 8 (2007) did contain an article on the use of the Joker in Boal's Forum Theatre (Hewson 2007) and Volume 7 had one article on drama education, (Aitken 2007) but this featured a social justice project and was not related to Heathcote's work. Other volumes contained articles about text, storytelling, scriptwriting and ethical issues when using drama with teacher narratives. Otherwise there was little evidence of educational drama articles within this journal.

2.5.6   Beyond the UK

I wondered whether or not drama conferences in the UK and abroad had a similar bias towards issue-based interventionist theatre and community rather than educational themes during the same period. One example is the 2006 Drama Australia Conference. A review of the presentations, papers and workshops reveals that theatre, physical theatre, playback theatre, circus, actor

training, museum theatre, devising and arts policy were all well represented. Classroom drama appeared in the form of specific curriculum support sessions such as 'the individual project' or using new media in the classroom. Issue-based drama also appeared regularly on the programme. There was one session on Heathcote's *Commission* model, (Carroll 2006), which appeared to be the only educational drama session which did not have an issue-based theme. I speculate that issue-based work has been seen more widely across the world in the twenty-first century as a resource-driven need to focus on specific funding streams.

2.5.7   Education and Health Journals

It seemed reasonable to assume that there might be educational drama articles in journals which do not have a drama focus and my search began with education journals. I used several search terms and was particularly interested in articles which used the term 'process drama'. None of the articles below makes specific reference to the work of Heathcote, though many do mention process drama. I have organized my discussion of these journal articles by theme.

Educational and English journals yielded a number of interesting articles. Pitfield (2006) has focused on the English Curriculum for ages 11-14 in an article from *Changing English,* and looks for collaboration between English and Drama teachers. Rose et al. (2000) published an article in the *Journal of Educational Research* which investigated the possibilities of improving students' reading comprehension with drama techniques. These articles are rooted in UK Government-initiated strategies for teaching English, such as the literacy hour. I

found four more English-related articles which, whilst not mentioning Heathcote, use the term process drama within the text. Schneider, Jasinski and Sylvia published an article in *Reading Teacher* in 2000 which made a link between process drama and writing. Hertzberg (2003) made a similar link between process drama and reading literature in *Reading Online.* The contribution of process drama to improved results in English oral communication in Singapore was considered by Stinson and Freebody (2006) in the *Youth Theatre Journal.* Finally, Weltsek (2005), considers how process drama can help to deconstruct *A Midsummer Night's Dream*, writing in *English Journal.*

Links between drama and the citizenship agenda can be found in some articles, for example, that offered by Freeman et al. (2003) about the effects of creative drama on social skills and problem behaviour. In a study which articulates a framework for defining spirituality, Winston (2002) draws on theatre, drama and culture. This paper, published in the *International Journal of Children's Spirituality*, shows that some drama practitioners are choosing to write articles within 'niche' journals beyond the sphere of educational drama. Bowell and Heap, too, have contributed to their substantial body of writing on process drama by including articles in other journals, such as the *Journal of Aesthetic Education*, in 2005.

Cross curricular work extends to less well documented areas, too, such as mathematics. Jane Holden's 2002 article in *Education Review* is one of the few that is written with an explicit understanding of *Mantle of the Expert* theory. Another unlikely place to find drama articles is the *Educational Sciences and Practice Journal,* where Okvuran (2003) devised a Creative Drama Attitude

Scale, to attempt to prove that with greater exposure to drama, students in initial teacher training became increasingly positive about its use as a learning tool. Durmus (2004) also uses the term 'creative drama' in an article in the *Eurasian Journal of Educational Research,* without any apparent reference to the process drama of Heathcote and O'Neill. The drama of central and Eastern Europe falls outside the scope of this study, but Tiller (1999) suggests, in an article in the *European Journal of Intercultural Studies*, that there is awareness of drama's place in empowerment of the individual within this region*.* The article outlines what Tiller considers to be the strengths and pitfalls of drama in education, particularly in dealing with sensitive issues and offering protection to participants. The language used in the article, including the term 'drama in education' is reminiscent of the early work of Bolton (1984a) which has a strong focus on protection of participants in drama. This might indicate that Eastern European countries are adopting early versions of Heathcote and Bolton's work.

Creativity is considered important in twenty-first century Britain, as indicated in a creativity study by Howard-Jones, et al. (2008) in *Educational Research,* involving trainee teachers. In a comparative study Anderson (2004) makes the claim that students working within a fictional dramatic world achieved greater cognitive gains than students in a traditional classroom. The link between cognitive theory and drama methodologies in this article is much closer to Heathcote's work than many of the other recent articles. The importance of make-believe situations is echoed in an article by Peter (2003) in the *British Journal of Special Education,* in which the writer suggests that severely socially challenged children benefit from situated make-believe learning.

McNaughton, like Winston above, has moved into a specialist area in her 2004 article about sustainability, published in *Environmental Education Research*. The research was based on a series of lessons designed to encourage positive attitudes and personal lifestyle decisions. Although McNaughton uses process drama within her work, the article is not designed to promote these methods specifically.

There are a number of recent articles within nursing and health journals which mention drama. Educational drama was used in Sweden during nursing education, to encourage reflective attitudes amongst students and this is described by Ekebergh et al. (2004) in an article published in *Nurse Education Today.* Another example of using drama to influence student nurses is described by Deeny et al.'s (2001) article in *Teaching in Higher Education* which describes participation and observation of drama related to death and dying. The use of theatre and drama appears to be very different in these two examples, with the second making use of theatre to illuminate situations and the former using educational drama to allow a feeling response amongst participants. In other health-related articles an HIV/AIDS awareness prevention project using drama in Sri Lanka is described in *International Quarterly of Community Health Education* (McGill and Joseph 1997). The evaluation of this project is similar to many articles that have appeared in *Research in Drama Education* in recent years and has much more in common with theatre in education than classroom drama. *Health Education Research* also featured an evaluation of a drama project promoting healthy lifestyles to primary children and raising issues of drug use. In their article, Starkey and Orme (2001) do

raise methodological issues, but the content is again closer to theatre in education than classroom drama. Orme (2002) has also written in *Health Education* about issues of child protection and using drama with young children to address it.

There are several examples of articles that suggest drama may be an effective way of dealing with specific educational and behavioural issues. Johnson (2001), in *Early Child Development and Care*, makes the case that using drama will help to diminish violent and aggressive behaviour. An article by O'Connor in 2007 suggested that the use of process drama can encourage more sensitive responses to people with mental illness. In a further reference to process drama, Rosler (2008) describes a group of fifth grade students using drama during their social studies class.

Perhaps the most unexpected reference to process drama came in an article by Pearce (2006) writing in *Marketing Education Review* about the use of drama as a learning medium in marketing education. It is likely that in marketing and management, the methodology of Augusto Boal has more relevance than Heathcote, as is evident in an article by Monks et al. (2001) in the *Journal of Management Development* which suggests that drama can be used in management and development programmes.

2.5.8   Shift Towards Applied Theatre

In summary, since 2000 there has been a shift away from educational drama towards applied theatre in books and journals in the field. This appears to be

endorsed by commentators such as Ackroyd (2000, 2007) and Bowell and Heap (2005, 2010) who believe that educational drama has been given less attention than applied practices. Issue-based theatre in education practice has received a great deal of attention in journals and articles about teaching drama in classrooms have often found a space in niche journals rather than in mainstream drama journals and magazines. Articles about the work of Heathcote have been relatively few in number during the decade reviewed, apart from a flurry at the time when her biography was published, in 2003.

2.6 Conclusion

In this chapter there has been a reflection on the origins of Heathcote's pedagogy, methodology and philosophy and consideration of the principles she set down in her early practice. There has been reflection on a number of inhibitors which, I propose, made her work less popular with teachers in the 1990s than it was in the 1980s. These may be the reason why Ken Byron, who described Heathcote's work as 'orthodoxy' in 1986, (Byron 1986a, 1987), was already referring to her 'legacy' two year later (Byron 1988). He appeared to have seen a diminution in reception of her practice. I have suggested that there were numerous, overlapping reasons for this.

There has been little space in this chapter to consider the political, social and economic climate of the three decades considered in this chapter. However, I believe it is likely that the marketplace economy which emerged in the 1980s impacted negatively on progressive teaching methods, arts-based projects and creative initiatives (Readman 1988). I have suggested that the introduction of

the National Curriculum had a significantly negative effect on those who wanted to use Heathcote's methods. Secondary drama teachers needed to find a way to justify and safeguard their subject as it was not included as a foundation subject in the National Curriculum. Primary teachers found it more difficult after its introduction to use topic-based projects. I have argued that teachers of both phases were therefore less likely to use Heathcote's methods.

Within the profession of drama educators I have drawn specific attention to fierce debates about the nature of drama in classrooms, particularly between those who viewed drama as theatre art and those who believed it should be used for personal and group development. The perceived inaccessibility of Heathcote's teaching pedagogy may also have been an inhibitor.

More importantly, perhaps, there appears to have been a groundswell of interest and perhaps trust in theatre arts. The compelling and straightforward presentation of theatre arts and the popularity of combined and performing arts practices may have made Heathcote's methods seem less attractive. The governments of the late twentieth and early twenty-first centuries appear to have relied on the Arts Council to implement much of their arts policy, including education in schools.

For all these reasons, it appears that Heathcote's work received less attention from the mid-1980s onwards. Byron bid *A Farewell to the Mole* when she retired in 1986, referring to her own description of herself burrowing along in the dark (Byron 1986b). It was to be another fifteen years before MOE began to emerge

again to bring her out of retirement, to help create what might become a lasting legacy.

The next chapter is an exploration of MOE, which is a model of drama practice, or system of classroom engagement. It is the third of Heathcote's four models of drama practice (Heathcote 2002) and the one which she invested most time during her career. As well as defining the system, in the following chapter I will introduce my case and the sample of participants.

CHAPTER THREE: MANTLE OF THE EXPERT

3.1   Introduction

Having set Heathcote's pedagogy within a historical, theoretical and political context, I now turn to what Bolton described in 2003 as the most significant of Heathcote's teaching methodologies, *Mantle of the Expert* (MOE). I propose, during the thesis, that MOE is Heathcote's legacy. Therefore, my case study is centred on the practice and this chapter is dedicated to an exploration of the system's form, function and features.

Heathcote catalogued her work into four models (2002) and this is the third; her most significant invention (Bolton 2003), which she spent decades remodelling. The data collection on which this thesis is based is entirely focused on MOE. This chapter opens with a definition of MOE and an investigation of how Heathcote came to develop it from her earlier *Man in a Mess* model. Then speculation is made about how well MOE was understood by some of the practitioners who described her work, including Bolton. There will be consideration of important features of her earlier work which were retained in MOE, such as frame, protection and role. This leads to a wider examination of situated learning practices, setting MOE alongside Communities of Practice, a well-documented form which allows MOE to be considered within another framework.

Finally I will define my case study, which is a *Mantle of the Expert* project established in 2005 and which provided the material for my data collection. A

number of aspects of the case will be examined, such as the management of the project and the use of a website to allow networking and support for those using MOE in schools. The shape and focus of the project and the mini-projects which developed from it will be described. My critical examination of the MOE project will allow the study participants to speak for themselves about its challenges and opportunities. Although my findings will highlight the project's apparent successes and weaknesses, my conclusions will use the voices of the study participants rather than the researcher to illustrate them.

3.2   A Definition of Mantle of the Expert

MOE is a cross-curricular system of learning, run as an enterprise, in pupils' lesson time, normally over a lengthy time period such as a few weeks or a term and most often in the primary school. It begins with an agreement between teacher and students to take on *functional* (Heathcote and Bolton 1995: 23) roles as a group of people who are experts in running something, such as a manufacturing or retail enterprise. It is designed to set up a 'supportive, interpretative, and reflective community' through introducing tasks (O'Neill in Heathcote and Bolton 1995: viii). It is an enterprise model of learning, with emphasis on tasks that need to be completed for a fictional client. Participants should be motivated by problems and challenges that arise, creating a social dimension to the work as short term tasks are completed collaboratively. There is an emphasis on making participants aware that they are learners.

The teacher, operating within the fiction, is dependent on the students' advice and guidance, enhancing their ownership of the enterprise, which should be

developed over time to ensure that it has cultural and social traditions. These features, including its history, will be invented as part of the enterprise. In traditional theatre, the narrative usually relies on human traits and differences, but in Heathcote's work the narrative emerges from the collaborative tasks that need to be completed. Characterisation is therefore less significant in her work because the meaning emerges from the context (Bolton and Heathcote 1999). It is my experience that when experimenting with MOE in the studio with undergraduates, the greater their inclination to 'act' and create characters, the less successful the enterprise elements of the work become. Characters, in the acting tradition, are not relevant to this type of work.

A fictional group is created whose power increases through group action and the strength they draw from working towards a common goal. Their only claim to identity is that they are a group who could legitimately exist in the real world. This means that the fictional situation must feel authentic to the participants and they must be able to imagine real people doing something like this. The group becomes an audience to themselves, with the teacher also adopting a role within the fiction so that there is no actual audience. There are implications here for the classroom observations I carried out as I did not want to disrupt the collaborative work by watching it in an unauthentic way. In one of the observations I was invited by the teacher to play the part of an insider, adopting a nominal, but credible role of Chief Officer's PA, within the fiction. I found this a most satisfactory way to observe the work, as an insider. Further concerns about the presence of the researcher in classroom observations can be found in my methodology chapter below.

During MOE lessons, students are required to 'question, negotiate, compromise, take responsibility, cooperate, and collaborate, all in the service of something beyond themselves' according to O'Neill (in Heathcote and Bolton 1995: viii). She notes that they reflect on their perceptions from both inside and outside the fiction, as in Heathcote's *Man in a Mess* model.

Allana Taylor (2006) identifies the key defining concepts of MOE as the development of a community of inquiry, the acquisition and application of new skills, the frame of role-play, cross-curricular experiences and activities based on relevant problems, which are perceived as 'real' by the community. The principles within which MOE operates, for Taylor, are an ethos of risk-taking, socially-constructed knowledge in a collaborative framework and the involvement of the teacher as facilitator and co-creator of knowledge. This ethos of risk-taking may be perceived as greater by those with less drama experience, encountering MOE for the first time. The risks are probably different than those for participants in Heathcote's earlier *Man in a Mess* drama model, and teachers using this earlier model may find MOE less exciting and with fewer moments of tension.

In order to help the reader imagine what MOE actually looks like in the classroom, I will describe an invented example here. The participants might all be people who work for a holiday company who have been asked to explore the possibility of opening up a new holiday destination by the owner of a hotel chain. The client is the owner of the hotel chain and the expertise of each participant is decided according to which element of the holiday company they elect to work in or lead. Their discussions and enquiries would have a real

quality to them. The breadth of the curriculum would be accessible as they calculate distances, fuel to be used, locations, airports available, interest in the new destination, local attractions, etc. They might need to devise marketing materials, surveys and reports. They might conduct 'one-sided' phone calls and organise Board Meetings or lectures, invite 'guests' to see presentations and so on. Then there might be the possibility of introducing ethical dimensions to the discussions regarding the nature of the client and their motivations, bringing into perspective the views of the local people and raising more general questions about the tourist industry. Most areas of study in the primary curriculum could be explored through this single situation and secondary teachers of English might be able to work in a cross theme way with other colleagues, creating greater opportunities for enquiry-based learning for young people.

The cross-curricular application of MOE and relevance for the primary classroom is evident from this example. Opportunities for talking and writing-in-role, as adults, through formal meetings, telephone calls, business discussions, film and media work, report writing and developing marketing materials can also be imagined within this frame. These activities are not isolated, but are developed within the context of an enterprise which is delivered with 'real' time pressures and as a collaborative activity.

Heathcote designed a model for teachers to use in order to help participants gradually build belief in their engagement in the process. This consisted of five levels:

- *I do this*
- *My motive is*

- *I invest in*
- *My models are*
- *This is how life should be.*
  (Heathcote and Bolton 1995: 20).

This model should enable participants to work from the particular action to a universal understanding of how that action ties them to the company and their colleagues, to those who have done these tasks before and how the tasks might contribute to some sort of world view. It involves slowing down the action to reflect in the same way that her earlier work did.

Heathcote offers precise definitions of the words mantle 'I declare that I will uphold the lifestyle and standard of my calling' and expert 'furthermore, I will undertake to take seriously the acquisition of, and using of, those skills deemed necessary for and in, that lifestyle I have entered because of my calling' (Johnson and O'Neill 1984: 206). These definitions, written in the 1970s, have a sense of mission and mysticism and are written as pledges (Allen 2012), suggesting a calling rather than a profession.

Herbert feels that the significance of MOE is that the group is empowered to change the context from the inside because they have a firm control over its development. This might be described as a situation in which the teacher cannot give direct information to 'an expert' but instead must set up ways in which this expert will discover what he/she knows whilst at the same time 'protecting him from the real awareness of the fact that he does not as yet have this expertise' (Herbert 1982: 10). Heathcote, like Freire, (Baldwin 1987) believed that learners are empowered by the knowledge that they are learners (Heathcote and Bolton 1995: viii).

3.3 Heathcote's Move Towards MOE

One of the reasons that Heathcote's practice moved towards MOE was because she was increasingly concerned for authenticity and wanted participants to have time to slowly engage with the roles they were to adopt through the five-stage process described above. She wanted them to have the confidence to adopt the appropriate attitude and behaviour. Earlier practice allowed participants to jump quickly into a given role and often switch roles swiftly and frequently, but MOE required them to stay in the same role, for several hours and even days, though without the intensity that was associated with her earlier work. Heathcote hoped that participants would assume more ownership over the tasks through preparing the role more fully. Another, equally important reason for the change, was the greater attention given to accurate information and historical truth through a form which 'dignifies respect for knowledge as paramount' (Bolton and Heathcote 1999: 123). Placing accurate knowledge at the centre of the work should, perhaps, have given it greater acceptability within an educational system in the 1990 that placed more emphasis than before on the content and testing of children's knowledge.

Changes in Heathcote's attitude towards integrity and accuracy of information within a drama may have come about partly because she was aware of charges that her work was process-rich but content-poor (Clegg 1973, Beecham 1986). She increasingly used the analogy of a laboratory to describe the context for drama and adopted a more scientific mode of discussion with participants. Research and discovery became more important than imagining. The series of

video tapes *Making Drama Work* (Heathcote 1991) include many examples of how to set up MOE and what it might look like in practice.

The key shift from *Man in a Mess* to MOE has been described by Allen (2012: 10) as a change in emphasis, from focusing on the tension inherent in the dilemma to a focus on the expertise and professionalism with which tasks are undertaken. The tension is still there, but the atmosphere has changed from panic to capability.

Bolton was very aware of Heathcote's changing methodology and even described a moment of transformation from model one, *Man in a Mess*, described in the previous chapter, to model three, MOE. He described a drama lesson in 1971 in which she began by rocking a baby's cradle with her foot. She chose this symbolic action as a starting point for a drama to help children learn about meat coming from animals. She was costumed and used a sound loop of a crying baby. He described this moment as the switch from doing to watching (Bolton 1984a: 93). Bolton was aware that Heathcote's work was becoming more reflective and was less concerned with participants being 'in' the action than with commenting upon it.

3.4   Bolton's Reflections on MOE

In chapter two I explained that Bolton developed his own educational drama practice alongside Heathcote. However, he did not use MOE himself until it was described and explained by Heathcote. An analysis of Bolton's reflections on MOE give useful insights into the system. He has acknowledged that MOE was

entirely Heathcote's invention, something she regarded as having considerable educational potential and also 'the easiest dramatic form for the inexpert teacher to handle' (Bolton 1979: 67). Thematic and symbolic planning was natural for Heathcote, according to Bolton, who believed that teachers found it harder to plan for appropriate meaning than for appropriate activities (Bolton 1984a: 53). This might indicate that MOE appears to be easier for the inexpert teacher, but actually has layers of complexity that are not immediately evident, such as handling symbolic meaning. My findings will reflect on such complexities.

In his 1984 text Bolton seems to have understood the 'science' of drama in the laboratory as Heathcote intended it, and he clearly warms to this 'drive towards truth' which he believes is the same attitude that the science teacher needs to have. He describes the motivation of the scientist as 'a passion for what is true' which results in the affective being embedded in everything a scientist does. More obliquely, this can also be a process of 'unselfing' according to Bolton, which is why in MOE work it seems that pupils are 'not *in role* at all – they are merely required to look at something from a particular scientific perspective' (Bolton 1984a: 76). Since being 'in role' was so significant in *Man in a Mess* experiences, I drilled down into this question of role in MOE during interviews. The lack of intensity in MOE work, mentioned above, might be related to lack of intensity of role experience.

Davis interviewed Bolton in 1985 and during the interview it became clear that Bolton was moving away from dramatic play as the most important kind of engagement in drama, perhaps suggesting that he was influenced by

Heathcote's new theories. Bolton described his reasons as the high risk of failure in dramatic play and the difficulty of reaching that 'high degree of credibility that dramatic play requires before learning can ever begin' (Davis 1985a: 11). Bolton argues that, in Heathcote's *Man in a Mess* drama, her planning would have been focused on the nature of a desperate situation that the participants found themselves in (Bolton 1998: 240) whereas MOE allowed participants to engage in very similar episodes, but with greater responsibility and maturity. As Allen notes (2012: 9) 'The definition of drama as a "man in a mess" … leads to a fixation on moments of "crisis" as the be-all and end-all of drama work', something that Bolton has labelled a 'perpetual crisis' (Bolton 2000: 24).

The jointly authored 1995 text acts in part as an exercise in mentoring, with Heathcote explaining to Bolton what MOE is all about and presumably deliberately taking the reader on a journey, too. Her name appears first on the cover. The text illustrates Bolton's struggle to fully understand the system, but once he has done so he reflects that MOE is at 'the very centre of Dorothy's commitment to education. MOE is her biography' (Bolton 2003: 125). The second jointly authored text about MOE was published in 1999 and, perhaps significantly, has Bolton's name before Heathcote's. It is as though he assumes academic responsibility for explaining Heathcote's practice once he has grasped it.

By the mid-1990s Bolton was striving to make sense of Heathcote's notion that MOE can be considered a form of working in theatre rather than drama. This notion is partially based on a parallel between the actor building a character and

the building of expertise in MOE (Heathcote and Bolton 1995: 190). Bolton describes that he has learnt that everything in MOE is done for the benefit of an audience; not as entertainment, but 'a client's or colleague's imminent scrutiny' (*ibid*: 190). He also alludes to the metaphor of the 'curtain going up' in MOE work when the fiction begins. The past history of the participants and their expertise is similar to that of the actor who starts to speak the lines of a play. However, the emphasis is on the form imposed on the whole context rather than the building of specific characters within the scenario.

One of Bolton's principal concerns in developing his own philosophy of drama education was to protect participants from too much emotional engagement. Even before fully understanding MOE, Bolton was therefore familiar with one of the central concerns, to frame participants in a way that would allow them to feel in control and have ownership of learning situations without feeling vulnerable.

3.5 Protection in MOE

Striving for a carefully structured projection into emotion so that participants are engaged but not threatened, Bolton describes the 'paradox in the art form that distance can bring closer, for the distancing gives us permission to move closer as and when we are ready, whereas facing the painful issue directly may cause us to back away' (Bolton 1987: 22). Indirect handling of a topic, according to Bolton, is a way of offering protection to students, especially when dealing with particularly sensitive topics. He describes how MOE can protect through an oblique or indirect approach. He suggests that a lesson about an adolescent

suicide might be approached through the role of reporters or neighbours, or a lesson about prostitution through social workers or students on a counselling course (Bolton 1984a: 130):

> *If you are the kind of teacher who assumes that whatever the topic, it should be entered through 'characterisation', then you take the risk that your students, in their attempts to express the pain felt by those fictional characters, will retreat into glibness or expose themselves to distress* (Heathcote and Bolton 1995: 84).

Although written in 1995 the examples used in this chapter are from lessons taught by Heathcote in 1976, suggesting that at least some elements of MOE were in place in her earlier work.

In the second jointly authored text, written in 1999, Bolton and Heathcote use terminology from Bolton's earlier writing, suggesting that participants will find the work more effective if the treatment is indirect (Bolton and Heathcote 1999: 3). However, later in the text they refer to the strategy of 'shifting the angle on the material' and a 'shift of focus.' Whilst this is not, in essence, different from what either Bolton or Heathcote had suggested in the past, they found a new language to describe protective devices.

3.6   Use of Role in MOE

The word 'frame' draws directly on Heathcote's language. She believed that the frame affects the way in which the group engages with the fiction and that it allows them to decide on the amount of responsibility they will take on. This responsibility is experienced through a collective and also cultural role (Bolton and Heathcote 1999: 123). The word that Bolton and Heathcote choose as a label for the teacher's role within this fiction is 'colleague' rather than leader or

facilitator. It is, they stress, a social as well as a fictional role. In the introduction to the jointly authored 1999 text Bolton and Heathcote stress the importance of the group working together, as artisans or scientists, responding to whatever happens as a group and making things happen as a group. 'Our claim is that this group entry into the fiction can enhance the learning potential of the material ... endowing your class with a role that increases their power or ability to engage with the material being learnt or studied' (Bolton and Heathcote 1999: X). There is nothing new in this emphasis as both Bolton, with his references to group political power (Bolton 1979, 1984a) and Heathcote have always worked through group dynamics.

MOE changed the relationship between the group and the material or event that they were to engage with, as suggested in the following quotation. This reveals a growing desire to distance the participants from the fictitious event and introduce a cool strip to prevent an emotional engagement with the action.

> *How near are they to be to whatever the event is – are they to be framed as participants (I am in the event), commentators (I am telling you what is happening), guides (I was there and I am recalling it for you), investigators, (I have the official authority to find out what happened) recorders (I am recording the event for all times), critics (I critique or interpret the event as an event) or as artists (I change the form of the event and remake it)?*

> (Bolton and Heathcote 1999: 64).

Heathcote's practice, which I have described as progression from paradigm of crucible to paradigm of stewardship (Heston 1993) can be traced chronologically through the layers of engagement in this quotation.

In his early writing, Bolton suggested that the participants in a drama experience were not aware that they were learning, emphasised by the phrase 'learning at a subjective level of meaning' (Bolton 1979: 32). Heathcote was always concerned that learners were aware of their own learning and so this appears to suggest a difference of opinion between the two of them. However, by 1999 their joint volume suggests that both agree 'when your class engage in role play they are not *receiving* knowledge or *acquiring* knowledge but *making* it – and they realise that they are doing so' (Bolton and Heathcote 1999: 58).

The concern with 'being in role' in Heathcote's earlier work was eroded and in MOE there was less focus on 'being' and more concern with 'watching' on the part of participants. They were encouraged to find a way into active work whilst still 'being themselves' (Bolton and Heathcote 1999: 8). Tasks within the MOE experience increase in difficulty, so that the participants have to gradually take more and more responsibility for increasing their own expertise through research. There is a link here to withholding teacher expertise which was described in the previous chapter, with skilful use of questioning to make participants think 'on their feet' (Wagner 1999: 96).

As mentioned above, throughout my data collection I was interested to know whether or not those I interviewed thought that participants in MOE should be 'in role'. I wanted to know if MOE could be as immediate and exciting for participants if they were 'being themselves' within the experience as it might if they had a role. This might have a bearing on whether or not MOE could be sustained as a teaching and learning strategy.

3.7 Awareness of Heathcote's Changing Methodology

Prior to the publication of the 1995 text, many drama practitioners appear to have seen MOE as a convention, alongside numerous others such as hotseating or still image (Neelands and Goode 1990). Even in the 2000 edition of this text MOE has a single page functional description, alongside other conventions, suggesting that it does not have a wider or more complex purpose. Morgan and Saxton also seem to misrepresent MOE, simply describing it as 'students working as themselves, "as if" they were experts' (Morgan and Saxton 1987: 31). Wagner's seminal and often-revised *Drama as a Learning Medium* (1976, 1981, 1999) did not take account of Heathcote's changing theories and might have been misleading as a result. Warren, in her text published in 1999, claimed that it did not matter when a boy in role as an agricultural adviser said that water buffalo gave water. Her comment that 'There will be other opportunities in other class time to clarify the situation if the teacher believes it is necessary to do so' (Warren 1999: 36) echoes Heathcote's comments from the 1970s, perhaps not realising that with MOE Heathcote had changed her views. For example, in the film *Three Looms Waiting* (Smedley 1971) Heathcote said it would be wrong to correct a child who thought that Coventry was in London, but her views about accuracy of information had changed by the late 1990s. Another development was the more reflective quality to the work, which Davis described as a reduction in 'moments of heightened significance' (1985b: 71).

3.8 Communities of Practice and Situated Learning

MOE, with its collective frame, imminent time and negotiated learning, might be considered to fall within the wider theories of Communities of Practice (COP). Although Heathcote did not use this phrase to describe her work, a consideration of theories of COP set alongside Heathcote's MOE practice allows an objective analysis of MOE from a different viewpoint to that adopted earlier in this chapter.

The qualities of learning within COP and MOE are common, with genuine negotiation and enquiry at the heart of the interactions. One of the greatest challenges for the classroom teacher who wants to use COP, or enquiry based learning, is the demand for a relaxed and open relationship between teacher and learners so that negotiated learning can take place. This learning occurs within the context of a 'laboratory', (Taylor et al. 1996, Bolton 2003, O'Neill 1995). Participants occupy a common 'frame' or role, and may face a significant dilemma which requires a group problem-solving response. Heathcote makes frequent references to a 'laboratory' of learning and she increasingly used the term stewardship to describe relationships in drama (Heston 1993) particularly in MOE practices. A link between MOE and COP is that of mutual accountability, described by Heathcote and also highlighted by Wenger (2004)

> *Communities of Practice presents a theory of learning that starts with this assumption: engagement in social practice is the fundamental process by which we learn and so become who we are* (Wenger 2004: foreword).

Wenger describes a wide range of communities to which people might belong, including virtual communities. However, not all communities are a COP and

there are defining features, such as sustained relationships, shared practice, rapid flow of information, mutually defined identities, shared stories and jargon (Wenger 2004). Communities are formed, according to Wenger, through joint enterprise, mutual engagement and shared repertoire (Wenger 2004). A COP must be able to negotiate its own enterprise, shape its own boundaries and evolve according to its own learning (Wenger 2004).

All these features are built into Heathcote's MOE, which is rooted in enterprise activities, negotiated through discussion, has a focus on mutual concerns and demands the gradual development of shared histories. Wenger's social theories place learning in the context of 'lived experience' (Wenger 2004: 3) which can be linked to MOE practice, in which all learning takes place within an enterprise context, in the mode of lived time. Both Heathcote and Wenger promote learning in the context of lived experience; a social phenomenon. The distance between lived experiences and learning is an artificial separation for Wenger, who believes 'learning is not a separate activity' (2004: 8). Heathcote shares Wenger's belief that learning must have a real and not an artificial context for it to be rooted and meaningful. Knowledge, for Wenger, emerges through active engagement with the world (2004: 4) and meaning is the result of learning through our ability to experience the world. Practice is the sharing of histories and social resources, the 'source of coherence of a community' (Wenger 2004: 47). I believe that it is this same coherence that Heathcote strives for when she refers to 'brotherhoods' and shared concerns (Wagner 1976).

There are many examples of Heathcote building a history around a community that has been established in MOE, asking the participants to imagine past

events and research stories of how life might have been for those within the community in the past, as described above. This research needs to be purposeful and authentic, since participants do not engage in activities which do not further the enterprise. Therefore, Heathcote might introduce an anniversary, for example, to present an opportunity for an occasion when celebrations are rehearsed of how life used to be for the community. The participants do not imagine themselves to be people in the past, jumping from one role to another, but stay in the 'here and now' and present the past as a pageant or performance. This fundamental difference between *Man in a Mess* and MOE models is described by Janet in chapter five. This situated experience is also true of a COP.

Heathcote shares with Wenger the view that all learning must be placed within a recognisable context for participants but she creates her social practice in the classroom, replicating the real world. Wenger and Heathcote also share a common concern that learning is usually separated from everyday life and happens in a special space, and that testing happens 'out of context' (Wenger 2004: 3) in an atmosphere which discourages collaboration.

Education, for Wenger, should be about exploring new ways of being and belonging (2004). In other words, learning needs to happen within a COP since, according to Wenger, 'The first requirement of educational design is to offer opportunities for engagement' (2004: 271). This belief is shared by Heathcote, whose work embraces a defining principle of COP, that learning changes our identity and understanding of who we are. Wenger defines identity as 'negotiated experience' (2004: 149) and suggests that there are many ways in

which individuals define themselves, including through membership of groups, relationship with local and global issues and through encounters with different situations and people. According to Wenger (2004), identities can be re-formed and can also be temporal. Identities are also very complex because they are produced through a 'rich and complex' set of relationships (2004: 162).

Heathcote and Bolton claim that 'living through' a drama experience in real time can change the participants' understanding of their identity through meeting learning materials directly. This shift of perception is best articulated by Bolton, in an early text in which he describes 'Type D' drama practice (Bolton 1979). Heathcote's work on 'universals' and 'brotherhoods' (Heathcote 1984a) is also relevant here as her work constantly shifts between the immediate (local) and the global. The five stage 'keying into role', mentioned above, includes recognition of cultural representation. Gee suggests that 'those who are adept at taking on new identities … will flourish' (2004: 97) and whilst he makes this comment in the light of capitalistic gain rather than personal growth, it still has some relevance and might indicate that taking part in MOE will give participants transferable skills.

Apprenticeship and stewardship, mentioned only briefly so far in this thesis, are important to both Wenger and Heathcote. Wenger comments that apprenticeship is compelling as a learning process and broadened its conception from a master/student or mentor/mentee relationship to a COP (2004: 11). Apprenticeship as 'situated learning' is explored in other texts and Lave's research into craft apprenticeship in Liberia revealed that, far from engaging in mechanical copying, the apprentices became respected and skilled

master tailors (Lave and Wenger 1991: 30). The traditional master-apprentice

relationship was discovered to be far from the norm (Lave and Wenger 1991).

Near-peer relationships and COP relationships are important for apprentices in

many cultures. Gee makes useful links between the apprenticeship model and

COP in the following quotation:

> *People learn best when their learning is part of a highly motivated*
> *engagement with social practices which they value ... Learners*
> *'apprentice' themselves to a group of people who share a certain set of*
> *practices ... pick up these practices through joint action with more*
> *advanced peers.* (Gee 2004: 77).

Gee links this practice with cultural learning processes such as learning to cook

or tell stories, which might be so important to a particular social group that the

group will ensure that all members have these skills (Gee, 2004: 12).

There is evidence to suggest that Heathcote also found apprenticeship

'compelling' as a learning process. She referred to it in keynote speeches,

particularly during the late 1990s and the early years of this century as she

flirted with the *Commission* model of drama, which included participants actually

completing commissions and learning from industry and retail in the master-

apprentice mode. An example is her unpublished keynote at the National

Drama conference in April 2000 in York, in which she applauded the idea of

learning through the apprentice model.

A final link between the MOE and COP is that of mutual accountability,

highlighted by Wenger (2004: 81) and described by Heathcote in her

conversations with Ian Draper in *Making Drama Work* (1991).

There appears to be very little recent research in educational drama which makes the link that I have described above between Heathcote's work and COP. However, Carroll (2006) draws parallels in a conference paper. He describes how Heathcote's *Commission* model (described by Heathcote in 2002 as model four) operates when combined with computer-mediated technologies of the internet as online COP. Carroll (2006) believes COP provides a useful theoretical framework for research into such role-based mediated learning communities. Wilhelm also made a link between MOE and COP, in a chapter devoted to MOE in a text for teachers.

The goal of studying particular subjects is to understand a topic the way experts in that field understand it – to enter, as a novice, into that 'Community of Practice' (Wilhelm 2002: 98).

Allana Taylor, in her MA thesis (2006) makes links between Heathcote and other theorists who use the term COP. She draws on Claxton (1999) and Fisher (2005) for these theories and she also cites Hertz-Lazarowitz & Miller (1992) who describe the importance of peer collaboration in learning. In order to put children at the centre of learning, Taylor recommends that schools should build strong effective learning communities which co-construct knowledge through dialogue. She also recommends that teacher-practitioners become more critically reflective of their practice.

By placing MOE alongside COP I have been able to examine it from a different perspective and also suggest that there are many parallels between the practices, as endorsed by Cooner (2009). If MOE is a kind of COP, as I have suggested, then the claims made by Wenger and others for this method of learning might also be made for MOE. It might have the potential, in common

with other communities of enquiry, to lead to highly motivated engagement with the participants working as apprentices to each other in a laboratory environment. It might also encourage participants to reconsider their world view and identity and make them more responsible learners. When reflecting on Heathcote's work it is evident that she always had the analogy of laboratory learning in her mind. The extent to which the work that went on there had significance for the wider community increased throughout her career. At first it was metaphorical, drawing the participants' attention to the brotherhood. Later, with the MOE, it became more concrete. Finally, with the *Commission* model, the servicing became literal. The paradigm of crucible was always at the heart of her work, but it shifted slightly as she became much more aware of the potential for stewardship and saw the teacher working alongside students as apprentices.

I wanted to study MOE in schools and was aware of many pockets of MOE work taking place in England when I started my data collection in 2009. There was one major project which I believed might offer a suitable case study for my research.

3.9   The Case

In this section of the chapter I will outline my case in some detail. I have anonymised all my participants through the use of fictitious names and I have deliberately not given details of the counties in which they work. Definitions such as *Drama for Learning* which are used here were outlined in the previous

chapter. I also use the word *system* to describe MOE. This is a term used by gatekeepers of the project.

Whilst acknowledging that MOE, invented by Dorothy Heathcote, has been used by some teachers for up to thirty years, my 'case' is a defined project established in 2005, with a connected website created in 2006. A series of interviews allowed me to learn how the project was created and developed. I identified two gatekeepers and three consultants, who gave me a useful insight into the way in which the project was established and developed. I have defined this as a main project, a series of mini-projects and a few *ad hoc* projects involving individual schools. The terms used here are my own. Interviews and some observations were conducted with a number of teachers and headteachers in schools involved with the main project or mini-projects. However, my research revealed that my case was not as easily defined as I had expected it to be. After a relatively formal beginning, in which a number of schools had made a bid to be part of a recognized project, there was unpredictable growth and development.

The project began in 2005 when a county inspector with a great deal of experience in using MOE was given a two-year funded initiative to develop MOE in local schools. I have called this the main project. It was funded through the *Primary Strategy Learning Network*, which coincided chronologically with other government initiatives such as *Excellence and Enjoyment* (DfES 2003). The inspector who established the main project is one of my participants (Kim) and is also the gatekeeper of the project. He cemented the project within the county's Education Plan, giving it a relatively high local profile. Two networks, or

clusters of primary schools, signed up to the project and two years of funding was made available for the project on a one-year renewable basis.

The main project appears to have gained strength from a number of sources. Support was secured from the Qualifications and Curriculum Authority (QCA) who sent representatives to a number of MOE conferences. Kim told me during our interview that this lent legitimacy to the main project, since it was 'badged' with QCA logos. Another source of support for the project was the successful outcome of Ofsted inspections of schools involved in MOE. There was a key school associated with the project which, in the words of the gatekeeper, "came out as outstanding and unique, and MOE was the pedagogy that was going on....that was *really good* for the whole network." One teacher, who had been using MOE for a month "came out as an outstanding teacher."

The support of an Ofsted team cannot be predicted, of course, especially as a small team may not contain an inspector with knowledge of drama or MOE. I was informed by the project gatekeeper of two contrasting Ofsted inspections. In one, the inspector had known about drama for learning and was most encouraging of the work he saw. In another, according to Kim, the inspector had not encountered MOE before and merely commented politely on the 'nice little businesses' that were running around the school without understanding the context.

Creative Partnerships (CP), established through the Arts Council, was another source of support for the main project, endorsing this MOE project as distinct from other Heathcote work that was being practised. The gatekeeper told me

that CP was "appointing people who have *only* been trained by us, to use MOE" which he believed gave the main project greater legitimacy.

3.10 The Use of Advanced Skills Teachers in the MOE Project

One way in which the main project grew was through the use of Advanced Skills Teachers (ASTs). The role of AST was introduced in 1998 to reward excellent teachers who chose to stay working in classrooms, rather than following other routes to promotion through leadership. Their role had flexibility built into it and could be linked to the local education authority's targets. In this particular case, three key ASTs were used in significant geographical locations, to help the main project grow and be sustained. They supported MOE conferences established as part of the main project and also set up networks of their own, which I have labelled mini- projects.

One of my participants, Chris, was a consultant who had begun to use MOE as an AST. She was tasked to contact schools in the way she felt was most effective by the gatekeeper of the main project. The mini-projects set up by the ASTs ran concurrently with the main project. The first mini-project that Chris set up was from 2006-2007 and the second ran from January to November in 2009. She was about to embark on a third project in 2010 at the time that I spoke to her. Chris described her method of recruiting interest from schools as a flyer campaign sent to local schools and targeted towards teachers. The evaluation report which describes the 2009 project has been summarised in Figure 1 (p316). By the end of the 2009 project a total of 40 teachers had worked on a regular basis with Chris for a year, learning how to use MOE, and she was still

in touch with many of them, hoping to set up a 'reunion' training event which was to include a booster session on MOE.

 Another AST secured funding through the SEAL project (Social and Emotional Aspects of Learning) which was introduced to primary schools between 2003 and 2008. He felt it was easier to teach SEAL through MOE than by using the materials provided. This is an example of MOE, chameleon-like, morphing into a suitable delivery method for a funded project. In this case the consultant AST was salaried through the fund. This AST, David, then set up a mini-project in a similar way to Chris, with support from the gatekeeper of the main project. When asked how he selected teachers to be involved, he said he had targeted people who were excited about teaching 'differently' and were prepared to work hard. He gave the impression that he had made focused decisions about who he wanted to work with, placing emphasis on those who were prepared to read the theory and were more interested in the academic elements. He obtained a grant from the DfES Innovations Unit and was given free rein to develop his own mini-project. He used the grant to secure a secondment to work with the project gatekeeper to develop a website for MOE, to support the main and mini-projects. David was originally interested in philosophy, Socratic methods and critical thinking and discovered a local group of teachers working on a project called Philosophy4Children. He started to use MOE as a way of teaching across the curriculum from a philosophical perspective. The website drew in more schools and teachers than it was designed to support. Each mini-project had its own funding mechanism and there was no model for the shape and scope of the mini-project.

Although I have found it difficult to describe my case, as it has grown and developed, it was initially a project involving a small number of schools, funded through Primary Learning Networks and badged by QCA. The project had a linked website and a particular set of training materials. However, as will become evident, the case becomes less easily defined after 2006 as the use of MOE appears to grow and develop. I have labelled this initial project the *main project* and later projects *mini-projects* in the diagram at Figure 1 (p316).

Weekend and day conferences were set up to support teachers in the main and mini-projects, usually working in clusters of schools. These were considered by David to be extremely successful "because within two and a half days, the intensity of it means that … every teacher who has been on the weekend courses has gone away, sort of really changed by it ... in the way that they are going to be using it". The day conferences gradually developed into general professional development opportunities, involving more teachers who were not from schools involved in MOE projects. The conferences introduced them to the system through keynotes, workshops and planning sessions.

3.11 Ownership of MOE

By the time the day conferences were established in 2009, ownership of MOE as a method of learning might have been difficult for some teachers to identify. There is no doubt that it was invented by Dorothy Heathcote, and her endorsement of the MOE project that I have defined as my case study authenticates it as based on her work. It was easy to find evidence that she was willing to support the conferences, as she had come out of retirement to lead

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workshops on the courses and conferences. Kim, the gatekeeper of the project, reported that Heathcote was pleased to see a network developing. Kim told me that he had said to Heathcote that he felt there was potential to develop MOE in the current climate and invited her to work with him and she agreed to lend her support. Although Kim led the project, there is no doubt that he saw Heathcote as the inventor:

> *This was now another invention of hers, ... In '81-'82 it had come out of the cleaners, if you like, as a brand new, sparkling **something.....**it took me nine years to get the hang of it ...I was using it as my predominant way of working, and teaching others where I was working how to use it as well.*

He was confident that he understood how to use and demonstrate it. He chose to call it a system and often spoke at length, for example during keynotes at conferences, about MOE without using the word 'drama' to describe it. It is not easy to tell whether or not Heathcote approved of this terminology.

A key issue that emerged during my research was the extent to which MOE was used as a 'pure' method rather than being linked with other pedagogies, such as 'process drama.' I use the word 'pure' to denote a system which has been invented as a particular way of delivering something, exactly as its inventor intended it to be, rather than as a pejorative term. As the MOE main project was developing, the consultants and gatekeepers were using the phrase 'Drama for Learning' to describe other kinds of drama experiences in classrooms that were linked with drama in education. This same work was also known as 'process drama' by other practitioners. At the end of my interview with Kim, the gatekeeper of the project, I asked him about Heathcote's legacy and he

suggested that this should be formalised through the creation of some kind of trust, clearly indicating that the whole project was indebted to her and the system she had created. Therefore, although Kim appeared to be talking with great authority about MOE, even helping to develop the terminology associated with it, he worked reasonably closely with Heathcote and appeared to be concerned to ensure that she endorsed the main project.

3.12 Monitoring the Project's Development

When, in 2009, I asked the gatekeeper if he knew how many schools were part of the project he said "No. Not a clue. No. It's gone out of all control". One of the reasons why it was difficult to monitor the number of schools using the system was that teachers moved about geographically and some set up the system in their new school. This may be particularly true of the main project, which relied on the support of headteachers, some of whom may have tried to set up a new system when they arrived at a different school. The gatekeeper described a situation in which the main driver from one of the schools went to New Zealand and the others in the school lost interest, but the deputy head from the same school took on a headship in another town and the school began to use MOE for about 60-70% of the time, "because she has created the conditions for it to happen. She's an advocate". This makes monitoring the use of MOE and defining a case study more difficult.

Another reason that the case has become hard to track is that, although most of the ASTs who act as practitioner-consultants are part of the original team led by Kim, some have been bought in to the project, but are not part of the original

team. Janet is a practitioner-consultant who has been using MOE for many years and has loose links with the main MOE project as well as her own mini-projects that appear to be more independent than those that have grown from people trained by the project gatekeeper. Janet worked with Heathcote at the University of Central England in 1992 as an MA student. She experimented with cross curricular learning through drama and stressed to me that not all cross curricular drama work is MOE. She now works with another freelance consultant and they are sometimes called in by Kim to do consultancy work. This again blurs the boundaries of the case that I have tried to define.

The gatekeeper believed that by 2009 people were starting to invest in MOE and that there were a large number of 'self-seeded networks' emerging within the UK. One of the strategies for developing MOE within the main project appeared to be tapping into government and educational emergent strategies to give it credence. For example, the gatekeeper told me "It's now what the National College for School Leadership have been dreaming of, which is a self-supported, self-generated network of schools, because that was an NCSL ideal". He described the next stage, or step, in the development of the project, as the need to create an agency which would be responsible for handling requests for training and support.

The gatekeeper described a visit to Britain by a teacher from New Zealand who he said wanted to replicate the project back home and had begun to do so. He seemed to suggest at one stage during the interview that if MOE did not succeed in England, it might have a good chance of being sustained elsewhere in the world. This would mirror to some extent what has happened with 'process

drama' as it has spread around the world, notably to Canada with the work of Morgan, Saxton and Miller and also to Australia with the work of O'Toole. Academic papers and conferences in these countries appear to indicate that there is greater acceptance of Heathcote's work and fewer internal battles, with half the delegates for National Drama's international conferences in 2009 and 2011 travelling from abroad. Heathcote's Life Celebration in December 2011 was attended by guests from the West Coast of America, Iceland, Australia, the Caribbean and many countries of Europe. There might be opportunities in the future to research Heathcote's legacy, in the form of MOE, across the world.

3.13 The Website

The intention of introducing the MOE website here is not to analyse the content, which will follow in chapter five, but to give some information about how it emerged and what it contained. Within this section is a simple presentation of statistical data, based on visits to the site.

The idea for a website to support the MOE main project first came about when the gatekeeper of the project, Kim, was working alongside David, who had been seconded to the project and had website design experience. Kim described how the two of them sought a way of creating an ongoing *learning* community. Initially this website was intended to be for twelve teachers, working in the network of two clusters of schools involved in the project. I was informed that interest in the site grew very quickly, not just because people were interested in MOE, but because everyone who wanted to know about Dorothy Heathcote's work was being diverted electronically to the site and traffic on the site grew

under its own momentum. The gatekeeper of the project (Kim) told me that traffic on the site was out of control with eleven hundred hits in the first year, which was not what they had anticipated.

I was given permission to monitor posts on the website by the gatekeeper of the project, the gatekeeper of the website and another website developer. Parameters for this monitoring were established in consultation with my University of Leicester supervisor and full support given for data collection by the MOE project gatekeepers who supplied some of the information used here as I summarise the development of the site. Permission was also granted by the University of Leicester's Ethical Committee within the School of Education. Statistical data was gathered through counting members and posts on a very regular basis and setting this alongside the data provided by the website host.

The site was set up on 7th May 2006, and a replacement was established in May 2008 because the original site was not considered to be flexible enough to meet the needs of the members. The second website was very much more sophisticated than the first, with toolbars offering more optionality. However, most of the information was the same as that on the original site and appeared to have been imported.

3.14 Popularity of the Website

The hits on the first site grew from 191 in May 2006 to 1,055 in June 2006. Numbers then fluctuated between 592 and 2,075 each month during the first year in an irregular way. Then from May 2007 the pattern was steady with about

1,300 visits per month up to January 2008, except for August when the number was lower. The total number of visits to the site in 2007 was 16,336, so during the first 18 months there were roughly 1,300 visits per month. Then visits to the site increased, between January and May 2008, to an average of 1,731.

In the year between July 3rd 2008 and July 3rd 2009 there were 24,323 visits to the site, from 113 countries. Nearly 20,000 of the visits were from the UK, with over 1,000 from the US, over 600 from New Zealand, nearly 500 from Canada, just over 400 from Australia and significant numbers from Ireland, Trinidad and Tobago, Singapore and Denmark. The average time spent on the site was just over 5 minutes. The traffic on the site each month was fairly consistent.

3.15 Website Content

Two banners across the top of the front page identified the various sections of the site. They were separated into 'information' and 'community.' Community sections included a forum, projects, blogs and research. There were 174 written articles on the site in 2007 but they were not classified in any way and so might have been difficult for teachers new to the system to navigate or understand. The status and age of the articles was very varied, ranging from an LEA drama policy document endorsing MOE for use in schools written by the gatekeeper of the project, to articles about drama practice from the 1970s.

Planning materials on the first site, prior to May 2008, were divided into sections for each key stage, but in July 2007 there were no articles or planning documents for KS3, indicating that key stages one and two were the most

popular phases for MOE work. Most of the planning frames had been submitted by only two consultants.

3.16 Website Community

I monitored the site activity from 2007 onwards but the introduction of the new site in 2008 disrupted my monitoring to some extent. On 2.2.09, I reviewed the whole of the previous year's activity. The members' forum was a significant feature of the site and the posts are considered further in my findings chapter. Blogs were introduced to the site in 2007 and often included very detailed comments about implementation and pedagogical issues, with reviews of sessions.

The podcasts in the community section of the new site included videos of Heathcote and keynotes from conferences by consultants. Footage from the Omnibus film *Three Looms Waiting* (Smedley 1971) is one such example and might be considered confusing for those seeking examples of MOE work, as it presents Heathcote's early teaching of *Man in a Mess.*

In January 2010 more workshops and conferences were being advertised in the news section, with Heathcote still involved in leading them. By early 2011 Heathcote had become too ill to take part in the workshops.

3.17 Continuing Professional Development Packages

There was a new section on the site in 2010 offering continuing professional development packages, requiring a minimum of four schools working together

as a cluster. The package of support was offered for 2 terms and included briefings for senior managers.

3.18 Conclusion

My literature review establishes MOE as Heathcote's most significant invention (Bolton 2003) and the model in which she invested most energy (Heathcote 2002). I set out to investigate Heathcote's legacy, partly through personal commitment and interest. Having suggested in my literature review that the *Man in a Mess* model had been significantly dismissed by the end of the eighties by many educators, I sought a case that would allow me to look more closely at MOE in the twenty-first century. Despite some reservations that the project established in 2005 was difficult to contain and define, I decided that it offered an appropriate case study. I had identified a number of schools using Heathcote's teaching methods and decided to carry out empirical data collection, to discover whether or not this might reasonably be considered her legacy in the twenty-first century.

In order to embark on this data collection, I needed to set my case within a research framework and select an appropriate set of methodological approaches. The next chapter introduces the methodology that I chose to use and describes the decisions made before I carried out my data collection.

CHAPTER FOUR: METHODOLOGY

4.1 Introduction

In my literature review I described Heathcote's pedagogical and philosophical theories and the historical and cultural context within which they developed. I indicated that debates amongst practitioners about the nature of educational drama and educational reforms might have impacted on the use of Heathcote's methods. The main focus of this thesis is to explore Dorothy Heathcote's drama methodology amongst a small number of practitioners using the *Mantle of the Expert* (MOE) in the twenty-first century and consider whether or not this can be considered her legacy. Before collecting data relating to the use of MOE I selected research methodologies and articulated a research paradigm for the study, which I believed was appropriate for the research questions that I wanted to explore.

This chapter begins with a discussion of the methodological approaches from which I shaped my research design, aligning these with my research questions. All methodological approaches and tools were selected with concern for ethical approaches and the chapter reflects this. I introduce case study and grounded theory, as approaches that I used for data collection alongside interviews and observations as research tools. Towards the end of the chapter I explore methods of analysis and give reasons for the selection of particular approaches. Throughout the chapter I attempt to problematize difficulties encountered.

It was essential to select research methods which enabled the generation of original insights and new theory. Sharp et al. define research as 'seeking through methodical processes to add to one's own body of knowledge and, hopefully, to that of others, by the discovery of non-trivial facts and insights' (Sharp et al. 2002: 34). My study contributes to knowledge about drama education by placing a contemporary phenomenon, MOE, within a political and historical context. In addition to the reading and research I have carried out, I have considerable personal experience of educational drama since the early 1980s at a local, regional and national level. I recognise that this perspective is subjective but believe that it contributes to the originality of the study. More importantly, I seek to demonstrate that through effective data collection I have generated new knowledge about MOE and those delivering it.

The guiding principles throughout my research have been to follow Robson's advice, using a 'scientific attitude' in which 'the research is carried out *systematically, skeptically* and *ethically'* (Robson 2004: 18). A systematic process is also stressed by Bell who considers good research to be 'orderly, systematic and carefully planned' (Bell 1993: 2).

The researcher's philosophical perspective on how to construct and communicate reality, or ontological stance, is something which all human beings use to some extent to make sense of the world (Cardinal et al. 2004). My study is ethnographical, concerned with the collection of qualitative data from people in their natural surroundings and context (Denzin and Lincoln 2003b). I have tried to define the nature of Heathcote's legacy in schools in the twenty-first century and this has involved collecting data from teachers, headteachers,

consultants and other practitioners. Flick represents the qualitative research process as a path from theory to text and from text back to theory. The interaction of the two paths is the collection of verbal or visual data which is interpreted through a specific research design (Flick 2002). I have collected experiences in the form of interviews which have been transcribed, notes from observations and my own reflective notes from analysing documents, websites and articles. These data have been analysed and synthesised to create new knowledge. I draw attention to moments of transformation (section 5.14) reported by practitioners using MOE and recognise drama pedagogies as having the power to transform practice. However, I have elected not to mirror this through the use of critical theory methodologies, as I prefer to allow the voices of the participants to emerge without the researcher acting as an agent of change.

4.2   Selection of Ethnographic Model

A research paradigm is 'the net that contains the researcher's epistemological, ontological and methodological premises' or 'a basic set of beliefs that guides action' (Guba 1985: 17). Denzin and Lincoln cite four main paradigms for qualitative research: 'positivist/postpositivist; constructivist/interpretive; critical (Marxist) and feminist/poststructural' (Denzin and Lincoln 2003b: 33). My research is rooted in the interpretive/constructivist framework which I have used as a 'road map' (Schostak 2002: 6), aware that a research paradigm can allow liberation but may also constrain data collection and analysis.

I set out to look at a contemporary teaching and learning system within specific, but different, contexts. Ethnography, the basis for most naturalistic qualitative study, 'involves an ongoing attempt to place specific encounters, events and understandings into a fuller, more meaningful context' (Tedlock 2003: 165). I had been introduced to classroom research in the 1980s which was based on positivist principles, with rigorous controls placed on qualitative research. This had involved counting the incidents of children contributing to a classroom debate and filling in data sheets, without considering the quality of their comments. Contemporary researchers often view such positivist theories as outdated and tainted by an association with ethnographic imperialism. Denzin and Lincoln characterise many positivist ethnographic accounts as failing to take account of the context and being too committed to objectivism to be useful (Denzin and Lincoln 2003b: 21).

Whilst rejecting the unsatisfactory positivist, statistical techniques I had previously encountered because they did not yield meaningful data, I nonetheless hoped that my research would be rooted in systematic and rigorous practice. I looked to grounded theory models, originating in Glaser and Strauss' work in 1967, for a methodological approach which would allow me to view participants holistically, with regard for the context in which they worked. As a drama practitioner I have worked organically, changing direction and emphasis in sympathy with learners and listening for utterances of great significance which might be used to take the group in new directions. I wanted my research to be similarly organic and flexible. I have used an adapted version of grounded theory in my research design which will be described in this

chapter. The temptation to introduce 'rigour' to my research through producing 'quasi-statistical' results, to give weight to the data, did not appeal to me for reasons indicated above. Systematic and ethical interpretivist research does not, in my opinion, need to include statistical verification.

The complex and meaningful data which I have collected embraces the 'thick descriptions' mentioned in the 1973 Geertz text *The Interpretation of Cultures* which heralded what Denzin and Lincoln have called the era of 'blurred genres' (2003b). The significance of the thick texture is that analysis of interviews seeks to retain rather than reduce the complexity of the participants' experiences. My search for an appropriate research paradigm included an investigation into reflexive approaches which locate the researcher within the emerging text and often use critical theory. Such approaches are often relevant to studies of potentially transformative methodologies such as drama education. This might include grappling with 'messy, uncertain, multivoiced texts', (Denzin and Lincoln 2003b: 38) and presenting research through storytelling and narrative.

Within critical theory approaches are researchers who strive to modernize the relationship between researcher and participant such as Ellis and Bochner (2003), who used the terms autoethnography and narrative enquiry to describe some of their work. Such approaches allow behaviour and values to be put into context (Bridgens 2007, Robson 2004). Flick (2002) notes that it is important to reveal the deep underlying structures within the way that societies operate which are not visible. Within my study the cultural paradigms operating within institutions affected the way that MOE was adopted by teachers and I believe this was important to my study.

In adopting an interpretivist paradigm, I am aware of Denzin and Lincoln's observation that quantitative researchers abstract from everyday life whereas qualitative researchers embed themselves within it, and are therefore perhaps better at recognising and surfacing the constraints of everyday life rather than trying to ignore them (Denzin and Lincoln 2003b: 17). I have not attempted to view the participants of my study objectively, but recognise that their contributions are affected by a complex and individual set of constraints. The next section describes my exploration into whether or not I should use critical theory as a research methodology.

4.3   Emerging Educational Drama Research Methods

In order to place my research within an appropriate paradigm I wanted to know whether or not drama researchers were using methods adopted by a new generation of researchers, including Ellis, Bochner and Richardson and whether or not critical theory approaches might be appropriate for my own study. These reflexive researchers have tried to lend a voice to the 'underclass' with interpretive theories such as ethnomethodology, phenomenology, critical theory and feminism. Authors have been weaving autobiography and poetry into accounts (Tedlock 2003).

There was little research in educational drama prior to 1990. Philip Taylor suggests that the history of the subject has been driven by a suspicion of research activity, as something distanced from what actually happens in classrooms (Taylor in Ackroyd 2006: 5). This may at least partly explain why formal published research in educational drama has been modest in quantity.

The major texts, Taylor (1996), Somers (1996) and Ackroyd (2006), alongside the journal *Research in Drama Education*, indicate that some drama practitioners have an interest in critical theory approaches. Several contributors to Ackroyd's text use critical theory, as does Nicholson in Somers' text on drama research (1996). Carroll uses the phrase 'transformative theory', to describe a research model that deals with 'interpersonal relationships, role, power and context' (in Taylor 1996: 73). Neelands has described reflective practice as an emancipatory process allowing facilitators to be empowered as agents of social change (in Ackroyd 2006: 23).

Seale points out that researchers with a critical theory perspective argue that the quality of research should be judged 'in terms of its political effects' and its 'capacity to emancipate, empower or otherwise make free a particular oppressed group of people' (Seale 2000: 9). Many educational drama and theatre practitioners have been influenced by Augusto Boal's work, rooted in emancipatory drama techniques and set out in works such as *Theatre of the Oppressed* (Boal 1979). The perception of interviewer as active participant in the making of meaning falls into the critical theory approach. Within this theory the discourse between two speakers becomes a 'linguistic event' jointly constructed between them. It is sometimes described as negotiated text (Denzin and Lincoln 2003a). Whilst my constructivist philosophy warms to the suggestion of a linguistic event, I wanted my active participation in the process to fall short of political or moral intervention.

I decided that critical theory approaches, appropriate when using drama and theatre with oppressed groups, are not relevant to my study, which uses

teachers and other educational professionals as participants. As I define my participants as professionals, I do not see them as an oppressed group and so emancipatory theory was not relevant when designing my research paradigm. In selecting the most appropriate methodology I was also aware of many critics of critical theory. Silverman refers to 'a romantic impulse which elevates the experiential to the level of the authentic' (in Denzin and Lincoln 2003b: 17) and Snow and Morrill complain:

> *The preoccupation with discourse and storytelling, will take us further from the field of social action and the real drama of everyday life and thus signal the death knell of ethnography as an empirically grounded enterprise.*
>
> (in Denzin and Lincoln 2003b: 17).

Whilst I do not necessarily subscribe to such criticism of critical theory approaches, nevertheless I am content, as a new researcher, to be working within a paradigm that offers slightly more distance from my participants.

4.4   My Chosen Research Paradigm

My vision is constructivist because I believe that truth is constructed by each individual depending on their background, experiences and values. Qualitative research, according to Flick, is concerned with constructions of reality, particularly 'those constructions it meets in the field or in the people it studies' (Flick 2002: 11). Each person views an event through a unique lens and attaches a different importance to its outcome. My study has been conducted with an assumption that there are multiple realities. I believe that each individual creates their own meanings through complex interactions with others, within

particular groups and dependant upon specific contexts. Such meaning-making becomes evident at school reunions or family gatherings when it emerges that we each have unique memories and representations of the past which may conflict. Meanings and motivations must be studied alongside actions, making any one truth impossible. I was therefore attracted to Denzin and Lincoln's definition of a methodological approach:

> *The constructivist paradigm assumes a relativist ontology (there are multiple understandings), and a naturalistic (in a natural world) set of methodological procedures* (Denzin and Lincoln 2003b: 35).

Robson takes the view that within a constructivist paradigm, research questions cannot be fully formed in advance, because reality will only gradually be revealed as participants help to construct it (Robson 2004: 27). Although I began my research with reasonably well formed research questions, a grounded process lead to a shifting and development of the questions during the process of data collection. For example, I had not expected my study to be concerned with moderation of on-line support groups, or relationships between staff in the small rural school, when I constructed my research questions.

Seale offers an analysis of the various authoritative voices in research methodology which I have found a useful summary. He asserts that Denzin has moved beyond the modernist notion that we live an empirical world that can be studied objectively and has adopted a view of a 'postmodern world of multiple selves and endless fragmentation of experience' (Seale 2000: 3). Seale makes a distinction between the 'scientific' view of Strauss and the 'postscientific' vision of Denzin. The latter promotes 'locally relevant, temporary accounts' in which 'no single account should dominate others' (Seale 2000: 3). The nature of

the social world and how we may know it, according to Seale, opens up choices for a researcher which may not involve a rejection of modernist grounded theory methodology, but may simply involve the adoption of a liberal view of how to use it. I have been persuaded by Seale and other researchers that it is legitimate to adapt grounded theory for this research study.

4.5　Grounded Theory

The basic concept of grounding theory within the experiential process is one which I have used throughout my drama teaching career. Teacher-in-role drama work, which underpins my classroom practice, is process driven, with emerging issues dictating the development of the work. It is a concept which appeals and with which I am comfortable. However, I do not want to follow the prescriptive version of grounded theory as it was first described, as it had strong positivist leanings.

Grounded theory (GT) was first described by Glaser and Strauss (1967) as a way of closing the gap between theory and empirical research and also generating theory. The text sets out a model for *discovering*, rather than *testing* theory, with a very strong emphasis on data. They contested that theory must emerge in order for it to be fitting and appropriate and to be of use to the researcher, reader and participants in the study. Glaser went on to describe this theory in 1978, 1998 and 2001. GT was originally conceived at a time when quantitative research was regarded as more valid and reliable than qualitative research and was designed with objectivity in mind, to give credibility to the

theories emerging. I have decided to use my own adapted version which takes account of more recent trends in interpretative methods.

GT has frequently been modified and adapted, even by the inventors. Strauss and Corbin re-established it in 1990, moving away from the very rigorous version of 1967 and emphasizing phenomenology. They assert that GT procedures are based on concepts which must be identified and related (Strauss and Corbin 1990) which has been the basis of my own data analysis. In his text *Basics of Grounded Theory Analysis*, (1992), Glaser criticized Strauss and Corbin and attempted to describe the differences between their interpretations of GT. Thus the definition of GT was already becoming blurred.

Babchuk describes Glaser's position as one which views grounded theory as 'a more laissez-faire type of an operation which is inherently flexible … the informant's world should emerge naturally from the analysis' (1997: 96). He characterizes Strauss as someone who seems to be more concerned with producing a detailed description of the cultural scene. This descriptive tendency has been criticized by Glaser in the work of both Strauss and Charmaz. According to Babchuk, Strauss' repeated emphasis on 'canons of good science' such as replicability, generalizability and verification may place him much closer than Glaser to more traditional quantitative doctrines (Babchuk 1997).

The aim of GT is to discover the theory implicit in the data through emergent processes and, in Glaser's approach, literature is only included as it is needed. Bob Dick (2005) notes that in an emergent study one can begin collecting data as soon as a research situation is established. One of my concerns when

electing to adapt GT was that the time I had spent collecting background research would constrain coding, but I have not found this concern to be justified. Glaser (1978) considers background reading important. He recommends reading widely while avoiding the literature most closely related to what you are researching.

The sample size is enough when saturation has been reached and there is no longer anything new emerging but the theories have been confirmed by the results (Denscombe 2003: 117). As I began my data collection, there was a tension between the planning that I felt was appropriate to demonstrate a systematic approach and the demands of GT, which needed greater flexibility. Decisions about the sample were supported through a grounded approach, as described earlier.

Kathy Charmaz is concerned that GT is imbued with positivism, assuming that there can be an external reality and neutral observer. Unbiased data collection, she believes, is impossible (Charmaz 2003: 250). She suggests using a constructivist, less rigid interpretation. I find her suggestions helpful and I have adopted her suggestion of a constructivist version of GT. I have taken into account Glaser's suspicion of such practice, which he criticizes as an attempt to compose a story rather than finding the truth. He believes that Charmaz misunderstands the nature of objectivism in data collection and contends that constructivism is used to legitimate forcing (Glaser 2002). Charmaz articulates a view with which I agree when she states that constructivist grounded theory allows first-hand knowledge of empirical worlds and offers accessible methods

for recognizing 'multiple social realities, recognizes the mutual creation of knowledge by the viewer and the viewed, and aims toward interpretive understanding of subjects' meanings' (Charmaz 2003: 250). My position as a researcher is therefore to recognise multiple social realities and allow co-constructed texts to emerge attempting to capture rather than alter the views of the participants.

GT can thus be lifted from its positivist roots and used in a more flexible, less formulaic way. This view informs my research paradigm. I believe the most compelling point that Charmaz makes for adapting GT and allowing a constructivist version is as follows:

> *Grounded theory research might limit understanding because grounded theorists aim for analysis rather that the portrayal of subjects experience in it fullness ... fracturing the data imply that grounded theory methods lead to separating the experience from the experiencing subject, the meaning from the story, and the viewer from the viewed. Grounded theory limits entry into the subjects' worlds and thus reduces understanding of their experience* (Charmaz 2000 in Glaser 2002: para.25).

Babchuk (1997) suggests that GT is best suited to a collaborative approach, especially in relation to the complex memoing procedures that Strauss has identified as useful. This was not appropriate to my study. Although I found memos useful, they had limited use for a single researcher working with a relatively small sample. Citing Turner, Denscombe claims that the 'novelty' of GT lies in the mode of analysis (Denscombe 2003: 114). He also recognizes that GT has been used in slightly different ways by different people, noting that sometimes people even quote which GT variety they have used; he believes adaptation is acceptable as it 'has its roots in pragmatism' (2003: 112) and does

not deal with the abstract. He simplifies GT to 'the study of *complex things* in order to identify their *basic elements'* (Denscombe 2003: 119). This concept is particularly apt for a small research study such as my own.

My reasons for using GT were that it is adaptable and focuses on empirical data, relationships and interaction; it offers systematic ways of analyzing data and supported my research paradigm. There is a danger of separating data from its social context during analysis, though a constructivist approach helped avoid this. The difficulties imposed by the narrow analytic strategy and the heavy reliance on coding were identified by Coffey (2007) and can be overcome through some adaptation of the process

I shall return to the analysis of data in GT later in this chapter and describe how I avoided this 'narrow analytic strategy.'

4.6   Case Study

I decided to use case study for my research as it encourages observation of a particular phenomenon 'within its real life context using multiple sources of evidence' (Robson 2004: 178). Another relevant feature is that it is concerned 'with the interaction of factors and events' (Bell 1993: 8) and allows a single aspect of a problem to be studied in some depth. Denscombe (2003) draws attention to the way that case studies tend to be holistic and focus on relationships and processes (2003: 31). I elected to focus on a single project and in chapter three I described my case and also illustrated its constituent parts in a diagram.

Stake makes the observation that case study does not indicate a particular method (2003: 134-164) and makes a distinction between intrinsic case study, for its own sake, and instrumental case study, where the interest is to make a generalisation or learn more about a field. Intrinsic case study focuses on the case itself, whereas instrumental case study tends to focus on issues within the case, which can draw threads across cases (Stake 2003). My research is concerned with intrinsic case study. Robson (2004), like Stake, suggests that case study involves a strategy rather than a method. It is focused on a phenomenon in context and undertaken using multiple methods of evidence or data collection.

A conventional case study design, according to Andrews, is one based on a pyramid structure, which starts with a large sample and then digs more deeply into sub groups until maybe a very small sample acts as a case study (Andrews 2003). My design is therefore less conventional, as I have used a smaller sample and have selected it through grounded, organic sampling. Gillham (2000) favours an inductive approach similar to the one I have used. For Yin, (2003) the value of case study is that it allows the researcher to capture the voices of the participants, demonstrating multiple realities. He believes that by studying people in natural settings, case study accepts that their view of events will be unique. My research paradigm is based on multiple realities and an emphasis on the relationship between case and context, which is captured well through case study.

Case study is used frequently in drama educational research, as a way of identifying a single complex piece of teaching and learning. 'A key tension at the heart of case study is the relationship between the uniqueness of its terms of reference and the generalisability of its results' (Ackroyd 2006: 43). Like Denscombe, I believe that case studies should be holistic and focus on relationships and processes rather than generalisability (2003: 31).

4.7   The Sample

My case has already been outlined in the previous chapter. Having established that there was MOE work going on in the form of a project that I could reasonably define as a case study, I then had to identify a sample of participants and establish research methods that would be appropriate to the paradigm already set out above.

Some researchers, such as Marshall (1996), suggest that even in qualitative research, the sample should be representational so that it can lead to generalization. The positivist view that the value of research lies in the extent to which it could be said to reflect a wider sample of the population, as expressed by Marshall, has been rejected by numerous researchers. I agree with Denscombe (2003), who does not believe that data need to be compared in order to establish their truthfulness. He believes there should be an emphasis on qualities, processes and meanings that do not need to be measured in terms of quantity, amount, intensity or frequency. Guba and Lincoln (1994) suggest that naturalistic enquiry can be effective in achieving 'transferability' rather than seeking generalization.

My sample was made up of a number of participants who were using MOE in English state schools and initially they were identified as belonging to one of a set of categories. For reasons already stated, I limited my sample to those leading and teaching MOE rather than participants in the process. I had a set of 'labels' for participants, such as teacher, headteacher or consultant. My method of sampling was grounded and organic, with new participants indicated through the data collection process. It soon became apparent that many participants overlapped my simple categories of 'teacher' or 'consultant.' I also realised that the primary school classroom teacher who had no experience of drama might belong in a different category from the secondary school drama teacher, even if neither had used MOE before. Thus my categories gradually disappeared and a set of unique individuals emerged.

I decided that interviewing the gatekeepers of the main project, described in chapter three, was essential to answer my research questions. Interviewing teachers would also be important, but identifying a sample of teachers was more difficult. Participants were firmed up during the process, following my interviews with the gatekeepers of the main project. Early interviews allowed me to identify the most significant issues that were emerging and seek guidance about the names of significant schools and teachers, before deciding on my sample.

The interpretation of text in GT, a version of which I was using, serves the dual purpose of developing theory and also allowing decisions about which further data needs to be collected (Flick 2002: 176). Therefore the linear process of

collecting then interpreting is abandoned in favour of a more cyclical process. I have found this cyclical process especially important in selecting a sample, which was problematic until I decided to adopt a grounded approach. By immersing myself in the data I was able to allow the next participant to emerge. For example, my first interview with the gatekeeper of the MOE project stressed the importance of engaging headteachers in the project and this led to interviews with two headteachers. Data collection in GT is informed by the process of theoretical sampling. At first the sampling can be flexible and purposive, driven by the research question. In the final stages of research sampling will be discriminative, recognizing the importance of verification of categories.

An example of how I used discriminative sampling is my interview with Janet, a consultant in MOE, who had been identified as a participant. We had set up an interview in the Autumn of 2009. However, although she had signed the consent forms and was happy to meet for the interview, events intervened and we were unable to meet. Therefore, I completed my interviews and observations without including her contribution, concluding that I had missed the opportunity. In May 2011 I wanted to verify an area of my emerging findings, the role of headteachers in mini-projects set up by consultants. Janet was pleased to be involved in the research at this later time. The questions I had prepared for the earlier interview were no longer relevant, but a grounded approach to data collection meant that I was able to tailor the interview to collect data relevant to this later stage of my research.

My final sample, listed here in no particular order, represented a range of voices concerned with the MOE project that had been set up in 2005. They were:

- Kim, gatekeeper of the main project, experienced teacher, consultant in MOE;
- David, AST, consultant in MOE, experienced teacher, gatekeeper of the website;
- Chris, AST, teacher, consultant, experienced in MOE;
- Shaun, headteacher, experienced in MOE;
- Claire, headteacher, inexperienced in MOE;
- Ashley, newly qualified teacher, inexperienced in MOE;
- Louise, experienced primary teacher, inexperienced in MOE;
- Joe, experienced drama teacher, inexperienced in MOE;
- Janet, practitioner, consultant, experienced in MOE;
- Tina, practitioner, consultant, less experienced in MOE.

I was able to make observations in relation to my research questions through interviewing a range of people who interacted with my case in different ways, and saw MOE through very different lenses. Interviewing a relatively small sample had limitations and my conclusions cannot claim to represent any views other than those of my participants.

Later in this chapter I will explain the planning and implementation of semi-structured interviews with my sample and the observation of two of them, following a trial observation. Other experiences informed my understanding but have not been explored explicitly in my findings because data collection was not negotiated with those involved. For example, during the time that I was collecting data I took part in MOE workshops lead by Dorothy Heathcote and by Janet, one of my participants who was trained by Heathcote. I attended two conferences set up as part of the main project and heard Kim and Shaun speak about the project at these events.

4.8 Validity

The extent to which my findings would be a truthful, honest and accurate reflection of reality was of great concern to me with a small sample. I therefore considered aspects of validity, around which there is a proliferation of concepts and terms (Seale 2000). Validity can be easily summarised as 'a question of whether the researcher sees what he or she thinks that he or she sees' (Flick 2002: 221-222).

It was important that I asked appropriate questions of my participants, recognised their responses and recorded the data accurately (Flick 2002). One way of attempting to ensure authenticity is to send the material back to the subjects and check that they agree with it. I sent interview transcripts back to participants to ask for comments about the accuracy of data, but did not want them to change the content for any other reason, as it reflected a response given at a particular time which gave it an inbuilt authenticity. However, I did invite them to append any retrospective comments which they felt were relevant and important. In the case of observations, I initially found it difficult to decide what I was asking the participant to check, as what I was sending was a series of notes about what I saw in their classroom. The extent to which such an account is open to correction is difficult to establish.

Lee and Fielding (2004) believe that validity can be assured through depth or quantity of fieldwork though they also acknowledge 'ethnographic authority', which is validity based on the fact that the researcher was there and the critics were not. Analytic-procedural adequacy according to Lee and Fielding (2004),

may be claimed through using grounded theory or some other well documented system, which was part of my motivating for adapting grounded theory for my own use. The authors favour a post-positivist view and comment that absolute objectivity is not possible in social research, but they also suggest that some 'standards' are retained (2004: 543). The use of 'standards' here suggests that positivist research has an inbuilt validity, but I contest this assumption. Ellis and Bochner (2003) reject orthodox definitions for their own autoethnographic writing, but rely on checking accounts with respondents and asking others to read accounts to see whether or not the life described makes sense and links to their own (2003: 229).

Qualitative enquiry is necessarily complicated, full of 'complexity and uncertainty' (Schostak 2002: 93). I argue a case to embrace, rather than avoid, complexity, as Schostak seems to suggest:

> *Getting close to others means grappling with the complexity of their lives as individuals, as members of groups, as participants in the cultures and social and material structures that frame their lives* (2002: 93).

One solution to avoid complexity is to measure only that which can easily be measured, but this would not, in my view, result in 'better' or more 'reliable' research, but would ensure that 'the messy feelings, emotions and "insideness" of human life can be eliminated from the equations' (Schostak 2002: 93). If we eliminate this, we may not have any valid data. A final comment which sums up the debate about the place of validity in social science research comes from Seale:

> *Quality does matter in qualitative research, but I agree with Denzin that the modernist headings of 'validity' and 'reliability' are no longer*

> *adequate to encapsulate the range of issues that a concern for quality must raise* (Seale 2000: 7).

The authenticity of my research is therefore assured through the systematic, sceptical and ethical framework that I have adopted and not through any positivist notions of validity.

4.9 Interviews

The next section of this chapter deals with the methods of data collection as, in order to find out about Heathcote's legacy, I needed to engage with teachers and with those running the MOE project which I had identified as my 'case'. I wanted to find a way of gaining information to answer research questions without changing the respondent's point of view and I felt that semi-structured interviews would allow this (Keats 2000). Since I am committed to a view that realities are co-constructed and that all interactions change our perceptions, my presence as researcher might affect participants in ways that could not be anticipated and the nature of what is being studied alters most radically when it is removed from its natural surroundings. This is why, for ethical reasons, I interviewed participants in a place of their choice.

Interviews can be used to elicit detailed information about events, facts, emotions, experiences or feelings. They can allow contact with key players, or those 'in the know' (Denscombe 2003: 164) as well as other participants within the case study. The motivation to carry out interviews is to gain valid and reliable information. I wanted to make sure my interviews had enough depth to produce such information and sought to find a balance between an

interventionist approach, probing for more information, and a reflexive approach, which might yield richer 'feelings.' In depth interviews which have a non-directive approach could be said to be 'permissive' or 'following the principle of minimal activity' (Gorden 2003: 170). Flick (2002) agrees that the use of open and non-directional questions can be used to gain more personal or emotional detail and depth.

Therefore I was able to use interviews for both the gatekeepers of the MOE project and the teachers using the system in classrooms, to gain a broad view of Heathcote's legacy. Gillham advises researchers to ensure that interviews are the best method by asking whether or not research questions can be answered by other means; he also recommends careful consideration of how the questions can most efficiently be posed or presented (Gillham 2000). Since interviews are time consuming (Bell 1993), they should not be used if there are more efficient methods of collecting the data. In the case of my research, I believed that interviews offered the best opportunity to gather qualitative data based on personal experiences and they therefore allowed me to explore my research questions most effectively.

4.10 Interview Preparation

When deciding what kind of interview to conduct, I considered the complete range of styles, from fully structured and semi-structured to informal. I was also aware that interviews could be constructed by topic, to gain factual, emotional or attitudinal information (Selltiz 1965, in Silverman 2006). A different taxonomy might be created by considering the role of the respondent during the interview.

For example, Flick (2002) focuses on 'the expert interview' in which the interviewee's expertise is the most significant aspect and the interview therefore has a stronger 'directive function' than other types of interview. Flick believes that this type of interview might result in the expert engaging the interviewer in debate rather than sticking to the topics as directed. My participants could be said to fall within this expert category and when I began my data collection I needed to decide to what extent my interviewing style would allow such professional debate. In contrast the more common, ethnographic, interview is described by Spradley 1980, in Flick 2002: 90) as 'a series of friendly conversations'. This is defined as an interview using everyday language and descriptive or structured questions.

I elected to use semi-structured interviews in which a set of topics to be covered are established, rather than specific questions. This strategy is suggested by Sapsford and Jupp (1996). Drever (1995) also suggests that this is useful for gathering factual information, opinions and motivation and recommends a mixture of closed and open questions. I found it more difficult to decide whether to assume my participants were experts or keep the conversation friendly and informal. In retrospect it might have been better to be more reflexive to the individuals concerned, as some respondents were more assured and perhaps needed a more interventionist interviewing approach than I adopted.

Conducting interviews involves a complex set of procedures and involves protocols, processes and skills. In planning my interviews I took advice from Gillham (2000), Bell (1993) and Drever (1995), who offer comprehensive practical tips on how to contact participants and prepare questions. A simple list

of common faults in interviewing is offered by Robson (2004) and I noted these in my preparation. An interview schedule is offered by Drever (1995: 23) which I also found helpful. Miller's (1990) practical handbook highlights the importance of the researcher's reflexivity and Sapsford and Judd offer information about 'personal reactivity', which is the effect of the interviewer's interactions with the respondent (1996: 119).

Synthesising what I had gleaned from these texts I chose to contact my sample by personal letter with some information about myself and my study, followed by an 'information and consent' form (Appendix 1). I found it difficult to decide how much information to give before the interview, since an honest declaration of intent was important, yet too much detailed information might affect the way the questions were answered. I found the balance hard to achieve, partly because I did not want my participants to feel intimidated by my knowledge of educational drama and was aware that the status and legitimacy of the researcher must be established carefully (Sapsford and Jupp 1996). Email interaction between interviewer and respondent when setting up the interview might be helpful in reducing the culture, gender and status effects of interaction (Denscombe 2003). However, these advantages of electronic communication might be neutralized by the difficulty of establishing informed consent and ensuring that information has been read and understood. All my participants completed the consent forms, but their depth of understanding of how being a research participant might affect them prior to the interview was difficult to gauge.

4.11 Conducting Interviews

Frey and Oishi (1995) offer detailed guidance for framing questions, selecting language and posing questions effectively. They also recommend a signposting system for taking the respondent through the interview. An important aspect of interviewing in the ethnographic or naturalistic mode involves seeing the world through the eyes of the interviewee, entering their culture and not making judgments (Drever 1995). Drever also emphasizes the need for a 'common frame of reference' (1995: 26) so that both interviewer and respondent understand the questions in the same way. During interviews some participants responded with episodic or narrative knowledge linked to specific concrete situations, whereas others gave semantic knowledge, more abstracted and generalized. I attempted to gain both types of information by asking some narrative questions to gain episodic information, supplemented by concrete questions to obtain semantic knowledge, as suggested by Flick (2002).

Conducting interviews effectively is a highly skilful endeavour and I found Drever's definitions of prompts and probes useful. Prompts are directed towards what participants know but have not yet mentioned, and encourage people to talk and jog their memory. Probes are directed at what people have already said, asking them to clarify and explain, but not to justify or defend (1995). Probes invite a further response and could involve a moment of silence or an encouraging glance (Robson 2004). Denscombe uses the term 'checks' by which he means summarizing the respondent's thoughts during the interview (Denscombe 2003: 179). When carrying out my first interview, trying to use prompts and probes effectively, I was intimidated by concerns that my

transcribed words would be read by my supervisor, who might consider my interviewing skills to be lacking. This made me too hesitant to interrupt the participant to probe more deeply, even though this might have yielded useful data.

Human interaction consists of a complex system of signing, and the interviewer must be able to sign and receive signs seamlessly. As indicated in my literature review, an understanding of signing and semiotics is essential in educational drama and can, to some extent, be transferred to interview situations. However, there is a balance to be maintained between using a set of well-rehearsed skills and maintaining a natural and genuine manner.

Trying out the process during construction is very important and I planned to conduct a pilot interview, or a 'dummy run' (Gillham 2000: 22) of both an interview and an observation. The pilot can allow experience of management and highlights issues, leading to refinement before data is collected. I decided that for a grounded approach I needed to carry out my first interview with the gatekeeper of the MOE project. A trial would have been impossible as the questions were not appropriate for anyone else. Therefore, after discussion with my supervisor, I decided that this first interview would act as a trial before conducting interviews with the rest of my sample. The questions were trialled with colleagues, and carefully considered. After carrying out this first and trial interview I realised that each of my interviews would be very different, as everyone involved in my study was at a different stage of using MOE. The greatest learning area from this first interview was the importance of steering the interview and interrupting often enough to maintain control. My first

participant needed few prompts and was willing to talk freely, but at times I felt I was losing control of the timing of the questions.

Advice about methods of data collection during interviews varies between commentators. Denscombe (2003) recommends making an audio tape, supplemented by notes to capture non-verbal communication. Drever (1995) also comments that transcript from audio tape might lack important information about body language. I chose to audio-tape and produce a verbatim transcript, supplemented by some notes made during the interview. However, in the field I found it very difficult to make notes as I wanted to maintain eye contact and appear to be absorbed by the participant. I also felt uncomfortable making notes about the participant's body language and gestures and I therefore abandoned note-taking during the first interview and relied instead on the recorded words. I set up two recording machines for each interview, to ensure that failure of one machine would not affect the recording. This also proved useful when trying to hear an unclear section of tape.

There are numerous ethical issues involved in interviewing and the powerful nature of human interaction should not be underestimated, as dialogues can damage a respondent (Keats 2000: 7). Although access can be difficult, conducting interviews in the respondent's home or workplace is 'regarded by researchers as one of the best ways to obtain detailed data' (Frey and Oishi 1995: 4). I conducted all interviews in the workplace, except those with the gatekeepers of the project and website, which took place in hotel lounge spaces. My intention was to ensure that the participants were able to select and

feel comfortable in their surroundings. However, the public arena of the hotel lounge proved somewhat problematic, as it was occasionally noisy and I was pleased that I had allowed time on each occasion to carefully select the best place to conduct the interview and set up equipment. There were also difficulties when working in small schools, as teachers did not necessarily have a private place for me to conduct the interview and when staffrooms were used there were frequent interruptions. In one school the headteacher vacated her office to allow the interview to take place, but this arrangement may not have helped the teacher to feel comfortable.

When undertaking the interviews I was extremely sensitive to my long immersion into educational drama and Heathcote's work. Researchers, in my view, cannot be fully objective about the research question and, as Bell (1993) warns, if the researcher holds strong views about some aspect of the topic, questions need to be posed very carefully. Since the interview is co-constructed to some extent, interviewer effects can have a considerable impact on the way in which questions are answered. Frey and Oishi give an example in which an interviewer, who should have remained neutral, chuckled at a response and changed the nature of the remaining answers as a result (1995: 34).

I carried out my data collection over a period of two years, including nine semi-structured interviews. My final participants elected to be interviewed as a pair and since this final interview had a slightly different function from the others – to verify information already received – I decided that this was appropriate. Prior to this research my interviewing experience was extensive but confined mostly to recruitment of staff and students into HE, along with appraisal and supervision

situations. The responses from participants in this research varied greatly from one interview to another, placing different demands on the researcher. It would have been quite inappropriate, in my opinion, for me to have adopted the same tone, gesture and body language for each participant as they appeared to have different needs. At one end of the spectrum I interviewed two people who demonstrated assurance and an extremely confident use of professional language, engaging me in a high level of debate in what could be termed the 'expert' interview. At the other end of the spectrum were participants who presented themselves as self-deprecating and lacking confidence with MOE. One respondent seemed extremely tired and keen for the interview to be conducted swiftly, whilst another appeared to enjoy the opportunity of an extended conversation. Interviews therefore needed different kinds of management and respondents needed different levels of encouragement, whilst maintaining some commonality to ensure that the findings were reliable.

My skills as an interviewer developed throughout the process. As indicated above I was too tentative in the first interview, not interrupting enough when talking to a confident participant who therefore set the agenda a little too much. In later interviews I was more comfortable with the process of going into someone else's space and setting up equipment, setting the context confidently and taking time to establish the parameters of the conversation before it began.

Interviews were based on four areas of questioning and were focused on Heathcote's legacy and the likelihood that some version of her work would continue in schools. I therefore asked each participant how they became

involved in MOE, their involvement in training and development, how they defined features of MOE and whether or not they thought that MOE was likely to be sustained. The nature of these and supplementary questions depended on their role within the project and their experience of MOE. Appendix 2 is a list of the questions used for my first interview with the gatekeeper of the project, showing how they were clustered into these four areas.

4.12 Transcription of Interviews

In order to capture the interview data as text, I transcribed the first interview myself and then employed a transcriber for remaining interviews. Audible sounds and silences were transcribed, including laughs and pauses. For ethical reasons, I did not alter the words or speech patterns in the original version of the transcription. However, when returning the transcription to the participant, I took out repeated words and non-articulate sounds such as 'umm' or 'err' to improve the flow of the transcript. In this way the meaning was better conveyed but the words were not changed.

Because I was using grounded theory, my analysis of interview material was extremely time-consuming and also very satisfying. In order to become intimately familiar with the transcript, I listened to each interview several times and re-read the transcript many times as well. When analysing transcripts I took note of the inarticulate sounds and silences and listened to tapes again to note intonation, allowing me to make some assumptions about the reasons for the fluency to change. A long pause could thus be interpreted either as an awkward silence or a moment of thoughtfulness. The extent to which a transcript should

include ungrammatical pauses and other sounds is open to debate. Drever (1995) suggests using brackets and other symbols for hesitations, laughs and moments where two people speak together. As indicated above, I was not comfortable making assumptions about the reasons for a silence, but it sometimes confirmed what a participant was saying about feeling 'intimidated' for example. Unintelligible parts of the recording were listened to several times and if necessary returned to the participant who was invited to try to remember what had been said.

The selection and use of interview data in the thesis raises ethical issues as extracts selected should be fair and representative. Denscombe (2003) recommends that data are used verbatim and anonymised to increase validity. Bell reinforces the importance of verifying statements to be used with the respondent (Bell 1993).

4.13 Reliability

In order to carry out research which can be relied upon to reveal findings that can be believed to be as truthful as possible, the researcher must ensure that methods are used consistently and ethically. Sapsford and Jupp (1996) highlight the importance of plausibility and credibility, that is the extent to which the findings seem likely to be true given existing knowledge and the extent to which the findings can be accepted based on the methods used.

There has been a belief amongst positivist researchers that objectivity can be maintained through rigorous sampling and structured interviews, allowing

generalization to be claimed from the results. This would rely on highly structured interviews, conducted by an interviewer who adopts a 'neutral' role, or 'balanced rapport' (Denzin and Lincoln 2003a: 69), using the same questions for each interview, in the same tone and with the same pauses and intonation help to ensure objectivity. Pre-decided coding would then usually be used to assess the answers. There should be no improvisation or paraphrasing of questions. Such systematic processes have been assumed to ensure reliability of method, so that data can be used in a comparative way (Denzin and Lincoln 2003a).

My research paradigm is constructivist and I refute the possibility of an objective, neutral stance. In one study of interviewers who had been conducting fully structured interviews, it was found that those studied changed the wording in up to a third of the questions (Denzin and Lincoln, 2003a). This study appears to show that even when a researcher strives for objectivity and uses structured questions it is hard to replicate the same situation for all respondents. Structured interviews, therefore, may not provide more 'reliable' data than other types of interview. Walford claims that 'interviewers and interviewees co-construct the interview and the replies to questions are produced for that particular occasion and circumstance'. He doubts the 'truthfulness' of interviews since interviewees will only give what they are 'prepared to reveal about their subjective perceptions of events and opinions' (2007: 7). Sapsford and Jupp suggest 'simply to know that one is a research subject can change the subject's expression of attitudes and beliefs' (1996: 95). My suggestion, above, that I did not strive to use the same tone with each of my participants might be

considered inappropriate by some researchers, but I agree with Walford that each of my interviews was unique and that I attempted to gain information through responding to each situation in the way I felt was most appropriate. I agree with Denscombe (2003) that comparison and artificial measurement is not essential for systematic, sceptical and ethical research, or for reliability in research practice. Generalisation is a term which will not be relevant to my study. I have used a rigorous system of planning each aspect of data collection, particularly observation, described later in this chapter. Website analysis, also described later, was similarly conducted in a systematic way, counting every post over a period of several years.

Reliability is extremely difficult to establish within naturalistic constructs and only one researcher, as it is hard to demonstrate that 'the methods would produce similar results from the same sample of respondents if repeated by another interviewer using the same methods' (Sapsford and Jupp, 1996: 118). Unstructured or flexible interviews do not allow comparisons and there are difficulties when trying to establish the reliability of the methods used. A clear set of interviewing protocols can alleviate the difficulty to some extent and I tried to ensure this through constant comparison of questions, to ensure that I asked each participant about a set of similar topics. Denscombe offers the suggestion that triangulation could be used through allowing the respondent to authenticate the data (2003) and this is a policy that I followed.

4.14 Triangulation

The concept of triangulation is an analogy with surveying or navigation, in which bearings from two landmarks will help you find your position on a map. Since each research method illuminates the world in a different way or from a different perspective, interpretive researchers may choose to use more than one 'interpretive practice' in a given study (Denzin and Lincoln 2003b: 5). These authors note that the qualitative researcher knows that objective reality cannot be captured and so uses triangulation as a way of providing an in-depth picture of a complex situation. This is my reason for using both interview and observation within my study.

Denzin and Lincoln (2003b) have identified four types of triangulation. Data triangulation seeks out information from different points in time and space; investigator triangulation involves a set of researchers each investigating a phenomenon; theory triangulation involves different researchers approaching the phenomenon with different theoretical viewpoints; and methodological triangulation involves different methods being used to investigate the same case. This final definition describes my triangulation method.

A number of sources support my decision to use another method of data collection to triangulate interview data. West (1990 cited in Seale 2000) used observation to validate qualitative interviews with parents of children with epilepsy after finding their responses rather gloomy, and so observed their interaction with doctors as a triangulation device. Becker and Geer (1957) also support the use of observation to check the validity of interview data. Glaser

and Strauss claim that 'theory generated from just one kind of data never fits, or works as well, as theory generated from diverse slices of data on the same category' (1967: 68). Stake (1995), citing Flick and Silverman, suggests that triangulation is a useful method for clarification, if not an essential way of giving validity to the findings.

Silverman, however, suggests that 'triangulation exercises can deepen understanding … but are themselves no guarantee of validity' (in Seale 2000: 58). Using philosophical critique, Seale wonders whether, even if the different methods employed 'converge on the same thing, apparently agreeing with each other, how can we know that they are correct?' (Seale 2000: 59). Richardson and Seale appear to reach the same conclusion, that triangulation cannot be assumed to be more truthful than one method alone. Having considered several viewpoints, I decided to use limited observation in order to understand more about what the MOE practice described by two of my participants actually looked like in a classroom. It may not have uncovered a more 'truthful' picture of MOE in schools, but the purpose of my observation was to give greater context to the interview and to reveal any limitations inherent in my main data collection method.

4.15 Observation

I considered observation to be, ethically, the most problematic area of my data collection. A personal incident whilst teaching undergraduates helped to convince me that observation would be useful to verify interview data. On 14.2.08 I showed my students two examples of recorded teacher-in-role

practice. One was from *Three Looms Waiting*, an Omnibus TV programme showing Dorothy Heathcote teaching (Smedley 1971) and the second was *Assessment in Drama 2002,* a DVD to accompany the *Drama in Schools* Arts Council text. The students pointed out a range of differences in the quality of the learning experience. This demonstrated that even a relatively straightforward strategy such as *hotseating* can be very different in quality when led by different practitioners, something which probably could not have been gleaned except from observation of practice. This example led me to consider that when a teacher talks about using role in an interview, I might make assumptions that were not accurate.

Decisions about how to carry out observations and record the data needed considerable thought (Gale Group 2007), partly because classroom observation may carry with it pre-conceptions on the part of teachers about judgement of teaching effectiveness. My prime motivation for watching classroom practice was to inform my understanding of MOE practice by seeing it through another perspective. I had experiences of taking part in MOE practice led by Heathcote and wanted to see if teachers within my sample were using it in a similar way.

At its simplest, observation is the practice of 'noting and recording facts and events as they happen' (Montgomery 2002: 36) or an 'attempt to place specific encounters, events and understandings into a fuller, more meaningful context' (Tedlock 2003: 165). My aim, to record and place observations in context, seemed straightforward, but there was complexity in shaping the precise methodology to be adopted. As with many other research methods, there are

conflicting views about the most reliable methodology to use when collecting data through observation.

Ethnographic observation may be the most reliable way of finding out about a particular group and its behaviour, as interviews, some documents, accounts and surveys rely on the subject's own perspective. Accounts may be inaccurate, or distorted, for a number of reasons, according to Sapsford and Jupp (1996). An observer may have a more objective view of what is happening. Also, 'observation can provide information on the environment and behaviour of those who cannot speak for themselves' (1996: 59). I hoped to be able to gain some personal insight into the response of pupils to MOE, which interviewees had reported to be very positive.

Denscombe summarises the advantages of ethnographic research as encouraging the researcher's awareness of self, allowing direct empirical observation of groups, allowing rich descriptions, links with theory, a holistic view and including the 'actor's perception.' He also lists disadvantages, suggesting that stand alone descriptions can be a problem and may mean poor reliability with little prospect of generalization. Ethical issues may be worse than with other methods, too, and insider knowledge can be a problem (Denscombe 2003: 93). Ethical issues seemed to me to be so challenging that I had considerable reservations about using observation as a method.

4.16 Classroom Observation

In educational settings, there has been a great deal of interest in systematic observation of lessons. Wragg cites examples of studies by Stevens in 1912 and Withall in 1949 which categorised teacher 'talk' and questioning techniques (Wragg 1999: 8). Classroom observation has usually been used to measure teaching effectiveness, monitor the impact of a type of classroom practice, continuing professional development and initial teacher training. Croll (1986) suggests that there is general agreement about the value of direct observation of classrooms in educational research but much less agreement about the appropriate methodology for such observation.

It might at first appear that an objective description of what one sees might most fairly be recorded in quantitative, systematic terms. Bell notes that some researchers have categorised behaviour, such as laughs, shows satisfaction, (Bales 1950) or 'shows tension release' (Flanders 1970). Yet 'shows tension release' involves value judgements on the part of the researcher, suggesting that even such apparently objective systems are open to questions of validity. Systematic and planned procedures are considered essential in any type of observation by Sapsford and Jupp (1996: 58) but pre-coding and counting are not necessarily essential.

Growth in the work of cultural and social anthropologists led to a different approach to classroom observation, a qualitative concentration on 'the significance, meaning, impact, individual or collective interpretation of events' (Wragg 1999: 10). There was emphasis on viewing work with detachment and

often the observer would 'simply form impressions about the generality of classroom life' (Wragg 1999: 54). This might include consideration of pupil activity and behaviour. Wragg believes that in the classroom environment, observation can benefit both the observer and the person observed, serving to inform and enhance the professional skill of both people (Wragg 1999: 3). It allows the perceptions of more than one person to be considered and should help to verify interview data. Sapsford and Jupp agree that 'it can be used towards the end of a project to supplement or provide a check on data collected in interviews or surveys' (1996: 58, citing Stacey 1960, Bennett 1976 and Rex and Tomlinson 1979). Initially I planned to conduct observations after finishing interviews but, as I crafted my methodology in more detail, I decided to use interview and observation in tandem, at a similar time with the teacher and at the most appropriate point in a grounded data collection process.

As a supplementary triangulation tool, my observations were used to support or verify the theory generated through interviewing. Sampling used the same grounded approach as with interviewing, where participants emerged from previous interviews.

4.17 Recording Observation Data

Records of observation may be made and kept in many forms, from a few notes to a video and transcript. Although the presence of a researcher in the room can affect the behaviour of those observed, Montgomery considers the 'fly on the wall' method of collecting data to be the best, rather than trying to hide in an adjacent cupboard or use video or audio recording (2002: 27). The visibility of

the researcher is considered by Baker, who investigates many roles for the researcher, including the 'eavesdropping' participant observer, invisible to those being studied and detached from the group. Detachment, however, is also a major disadvantage because it could prevent the researcher from hearing entire conversations or grasping the full significance of an information exchange (Baker 2006). A videotape of a lesson or section of a lesson can be subjected to a more complex and more flexible analysis than is possible in any live observation (Croll 1986: 52). However, the complexities of making a video recording with adequate light level, effective sound recording devices and multiple foci are so great that a single camera is unlikely to be a flexible and complex enough tool to collect usable data.

'Live observation' is the phrase used by Croll to describe the most common observation method, involving a pen and paper procedure and time keeping device, in which observation and recording are simultaneous (1986: 51). This was the method that I decided to adopt, though I rejected the notion of strict time limited comments as it can restrict the opportunity for detailed description. In a large scale study of over 1,000 teachers in 1996, Wragg found that freehand notes, written down as the lesson developed, were the most common form of record made by appraisers (Wragg 1999: 65).

It is not possible to record everything, which means that methods must be transparent. Examples of several methods given by Mongomery are 'gazing about', 'participant observation,' diary description' and 'time and event sampling' (Montgomery 2002: 36-38). In some methods, there is no recorded data except for a little written down at the end of the session. In planning my observation

methods I decided to record some notes, but not every word of the lesson. Participant observation appealed to me and during one observation I took a secretarial role, at the invitation of the teacher, to enable observation from within the process, using a netbook to write in electronic form. I wanted to record data that might fall outside the scope of agreed data collection in a formal approach. Prior to the pilot observation I was still unsure of the extent to which I should pre-categorise the information to be recorded and my desire to be systematic and yet also allow myself the luxury of collecting unexpected data was one of the most problematic aspects of the study.

One way of recording the unexpected, interesting issues arising in observation is a 'problem points list' (Montgomery 2002: 38) or 'checklists.' Wragg suggests the use of a 'critical event' log to document unexpected behaviours and relationships (1999: 67). It could be to do with class management, rules being broken, or other indicative events that reveal something significant. After the lesson these critical events can be discussed, using neutral language, through enquiry. I found this suggestion helpful in solving my dilemma of what to record.

The researcher should, according to Spradley, adhere to three principles when collecting data through observation. The first is to identify the language used for each fieldnote entry, the second is to make a verbatim record and be able to distinguish 'native terms' and 'observer terms' and the third is to use 'concrete language' when describing observations (Spradley 1980: 66-68). Detailed qualitative data might include a rounded description of the culture of a particular group of people, 'with the emphasis on flexibility and on recording behaviour and events in their wholeness; that is taking full account of the social and

cultural context in which they occur, and examining the perspectives and interpretations of participants' (Sapsford and Jupp 1996: 83). Whilst accepting that these principles are desirable, I have been mindful of the practical difficulties of such detail in my own study, especially since observation is a secondary data collection tool. Therefore, I decided to take account of the context and collect as much information as I could within the time constraints imposed. However, these principles did inform my decisions to insist on time to talk to the teachers both before and after the observations and to discuss the context with them by telephone prior to the observation.

Ackroyd (2006) debates whether participant observation or benign observation is more relevant in case study research. The active intervention of the observer allows a different relationship to be established with the subjects and also allows non-verbal data to be gathered. Ackroyd's text focuses on recent educational drama methodologies, dominated by critical theory and critical ethnography. The place of the researcher in the study is highlighted throughout. My case study design took account of the impact of the researcher on the study, especially in observation. I recognised that the classroom interactions would be different because I was present, especially in the extent to which the pupils were 'performing' their drama activities for an audience that would otherwise be absent.

A Marxist perspective, or critical theory approach might, according to Wragg (1999), lead to the observer taking into account a wider social context, perhaps seeing the teacher as an agent of social control. This perspective is not relevant to my study, but I am aware of the possibility of a political role by the

researcher, noting that values and interest must always enter into research. Critical ethnographers select values that promote transformation of oppressive societies (Ackroyd 2006).

I conducted a pilot observation and two others with participants from my study. The *Information and Consent Form* (Appendix 1) invited interview participants also to be observed and selection was made firstly on the basis of positive response to the idea of being observed. Secondly, to allow some breadth, I selected an experienced and an inexperienced teacher of MOE. Access to classrooms, recording, reporting, storing and use of data all had to be planned in detail.

It was appropriate to carry out a pilot observation because, unlike my first interview, the methods of data collection that I was trialling were common to all observations. The pilot was invaluable to help practice feeding back to teachers without making comments that might affect them adversely. During the pilot this was something that I could address with my volunteer explicitly, ensuring that she understood the focus for the observation and data collection. My pilot observation in a local school raised a number of issues and informed the two observations for data collection. I have summarised the issues as follows:

- *Gaining time with teachers before and after the observation,*
- *Finding an appropriate space and setting up equipment in advance;*
- *Using a language which allows observations without making judgments;*
- *Deciding how to capture the essence of the work and how many verbatim remarks to record;*
- *Avoiding discussion of school issues.*

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Following my pilot observation I reflected on the purpose of talking to the teacher after the lesson; whether to establish categories, clarify what I had seen or simply make the teacher feel that the activity was worthwhile. Since the well-being of my participants is so important, I decided it should be done if only for their needs. The pilot confirmed that I could record most of the work as it happened but needed time to tidy up the notes before sharing them with the teacher, so a short gap before the discussion was needed. My volunteer for the pilot observation said that she found the process very helpful and contributed freely to discussion about the lesson.

4.18 Analysis of Observation Data

I found that categories emerged just as easily from observation transcripts as from interviews and that line-by-line coding was appropriate. Despite my attempts to remain objective, my first transcript did include remarks that could be considered subjective and I spent time modifying these.

Threats to the truthfulness or validity of the data include the possibility that the subjects do not behave, during the observation, in the way that they normally behave. The gender, appearance and attitude of the observer may influence behaviour, or the person being studied may change behaviour for other reasons. Wragg notes that many factors could affect the magnitude of the interference created by the observer, including how common it is for visitors to enter the room. The relationship between the person teaching and the person observing is very important in the process of observation. Power relationships

may affect what happens during the lesson. Judgements about quality are usually expected by teachers, according to Wragg (1999).

Below is an extract from notes of an observation carried out in December 2009, demonstrating how I recorded the activity within the *Mantle of the Expert* session and later carried out open coding:

Notes from Observation of Chris 15.12.2009.

5 boys came forward to talk about the equipment that would be used for the mining. The language used and the manner in which the drilling process was described was impressive and the students were very confident. Questions were well thought out and answers totally committed – never lost credibility. Another boy stood up to talk about technology for mining particular minerals. He seemed to have a very solid idea about how to mine an asteroid. A girl was asked to talk about food storage. She stayed in her seat to talk and gave lots of information about preservation and freeze drying. All presenters were ready to show the scale of their designs and draw 'people' on them. It was decided by J that the meeting would be continued in the morning when she returned from America. A few more points were taken – all students were allowed to make any points they wanted to and 3 girls asked if they could speak the next day about their research areas. All were given a sheet of paper with alternative sites for the 'launch site' and factory. They each selected and wrote down a reason.	*Take initiative* *appropriate language* *Confident* *Committed* *Credible* *Ownership* *confident* *reluctant?* *seated* *confident presenting* *Meeting continued* *invited to speak* *volunteered* *Paper location* *Research exercise*

4.19 Ethical issues

Throughout my data collection, ethical issues have been paramount and have been informed by guidance from the University of Leicester (2005), Bishop Grosseteste University College (2008) the British Educational Research Association (2004) and significant texts such as Israel and Hay (2006). I gained ethical approval for my research activity from the University of Leicester through formal processes, including an Ethics Committee. All participants signed consent forms (Appendix 1). Ethnographers are usually concerned to keep the atmosphere as natural as possible, so that they do not unnecessarily disturb the environment in which they are working (Denscombe, 2003). The rights, interests and feelings of participants in my study have been safeguarded as far as possible and I have kept them informed of the purpose of the research. In particular, I have tried to anonymise their contribution to this research and have problematized the cases in which this has been difficult to achieve.

A particular ethical concern is the extent to which the researchers' views affect the recording and analysis of data. 'Observations are inevitably filtered through the interpretive lens of the observer' (Sapsford and Jupp, 1996: 59) and it is therefore important that the researcher reflects carefully on the degree to which his or her own perspectives and behaviour have influenced the account produced (Sapsford and Jupp 1996: 84).

I attempted to ensure that my participants were fully aware of the purpose of the research and able to give informed consent. I was challenged to decide how much personal information to give to participants, as to suggest that I was a

benign observer of MOE would be to give a false impression. Angrosino and Mays de Perez (2003) question whether or not observational objectivity is either desirable or feasible as a goal and this leads to the possibility of an account which acknowledges researcher bias. In chapter one I attempted to place myself as an (inevitably) biased researcher into the context of the thesis so that accounts of data collection can be viewed in that light.

In observations my primary concern was to gain access to classrooms without disturbing or damaging the learning and teaching experience for teacher and children. Wragg notes that 'the craft of teaching is still a largely private affair' (1999: 3) and despite teaching for up to forty years, only a tiny number of a teacher's lessons are likely to be seen by other adults. The results of Wragg's research indicate that teachers are likely to be wary of having their work observed and that badly handled classroom observation can arouse hostility, resistance and suspicion. I believe that this might be especially true if teachers are engaging with an unfamiliar art form, such as drama. According to Montgomery (2002: 16) teachers are familiar with classroom observation having a purpose that is either 'formative and developmental, summative and corrective or diagnostic and interventionist'. Therefore they are likely to find any kind of observation slightly threatening or at least disconcerting.

In order to minimise this threat, I tried to make the purpose of the observation transparent to the teacher. My discussion after the lesson was structured very carefully, with thought given to who should lead and who set the agenda, as suggested by Wragg (1999: 66). I avoided any pejorative comment, even when the teacher appeared to want an endorsement of the strategies used. My

observation letter to teachers made explicit reference to the irrelevance of quality judgements, though this might not have reassured teachers sufficiently. Sapsford and Jupp (1996) refer to personal and procedural reactivity and guard against placing participants in artificial situations. For this reason I tried to interfere with the usual classroom situation as little as possible.

Montgomery offers an ethical framework for the establishment of appraisal of teachers' performance, which I have found helpful. Although my observations were not connected with appraisal, the ten point protocol summarised here offered a starting point for an ethical framework for my own observations.

- *Voluntary observation*
- *Typical lesson selected*
- *Focus, terms, nature of data collection agreed*
- *Complete lesson observed as though fly on the wall*
- *Continuous timed running record to be made on agreed sampling frame*
- *Every record must begin with positive statement and all negatives couched in positive terms*
- *Immediate feedback in relaxed setting*
- *Teacher first talks about the lesson*
- *Observer does not enter into discussion but reads aloud the running record, stopping for clarification, etc.*
- *Targets agreed*

(Paraphrased from Montgomery 2002: 53).

I also reflected on my personal experience of classroom observation as lecturer working with undergraduates when drawing up a template to use for my observations. During the past fourteen years I have observed and fed back to hundreds of students teaching drama. I felt experienced in this activity but knew how damaging comments on practice could be, especially for those using a new method. Undergraduates expect constructive criticism, but the teachers I observed should not be given feedback from which they could infer criticism.

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Perhaps because I had been so concerned about ethical issues in observation, my two observations during data collection did not appear to cause participants any discomfort and the transcriptions were well received. Triangulation was helpful and the observations confirmed and reinforced in both cases what I had heard during interviews. I discuss the findings from these observations in the next chapter.

4.20 Document Analysis

In addition to interviews and observations, my case was investigated through document analysis. Evaluation of sources was informed by Marwick (1994) and Dymond (2009) who offer advice about considering a document's credibility, provenance, audience and authorship. My literature review introduces a number of policy documents and one of the ambiguities of the study was to consider whether these documents were primary or secondary sources. Historical policy documents might be considered to fall part way between the two.

As soon as I had defined my case study, an MOE project which was established within one county of England and was described in detail in the last chapter, I began to take an interest in the website which was set up in 2006 to support those using the system. Within my study, document analysis concerned a particular website, mantleoftheexpert.com, which was described in chapter three. I analysed statistical data, conversations and also documents. This type of qualitative document analysis in a grounded study is considered by Bowen (2009). He describes it as a systematic procedure for reviewing documents, involving finding, selecting, appraising and synthesising the data within them,

which might consist of quotations, excerpts or passages. Bowen recommends

that these are then themed and categorised through content analysis.

Document analysis is often used as triangulation in combination with other

research methods, and this is true of my study.

Hsieh and Shannon (2005) offer three different approaches to document

analysis, suggesting that it can be conventional, directed, or summative. These

three approaches all adhere to the naturalistic paradigm and could therefore be

suitable for my study. They are used to interpret meaning from the content of

text data. My analysis of the website connected with the main project involved

the analysis of many different forms of text, and some of these opened up

particular ethical issues.

4.21 Website Data Collection

My monitoring of the site began in June 2007. I joined the site so that I had

access to the discussion areas. 'Lurking' (Salmon 2001: 36) on the site might be

considered ethically dubious because I was not a participant in an MOE project

for which the site had been established, and my motive for viewing the posts on

the site had not be shared with other users. However, the site quickly and

deliberately become a place for a broader group than those directly involved in

the main MOE project and the information, articles and guidance on MOE were

intended for a wider audience. The site was in the public domain and anyone

who wanted to send a personal email to one of the site's moderators was able

to do this privately. During a formal meeting at the University of Leicester to

transfer to PhD status, my concerns about lurking on the site were discussed

and as soon as I was able to commence fieldwork, I interviewed the gatekeeper of the MOE project and sought permission to continue to monitor the site. This permission was readily granted.

Another early interview was with the gatekeeper of the website who gave me active encouragement to monitor the activity on the site. He sent me statistical data regarding traffic on the site and some private emails to demonstrate the kind of support given to individuals. However, with the guidance of my supervisor I declined to look at either without further permissions, eventually deciding that the statistical data would be acceptable to use but not the private email contact. I felt it was not appropriate to obtain retrospective permissions from teachers for emails sent to the moderator, as I was not an intended recipient.

From June 2007 until July 2010 I analysed the content and activity on the MOE website, initially carrying out a relatively detailed statistical analysis into the site map and contents. This was a year after the site was first established. Then I tried, as accurately as possible, to count members of the site by profession, educational phase, geographical region and gender. I also noted the number of posts made by each, though private emails would not be picked up through this count. This snapshot was followed by regular updates to check the changing nature of the site and its use. A richer picture of how and when teachers used the website was gleaned from an analysis of posts on the website's forum, alongside qualitative data from my interviews.

My analysis was updated every few weeks, on an *ad hoc* basis, but I always read all posts since the last analysis. In April 2008 a review revealed that there had only been one post in three months. However, I later discovered that a revised website had been uploaded in 2008 which may have interrupted traffic on the site at this time. My analysis of the site continued until the end of my data collection in 2010. The content of the website was introduced in chapter three and my findings from an analysis of it are included in chapter five.

Decisions about methods of document analysis were made regarding the many articles on the site. Some of these articles were written by Heathcote and have already been considered in my literature review. Others were written by practitioners of MOE and were reflective or evaluative papers about its use in classrooms. I elected to use a grounded approach to the analysis of these papers, using comparative analysis and drawing the findings into a diagram (Figure 1: p.316) to describe the shape of MOE mini-projects and the training offered. I also summarised the content of several of the documents and made comparisons in order to learn more about the shape and composition of the mini-projects. It was not possible to use a single method for analysing the documents on the website as they fell into so many different categories: guidance, information, evaluation and planning.

In the next section of this chapter I review the literature into data analysis, indicating how I selected processes. Since I used an adapted version of grounded theory, my first reference point for analysis and coding was that

associated with the original articulation of grounded theory by Glaser and Strauss (1967).

4.22 Data Analysis and Grounded Theory

Glaser describes the generation of theory in a simple way, encouraging the researcher to 'code and analyse categories and properties with theoretical codes which will emerge and generate their complex theory of a complex world' (Glaser 1992: 71). Grounded theorists suggest 'a line-by-line reading of the text while looking for processes, actions, assumptions, and consequences' (Ryan and Bernard 2003: 275). Analysis might include looking for metaphors or repetition of words, for example. The writers describe grounded theory as a process which involves identification of 'categories and concepts' that emerge from texts and linking them with formal theories (Ryan and Bernard 2003). The coding begins with a detailed analysis of transcripts, reading and highlighting certain phrases as they are considered important. These are then linked together into models. The process is one in which the data becomes richer and more and more grounded.

Three basic types of coding were introduced in 1967 (by Glaser and Strauss) and retained in later texts. Open coding, the first type, reveals the categories; axial coding, (named because the category itself hinges on an axis and is opened up), further refines the category and looks for relationships with other categories; selective coding, the third type, involves the identification of a central, or core category from which all the other categories can be viewed, giving coherence to the whole. Flick gives an example of 'segmentation and

open coding' (2002: 179) in which a short extract of text is divided into very short phrases of no more than six words and each is given a code. There is also an example of line by line coding, in which the researcher's notes are much briefer, but every line of the interview transcription has a code written next to it (Flick 2002). Glaser (1978) asserts that line-by-line coding can only be done if verbatim records of interview transcripts are available.

Flick believes the result of open coding should be a list of codes and categories which should be complemented by notes and memos which contain observations on the material and thoughts that are relevant to the development of the theory (Flick 2002). The researcher moves backwards and forwards between inductive and deductive thinking. Inductive is developing concepts, categories and relationships and deductive thinking involves testing them against the text (Strauss and Corbin 1990).

I found open line-by-line coding relatively easy, but initially as I read and re-read my first interview transcripts I found it helpful to code several times. I coded my first interview three times, without reference to earlier codes and each time listened to the transcript in parts to try to hear the emphasis again. My guiding principle was to get as close to the data as possible and to try to find categories that would match the participant's view of what was significant. When reviewing my attempts to code I found a very close correlation between each version, indicating that intuitive and fairly quick coding yielded the same results each time I did it.

In grounded theory comparative analysis is recommended as the key tool for generating theory, with a strong steer towards multiple cases. 'A single case can indicate a general conceptual category or property; a few more cases can confirm the indication' (Glaser and Strauss 1967: 30). Since, traditionally, grounded theory requires many cases for comparative purposes, this is one area in which I adapted the methodology for my own study. My inclination was to avoid comparative analysis and instead make observations which clustered categories and experiences. Comparative analysis can be used to generate two basic kinds of theory, substantive and formal (Glaser and Strauss 1967), with the former being better suited to small-scale studies like my own (Denscombe 2003).

The analysis of data leads to hypotheses, with the researcher moving from a role as a passive receiver of impressions into an active generator of theory (Glaser and Strauss 1967). When generation rather than verification is the main aim, the study is in a constant state of development, and even the final draft is subject to modification. Glaser and Strauss put a high emphasis on theory as process: 'theory as an ever-developing entity, not as perfected product' (1967: 32). Collection, coding and analysis of data is one simultaneous process in GT. I found this psychologically very helpful to my data collection.

4.23 Theories of Data Analysis

My analytical processes were driven forward through generation of theory based on grounded approaches. Open, selective and theoretical coding were all relevant procedures for analysing data in my study and helped to develop a

grounded theory (Flick 2002). Since I had elected to use an adapted version of grounded theory I took account of other perspectives to help with the analysis.

Data must be reduced before they can be analysed, especially in qualitative research in which there is a great deal of data to work with. Basit refers to Tesch's phrases 'data condensation' or 'data distillation' as descriptions of the outcome of analysis, suggesting that reduction involved interpretation as well as making smaller and more manageable (Basit 2003: 144).

Flick (2002) describes two opposite goals in analysis. Uncovering and contextualizing statements leads to an augmentation, increasing the text several times in some instances, whilst summarising and categorising reduces the original text. He further suggests that the researcher begins with categories, which are brought to the empirical material rather than being developed from it, describing a 'concrete methical procedure' which involves reducing the text through firstly leaving out less relevant passages, then reducing similar ones through summary and gaining a higher level of abstraction. I decided at an early stage that this formula for analysis would not sit easily with a grounded theory approach.

Lee and Fielding note that one of the tensions of data collection and analysis is that qualitative research involves collecting data chronologically through 'progressive immersion in the field' whereas analysis is usually topic-oriented, with the analyst trying to identify themes emerging from the data (Lee and Fielding 2004: 533).

Miles and Huberman (1994) offer a great deal of detailed advice about data analysis, which they break down into data reduction, data display and drawing conclusions. They suggest that researchers consider how to order the data and offer suggestions for prioritization such as intensity, chronology, roles of participants or social units. They offer a further layer of complexity, so that if time ordering is used, data could be further organised to show sequences, cycles, causes and effects. The use of matrices, rows and columns to set out the data is also explained. First level conclusions from qualitative data will come from noting patterns, themes, making contrasts, comparisons, clustering and counting (Miles and Huberman 1994).

I was not attracted to Miles and Huberman's analytical approaches, despite Robson's perspective, recommending the use of their methods for case study research. His critique notes that philosophically their position is firmly entrenched in realism, and is therefore heavily structured (Robson 2004). Robson advises that it may be difficult to adopt Miles and Huberman's approach if using grounded theory, suiting those who prefer a scientific approach but are pushed towards qualitative data. Robson confirmed my instinct that clustering and counting were less useful to me than repeated reading of transcripts to get as close to the data as possible. Cutting, condensing and counting were methods I had already dismissed. Robson offers some useful summaries of data analysis, giving a clear focus on memoing, defining it as 'anything that occurs to you during the project and its analysis' (Robson 2004: 478). During coding, I found memoing a very helpful process as it led me towards categories.

Counting and clustering, in the Miles and Huberman (1994) approach, perhaps lie at one end of the analytical continuum. Ryan and Russell (2003) also describe systematic analytic processes. The systems are usually related to surveys of short open ended questions in which the occurrences of the same words are charted and counted. Paired comparisons, pile sorts and triad lists are used to explore relationships between items. Frame substitution refers to the practice of requesting items from a list to be given attributes, sometimes being put onto a chart. Findings might be displayed as taxonomies, typically displayed with a hierarchical structure, as branching tree diagrams. Mental maps are also used, perhaps with multi-dimensional scaling which results in clusters of results on a scaled chart (Ryan and Russell 2003). I do not find myself drawn to such systematic analysis and consider it inappropriate for a study involving modest numbers of interviews and observations.

Many critical theorists reject such practices as irrelevant to their work. Richardson (2003), for example, developed creative analytic practices, which she calls CAP. She claims that creativity within analytical practice no longer needs labelled new or experimental, but can take up a place within the mainstream. Richardson (2003) also suggests that some forms of presentation are more evocative than others, and that a narrative can be presented as a poem, to shorten the emotional distance between the writer and the reader. The rationale for this is that if participants talk in poetic phrases, it might be considered more honest to record their words as poetry than as a series of snippets or with other kinds of punctuation that breaks up the meaning. I have respect for Richardson's reluctance to fracture the data, but having considered

such representations of research, I concluded that I should forge a middle way between systematic and creative analytical practices as this would be more appropriate for my research paradigm.

Several researchers offer practical advice on the process of analysis within the middle ground between systematic and creative processes. Gillham recommends highlighting substantive comments in transcripts and developing a list of categories through occasional codes. He suggests that the list of categories will appear large at first and then reduce with each new transcription. Some categories will combine with others and some will be abandoned (2000). Whilst this method conflicts with line-by-line coding, it helped me to imagine how categories might emerge. Coding is described at a functional level in Lincoln and Guba (1985) and some of their terminology was helpful to me, such as 'filling in' for codes added at a later date; 'extension' for returning to early codes and interrogating them in a new way; 'bridging' as a term for seeing new relationships between material and codes and 'surfacing' for identifying new categories (Lincoln and Guba 1985: 62).

Denscombe gives advice about how to collect and analyse data in his 2003 text. He recommends coding at an early stage of data collection, duplicating the raw data, collecting narrative, or thick descriptions, and deciding at an early stage which units will be used for the data. As themes emerge, the researcher should go back to the field to check the validity against reality. I have found Denscombe's practical advice very useful, because it suits a grounded theory approach and he does not consider generalization desirable.

I considered the advantages and disadvantages of using software for data analysis, eventually rejecting it. Lee and Fielding (2004) describe a range of software available such as code and retrieve packages which allow recoding, either globally or selectively. Some of it is called theory building software such as NUD*IST (Non-Numerical Unstructured Data Indexing Searching and Theorizing). Some emphasis is placed on relationships between the codes, and proximity searches are possible with this software as well as pattern searches (for example, finding all words beginning with capital letter and ending '–ing'). Code and retrieve software is especially suitable for discourse analysis (Lee and Fielding 2004).

Basit (2003) examines the use of manual and electronic coding in two projects in which data were collected mainly by in-depth interviewing. Using Nvivo software, codes were pre-decided and loaded into the program. She concluded that Nvivo is a flexible coding method in preparing reports, but also that the use of software may not be feasible to code only a few interviews since it may take several weeks to get acquainted with a software package. My decision not to use software for analysis was made as a result of considering studies like the one described by Basit (2003) and also considering the best analytical practice to explore my research questions.

4.24 Experiments in Analysis

My analysis of transcription data was informed by grounded theory and I used line-by-line coding. I attached codes to a single word or phrase rather than a longer chunk. I felt that I was engaged in an iterative process and that

categories emerged naturally, as suggested by Boulton and Hammersley (1996). Some categories emerged with apparent links to others and a few appeared to be isolated. I found Basit's definitions of codes and categories useful at this stage: 'tags or labels for allocating units of meaning to the descriptive or inferential information compiled during a study' (Basit 2003: 144).

Below are two examples of open coding, showing my first attempts to code interviews in the day following fieldwork. The first is an extract of my interview with Joe, conducted in May 2010. Joe spoke quickly and his sentences were often unfinished, or blurred into new ideas. This interview was grounded in MOE practice. The second extract is from my interview with Kim, carried out in March 2009. This interview had a focus on the management of the main project.

Interview with Joe 10.5.2010 Lines 76-86

Joe: Er (..) it just seems to be a clear indication that we're, we're entering that fiction. And again perhaps this group doesn't enjoy that so much but I've found with other groups when I didn't do that they found it very, very difficult and it did, it, they didn't engage and they did go "It's funny to see teachers trying to pretending to be someone else, this is really but sir," and it just wasn't working. The narration for me was so, just an, just an indicator that we're operating in imagination and play and that it's structured, you know what we're going to do is kind of a structured play and the narration always falls, since I first started I found it difficult without any (unclear) even if it's not necessarily rich itself, er it just seems to be a clear indicator for them.	*Clear indication Entering fiction Gp doesn't enjoy it They found it very difficult They didn't engage Teachers pretending It just wasn't working NarrationIndicator Operating in imagination Structured play Narration Not rich* *Clear indicator*

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Interview with Kim 6.3.2009 Lines 508 – 516

in my position I have to know what the lay of the land is to be able to infiltrate change where I can make it. And this time I was determined not just to make little change. I was determined to make massive, systematic, systemic change, I needed to get to the systems, the educational systems which is like the QCA, the DCSF, riding on the Primary Strategy, creating national networks and getting on the reform agenda, er, the reform agenda being the transformation of the curriculum. And that for me is about systemic change and I was in a position where I could do that...first time in my life..I could actually, if I could just invent it and find a way of doing it (.)	*My position* *Infiltrate change* *Determined* *Massive systemic change* *Educational systems* *QCA DCSF* *National networks* *Reform agenda* *Transformation of curriculum* *Systemic change* *I could do it* *I could invent it*

Coding and then categorising were significant and enjoyable elements of my research. I decided to try different ways of developing theory from the emerging categories. First, I selected a small number of categories on the basis of personal interest and I developed these into a short paper. This was an experiment to discover how I might allow theory to emerge from categories.

I felt some dissatisfaction with this method because, although it was grounded and organic, it was not as objective or systematic as I had expected my data analysis to be. I wanted to test other methods, arising more directly from the line-by-line coding and establishment of categories. I had hoped to find an approach to analysis that was organic and also systematic. My random selection of one participant and then another seemed a little unsystematic. Essential features within the process were a grounded approach that allowed me to steep myself in the data and to understand the concerns and feelings of

my participants, yet also to organize findings objectively and without fragmenting the data too much. A guiding principle which developed as I was analyzing was that I did not want to 'cut up' my interview data as to do so would take them out of context. I found that it was sometimes relatively easy to collect data and abstract them through theme, without losing valuable emergent theory. However, there was one participant whose insights cut through many themes and I felt compelled to reveal findings without fracturing these data too much. His insights were given in a narrative way and I have recorded them in a lengthy section at the end of chapter five. I was keen to objectify the categories whilst keeping chunks of data together so that the views of a single participant could be sustained rather than being scattered within the text.

To balance my first attempt at analysis, I returned to my list of categories and reflected on how they had emerged from the coding process. This is a section from my category framework at an early stage of development:

Transformation
Managed change
Massive change
Lose teacher talk to transform classroom
Transform relationships by giving class more ownership
Transformation of teaching with teacher as part of story
Purposeful learning
Engaging children
Bringing life to curriculum
Schools in process of change and cross curricular learning

Pedagogies
Culture of the school
Socratic methods
Emotional engagement in classrooms
Theory-led teaching

I had established categories from my codes and written them as a long list, starting with the participant whose interview that had yielded the longest list of categories. I then used a system of colour-coding to add in categories from each of my respondents, using a different colour for each one. This 'exploded' the category list into a series of headings and subheadings, as illustrated above. Within each category I began to find patterns and make comparisons. This method had appeared to be objective and systematic to construct. I returned to it to make sure I was confident that it included all relevant categories that had emerged from the interviews, observations, memos and document analysis.

Having found coding and categorising relatively straightforward and energising as a process, I found attempts to conceptualise and then integrate the concepts to form new theory (Strauss and Corbin 1998) very difficult. I struggled with the process of fracturing the data, which Strauss and Corbin see as essential. One of the principles of grounded theory would be to use the list of categories as a framework and fragment the data to fill out each category with detail. This appeared to be a systematic approach and if adopted would result in a thorough investigation of all the categories that had emerged from the data. However, the risk of losing some of the richness of the data by fragmenting it concerned me.

4.25 Analytical Procedures

At this stage in my analysis I found a paper by Moghaddam (2006) especially helpful as it explains how grounded theory generates from data and summarises the views of its founders, Glaser and Strauss and the debates

between them. Moghaddam stresses that Strauss does not expect the researcher to have an unbiased view in collecting data, which matches my own instincts. This implies that analysis of the researcher's attitudes and beliefs whilst collecting data is essential and should be included in the findings. Charmaz (2000) believes that it is possible to represent the participants' views whilst also acknowledging how their views of reality conflict with the researchers' own.

Moghaddam sets out a debate between Strauss and Glaser about the extent to which data can be abstracted from its context. I agree with Strauss and Corbin (1998) that it is not desirable, or even possible, to remove the data from the context from which it has emerged. They advise researchers to be aware of the 'complexity and variability of phenomena and of human action' as well as recognising that participants are responding to 'problematic situations' (1998: 10). The complexity of my findings lies partly in the great variability in my participants' experiences and situations. To view my participants without taking into account the time, place, relationships and situations from which they have given information is to lose the integrity of the information they have shared with me, in my view. Furthermore, I am mindful that the interpretation of events by the researcher influences the naming of categories and concepts, as Strauss and Corbin (1998) believe.

I carried out coding with an open mind. The constant comparative procedures described as essential to grounded theory in Glaser and Strauss' (1967) initial articulation were used in one of my experiments described above, as I took a list of categories from my first interview and added more and more with each

interview that I carried out, comparing and adding as more data were created.

Although I asked a set of similar questions of each participant, their responses

led to very different codes and concepts emerging. For example, I might

characterise three of my participants as follows:

a) A headteacher who is very keen to see MOE taken up throughout the
school;
b) An enthusiastic advocate who uses MOE a great deal and is keen to
tell me about it;
c) A teacher, sceptical of MOE, who feels under pressure to use the
system in the classroom.

The codes and categories emerging from the data are different in each

interview, because the participants each tell a very different story about their

experience of MOE and they have very different preoccupations and contexts

from which to discuss their experience. Moghaddam suggests that 'after

choosing one core category and positioning it at the centre of the process being

explored, a grounded theorist relates other categories to it' (Moghaddam 2006:

9). I decided to select an abstract category and place it at the centre of my

research, using Glaser and Strauss' advice to adopt selective coding as part of

the process of analysis. *The Sustainability of MOE* seemed to be the most

significant category emerging from the data collection and extends my research

question about Heathcote's legacy. I became more and more interested to know

whether or not MOE, if it was Heathcote's legacy, was likely to be sustained in

the schools that had adopted it. As Moghaddam (2006) suggests, I began to

relate other categories to this core category, such as *motivation for using MOE*.

This sub-category links to the core category as information about motivation

should help to uncover more knowledge about whether or not MOE can be

sustained. The next layer, or sub-sub-categories, were the various motivations that I uncovered through data collection:

- experiencing a moment of transformation;
- a match with leadership aims;
- a funding source;
- viewing inspirational practice;
- children's response to an experience;
- enjoying a different kind of teacher/pupil relationship;
- inspirational leaders;
- theoretical motivation;
- innovation in continuing professional development;
- rejection of prescriptive learning and teaching styles.

I had arrived at this lowest level of category through the systematic analytical process of coding, categorizing and fracturing data, alongside a more organic process of viewing some data within their original context in order to understand them more fully.

Nine semi-structured interviews with my ten participants (one interview was paired), supplemented by two observations, allowed me to collect considerable rich data. The interviews opened up findings which will be explored in chapter five. The use of the bespoke MOE website has also been effectively interrogated through document analysis, interviews and website analysis.

4.26 Conclusion

I set out to conduct my research systematically, ethically and sceptically. My scepticism has been, to some extent, determined by my existing knowledge and experience of learning and teaching in schools and in drama. Ethical considerations have consistently guided my data collection, especially when visiting classrooms. I believe that my data collection and analysis have been

systematic, though there have been challenges because of tensions between my research paradigm and other recognized systematic methods of analysis.

The next chapter will outline the findings gleaned from these methodological approaches, drawn largely from the core category *The Sustainability of MOE*, which was relevant in all my interviews and is a direct extension of my main research question. The sub-sub-categories which emerged through the grounded process will be addressed in chapter five, seeking to generate knowledge about the motivation for using or rejecting MOE. I have confidence that the methods chosen were the right ones to address my first research question about Heathcote's legacy.

CHAPTER FIVE: FINDINGS

5.1   Introduction

This chapter sets out the findings from my data analysis. As outlined at the end of chapter four, the findings focus on my first research question and the core category emerging from that analysis: *sustainability of MOE.* I would summarise this as, firstly, an investigation into whether or not MOE is happening in schools and if so, in a way that Heathcote might endorse. Secondly, can MOE be considered her legacy and is it likely to be sustained?

The chapter opens with an exploration of the understanding that consultants, headteachers and teachers appear to have of *Mantle of the Expert* (MOE). In order to establish whether or not the version of MOE bring practiced in some schools had a strong link to Heathcote's methodology and philosophy, I set out findings about the level of understanding of the system expressed by my participants. Their philosophical concerns are also introduced in the early part of the chapter. The next section focuses on the role of the headteacher in some schools using MOE and reasons that headteachers appear to have introduced and promoted the system. I will make some comments on the professional development opportunities that headteachers appear to have developed through MOE and how they have used MOE to meet development aims already identified.

Then I turn to teachers who are using MOE and explore my findings about whether or not they encounter a 'pure' version of the system, as Heathcote

presented it. Teachers' understanding of role is considered, and their views of the MOE website and online support offered. I then describe findings about the initial impact that MOE had on some teachers who used the system, indicating that there were moments of transformation for some of them when using MOE. I also set out findings about factors which teachers found to be a disincentive to using MOE, to indicate that it might not be sustained by all teachers encountering it. Towards the end of the chapter I set out findings about the links between MOE and other kinds of drama activity and consider whether or not prior drama experience appears to be a pre-requisite for successful MOE work.

Some unexpected findings are described in the chapter, such as relationships between teachers within the small school using MOE. These are explored alongside teachers' training needs and the pressure on them to 'have a go' with a new learning and teaching strategy. In considering the likelihood of MOE being sustained, I felt it was useful to explore the extent to which prior drama teaching experience was important, or might encourage its use. Objective evidence of the success of MOE was sought in order to assess its likelihood of being sustained in schools. Finally the impact of the leaders of the MOE main project is explored.

The way that MOE was introduced to teachers, the modelling and training received and ongoing support available were all of interest to me when I conducted my interviews. The questions used were in four sections, as described in the previous chapter. The way that MOE is perceived and received by a small sample of consultants, headteachers and teachers will be explored in

detail in this chapter to find out whether or not sustainability of this mode of learning is likely.

In the last chapter I described how I conducted and analysed interviews and observations. My analysis led me to a core category in the form of a question *is it likely that Mantle of the Expert will be sustained?* From this core category a sub-category emerged, *motivation to use Mantle of the Expert.* I hoped that by discovering more about what motivated people to use MOE (or not to use it) I would learn more about what Heathcote's MOE looked like in schools. This in turn might reveal the legacy, which would be difficult to uncover more directly. The sub-headings in this chapter have each emerged from the sub-category, *motivation to use MOE*, breaking it down into smaller units and revealing relevant findings.

5.2   Understanding of MOE

In order to be motivated to use MOE, teachers and consultants need to understand what it is. My findings lead me to believe that there are different layers of understanding of MOE, from the person who invented it to those who use it in the classroom. This might be expressed in the following way:

a) *As a 'pure' highly-developed method of situated learning by its inventor (Heathcote);*

b) *As a system, introduced through the main MOE project which began in 2006, (interpreted through the gatekeepers of the project);*

c) *As a concept that is 'bought into' by Headteachers and driven forward in schools (receivers of the interpreted system);*

d) *As a cross-curricular method delivered in classrooms by teachers (deliverers).*

It is reasonable to suppose that the way that MOE was taught by Heathcote is the most 'pure' as it is not contaminated by any other views or methods. This MOE system has been explored in a separate chapter. The most diluted, or perhaps varied, form of MOE is likely to be the last, since it is in the hands of teachers that the system is delivered in greatest volume. However, there is no reason to assume that headteachers understand the system better than teachers. I have not attempted to either generalise or describe the range of ways that MOE is delivered in schools, but have discovered something of its complexities through analysis of interviews with some teachers who are using the system.

5.3   Philosophical Rationale for MOE

The philosophical rationale for MOE originates with Heathcote, the inventor of the system. It is then filtered through the perspectives of the gatekeepers of the main project, consultants, headteachers and teachers. Heathcote did not often draw on theories from other educationalists or drama practitioners in describing her practice, nor has she written a great deal about the philosophical rationale for MOE. As was explored in chapter two, the two texts co-authored with Gavin Bolton (1995, 1999) which give some insights into MOE are not highly theoretical. Perhaps for this reason, and in order to give credibility and a philosophical framework to the system, gatekeepers and consultants often link MOE to the work of other theorists. Teachers using MOE are therefore encouraged, through the website MOE.com, to read theories which have been drawn on by Heathcote in her own writing. This could be potentially problematic

as Heathcote's intentions might be misinterpreted when a new layer of theory is placed between the system and her own motivation for introducing it. It might lead to a slightly different emphasis being used by teachers than she intended. However, it is also beyond the scope of this study to investigate the subtleties of this particular aspect as there are too many variables within a small study to draw conclusions. During my data collection I found it difficult to assess how much research and background reading teachers had done before using MOE and to press them on this point might have implied criticism of them on my part.

An example of existing theories being layered over MOE and then cited on the MOE website is that of James' work on learning theories. In 2009 Mary James from the Institute of Education in London delivered a keynote speech, *Assessment and Learning,* in which she talked about three generations of assessment practice (James 2009). She adapted her headings from Chris Watkins' (2003) descriptions of different sorts of learning:

1. *Learning is being taught;*
2. *Learning is individual sense-making;*
3. *Learning is building knowledge as part of doing things with others.*

James believes that the third of these is the most important in defining the relationship between teacher and learners, based on social and collaborative underpinning and relying on a constructivist viewpoint of learning rather than behaviourist or transmission versions. James therefore believes that learning is best when situated, with learners being part of learning communities. Her speech was repeated at other MOE conferences in Britain and was posted on

the MOE website. In chapter two, I set out my own construction of MOE as a community of practice (COP) but stressed that Heathcote did not appear to embrace the connection between MOE and COP. However, Watkins' and James' work is often cited by gatekeepers of the MOE project and James was mentioned to me in interviews by three of the consultants of MOE. One of these consultants, Janet, told me that she 'signposts' teachers to these theories when she introduces the system to them.

The relevance of this to the sustainability of MOE lies in the possibility that teachers are more likely to use MOE if they have a theoretical understanding to back up their practice and that theorists such as James might offer more accessible models than Heathcote. My findings are inconclusive, but the gatekeeper of the website certainly felt that teachers were looking for theory to back up their teaching, as I will explain later in the chapter.

The gatekeeper of the project talked to me about "Dorothy's ideology, which is open to everybody, provided you can be bothered to learn the key skills and the key procedures." This suggests that reading Heathcote's own theories is essential to a good understanding of MOE. Yet in my interviews with teachers I was not convinced that reading articles on the MOE.com website or texts about Heathcote's work was considered by many of them to be essential or even important. This might have been an issue linked to accessibility as Heathcote's writing about MOE is often confused with her earlier writing, as indicated in the literature review.

Two of the teachers I interviewed expressed confusion over Heathcote's 33 role

conventions (Heathcote 1985) which were introduced at conferences by Kim.

Another comment made by one of the gatekeepers of the MOE project, and

here I paraphrase, was that if teachers follow the 'procedures' of the system,

the results (i.e. what it looks like in the classroom and the outcomes on

children's learning) would all be similar. However, the procedures may not be

accessible or easy to understand and following them may be open to

interpretation. The website gatekeeper told me that before

mantleoftheexpert.com (MOE.com) was set up it was difficult to access even

the most basic information about MOE because there was nowhere to acquire

the knowledge. He also made the observation that existing literature in "drama

for learning is written in a way that I find is distancing in many ways … it's got a

difficult language to it", whereas he described MOE as 'straightforward' in

comparison. Here is an example, relating back to my definition of terms at the

beginning of the literature review, of the gatekeeper using the phrase 'drama for

learning' to describe educational drama, which is not MOE.

This gatekeeper, David, hoped that MOE.com would become an invaluable

resource for helping teachers to gain a theoretical and philosophical

understanding of MOE. There is a set of resources and articles on the website

to support this but when I monitored the site they were not organised into

learning units, or structured in a way that allowed dissemination of the different

types of document. The articles section consisted of hundreds of pages of

articles of various types, from academic papers to PowerPoint slides and

reports. This unstructured presentation led me to be concerned that teachers

might need considerable guidance if they were to navigate their way around the materials and interpret them.

Only by finding out whether or not there was a common understanding of MOE could I speculate about its likelihood of being sustained and whether a particular *form* of MOE would emerge if it could. Therefore, I wanted to establish whether or not the gatekeepers and consultants had a view of what 'pure' MOE, as endorsed by Heathcote, might look like in practice. I also wanted to know whether or not consultants shared the same vision. It occurred to me that I might be trying to understand a system that was only really understood by the inventor. A 'pure' version of the system is not necessarily more *valuable* than other versions, but my interest in sustainability needed to begin with an investigation into what practitioners meant when they discussed MOE practice.

I had heard during the interview with David that Heathcote could be severe in her criticism if she saw practice which was not to her liking and inferred that consultants would therefore take care in ensuring that Heathcote's vision was being faithfully transmitted to teachers. In discussion with another consultant, Janet, a view about the 'rules' that should be followed in MOE practice emerged. She made an observation about my use of the word 'fictional' to describe the context for MOE and warned that I should take care not to make MOE work seem 'fantastical' because authenticity was important. She also told me that she has contacted Heathcote on occasions to check her understanding of some aspects of MOE. The same consultant discussed an article with me which had been published in an English teachers' journal in 2011, saying that whilst it sounded very successful, it was not MOE. Janet told me that the article

did not make clear what the students were framed as or who the client was and the tension created through the work emerged from competitive rather than collaborative activity. This demonstrated that this consultant has boundaries and 'rules' that she uses to make judgments about MOE practice. Presumably she makes them clear to teachers that she works with and as she checked her understanding with Heathcote personally, the transmission of a 'pure' version of MOE was more likely.

In particular, this consultant emphasized that the use of tension, atmosphere and theatrical elements were all important in MOE. Janet stressed the importance of productive tension, which she said Heathcote had told her was essential, explaining that you needed to demonstrate this to teachers because it was too hard to explain to them. Her colleague Tina, another consultant, told me that introducing productive tension into MOE might involve changing the use of voice of the teacher, in other words introducing some acting skills. I will return later to the significance of acting skills and MOE. So Janet and her colleague Tina had some 'ground rules' for MOE which included clarity about the perspective of the participants, or "lens through which the kids meet the material" as she described it. One of the aspects of MOE which I had thought was 'given' was that the participants had to stay in the same frame throughout the 'mantle' experience, whereas with other types of drama experience they might jump from one role to another. I asked Janet whether I had understood this correctly and she told me about the kind of language that Heathcote used when talking about the roles taken by the children in MOE. "'Let's stand in for the clients' is the kind of phrase she would use. She was happy to change the

frame of reference, but she would not change the role of the participants completely." This simply means that the children, still in role as experts, might pretend for a while to be a different group, either now or in the past, to see what it feels like to step into their shoes. This definition made me consider that such a subtle shift of perception, keeping participants within the same frame but altering their reference, might be extremely difficult for teachers unfamiliar with drama and role to understand.

My extensive reading about MOE and monitoring of information on MOE.com leads me to speculate that there may be insufficient written documentation to allow the classroom teacher to use a 'pure' version of the system without support from a consultant who has secure personal understanding linked with Heathcote, the source of the system. The background and experience of the consultant is therefore significant. A grounding factor is that Kim, the main project gatekeeper who has trained most of the consultants he uses, was trained by Heathcote. Those he did not train, such as Janet, were trained by Heathcote herself and often sought her advice. Therefore one might reasonably assume that the various consultants are using a 'pure' version of MOE. If MOE is to be established as a major part of Heathcote's legacy, it is important to provide evidence that those training teachers in its use are using MOE in the way Heathcote intended it to be used. I shall refer in a later section to a merging of 'drama for learning' and MOE, used by one of the consultants, Chris.

5.4 The Role of Headteachers in Promoting MOE

It emerged, during data collection, that the role of the headteacher was significant in schools using MOE. I interviewed two headteachers and discussed with all my participants the role of the headteacher in helping projects to develop. My findings are that they have a great deal of influence over the way that MOE is introduced and developed in schools. I wanted to know more about the motivation on the part of headteachers for introducing the system, trying to sustain it in the school and driving it forward. I tried to get to the heart of the leadership aims, rewards and challenges.

The main project gatekeeper, Kim, made it clear to me that schools would not be accepted onto a project without 'buy-in' from the headteacher and told me that the leadership team "has to identify that what they want is transformation". He also stressed that they must ensure that teachers attended events. The gatekeeper of the website, David, told me "we thought it was crucial for things to work that we had the headteacher not just on board but really backing it up because, I knew from experience that doing it was going to be difficult". Chris, a consultant, told me the headteacher had definitely got to be supportive, possibly even leading the project and giving positive encouragement. Chris also thought that the head must understand MOE, though my findings do not confirm that they always do.

The policy of getting 'buy in' from senior managers is mentioned in the evaluation report from a mini-project carried out in 2009. The project was launched to senior managers from each project school before other staff were

introduced to it. This was to ensure 'buy in' from school leaders, to clarify the pedagogy, potential impact of the project and the expectations of each project school for the duration of the project. In addition organisational, administrative and financial details were conveyed. The evaluation report noted that 'in retrospect this proved to be time well spent as very few issues emerged during the project relating to whole school issues and support of senior managers' (County Council [anonymised] 2009). I therefore assumed that all MOE projects worked through the headteacher.

When I asked a question about using headteachers as the first contact and driver of MOE in a school, Janet, a consultant who was not part of the main project but ran her own mini-project, said that she never approached headteachers. She linked this with a personal philosophy that it was most important to engage teachers because they are bigger than the system and therefore do not need the endorsement of headteacher. She had worked as an advisory teacher with those who had requested support, not with the heads of schools. However, Janet also conceded that it was headteachers who had the real power to make changes in a school and said that maybe she had been less strategic than some others who were trying to introduce MOE in schools. As a principle, she said that MOE should not be imposed the way the National Curriculum had been imposed. She did not think that a strategic, top down approach to MOE was a good idea. "These high profile people can say they're doing it at meetings but the teachers are not really doing it." Believing that a 'bottom up' approach is better in the school situation, she thought that the teachers should 'grow it' and work upwards and then tell the heads about it.

Janet said that in her opinion heads were generally supportive and described the way she was working in schools, being bought in not through the LEA or an official MOE project but through teacher interest. This suggests that some of the mini-projects are not developed and delivered in the same way as the main project.

The role of headteachers in sustaining MOE was a theme that emerged frequently during my data collection. Two types of headteacher were profiled by Chris, one of the consultants, during our interview: the one who is "just kind of always running after the next new initiative and they maybe sign up and, then it has fizzled out because they're probably onto the next new thing now" and the ones who "have really seen Mantle as something different and not just the next new thing, something more sustainable and long term". A County Council report (County Council [anonymised] 2009) into MOE suggested that when headteachers facilitated teachers to share experiences and thoughts during and after the projects it was successful in embedding and sustaining the work.

As well as the two interviews with headteachers, I spoke informally to a third in one of the schools that I visited and also collected some information about a headteacher's views about MOE from a newspaper article. My findings have led me to believe that headteachers are often the drivers of MOE in the school and I wanted to identify the reasons for this. Shaun, a headteacher experienced in MOE, accepted that he was originally the driver of the project. He said that after a while it developed its own momentum: "the momentum will last only for certain periods then you put in more training". This implies that the driver can rest and watch the project cruise for a while but will have to be ready to take up the reins

and drive it forward again with an injection of cash. Another headteacher told me, "Initially I'm the driver because I'm the one who's brought the idea up and opened up the possibilities to the teachers". She also said that this was tempered by caution: "I want to be careful as a headteacher that I'm not imposing what I think is the way forward on everybody".

In many schools, the cash needed to set up MOE has come from some sort of project funding. Figure 1, p.316, describes this, with the main project initially funded through Primary Learning Networks. I wondered whether being part of a recognized project of this kind might place demands on staff to produce particular outputs. Shaun told me that a MOE consultant came to do a day's training in the school and the 'action plan' that resulted "said that we should spend two weeks of term on *Mantle of the Expert*". The use of the term 'action plan' here suggests that there was a formal expectation from the training session.

Driving MOE forward in a school seemed in all the cases I investigated to be quite expensive for schools, particularly small rural primary schools. The cost was described as high by the two headteachers that I interviewed. One described a programme of training for staff that included a day off each term for each member of staff involved, facilitated through supply cover costing about £1800 per year. In addition, there was the cost of sending staff on conferences. However, this was seen as an investment by the headteacher "and well worth doing because of the impact upon the children". Both headteachers, Claire and Shaun, justified the cost of introducing MOE by explaining that it had been possible to use the project as a way of generating income through bids. Claire

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talked of accessing funds from the local authority and also being successful in a

bid to become an 'enquiry school' with Creative Partnerships. Primary Learning

Networks and Creative Partnerships were used by both headteachers to access

funds, with Shaun's Creative Partnerships bid focused on child-led

assessments.

Such opportunities can be seen as motivating inducements for headteachers to

engage with MOE, especially if the successful bid leads to the additional status

of an enquiry school, for example. Funding from Creative Partnerships might

also lead to support from practitioners to work with staff. However a bid of this

kind, tied to delivery through MOE, might result in pressure on staff from the

headteacher to use MOE in classrooms. Whether the headteachers were

inspired by confidence and enthusiasm, or by pressure to make MOE work to

meet the demands of bid outcomes, they were eager to display a positive

attitude, with comments such as:

> *the levels of engagement and the levels of creativity, the levels of*
> *challenge, the quality of questioning, the enthusiasm of the children and*
> *the teachers and the parents … it's very much qualitative data* (Shaun)

This headteacher stressed that the evidence for success lay in comments from

teachers and children, rather than any statistical data. When pressed to provide

evidence of the success of MOE in the school, he suggested that he believed

MOE had impact in terms of children's output, which was contextualized and

purposeful. This response does not, in itself, provide evidence of impact or

success, but the headteacher in this case appears certain that output is

improved when contextualised. Claire also spoke with inspiration of her hopes

that MOE would transform the school and her expectations at a relatively early

stage in the introduction of MOE:

> *I believe that it's going to really transform … the children and staff … their experience in school I think it's a really important piece of work … and so I think it's worth investing in and I believe in developing my teachers the best way I can. I open them up to opportunities … We're going to be 'rolling with it'*

Such a high level of expectation could be considered likely to create some

pressure on a small staff team.

I was interested to know how involved the headteachers were in MOE once it

was set up in the school and how they monitored its success. One of the

experienced teachers mentioned to me that part of her training had included

watching her headteacher using MOE in the classroom. During our interview,

Shaun told me that when MOE was going on he would wander into classrooms

and 'key into the work', engaging in the classroom talk. "I'd be devastated if I …

felt I was becoming detached from it. I'd be really disappointed". This particular

headteacher appeared to have been caught up in MOE and shared the

excitement that he identified in some children and teachers. This personal

interest must, presumably, affect the teachers' response to the system. I

speculate that this might be very uplifting for teachers who share his

enthusiasm. However, it occurs to me that for a teacher who is sceptical, this

might result in tensions and a pressure to engage with a classroom system that

is causing discomfort for the teacher and/or children. I gleaned from interviews

with headteachers a greater distance from the practical engagement in one

compared with the other. The driver sometimes appeared to be someone who

wanted to lead others through example and in other situations seemed to be driving through making funds accessible to train the teachers.

The level of difficulty in setting up MOE and the amount of time invested by headteachers might also affect their insistence that the system succeed in the school. Shaun said that setting up MOE had been 'hard work' but not 'difficult'. He found this an easy distinction to make and I inferred that he would have found it a disincentive if introducing *Mantle* had been difficult to achieve.

I tried to engage the headteachers in discussions about 'reluctant' teachers and I was given one example. The headteacher's response to this was to say that the teacher would inevitably be drawn in "as she sees what's happening in the rest of the school and how excited and engaged the children are and how the teachers are enjoying what they're doing". The teacher's reluctance was explained in part as someone who did not yet have enough knowledge and did not know that the person leading the conference she had attended was a "highly respected educationalist" whose work is "internationally renowned". The project gatekeeper told me that a good headteacher can work collaboratively with staff to create a tribal community, "a community of people who have tried it already and found it successful. They've got a headteacher who's saying 'This is what I believe to be important, so come with me'". These comments appear to suggest that it is possible to generate excitement and positive atmospheres around a project like MOE which could affect relationships between staff in the school. An investigation into the professional training opportunities for teachers who are more enthusiastic about MOE in schools that have made a financial commitment to it might be an interesting development of this research.

5.5   Headteachers' Motivation and Continuing Professional Development of Staff

Motivation for using MOE might emerge from successful professional development opportunities. When talking about the teaching assistants (TAs) in the school, Shaun told me that they had frequently taken on roles within the fiction and he believed that this had altered their status in the classroom. "We've seen their role really enhanced within the school as a result of coming in, in role, in *Mantle of the Expert*". During the interview Shaun had said that the TAs had been sent on one of the courses for MOE. I was interested to know whether or not the relationships between teachers and TAs had altered as a result and he said:

> *I think it, it might have done. I think because of the different teaching skills the class teachers have developed as a result of this training it has perhaps lifted them … the teaching assistants have really bought into it as well. I don't think they initially understood it, they needed to see it in practice and work with it an awful lot to, to understand its strengths because they haven't done as much background research.* (Shaun)

The suggestion here is that TAs can have a more useful role to play in the classroom, in this case in role in a fictional situation, if they undergo the same training as the teachers. Therefore a by-product of MOE as a project in the school might have been to alter the status of some TAs.

5.6   Headteachers using MOE to Meet Established School Aims

School improvement in learning and teaching can involve seeking projects which match stated aims for development. MOE appears to meet these criteria in the perceptions of the headteachers with whom I talked and could have acted as another motivation to use it. Claire told me:

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> *We've been working with developing the curriculum over the past four or five years, wanting to make it more creative and cross curricular and thematic. We've honed and developed it but obviously now … as we were working through developing the curriculum it was apparent that what was important was developing the key skills and what we wanted to do within the themes was to give the children realistic purposeful context to put the learning in* (Claire)

She welcomed cross curricular approaches and believed that it allowed the curriculum to be taught in a more holistic and contextualized way. She also told me that she thought the teachers would welcome this and that they were:

> *already happier and enjoying their planning and teaching more because they're not relying on QCA documents or trying to fit the curriculum into little boxes and tick learning objectives off individually. They're enjoying thinking more creatively.*

There is a veiled reference here to discontent at the way that primary school teachers had been forced to teach subjects separately and record outcomes in a prescriptive way which Claire did not feel was creative. Therefore MOE appeared to offer the headteacher a way of taking the curriculum in the direction that she had already decided was right for the school. The comments above also suggest that headteachers might use MOE to appeal to the more subversive attitudes amongst staff, some of whom may be ready to challenge government legislation that appears to be prescriptive. So a further aspect in the appeal of MOE might be its ability to allow a flexible approach to the curriculum.

My data collection has included articles about MOE, including one from *The Independent* newspaper in 2007 in which the headteacher of a school that has been using MOE for many years describes MOE as a potentially subversive teaching strategy. The school in question has been graded 'outstanding' by

Ofsted and the headteacher has, perhaps as a result, felt able to defend

teaching through MOE even if this means ignoring government guidance. He

has been quoted as saying:

> *You know, someone told me that it was illegal not to teach the literacy hour. It's nonsense, of course. We gave it six weeks, then we dropped it. The quality of the writing was just not good enough. But we did feel rather subversive at the time ,.. We use* Mantle of the Expert*, role-play, when we can't take the children to the real experiences out in the world* (Hicks 2007).

This is another example of a headteacher who discovered MOE and thought it

would allow the school to meet its already perceived needs. He had been

developing a system that he called Realistic Experiences for Active Learning,

prior to adopting MOE in 2002.

Taylor (2006) has evaluated an MOE project and claims that the school needs

to have reached a certain point in its development of a positive ethos for a

community of enquiry to be successful. This includes a culture of trust and

respect and the principle of all those within the community continuing to see

themselves as learners. Matching the system to identified needs might include a

link between learning and teaching with research or theory. Headteachers might

therefore introduce methodologies alongside MOE which seem to align

themselves in some way. For example, Shaun had decided to use MOE to

investigate child-led assessment in the school and was already interested in the

Mary James Model (James and McCormick 2009). Thus MOE was developed

to introduce more research-led teaching into the school, but might be diluted or

changed in the process. Claire discovered MOE when investigating other

pedagogies at a conference connected with the Primary Learning Network of

which the school was a part. The passion of the consultant for learning that was

contextualized appealed to her and so she investigated MOE, which was the

system that he promoted.

Thus the motivation of the headteacher to introduce MOE appears, in the case

of those I interviewed, to be based on a triangulation of:

1. *Establishing the desired pedagogical and cultural direction of travel for the school;*
2. *Identifying an appropriate funding source;*
3. *Recognising that MOE will help deliver the first and secure the second.*

5.7   Did the Headteachers I Interviewed Understand MOE?

In the opening section of this chapter, I focused on understanding MOE and I

return to that theme to consider whether or not the headteachers who were

placing so much trust in this system of learning really knew what it was. Claire

described her own search, after initially hearing about MOE:

> *And so after that I went off, went on the internet, looked up the website, watched the film,* Three Looms Waiting*, and then at the back of my mind, all those years ago when I was doing my own teacher training you know … in the late 70s, a little hint of oh yeah I've heard of this before and so it developed from there.*

This response fascinated me from a number of perspectives. Firstly, Claire was

looking back fondly and remembering drama from her own training days, seeing

it as something positive and worthwhile. Yet this does not seem to suggest

innovation and cutting-edge work. Secondly, she had watched the film *Three

Looms Waiting* (Smedley 1971) which presents Heathcote's early *Man in a

Mess* practice and not MOE. Thirdly, this is a person making decisions about

the curriculum for her own school, based on very little practical understanding of something which is relatively new to her, yet she is prepared to introduce it to her staff and pupils. Her confidence with this new way of working is perhaps surprising. She told me that staff will be "open to looking for ways that they can explore how they're going to make their teaching more exciting and engaging and purposeful". When asked if that description fitted what she knew of MOE, Claire said "The only experience I've had with *Mantle of the Expert* personally is at the conference". This made me wonder how she came to have such confidence in a system connected with drama. When asked if she was familiar with drama she said:

> *Not in a big way no, I was familiar with the Drama for Learning, within the primary curriculum, because obviously years ago when I did my training it was a big, a big thing but for a lot of years you know the drama was doing the theatre, having a performance and a bit of role play, a bit of hot seating, back to the fore within the literacy strategy because those dramatic conventions were recommended within the speaking and listening part over the last few years. So it was coming back into the foreground again* (Claire)

This suggests that the headteacher has a good working understanding of drama conventions and strategies and this might explain her willingness to engage with MOE. She appears to have been aware of drama for many years and is able to recognise the difference between theatre arts and drama. 'Drama for learning' is a phrase used often by those who use MOE and when I asked Claire what she understood by it she said "using drama to develop various aspects, for instance in personal, social and health education or history, that type of thing". So the confidence I heard from the headteacher here appeared to reflect a readiness to engage with drama, which she was reasonably familiar with already.

The other headteacher I interviewed, though, told me that he did not know of Dorothy Heathcote or MOE prior to starting the work "a couple of years ago". However, this headteacher also appeared to have great faith in the system, in Heathcote and in the consultants leading the project. There was warmth in the way that he spoke about Heathcote: "a woman of *her* brain". I concluded that headteachers do not necessarily know much at all about MOE before introducing it, but appear to have confidence in some aspects of it or those leading MOE projects.

5.8   Do Teachers Encounter a 'Pure' Version of MOE?

In order to assess whether or not teachers have a chance of finding out what the 'pure' version of MOE might look like, it may be helpful to consider how they are likely to encounter MOE. One way in which teachers find out how to use MOE is through a visit from a consultant or practitioner. In such cases whether or not they learn a 'pure' form of MOE depends on the knowledge and experience of the consultant. In order to discover what consultants did in schools, thereby giving an insight into what teachers' understanding of MOE would be, I talked to Janet and Tina who work together in schools as freelance consultant practitioners.

They told me that they try to help teachers to understand the kind of language or 'teacher voice' that is needed to make MOE work and also the questioning skills and materials needed for planning. The use of narrative is important in MOE, according to Janet, but teachers have, in her opinion, become more distant from it even though they are often good storytellers. She believes that

the profession has become more clinical and concerned with "the learning objectives thing". She claimed when talking to me that teachers had forgotten to listen to find out where the class wanted to go next. When working creatively with children, according to Janet, the 'givens' and 'negotiables' needed to be agreed with honesty to allow more ownership for the class. Her colleague Tina added that teachers were often not sure how to 'go with the kids' and make the work creative and read the signals that the children give them. She felt that teachers needed to be ready to change their lesson plan more readily.

Both consultants felt that teachers plan with too little flexibility, in their words knowing what they wanted children to do but not what they wanted them to learn. This comment appears to suggest that there has been an emphasis on task in classrooms rather than learning or outcome. They also expressed the view that teachers are sometimes reluctant to spend the time needed to make MOE work well and try to take short-cuts, perhaps thinking that a lesson on MOE can last just a few minutes, when the two consultants felt it should be afforded more time and be built gradually. This comment could relate to relatively recent strategies such as the literacy and numeracy hour, in which time has been carved up into short chunks. Heathcote did not work in such fragmented sections of time and afforded her work the time that it needs to be completed; Janet seemed to endorse this.

Teachers encountering these consultant/practitioners would be given considerable support with the values that underpin MOE practice as well as ideas for planning. Their messages about how to teach might appear to be a little subversive, as they challenge the prevailing 'top down' concern with lesson

objectives and testing, as well as a heavy reliance on planning. It is perhaps

curious that these consultants told me that they think teachers 'over plan' much

of the time and they hope to encourage more spontaneity, yet Heathcote had

moved towards much more structure and planning in her own work. I suspect

that it is the extent to which teachers are prepared to move away from their

plans and engage in the material that the children are interested in that is being

challenged by the consultants described above, rather than the amount of

planning.

I asked Janet whether or not she had any evidence that the way she introduced

MOE to teachers was sustainable and she responded:

> *In terms of sustainability I think my network plays an important role and I
> would say that experience in the* Mantle *improves teachers overall and
> even if they do not continue with* Mantle *they will use elements of it such
> as productive use of materials and language and questioning as well as
> some of the role conventions, particularly the less threatening ones. I
> guess that Creative Partnerships helps with sustainability as
> programmes of work mean we can work long term in a school and trial
> stuff out to meet the needs of their curriculum.*

Her work with trainee teachers (in a small HEI) is another aspect of

sustainability for Janet, as the students are open to new methods and are

willing to experiment with form. She has also begun a trial in the North of the

country with the Kim, engaging with triads of schools. In this model one teacher

takes on the leadership of a small group and the consultant visits on a regular

basis to develop the work. It is, in essence, the gatekeeper's vision of 'teachers

training teachers'. The teachers involved have also had the opportunity of a day

working with Dorothy Heathcote. Janet said:

> *I think as an approach to supporting teachers it is really good because they become empowered to develop it. They see it modelled and the children's responses convince them of its value and then they are hooked!*

Another consultant, Chris, seemed less confident that she was following the rules that Heathcote set down and introducing a 'pure' version of MOE to teachers:

> *To be honest I don't know all her [Heathcote's] videos in as much depth as I should. I've more kind of taken my examples from, from [the gatekeeper] I guess. I'd like to look more into the videos. But yeah there's been snippets ... shown at the conferences and stuff where I've thought 'Oh, oh that doesn't quite tie in with what I thought Mantle was meant to be and then ... Oh well it's Dorothy so it's fine.*

Despite being an experienced consultant, Chris was confused by the videos that were on the website as examples of practice. Teachers without a historical and contextual understanding of Heathcote's developing practice might well find 'pure' MOE difficult to extrapolate.

When asked if he was concerned that there might be a 'proper' way of doing MOE which he was not following, Ashley, an inexperienced teacher, said:

> *I don't know if it bothers me but I would just like to know what it actually, like genuinely what it is so I can see whether I am doing it or I'm not doing it or how I should be doing it I suppose yeah. So a little bit yeah.*

My impression during the interview was that 'a little bit' was not understated and that Ashley was not particularly worried about whether or not he was following the rules of a 'pure' MOE approach. Teachers who have not encountered Heathcote before may be less concerned about following the rules than those who have been encouraged to see Heathcote as an important practitioner and have been exposed to the conventions or to Heathcote herself.

When asked explicitly about following the rules, the consultant Chris described an example of knowingly straying beyond MOE and into a different kind of drama, which she defined as 'drama for learning':

> *I just thought oh should I be doing this bit because a travel company wouldn't do this, but I thought well what the hell it's ... you know it's great. And now I can look back and think ah that's why that worked because it was the Drama for Learning ... it was the* Mantle*, but the two were really feeding off each other.*

This experienced MOE consultant who does not have a drama background, made it clear during our interview that she has started to stray into process drama territory, or what she called the "more drama-y bits". She did this most often when the class were exploring a historical aspect of the work, as research. Although experienced, this practitioner still felt that she did not understand enough about how a drama specialist would approach MOE and had developed a greater interest in what she saw as 'pure drama'.

Another way in which MOE is introduced to teachers can be through visits from students of drama. An inexperienced user of MOE, Ashley, told me that he had called in a group of drama students from his old University College, to work with his class. He had done this in response to 'a big push on visual literacy at the school'. This appeared to be a successful experience which had led to him feeling more confident to try out drama ideas. Many of these drama students and the students taught in HE by Janet will become teachers and will perhaps pass on their knowledge to other teachers. This would be another way to fulfil Kim's vision of 'teachers teaching teachers'.

Other teachers access MOE through conferences and courses where they have opportunities to take part in practical sessions, often led by consultants. This might be part of a longer programme of induction into the system, likely to result in a 'pure' version of MOE being encountered. Some consultants have set up projects involving a network of schools, and teachers are invited to become part of the project, either directly or through invitation from their headteacher.

Teachers' motivation to use MOE may not be related to the version of it that they encounter, though their confidence might be enhanced if they feel that what they are seeing has authenticity as a system. Once they have encountered it, their motivation to sustain it will be affected by the training and support they receive. For this reason I tried to find out what being part of an MOE project might look and feel like for teachers.

5.9   Teachers' Understanding and MOE Projects

The Diagram of the Case (Figure 1) is an attempt to map the main MOE project, which began in 2005, and several mini-projects which have developed from it. Teachers may find out about MOE through being part of a cluster of schools involved in a project. A report on the MOE website based on several small clusters of schools within a single county in England (County Council [anonymised] 2009) described that each cluster had a local authority coach or mentor and an MOE trainer. Theory was introduced at the beginning of the project alongside practical modelling of MOE. Then teachers were paired and visited other schools within the cluster, observing and participating in lessons. Meetings were held to allow discussion and the project concluded with a day

conference, at which case studies were offered. The report noted that positive impacts included the provision of a purposeful framework for teaching; enthusiasm and motivation amongst teachers and pupils; taking more risks as teachers; holistic planning and greater creativity. Such motivating factors appear to be very encouraging for the sustainability of MOE, as long as high quality training, which all the teachers involved had cited as the most helpful aspect of the project, was in place.

Negative impacts included taking longer than expected to learn how to use MOE and master the complex language and concepts. My analysis of this report lead me to conclude that the difficulties of learning what MOE is, its concepts and language, may not have been taken fully into account when designing the website for teachers.

A common format for planning was offered through the website and the gatekeepers who field questions on the chat forum of the website confirmed that most of the questions received were about planning. Headteachers of project schools, who often introduce MOE to staff, might also be helpful in training their teams. One headteacher, Shaun, told me:

> *We were reading and training each other and finding out more and my, my role is a leadership role where I created opportunities for them to use those opportunities to train rather than doing the training explicitly.*

The same headteacher also remarked that the staff had spent a lot of time in each other's classrooms watching the work and that this had helped with staff development. In addition, the conversations had spilled over into the staffroom,

allowing rich discussion about learning and teaching to happen throughout the school day.

I was given an interesting example of online support from one of the consultants. A teacher was given support obliquely by a consultant who sent messages to the children within MOE sessions and within the fiction, supporting the work and helping to move it forward within a virtual world. I gained the impression that the teacher and consultant had found this manner of support satisfactory because it was 'live' and exciting. Presumably the children also enjoyed receiving messages from someone outside the classroom, though I was not able to validate this.

For teachers who have an interest in developing their skills to a higher level, the MOE main project has developed a programme that allows individual teachers to become trainers in MOE. This programme of study, as described on the website, has been designed for teachers and other educators. As a cascade system of introducing a new methodology, this might aid sustainability as well as offering to strengthen the gatekeeper's vision of 'teachers training teachers' as the best form of training.

5.10 Do Teachers Understand Role?

The sustainability of MOE depends to some extent on it being understood by teachers, so that they can explain and introduce it to others. In order to assess their understanding of the system, I asked most of those I interviewed an apparently simple question: "Are children in role when they use MOE?" Ashley,

the teacher who had lived with drama student friends, found this difficult to

answer:

> *Getting into* Mantle of the Expert *is sort of role but it's not, I don't know whether it is or not really ... I got a bit mixed up in my head about teacher in role and* Mantle of the Expert*. I think I kind of still am.*

This demonstrates that he was a teacher who knew something of the

limitations of his own understanding. He was aware from talking to his drama

student friends from university that there was a difference between teacher in

role, as used in *Man in a Mess* drama, and role in MOE, but he was not able to

articulate or understand the differences. This did not appear to have confused

him enough to prevent him from wanting to use the system, though. He gained

his knowledge from face-to-face conversations as well as from newspapers.

"There were a few articles in the TES about it and about Dorothy Heathcote and

then I spoke to my friends a little bit more ..." He also told me that he had set up

the class in small competitive teams, rather than as a whole class, even though

he was aware that this was not the way it should have been done. He told me

that the approach was successful and he therefore ignored advice to have the

class working collaboratively. Although Ashley knew that he was 'breaking the

rules' to some extent, this does not appear to have dented his confidence.

Another teacher, answering the same question, made comments that seemed

extremely perceptive, with regard to the use of role and whether or not this

meant 'characterisation.' Louise, an inexperienced teacher of MOE said that

when she discovered that working through MOE meant 'representing it as

opposed to *being* it' she felt a lot happier. My interpretation of this was that she

was relieved to know that there would not be a lot of acting involved in the

process. 'We represent various roles and we're able to come in and go out,' or as she said later, a 'dipping in and out' which seemed to offer her greater security than if she had been expected to inhabit the role for a longer period of time. For someone without a drama background to have reached this level of insight impressed me, especially as this was a teacher who appeared to have tried to find out about the system and had then expressed concern about using it. I will return to Louise's concerns later in this chapter.

Amongst my very small study, there did not appear to be a correlation between those who had done more research into MOE and those who were most enthused about it. The teachers in my sample who appeared to be most ready to adopt MOE in their own classrooms were not necessarily the most informed about the system.

5.11 The Website as Support for Teachers

The sustainability of MOE might, in the twenty-first century, be determined by the success of electronic sources of support. The gatekeepers of the project and website described it as an essential part of the main project. My monitoring of the website was described in the methodology chapter and some of the findings are presented here. Since the gatekeepers of the project placed a great deal of trust in the website as a support mechanism, I looked at the statistics for use of the chatroom and included e-moderation in my research. There are a number of ethical issues involved in the use of a website for research purposes and I considered these at length in my methodology chapter.

Visits to the site revealed that there was initially great interest and a higher than expected volume of visits (according to the gatekeeper) indicating that the resource was a useful one. Although there was a steady rise in visits to the site between 2006 and 2008, this was modest. The numbers of visitors was sustained during this time, indicating no loss of confidence or interest in MOE, but no great increase in demand for knowledge about it. In 2008/9 the average time spent on the site was only 5 minutes and this indicates that visitors were either scanning information and moving on, or perhaps taking something from the site to work offline. It suggests that most were not staying to engage in conversations online.

The site has a 'main forum' to post questions and share information: 'This is a forum for teachers and educators interested in developing *Mantle of the Expert* as a system of learning and innovation.' (Mantleoftheexpert.com home page accessed 19.6.07). It is interactive but not 'live' and the extent to which it offers an opportunity to chat is therefore debatable. A summary of the results of my analysis in 2007, a year after the site had been established, can be viewed in Table 1. Of the 168 members at this time, the majority appeared to be teachers in primary schools, though there was insufficient data to be conclusive. Geographical spread of members was also difficult to ascertain, as only a quarter of members gave the information, though of those who did, there seemed to be a larger cluster in one or two bordering counties. It was evident that 21 members were male and that 83 were female, but the gender of 64 members could not be identified from the posts. The other piece of evidence

that I was interested to establish was how many times each of the members had posted a comment or question. This was easier to establish.

The person who had posted more than 20 times was the gatekeeper of the site. Therefore none of the members had posted more than ten times and the vast majority had not posted anything. The most people online at any time was 30.08.06 when 30 people were logged in, within a month of the site being established. My monitoring involved reading and making notes on all the posts, which I did between June 2007 and July 2009, looking back to the time the first site was established in 2006. Those responding to teachers' questions have been the gatekeepers of the project and website, plus (increasingly) other trainers and consultants.

Early posts and comments related to first attempts to use MOE, with the forum used by consultants of MOE to collect comments and experiences from amongst their project schools. The gatekeepers of the project and website told me that the site had originally been established for the benefit of these small groups of teachers and only later had a wider audience been sought. There were several comments from teachers about the reassurance that they gained from hearing of the difficulties that others were having on attempting to use MOE for the first time. A member using MOE for the first time commented in May 2006 that it had encouraged "confident mark-making from those who were usually reluctant" and suggested that this was because the participants saw purpose in what they were doing. Issues raised included concerns about doing MOE with children who have special needs and also the use of role more generally. In one of the early post from May 2006 a consultant tells one of the

teachers "You were using full role." This statement is encouraging to the teacher and is also instructional, establishing a power relationship.

Some members asked about details of how to use the system. For example a teacher who had made 4 posts asked in January 2007 whether it was acceptable "within the rules of MOE" to use the name of a real company. This male teacher referred to "a thrilling experience at the conference" which had led the year six team to "launch fully into MOE". The response came about 24 hours later and was 3-400 words long, indicating that consultants were more than willing to spend time responding to questions on the site. Another teacher mentioned that the children had never been so "on task" and at parents' evening it was reported that they were "obsessed" by MOE.

There is a section on the forum devoted to a group of students in the United States. It appears that there were 12 posts by the gatekeeper of the website in this section of the site, with no replies. The tutor of these students acted as a kind of mentor and the site was used in a similar way to a virtual learning environment for the university. However, perhaps surprisingly, the tutor also gives advice and guidance to some of those posting in the UK, acting as a consultant.

The method of responding to questions and queries did not seem to have a pattern, though consultants responded personally to teachers that they were working with on particular projects and I was informed that several emails were sent "privately". Otherwise, it appeared to be whichever gatekeeper or consultant was online that responded to questions. In one example a consultant

gives advice which is extremely detailed and might be considered instructive. A five point plan is offered which includes reference to "signs and portents stuff" (a reference to Heathcote 1982).

When I asked my participants how they felt about using the forum, some indicated that they were not always comfortable and responses which have a didactic tone such as the one above might indicate that the forum was, at times, a place for instruction rather than 'chat.' Many posts appeared to seek professional advice, making such responses appropriate, but it appears that a forum cannot easily fulfil a range of functions at the same time. Since the forum was originally intended for a small group of teachers, who had entered a formal relationship with the gatekeepers as their instructors, this might have led to the adoption of a similar relationship between all users of the forum and gatekeepers of the site which might not always have been welcomed.

I will try to give a flavour of activity on the site in the next few paragraphs. During the time that I monitored activity on the site, there were just a few new members each month. I followed the posts from a new member in June 2007. This person had just been introduced to MOE through a conference and needed support with lessons on Victorians. Two posts asking for advice received a number of responses but only after waiting for eleven days. This was an unusually long time to wait for a response on the site. In September and November 2007 a consultant responded to 'Another enthusiastic first timer' and a 'first timer' who had stumbled on MOE. Both lacked drama experience and had not attended any training. The consultant responded at length, very promptly. However, during an interview in 2009 the same consultant indicated

that responses to teachers with no other form of support might not be an
effective use of time.

Many responses from consultants appear to be very personal and friendly, for
example a page-long reply to someone who wanted to do anti-racist work was
sent in October 2007. Alternative approaches were offered with the relative
advantages and disadvantages of each one listed and theoretical guidance
included. The next day the consultant added a post script, with a new
suggestion and a comment that a great deal of thought had been given to the
teacher's dilemma. The teacher responded very briefly to say which suggestion
had been used. In this case the consultant appeared to spend a generous and
perhaps disproportionate amount of time addressing the concerns of one
teacher, who then failed to engage in debate.

Replies to questions were very prompt in 2008-2009, following the
establishment of a new website to replace the first, with a wider number of
people responding. An interesting question came on 18.9.08 asking the
difference between process drama and MOE. A consultant replied that MOE is
only one type of classroom enquiry. Sian wanted to know if there were schools
in Melbourne Australia, using MOE. On 18.5.08 Jim from Barnsley wanted to
share resources and Teresa put her in touch with someone from Birmingham.
Jen from Venezuela joined in May 2008 and wanted advice about links between
MOE and Brecht. Martin wrote on 11.6.08 that the year 7 curriculum involved
blocks of time and pupils moving around 5 enterprises per year, spending 13
hours per week doing MOE. Despite many interesting posts, the forum had only
about twenty new threads during the year, which indicates that it was not

considered a useful device by large numbers of site users. There were some extremely long responses from one of the consultants to questions during the three years, running into about 1000-1500 words on several occasions.

The statistics from the MOE website indicate that most visitors do not post on the forum. This could be for a number of reasons. An experienced MOE teacher whom I interviewed was aware of the lack of traffic in the chat forum of the website and said that it can be intimidating to post things there and that there was very little casual chat (I refer to this in more detail later). My research into online communities suggests that the moderator has an important role in creating the right kind of atmosphere. Whilst much of this research refers to conferencing, which is not exactly what happens in an open forum or chat room, it might still be worth considering the advice given by Gilly Salmon (2001) and Jacques and Salmon (2007).

A moderator is a person who 'presides' over a meeting (Salmon 2001: 3) In the case of an e-moderator this is an online meeting or conference, 'Computer-mediated conferencing requires e-moderators to have a rather wider range of expertise' (Salmon 2001: 3). Salmon describes a process in which she initially acts as an adviser and structures the learning but later withdraws, once the students' commitment to each other and the work they were doing became taken for granted and the conference became more reflective (Salmon 2001: 13). Because the 'social and contextual cues' that regulate group behaviour are absent in on-line conferencing, it is easy to leave the conference unseen, or to merely 'browse' or 'lurk' (Salmon 2001: 19).

Some are initially reluctant to commit themselves fully to public participation in conferencing, and should be encouraged to read and enjoy others' contributions to the conferences for a short while, before taking the plunge and posting their own messages (Salmon 2001: 29)

It may be that those visiting the MOE site need more structured support in order to become active users of the forum. For many teachers, the whole concept of communicating in a virtual world may be alien and unnatural. The lack of visual and verbal cues may be strange and difficult for some to identify with. Salmon also points out that the online environment is such that mistakes are rather public and recorded for others to see. 'Tardiness, rudeness or inconsistency in response to others tend to be forgiven less easily than in a more transient face-to-face setting' (Salmon 2001: 19). Socializing is not necessarily a natural occurrence, and the presence of the e-moderator, the design of the site and conferencing may all be important factors in ensuring successful experiences online. This research led me to conclude that the forum within the MOE site might be too exposing for some potential contributors. I also wondered how the presence of the 'expert' consultant, offering support and advice, might affect the likelihood of some teachers posting questions on the site.

A revised MOE site was set up in 2008. Although technically a new site, the content was imported from the old one. It had three vertical banner sections on the front page offering direct page links. These included the conferences, news, training and forum. Training opportunities were more extensive and easy to access on this 'new' site. There was also the opportunity to become a trainer of MOE, with modules offered from foundation to advanced level. Distance learning was also available. By 2009 there were conferences in London and New Zealand, suggesting that the work was reaching a wider audience.

The articles on the new site were not defined by date and some were flagged as 'new.' However, articles from the 1970s were still listed without being placed in context. For teachers new to MOE or without a drama background, I speculate that these articles might have caused confusion as many of them were not describing MOE practice. It appears that the site was attempting to be of use to teachers with greater experience who wanted to do some background research as well as those looking for basic information. A section of the site was labelled 'research' but the content was within the realm of scholarly project review and reports. I speculate that sections on the site entitled 'research' might be there to lend authority to the system, but there was little academic research and none was peer reviewed.

Blogs were also included in the site and often offered encouragement to other teachers to use MOE. A 'first school' teacher who posted a long blog commented:

> *I have been lucky enough to work as part of a DFES Innovations project group under the guidance of* [various consultants]*, so have had some excellent training in how to use MOE. What became clear to me quite quickly, was that by providing a real purpose to the children for their work meant that they were more motivated to achieve* (First School Teacher blog, accessed 22.6.07)

The gatekeeper of the website told me that the volume of enquiries on the forum had become overwhelming at times and that it was necessary to prioritise responses. This volume of interest had also led to the establishment of a more streamlined system of trainers working as a team in order to maintain a professional climate of support. The website designer also talked to me about

the use of chat forums as a means of support for teachers and the importance

of design to hook people in.

5.12 Teachers' Views of Website

I was interested to find out whether or not the information that I had been given

by the gatekeepers of the MOE project and website was consistent with the

views of teachers using MOE. My data indicated that there were mixed views

about the importance or relevance of the website for teachers. One

headteacher, Shaun, told me that in terms of planning, theory and evaluation it

was "an incredible resource". However, a number of teachers that I spoke to

had not used the site at all. The consultants who established the MOE project

and website believed that the website was extremely important, even essential,

in sustaining MOE as a teaching method. The importance of the forum as a

means of maintaining personal contact with the consultants was emphasised by

gatekeepers of both the project and the website as what they believed teachers

wanted. When I interviewed a consultant, David, who was also gatekeeper of

the website, he told me:

> *We wanted to have a way for people to connect so that there would be a*
> *place for people around the country, or the world, or wherever they were*
> *who could find other people who had the same kinds of ideas and they*
> *could do that through a forum and through a website*

He told me that such a website would "generate enormous interest and

excitement" if the design was right and that it would be an excellent

communication tool. He also described his ambition to make sure it was

graphically interesting and that he had researched many websites during the

design stage. He had agreed with Kim that they would use big photographs and just the title and links so that you could use the photographs as a way of deciding whether or not you wanted to look further.

I asked David whether or not he had been aware that he needed to create a website that was both practically and theoretically useful. He told me:

> *Yeah, well we wanted to put on there the fact that this was based on a sound theoretical understanding and that people could read things that had been written, so they could read those articles and find books on those subjects either about* Mantle of the Expert *or in the same way of looking at learning so that would give people who were interested in it a way of accessing the sorts of ideas that were behind the theory.*

There are a couple of key phrases here that open up an area of ambiguity with MOE and the way it has been 'sold' as a system. David suggests that teachers can read articles *either about* Mantle of the Expert *or in the same way of looking at learning* and he also refers to *sorts of ideas that were behind the theory.* When the website was set up, MOE was perhaps 'rebranded' in its theoretical underpinning and perhaps even owned in a way, by those leading the MOE project. This is not to suggest that there was anything unethical taking place. There was undoubtedly a desire to spread the word and work of Dorothy Heathcote, but there was also a desire to ensure that teachers would be able to access theories of learning and assessment to underpin the practice, especially if they were to be encouraged to study to masters level. The website was described by Kim as a distance learning model similar to that established by the Open University, with a module 'up front' supported by a conference allowing practical experiences, backed up with the website to raise questions. This perception of the website as an academic learning environment might not be in

sympathy with teachers' views or needs. In order to provide appropriate theories, the gatekeepers looked beyond the writing of Heathcote and Bolton and so sought complementary theorists, such as Mary James, mentioned earlier in the chapter.

One of the concerns of Kim and David when they created the site was safeguarding MOE as a system. They were particularly concerned about teachers with little prior knowledge using it. Kim told me that they did not want the system to be watered down and that they wanted to safeguard Heathcote's work. Having considered what to put on the site in terms of resources, the gatekeeper told me more about the range:

> *now that we've got ... all to do with people's evidences, planning, Dorothy's new thinking on it, all the tools and then anything we could lay our hands on, we didn't realize how big the, the site is, that's now quite a teaching tool for teachers.*

I was interested to know whether or not the gatekeeper of the website, David, thought that the materials on the site needed interpretation to be used by teachers and he said that the first website didn't really explain what MOE was and he also acknowledged that not many people were contributing to the forum. Whilst recognising that the forum was not well used, David suggested that people were finding the posts useful even if they choose not to contribute. This is presumably a speculative view but there is evidence that people visited the forum but did not post, so it is not an unreasonable assumption.

The final element that was identified as important in setting up the second website was professionalism around the MOE work. The gatekeeper of the site told me that he feared a trivialisation of pedagogy, with teachers going to

courses and getting activity sheets but no pedagogy that is "strategic and coherent or based on real principles ... we don't have a critical edge, we don't.....look at things critically". This in part explains why there are a number of articles on the website describing theory and pedagogy which describe learning principles considered akin to MOE but not rooted in the system itself. A further impetus to underpin MOE with a pedagogical approach was that the project had attracted the interest of QCA and one of their representatives was interested in its ability to open up a 'professional dialogue'. According to David "he wanted ... this kind of viral nature of change happening and we felt that we could contribute to that".

One of the issues that has emerged during my data collection and monitoring of the website is that of the relevance and helpfulness of the materials and resources on the site. My research has revealed that many teachers do not visit the site at all and that others do not realise there is a difference between Heathcote's early and later work. The use of the website as a repository for videos of Heathcote's work might be extremely useful for some people, but potentially confusing for those who might imagine that all the examples are connected with MOE. Kim's view that it is a good thing to pack the website with planning materials and articles because "the more we put up on the website in terms of ideas and planning materials and thoughts and so on the more we know that teachers are going to be using it" might not be entirely helpful if the materials are not interpreted.

Despite the acceptance that teachers may have a fear of trying something new and might need the reassurance of seeing examples from other inexperienced

teachers, the gatekeepers of the project and the website did not follow this principle through to the main forum. Here teachers have an opportunity to post questions and concerns and they receive a response from a consultant. My research indicates that teachers sometimes find the atmosphere of the forum intimidating. The original target set by the consultants, to reply to each request within twenty four hours and thereby keeping it 'live' and 'hot' was compromised by the initial success of the site, making quick responses more difficult.

I turn now to the data I collected from teachers to see whether they concur with the hopes of the gatekeeper of the site about its usefulness to teachers. Louise told me that she thought the website was a good idea and that she was familiar with chat forums which she used herself quite regularly "I sometimes go on and you can get quite a nice dialogue ... I don't know if it's like it in other professions but the teaching profession are quite happy to share and give advice". Louise, then, appeared to be the kind of teacher who would find the website useful. When I asked if she had found an opportunity to look at the MOE website, she said that she had not. When I pressed a little more and asked what she would want to see on an MOE website, she said that the process of planning and formats for planning would be most useful. The site does, indeed contain a lot of this kind of material.

When I asked Ashley the same question, he said that actual footage of examples of work in the classroom would be really helpful. He wanted to see videos of things that have worked with children and he added "I learn by sort of seeing things". However, he had not visited the website either. These two inexperienced teachers were both being strongly encouraged to use MOE with

children, but had not visited the website, despite feeling that it might contain useful information.

I asked one of the consultants, Chris, who ran mini-projects, whether or not she felt that the website was useful to the teachers that she worked on projects with and she told me that it had been and that she used it herself for getting resources. She found the forum interesting to see the kind of questions that people were asking and sometimes posted questions herself, as well as posting planning ideas. She also tried to read the new articles that were published on the site, but as mentioned above felt that she had not watched many videos of Heathcote's work. The teachers she was working with often commented that they had seen plans on the site. She reported hearing comments such as "I tried my planning like you", and said it was good to hear because she could otherwise only guess that people might have found it useful. Her planning had been put into a QuickTime file and she said "loads of people are using it and so it's only just going to keep growing and growing really".

When Chris said she was surprised how few posts there were I asked her if she thought there might be anything that was stopping people from using the forum. With a little hesitation, she tried to supply reasons, suggesting that her own concerns were that she might use the wrong terminology or ask a foolish question. She also articulated concerns about lots of people reading what she had written. She went on to explain that she thought a forum should be a very informal space for people to jot things down and share quick ideas. On the MOE forum she only felt comfortable if she spent some time considering what to write and thought it through carefully before submitting, because although the

gatekeepers' intentions were good "I do feel a bit kind of intimidated to actually post things on there … I'm just very aware that lots of very knowledgeable people are going to be reading it". She admitted 'picking apart' other people's answers and was aware that others would do the same to her and that was the reason she did not contribute more. When asked if the forum had a "friendly chatty feel" that might invite lots of people to use it, she replied "No I think it's quite a learned forum" and went on to say that other sites like the *Times Educational Supplement*, had a forum that seemed "quite chatty".

Chris also said that she did not feel like an expert in using such online chat rooms or forums. "I don't really know how they work, I'm not very into all that but I certainly feel quite oh right I'm going to post something on there, oh best think about this." I gained the impression that Chris was intimidated by:

1. *The culture of online forums, which she did not understand;*
2. *The expert reader, who might consider her questions foolish.*

She thought that the teachers she worked with might have the same concerns. However, when there had been a private sub-group on the site which allowed her to talk to a few people that she knew without others being able to see the posts, which should have eased the difficulties identified above, the forum was still used very little.

My findings have therefore raised a number of issues about the design of the website, the resources and ease of navigation through articles and the purpose and use of the main forum. If MOE is to be sustained, online support for teachers could be a significant factor, but from the very small sample of teachers that I interviewed, there appear to be some inhibiting factors. I

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concentrate in the next part of the chapter on the impact that MOE may have on teachers when they are introduced to it and whether or not there is evidence that they seem likely to continue to use it in the longer term.

5.13 Impact of MOE on Teachers

One of the categories that emerged from my interview data collection was the initial impact of MOE on teachers. Louise, who had many reservations about the system, was able to tell me what had attracted her to it. When she first encountered MOE she was excited and enthused "Wow this appears to be what we're looking for". A specific aspect that she immediately warmed to was the creativity and enterprise possibilities, as these were already an 'undercurrent' within the school's curriculum and MOE brought them to the surface, allowing greater exploitation and refinement. Her inclination was to take part with an expert to guide her and to see how it actually worked, or as she put it to see how an expert does things "with the children we actually teach, so to kind of get a feel for the professional doing it".

This is similar to the way that Chris, one of the consultants, described her first encounter with MOE. She also used the word 'wow' to describe her first response with a recognition that MOE could support the direction of travel that the school had already agreed. "It sounded like the kind of thing that was building on realistic learning contexts to actually create something more long term."

The initial response from teachers about the likelihood of MOE working well in a small school was positive. The possibility for talking and sharing experience, teamwork and learning from each other was seen as positive by several of those I interviewed. It is what Louise described as "soaking up each others' experiences and trying things out which have been tested by colleagues". This appears to offer a safe environment for curriculum change, because colleagues can share ideas and solutions. Another teacher told me that MOE would allow teachers to work together constructively and Ashley commented "there'll definitely be sort of helping out in between classes and you know what's going on and chatting about how, how it's going ..."

The creativity and enterprise elements of MOE were also attractive for Louise, because although they had been there as an 'undercurrent' within the curriculum, MOE brought them to the surface, allowing greater refinement within the school. She described a desire to capture, or recapture, learning that has a sense of "awe and wonder" and thought MOE had the potential to do this:

> *straight away I was grabbed by the, yes we do need to enlighten the children, make it more interesting and kind of engage them a little bit more, bring a sense of purpose to what they're doing.*

She described the curriculum as "quite dry" and said when she saw a leaflet about MOE she was immediately inspired, imagining the looks on the faces of the children when teaching it.

Another teacher described himself as quite open to new ideas and different ways of teaching, saying "I'm just sort of like a sponge taking everything in and any sort of ideas". Ashley also noted the importance of enterprise as a driver

within the curriculum and suggested that a teacher might "pick your drivers and then you run themes which have them sort of running throughout … trying to teach everything through a skills based curriculum". He suggested creative areas of the curriculum all being taught together. This teacher was passionate about using MOE, as long as he could access the help he needed. He expressed a liking for, and belief in, the arts, because it made learning enjoyable for children "and I think if you can get children enjoying what they're doing then they're going to be doing it better". He had already started using the arts to teach literacy, but now "I can see the sort of broader implications it can have on the rest of the curriculum I think". He described using drama to support the teaching of literacy before being introduced to MOE and he was convinced that this was a worthwhile activity "because they were involved in it more … and they were in role … I think it just gave them a bit more of an insight into the story". Ashley had an uplifting view of how MOE might enthuse both the children and staff, connecting to a project already underway called *The Big Write*.

Some of the teachers I spoke to appeared to be enthused by the prospect of being able to divert their teaching away from strategies such as the Literacy Hour and Numeracy Hour. Chris told me that her PGCE course had been dominated by a pre-occupation with these strategies and "even at that stage I kind of knew that was not the way I was going to want to go in my teaching". She went on to describe a similar enthusiasm to move away from prescribed strategies amongst a group of teachers she had brought together in an MOE project. When asked about the kind of teachers that made up this group, she said "You could kind of spot them early on, they were the teachers who really

wanted to try something new, who were really enthusiastic, who … wanted to do things in a slightly different way".

Chris also identified the school leadership team as very important in helping the project to be sustainable as long as the headteacher selected MOE for the right reasons, seeing the benefits for children's learning. Part of the reason that MOE had such a positive impact on Chris was that her headteacher wanted her to use her AST role to lead on MOE, rather than doing something less rewarding, in her view, such as trying to boost SATs results in year six classes. She concluded that she was being given the chance to do something she felt passionate about which was developmental and offered substantial career development with opportunities to talk to hundreds of teachers around the country which would not otherwise have been the case.

For the consultants to enthuse teachers it is probably important that they have positive memories of their own introduction to MOE. David described his first encounter with the system when his class were doing "amazing things" when being taught by an expert in MOE. He had not realised that it was possible to alter the relationship with children and treat them as adults. He became enthused by the system, partly because it offered an emotional engagement with the material in a way that other innovative methods that he had been trying did not. He had experimented with Socratic methods but found them to encourage a detached attitude by the children. "I wanted to start using that kind of energy across the whole curriculum and also for the children to start feeling things for it to matter to them, you know emotionally". He also liked the narrative nature of MOE learning: "I hadn't thought about teaching as story, I didn't think

about contextualising … I thought that teaching and learning was about activities … and telling kids stuff".

The importance of story became a recurring feature of my interviews with teachers and consultants, in some cases almost as a half-remembered but very significant way of learning that had not been given the significance it deserved in recent teacher training. The impact of MOE on teachers was varied but often significant, suggesting that if it could be maintained over a reasonable length of time, MOE might have a good chance of being sustained with these teachers.

5.14 Moments of Transformation

As well as initial enthusiasm, it became apparent as I interviewed two of the consultants that they had an additional moment of transformation, in which they were convinced that MOE was working. Both the following examples are centred around the relationship that the teacher has with the class and the need, as these two teachers see it, for the teacher to relinquish power over the children in the learning situation in order to let them 'own' their learning.

The transformation came for David when he realised that the way he was using MOE was not right. He had been on a course with Dorothy Heathcote who had, according to David, criticised his work that she had seen as 'full of teacher talk'. He commented that Heathcote had been a harsh critic but her words prompted him to consider the power relationship in the classroom and the kind of talk that was used. He described himself as being "messed up" for a couple of days, which I think means that he lost a lot of confidence in his ability to use MOE.

Then came a moment of transformation, when power shifted, during a lesson in which the domain was keeping pets in an old people's residential home.

> *Now in a teacher talk way I might say something like "Well ... you'll have to create some cages to put the animals in", but the language ... "you'll have to" is that kind of teacher talk ... whereas if, if you're working collaboratively in an authentic way you'd have to say something like "I'm really not sure how to do this, I wonder what our options are? I suppose we could," and it's not much but if you're not fully aware of in what it is that you're doing then ... it ends up with you're just kind of giving them stuff to do, you're ... instructing them in* Mantle of the Expert *as if you're somebody who has more power than them.*

The realisation of how to move away from teacher talk was transforming for David, who described this as a turning point that changed his practice totally.

Chris described a similar moment of transformation after she had been doing 'little mantles' for about a year. Then she planned a travel agency that was commissioned to go and introduce tourism into a fictional country called 'Alcalucia'.

> *And it must've just been something about that particular Mantle because I absolutely loved it, the children absolutely loved it and that was the first one where I felt I really kind of took off. I'd been dabbling up till then, but that one really ran and ran and ran and the children, we got so much out of it and that was where I could really start to see ... the massive potential.*

Chris found it hard at first to explain why this particular mantle transformed her feelings about the work. Because it lasted for several weeks, other teachers also took an interest and saw the potential of it. When pressed about the reasons for feeling so positively about it, Chris said:

> *I think because there was so much scope for the children's own creation in that Mantle ... the ones I'd planned myself up till then had been quite, well to me now they seem very teacher directed. I mean they were still a lot less teacher directed than in standard teaching but to me now looking back they seem quite plotted out by myself and ... there wasn't so much*

scope for the children's own interests and interactions. But the Alcalucia one had massive scope for that.

When asked if she was aware of any kind of switch as a teacher into a different kind of relationship with the class, Chris said

Yes I think that had been kind of building through the dabbling phase, but I think this one, because I was enjoying it so much and they were enjoying it so much I was a lot more happy to ... let them lead it in lots of ways because the ways they were taking it I could really see the curriculum potential and the dramatic potential .... I was, by this point, happier to let them run with it and see where it went.

Both teachers recognised a moment or stage of transformation, when they genuinely shifted the responsibility for the work to the children and changed the 'teacher talk'.

The reference to 'dabbling stage' emerged because I had established a process with Chris that she had been through from first hearing about MOE to feeling confident about using it. This process emerged during our conversation and we were able to clarify it in the following stages:

1. *I was interested [seeing it demonstrated in other people's classes]*
2. *I wanting to see if it worked [by watching it demonstrated with the age group I taught]*
3. *I wanted to see my own class doing it [demonstration with her own class by an 'expert']*
4. *I was confident enough to have a go [the dabbling phase]*
5. *I saw that something was working*
6. *I was able to see that the children's motivation and engagement was increasing*
7. *We all felt an 'amazing impetus' that comes from the company and the client*

As mentioned above, Chris frequently referenced her ' Alcalucia' mantle and I wondered if there were any other reasons that it had worked so well. Probing further I discovered that one reason for its success might be that during this mantle Chris had decided that there was more scope for exploring the content

"through drama" and she talked about the Mantle as having "drama for learning" alongside MOE, describing "lots of drama episodes based in Alcalucia". When asked for a definition of drama for learning, Chris said she used the term for all the drama work that was not "actual Mantle". She differentiated between the things that were associated with setting up the travel company, like establishing the base, routes, protocols, security arrangements, etc., and these were defined as *Mantle* work. Then there was a set of 'episodes' that the children engaged in, which consisted of investigative, improvisational elements; events that happened in Alcalucia, which Chris defined as *drama for learning*. Chris knew that some of the work was not strictly MOE because there was no way that the people who worked for the travel company would actually engage in it, yet it seemed to work well for Chris and her class to do.

The fascinating aspect for me that emerges from these two examples, are that the things which transformed the consultants' views of MOE are deeply rooted in Heathcote's early *Man in a Mess* drama and are not all associated with MOE. Sharing ownership with the class is common to all her work, but dramatising episodes through *drama for learning* does not follow a 'purist' approach to MOE.

5.15 The Concerns of Teachers about MOE

If the gatekeepers are to ensure the sustainability of MOE, they may need to have an understanding of the inhibitors and concerns for teachers about using the system. I discovered during my data collection that there were many aspects of using MOE that concerned some of the classroom teachers. With such a small sample it is impossible to attempt any generalisation about these

concerns and I did not feel that any patterns emerged. It appeared that the personalities of the teachers might have the greatest influence over the nature of their concerns.

I had a preconception that primary teachers might feel uncomfortable about using drama because it could be physically exposing; pretending to be someone else in front of a group of children who are used to responding to someone in authority. I made an assumption that teachers might feel foolish presenting themselves in this way, perhaps displaying a character's emotion or trying out acting skills. I also thought that they might not feel comfortable changing the usual relationship with their class, requiring greater negotiation and less transmission teaching. However, the message that I received from teachers led me to believe that the picture was much more complex than this. Sometimes reports of difficulties were vague, such as a comment from David that some of his colleagues had found it too difficult to maintain and had abandoned MOE. He referred to a lot of drama strategies that they knew nothing about and a necessary change of relationship between teacher and learner. When I asked him to synthesise what he had discovered about sustainability, he said that to be sustained there had to be support from headteachers to work in a challenging and cross-curricular way with children, without too much concern with driving up standards.

So this gatekeeper who has his own MOE project established, was firmly of the opinion that the headteacher needs to be supportive if the teachers are to stay 'on board' and considered this to be the most important factor. He also

mentioned that to use MOE might involve taking risks in learning and teaching, though these were not identified.

My suspicion that teachers might feel foolish using role was refuted by Louise, a teacher who was reluctant to use MOE. She provided some fascinating insights, saying:

> *I can stand up and do all sorts of things in front of the children, not a problem, but to actually deliver through drama in that way all the time I would find, personally, slightly uncomfortable. Whereas to take it with this approach, to actually engage the children to the point they are representing things rather than being those things, I thought yeah I definitely believed it was something that I could actually do without feeling too uncomfortable and going outside my own comfortable zone in that respect.*

Here was a teacher who was completely comfortable changing the relationship between herself and her class. However, she said that she was worried about doing role play in front of other people, representing "the child that is not necessarily always comfortable standing in front of everybody". This, though, was not her reason for being reluctant to use MOE, because she had interpreted MOE as something which did not require acting skills and so she was put "back in a comfort zone".

This teacher appeared to be telling me that she was comfortable with her class and was willing to make herself vulnerable in front of the children in all sorts of ways. She also suggested that there was no difficulty in sharing the power in the classroom and letting the children help decide on the direction of the learning. She had a perceptive understanding of MOE as 'representing' rather than 'being' another person, as previously stated. Yet she was reluctant to use MOE for other pedagogical reasons, related to planning. She asked questions

during MOE training about planning, which she considered to be "very, very sparse", consisting of an initial objective and a loose framework. She told me she was not comfortable using a system that had so little planning structure.

I was satisfied that this teacher had reflected very deeply on her reasons for rejecting MOE and that her argument was authentic, rooted in the gaps she perceived in the learning and teaching strategy. I wanted to know whether Louise, having expressed doubts to me about MOE for pedagogical reasons, felt under pressure to use it. She seemed uncomfortable during the interview when she admitted "eyes will be on us and I just think ... I guess that comes back to the pressure aspect, it's very much well just let us get our head round it first before you know the outer bodies start coming" and it was then revealed that the teacher saw my research as part of the pressure. When I asked her directly whether or not my presence as a researcher was causing some pressure, she said "Not in any tremendous sense ... but even today I was still thinking oh crickey what if I can't answer what you need". This was obviously a great concern to me and I took time to reassure the teacher about my role and that of my research. In order to convince teachers like Louise that MOE should be sustained, the gatekeepers would either need to provide more support in planning, or persuade her to use the website planning support options.

5.16 Relationships between Teachers within the Small School using *Mantle of the Expert*

One aspect of sustainability that emerged, unexpectedly, was that relationships within a small school appeared to be altered in at least one example, by the

introduction of the MOE project. If teachers resent the introduction of a project because it affects relationships between staff, this could impact on sustainability. Some teachers appear to have been singled out, or selected, to take MOE forward in a school. At least two practitioners described this experience to me. They each appeared to feel a responsibility to make MOE work within the school, though they might also have seen it as a pressure. I was given the impression by Louise that she was usually the person who would be asked to take on a new curriculum initiative, but had been overlooked in the case of MOE in favour of a more enthusiastic junior colleague.

In three schools that I visited, the headteacher was identified as the driver and the person who was committed to making MOE happen by directing funding towards it. These headteachers usually indicated that the success of the project was important to them, partly because of this financial commitment, with one adding that teaching should be exciting, engaging and purposeful and that MOE could meet this need.

Louise appeared to be puzzled and anxious about the effect of MOE on her position as a curriculum driver within a small school, evidenced by comments such as:

> *it's funny because my role has always been to kind of drive every aspect, whether it's the new strategy, the framework, the APP, whatever it is I've been there, the one doing all of that, but this one I'm not.*

Earlier in this chapter I highlighted the positive aspects of MOE in helping a small team to work together, but Louise was concerned that the MOE project had the potential to fracture the positive atmosphere. One of the pressures on

this teacher was that an MOE consultant was due to come to the school to demonstrate and see the work. I also suspected that Louise felt under pressure from her colleague who was much more positive about using MOE than she was and who seemed prepared to use the system without having so many concerns. During our interview Louise wondered whether or not to "just go with it" and said she might be punishing herself by "thinking too much". She may have felt that her concerns were justified, but that the climate of healthy scepticism was not an appropriate one when so much time and money had been invested. She described it as "a bit of a battle" which she was engaged in, presumably mostly with herself.

Louise's battle is a highly complicated set of reasons for finding the demands placed on her by an enthusiastic headteacher very discomforting. If the headteacher, as suggested elsewhere in this chapter, has adopted a new learning and teaching strategy without exploring its impact carefully, this teacher might be revealing the possible damage that can be done in a small school to the morale of staff when a new learning and teaching method is imposed. The implications of this may be much broader than MOE.

Chris also supplied examples of teachers who felt uncomfortable because they were asked to do MOE, but had restrictions placed on their planning which were incompatible with the system, or were told to maintain a particular timetable, which could not accommodate it. She said that headteachers needed to understand the implications of using MOE.

An emerging issue within my findings is the extent to which one needs to have a drama background to be able to implement MOE effectively and whether teachers without a drama background would feel less comfortable using MOE. Chris, one of the ASTs, who was running mini-projects in MOE, described how she and a colleague felt during one of the weekend conferences attended by secondary drama specialists. She talked about feeling intimidated and afraid of sharing drama practice because other teachers used theatrical devices in their work. She said she did not feel like a 'drama person' and thought she was somehow inferior. I was surprised that she was so concerned about a lack of drama training, as I had also heard how positive she felt when her name was recognised as the person who was leading MOE in the county and posting lesson plans on the website. I will return to this issue about drama training at the end of the chapter.

Ashley, who was generally enthusiastic about using MOE, told me "the one thing I'm worrying about as well is how to get the assessment out of it". This aspect cropped up several times during our conversation, but was dismissed to some extent when he said "I'll just have to work that out I guess". The confidence to work this out without allowing it to hold him back marked the difference between this teacher and those who were reluctant to get started with MOE. The concerns expressed by Ashley, Chris and Louise, might all affect the likelihood that MOE will be sustained in schools.

5.17 Reluctance to 'Have a Go'

I was interested in the difference between teachers who are willing to suspend their scepticism and try something out and those who were not. The phrase "have a go" was used by many of my participants, always suggesting that those who "have a go" are brave and positive people, rather like a *have a go hero* in tabloid press reports. The gatekeeper of the project told me that not all teachers were comfortable with the idea of using MOE and said "We had to do quite a lot of persuasion for a lot of staff". I was not sure whether persuasion was a positive aspect of the project, especially as the gatekeeper added that teachers who were interested were quick to see the system as "a highly creative, inventive, imaginative way of working ... They put their hands up and said 'I'll have a go. I promise!" Given the pressures already outlined earlier in the chapter for teachers to use MOE, it appeared to me that such persuasive language would increase the pressure on teachers.

Louise said that she thought it could be a "great starter" but not easy to use substantially in a "worthwhile" way. But as the system is designed to address the whole curriculum, using it as a starter might be considered inappropriate. When asked about using MOE as a tool to teach the whole curriculum, she said "I think you're always going to have to teach certain subjects discretely, because they're not always going to fit in". She expressed the view that when time is so precious in children's learning she would "feel awful if it's not delivering what it should be delivering".

It is possible that unless a teacher tries to use MOE to its full potential, it will not be satisfactory. It certainly appears from my interviews with Chris and David that they had a moment of transformation when immersing themselves totally in the system rather than simply trying it out in a functional way.

5.18 Personal Learning and Training Needs

My findings appear to suggest that personality differences will affect the adoption of MOE as a learning and teaching method, leading some to be willing to 'have a go'. Teachers might therefore need different kinds of training and support. Louise said that her way of learning about a new system or process was to ensure that there was plenty of processing time "I need to have some time to actually sit and think". She told me she was not ready to commit herself until she could see it working. This led me to suspect that teachers might have very different training needs, yet the main and mini-projects seemed to have very similar training patterns.

The amount of background knowledge needed to be able to teach MOE was a disincentive for Ashley, who talked about the "assumed knowledge" of drama conventions that had been evident at a training course, which he described as "things like this which I'm completely unfamiliar with". This teacher had a very clear idea of his own training needs, which were for one to one support. He wanted someone to come in and demonstrate examples of good practice and repeated several times that this should be just with himself, chatting about various aspects of MOE such as planning. He also mentioned that this might involve observation of his own practice to see if he was doing it correctly. After

seeing a recent demonstration, Ashley had a more measured view of the difficulties of implementing MOE, noting:

> *it is going to take quite a bit of planning and it's going to take a lot of thought about how to actually incorporate it into the curriculum, I wouldn't say I'm less enthusiastic but I'm a bit more ... yeah realistic about what it's actually going to take to get it, to get it going.*

My interviews with the gatekeepers of the project and website did not reveal any suggestion that teachers might have individual training needs. They were both very committed to demonstration and modelling, but did not appear to have evidence that this would meet all teachers' needs. Louise warned "you need to be in the classroom to be driving it", suggesting that the headteacher's enthusiasm would not be enough to sustain MOE if the training given was not effective.

5.19 MOE and Drama Experience

I will now return to one of the issues raised above: the extent to which teachers need to have access to a range of drama strategies and use acting skills to make MOE work. Can MOE be 'separated' from other strategies, notably process drama? The gatekeeper of the project, Kim, said that he had advised teachers to use either one system, MOE, or another, *drama for learning*, as he had initially seen them as two separate systems and only later noticed the links between the two. He appeared to be telling me that they could be viewed as quite separate ways of working. When asked directly about *drama for learning*, Kim responded:

> *I love that way of working and it was brilliantly successful with children, but what got me was I couldn't quite see how you could create ... the*

drama at the centre of the curriculum, because it was much much bigger. MOE is much bigger than just the drama aspect of it because there's the angle of well what is the curriculum that you're teaching?

He told me that he wanted to raise questions about "the fundamental way in which schools were run and how education was happening and how kids were getting access to the system". This might have been the reason he wanted to set up a project that developed a 'pure' vision of MOE, so that it could tackle the whole curriculum and the schooling system, rather than focus on an effective way to use drama. He had therefore decided to offer MOE as a discrete way of working across the curriculum, through the MOE project. The most important aspect of sustainability, for me, has become whether or not MOE can stand alone, without being attached to a wider understanding of *drama for learning.*

One teacher, at least, offers a significant challenge to the gatekeeper's vision of MOE as a stand-alone system. This is Joe, a teacher who was an inexperienced teacher of MOE but an experienced drama practitioner. I interviewed and observed this teacher, who used MOE with little prior knowledge, but with a substantial background in theatre and performance. He told me that he used performance regularly in the classroom as part of his teaching style. He was aware of his acting skills, saying "I do try and perform for them, really, you know to engage them in the learning" and observed that if other staff were not using these additional strategies, the children would be experiencing a different kind of Mantle in each classroom.

When setting up a company Joe would encourage negotiation, for example allowing the class to decide on their values and what kind of company they are, what kind of people they'd like to work for. He also talked about "rich tasks" a

phrase used by Heathcote, which might provide time for reflection. He referred

to the website and said that there were a lot of tasks called rich tasks on the

site, designed to build fiction and context. I wanted to know whether there were

aspects of MOE that Joe was uncomfortable about and he referred to the way

that it was being used at a national conference when he said:

> *I could not do what they do or the way they use the Mantle, you know, it is branded, it is all set up ... it is little books that they keep, little financial things so they're doing that and things like that … It does feel a bit, sometimes it does feel more like simulation at times ... it feels ... because there's no consideration of the form of drama, of dramatic form, that's what it is, it's not really considered, it's just this sort of shadowy sort of half role, simulation, I use that word because Gavin Bolton used the word didn't he ...?*

I concluded from what he was saying that Joe found MOE a somewhat

restrictive, even sterile way of using drama form. He was able to articulate how

he was using MOE when he said "I'm using what would probably be termed as,

in 1980s terms, a lot of process drama techniques and trying to bring them

together with *Mantle of the Expert*". He was also able to express his reasons for

choosing to do this. Joe felt that MOE lacked narrative, episodes and moments

of tension. He wanted to include dilemmas for the group to solve that created

excitement and saw MOE as closer to simulation and exercise-drama (Bolton

1979) in comparison.

Joe's claim that in order for the children to feel excitement the work needs to

have story, episodes, tension and dilemma suggests that he values aspects of

the *Man in a Mess* work that Heathcote was promoting during the early 1980s.

As outlined in my literature review this has been described by Bolton (1979,

1984a), Morgan and Saxton (1987), Wagner (1976) and others. In Bolton's

Towards a Theory of Drama in Education (1979), which might be considered the first text designed to identify teacher-in-role drama, he specifically refers to the shortcomings of 'exercise drama,' akin to simulation. Joe appears to have the same view, that simulation and exercise are not fulfilling for children and that there is a danger that without some of the key elements of 'process drama' MOE can become an exercise.

In a seeming contradiction, the aspects of drama that Joe values as process drama are the same as those that Janet states are important in MOE: tension, story and problem solving. However, Joe struggles to find these things in MOE as it is described in its 'pure' form. For example, when asked if he was comfortable using MOE in *situated* form, he said "No, no not at all because I just don't think it gives you a chance, the opportunity to really look at form and that's what excites me about drama". He gave an example of a student who "wanted to see how exciting it would be to have two things happen at one time and I don't think that would happen in Mantle".

Joe and Janet, both experienced drama practitioners, found different ways to allow the class to experience tension in drama, something that Heathcote undoubtedly valued. Janet negotiated with them, as participants in MOE, to put themselves in someone else's place, to move beyond the 'here and now' and into fiction. Joe preferred to move out of MOE and allow the class to break the rules and indulge in fictional situations taking on new roles and abandoning the situated learning of MOE. In both cases, one might argue, they have abandoned the restrictions of MOE because they felt the class needed more tension than it could offer.

Another 'process drama' element that I noticed Joe using during my observation is narration, a Brechtian device that pulls the participants away from the 'imminent time' of MOE. Joe said "The narration for me was ... just an indicator that we're operating in imagination and play and that … what we're going to do is kind of a structured play". Again, he has deliberately introduced elements of theatre into role play, as Heathcote did in her *Man in a Mess* model. He explained his reasons for using narration as the opportunity to introduce a dilemma. He described one example, when he entered the drama in role as a film director, but speaking through third person narration.

> *'[He] came in that day, they'd never seem him like this, his head was in his hands and he was stressed,' now that's different, I think that brings in a new atmosphere, it brings in a tension, it brings in a dilemma, it brings in a dynamic for learning.*

So Joe uses the voice of the narrator to introduce tension and theatre which he thinks MOE cannot easily incorporate. His phrase 'dynamic for learning', which I take to mean a heightened state of readiness to learn, through emotional engagement, may reflect dissatisfaction with a 'cool strip' deliberately deployed by Heathcote. Joe links this to what he calls 'branding' that takes place during MOE, when teachers spend time making ID cards or security passes for example. As explained in the MOE chapter, Heathcote felt it was important to spend time keying children into role in her later work, but Joe felt that such slow preparation, building up a character, giving them a name, etc., provided them with "something that they can easily shoot down" and deliberately spoil, because it lacked the spontaneity and related tension of jumping straight into role and imagination.

I think Joe is suggesting that the careful keying into role that Heathcote insists on in her later work, often using little labels, can be 'shot down' by students because the emotional investment needed is much less than in the kind of work she demonstrates in *Three Looms Waiting* when she tells the participants to 'pick up their guns' before they have any real sense of who or where they are. Heathcote's MOE practice has slowed down, become more reflective and arguably involves greater negotiation as well as preparation before roles are taken, than her early drama practice. Joe finds immediacy more effective, perhaps because he has a range of acting skills and knowledge of drama conventions that allows him to leap into the work and take his students along with him at an early stage. This may also be because he is working with students who might require greater tension and spontaneity to become engaged with the drama than more 'studious' learners or younger children.

When I asked Joe about his use of role and whether or not it was situated and consistent, he said he operated in a shadowy role and the students were "in and out". He also said that he did not think that he was operating as the director of the theatre company, his role in the enterprise, much of the time. He was aware of the difficulty of using role over a long period of time, essential in situated learning of this type. He suggested that if the teacher uses a role that is significantly different from themselves in use of voice and gesture, it may be effective in bursts but hard to sustain. Therefore, the teacher using more acting skills in MOE may be less likely to use pure MOE over a sustained length of time because it is further from their real personality. A teacher who uses

process drama and role regularly, might therefore be less likely to use a 'pure' version of MOE.

Joe said that when introducing written tasks, he naturally fell out of role and the class did not take on roles again until the tasks were completed, even though they were authentic tasks for the people in the company, as part of the enterprise. He agreed with Janet that keeping a focus on the client and what was being produced for them was essential in MOE and that his own work was more likely to stray into 'process drama' territory when he and the students lost sight of the client and the product. I asked Joe whether he felt there was a meeting place for process drama and MOE to give purpose to the work alongside the tension that he felt was needed, or whether he should avoid using MOE at all. He replied by referring to what Heathcote said about MOE, revealing that he had heard her speak on more than one occasion and suggesting that his knowledge of her work was substantial.

> *The last time that I had opportunity to hear Dorothy talk about Mantle and its state around the country at the moment she said that there are no episodes of drama any more. So is there a meeting point? Yeah I think there is otherwise it can end up being, and again I think she said this, it can end up just being board meeting, after board meeting, after board meeting, then you go and do the rich task, then you come back and there's another board meeting.*

Whilst he told me he did not feel like a pioneer of a new system, Joe did say he was trying to "get back some of the original ethos of what Dorothy Heathcote was talking about". Towards the end of the interview, he seemed to suggest that there was a difference between Heathcote's view of MOE and that of some of the people who were using it, claiming that Heathcote would insist that 'episodes' of drama are essential within MOE, involving tension and dramatic

form. Referring back to an earlier point that he made, he also suggested that it was "up to the skill of the drama teacher isn't it and probably if it's a geography teacher teaching it then they won't be able to craft that episode". When asked specifically how important an understanding of process drama was, he replied speculatively "Do you need to be a drama specialist to do it? I think perhaps, perhaps you do really, perhaps you do". This comment is at the heart of my findings and will become significant within my concluding chapter.

5.20 Evidence of Success?

In this section of the findings chapter, I will suggest that there is no convincing evidence for the success of MOE and it might be the way in which the message is delivered that persuades teachers to 'have a go' rather than evidence of the success of the system. I was given verbal indications by the gatekeeper of the MOE project that there was "hard data" to support its success. When discussing an MOE project which was established to improve the performance of boys he told me "when the data came through, it was quite clear that ... it had made a huge impact on all the kids upwards". Another example of the gatekeeper's description of success outcomes from MOE is the way that he described the work that took place at a school which was one of the first to use MOE. He told me that standards were "phenomenal" in this school and that the headteacher "can prove progress beyond 30% improvement wherever you look". Yet when I tried to view the evidence it was hard to find. For example, a group of teachers who were delighted with the behaviour of children during MOE had completed an evaluation to be published by the DCSF but when I asked if this could be

seen I was told "You *could* but I mean, um, to be honest, none of us were too worried about that ... I'm not a data hunter myself, I'm much more interested in how it's impacting on the kids and teachers" (Kim). The evaluation is not one that I have been able to find.

Another comment was made by Kim about an evaluation carried out by Creative Partnerships which was described as "a highly rigorous, vicious piece of research data that was done on the class ... And in a way I don't think that *any* more needs to be done". The use of the word 'vicious' when referring to an evaluation of the project indicates something damaging, which was not in the spirit of the work, rather than something appropriate. When referring to an email from a headteacher commenting on the results of the same piece of MOE work, the gatekeeper spoke about "a wonderful email back from her saying 'you won't believe it but my standards have gone up 30%'". This performance was credited to MOE work as it was the only strategy used for two terms and the children had "outperformed anybody's expectation".

Some of the data referred to by the gatekeeper of the project was a set of KS2 SAT results in which a class achieved 100% level 5s in science and 35% level 5s in English which was not predicted or targeted from KS1. I was also directed to read an evaluation report of the leadership challenges posed by the introduction of the MOE. *In Experience* is a report of two schools from a Northern county who took part in the Creativity Action Research Awards 06-07. There were quantitative findings emerging from this, such as 30% fewer behaviour problems encountered. Level 5 in English was achieved by more pupils than expected, despite less written work done during the project. I have

some concerns about these evaluation reports of MOE and the causal relationships assumed between MOE and test results.

Another example is a 'critical evaluation' of MOE on the MOE website, written as part of an MA submission. The evaluation is written in the form of a report based on one school's experiences and includes much praise for the MOE system, describing the staff and students as 'highly motivated' and 'convinced of the effectiveness' of MOE. It also suggests that the staff had opportunities to learn 'through critical reflection on practice'. These comments are not evidenced in the early part of the report. However, comments from the Ofsted report in 2003 seem to offer some evidence of the success of this new system, when the staff were recommended for introducing '… new ways of teaching and learning, which focus on pupils learning through enquiry whilst studying themes across a range of subjects' (Ofsted 2005: 3) They determined that 'The result is a programme of very interesting learning experiences, which effectively motivate pupils to become enthusiastic learners' (Ofsted 2005: 4). Although the findings section of the evaluation acknowledges the likelihood of bias, the presentation of the findings tends towards generalisation. It includes a number of statements such as 'a key point from both teachers and pupils was that it is motivating, exciting and fun', 'the children thought', 'the teachers agreed', and 'All the teachers said that MOE promotes key skills and thinking skills over content'. Such unattributed comments appear to simplify what individuals might have stated, as they presumably each said something slightly different during semi-structured interviews. These free text comments are used to back up findings

and my perception is that such evaluations available on the MOE website are not always balanced or well evidenced.

Two other evaluation reports were made available to me and I compared the data, looking for similarities and differences between the delivery of the projects and between the way that the results were disseminated. These evaluation reports have also been used as evidence of success by those leading the project, but again the findings are not presented rigorously.

Data, described above, which 'prove' improvements in children's performance in SATS might not withstand objective scrutiny, as there are a number of variables which may not have been fully considered. Kim seemed to believe that this statistical evidence was important, even though very difficult to substantiate. Yet when pressed about evidence he said that he did not "hunt data" himself. Another consultant, David, told me that there was a four day inspection of a school that he was working in and one outcome was that the team said MOE was an outstanding feature. He described this as giving the staff enormous confidence. They had been nervous leading up to the inspection, because they believed that they were in one of the first schools to use MOE widely and they did not know whether or not it would be well received. A particularly pleasing aspect of the outcome was that the inspectors appreciated the theoretical basis for the work and not just the element of enjoyment for the children. This school, in the words of the gatekeeper, "came out as outstanding and unique, and MOE was the pedagogy that was going on ... that was *really good* for the whole network".

One of the problems with the evaluation of MOE is that the gatekeepers do not seem to be sure what kind of evidence they want to use. My suspicions of the relevance of quantitative studies to measure the impact of drama practice, indicated in the methodology chapter, lead me to favour qualitative data to demonstrate the success of a project like MOE. Yet the gatekeepers sometimes embrace quantitative data, however unsteady the research methods appear to be, then seem a little reluctant to produce evidence. Therefore, I doubt that the presentation of quantitative data and comparative SAT scores will be a relevant feature in the sustainability of MOE in schools.

5.21 Persuasive Language and Leadership

It occurred to me that sustainability might be achieved if the leadership of the MOE project was powerful and persuasive. Though the evidence produced in evaluation reports lacks rigour, my interview findings indicate that many people are persuaded of the success of MOE after attending conferences and this might suggest that the powerful and persuasive language used by the gatekeeper is influential. Kim spoke about the growth and development of the MOE project in extremely confident, positive language in my interview with him. He talked about being "determined to make massive, systematic, systemic change" to education. He appeared to be aware that he could use his post with a local education authority to influence classroom practice radically in a small number of schools.

> *I was in a position where I could do it ... But that's when Dorothy did get interested in it. So at the moment, I'm relying on the self-seeded*

networks to start to grow seeds and to grow trees out of it and what I'm doing is, is kind of seeding other areas within the UK at the moment.

In his interview Kim spoke forcefully and even poetically and he did not accept the possibility of failure. There was an insistence in the way that he described the success of MOE, suggesting that agencies such as Creative Partnerships had pursued him in endorsing MOE. "It fits the CP agenda so well, that they now became the greatest advocates, of it, and with that advocacy, at that level, it's never going to stop." Kim's belief in sustainability was tied up with teachers cascading their knowledge to others, with teachers training teachers as a principal feature. Kim often spoke in metaphors, referring to MOE as a virus that would infect the systems of education. He told me that MOE had "gone out of all control" and that "people are investing in it big time" and also said "We're like a *tribe*, I suppose" describing those who were using it. He believed that the "system was too far infected" for it to "go cold" but was sure that even if MOE was not sustained in Britain, it had a future abroad.

Kim told me about a trip to China, where People's Party officials had shown an interest in the transformation agenda and he said they had instantly seen the potential of MOE to train young people for leadership. Kim's personal drive and enthusiasm was extremely strong and when interviewed he used extended metaphors to emphasise his belief:

> *The tipping point has been reached, that it is now, thank goodness, out of control. The system has been infected and that's what [QCA representative] was trying to help us do, because once the system's been infected, everybody's got the virus.*

Whilst I do not have conclusive evidence that a large number of teachers have been influenced by the powerful rhetoric of the project gatekeeper, I have

recorded comments from several participants about his encouragement, support and reputation as a notable practitioner. Many references were made to him as one who has personally influenced teachers' practice. The sustainability of MOE is likely to be affected by the strength of the project's leadership and Kim has carried forward the project with great energy and commitment.

5.22 Conclusion

My findings have focused on Heathcote's likely legacy and I will draw conclusions in the next chapter about what that legacy might be. I will also comment on some of the aspects raised in my findings, particularly the use of a website to support the introduction of a new learning and teaching method and the introduction of projects in small schools.

The findings are original as data has been collected from a broad range of people using MOE and they have been related to a single project, tracking its development and growth. These findings are significant because they are reported within a year of Heathcote's death and there is a particular interest currently in her likely legacy.

CHAPTER SIX: CONCLUSIONS

The introduction of this final chapter summarises the achievement of the research and confirms its originality and contribution to the field of knowledge. During the next part of the chapter I will reflect upon the appropriateness of the methodology used for the research. I will then introduce each of my three research questions and draw conclusions. The second and third research questions are less significant than the first, with findings emerging from literature and documents rather than from empirical data.

6.1   Introduction

I have contributed to knowledge about drama education by placing a contemporary phenomenon, *Mantle of the Expert* (MOE), within a political and historical context. This involved an empirical study into a contemporary learning and teaching system with findings analysed with regard for the historical framework. I have therefore viewed contemporary practice through a unique lens. My attempts to define MOE as a situated learning experience and community of practice offer new insights into Heathcote's work. I made a case, in chapter three, for MOE to be identified as a COP and for the claims made by Wenger (2004) and others for this method of learning to be extended to MOE. Defining principles of COP, that learning changes our identity and understanding of who we are, and that learning happens best in real contexts, apply to MOE. The importance of communities with mutual concerns, the development of shared histories and negotiated enterprise, all highlighted by Wenger, are also true of MOE.

I have defined MOE as her legacy, giving the thesis greater significance since Heathcote's death in 2011. My empirical research has also allowed me to speculate on the likelihood of MOE being sustained in schools. A significant aspect of this thesis is the new research into MOE. Firstly, it indicates that MOE, with its links to enterprise, might be more likely to be accepted into schools than other kinds of drama practice in the twenty-first century. Secondly, it identifies links between MOE and other kinds of drama practice. A strong case is made that, without a subtle understanding of process drama methods, the version of MOE delivered in schools may be impoverished.

My personal experiences as a drama practitioner using Heathcote's methodology and as an executive member of national subject associations for almost thirty years have informed my research. Personal perspectives have been supported by an extensive literature review.

The research is important because for the past century there has been debate about the place of drama in the curriculum of both independent and state schools. This study makes critical insights into the debate, drawing on the political and educational landscape described in the literature review. Document analysis includes editorials and articles from professional magazines, journals and newspapers from the 1980s.

My selection of research methods allowed unexpected findings to emerge. These include issues around effective continuing professional development of teachers, the use of online support materials for teachers and the impact of an educational project on staff relationships within a small school. These

unexpected findings might be of relevance beyond the discipline of drama and have been significant aspects of my study even though they were not originally embedded in my research questions. The study might therefore be of interest to subject associations and other providers of discipline-specific support for teachers. My examination of MOE as a system has included some analysis of its cross-curricular potential and should be of relevance to practitioners seeking a less-compartmentalised curriculum in the secondary as well as the primary phase.

6.2   Conclusions about Research Methodology

I have elected to answer my research questions without explicitly making a judgment about whether or not MOE is a transformative learning and teaching methodology. Instead I have allowed the voices of the participants in the study to be heard, including comments about the impact of MOE with groups of children. The study was not designed to seek the views of children directly, but the participants were able to describe the impact of the work, albeit filtered through their own perception.   Voices of young people would not have supported the focus of research question one, concerning Heathcote's legacy, as well as the voices of the adults best placed to affect change.

I have acknowledged in the thesis that some of those leading MOE experiences with children have described moments of transformation (section 5.14). Drama pedagogies have the power to transform classroom practice. However, I have chosen not to use critical theory methodologies in my study, as explained in

section 4.3 as I preferred to allow the voices of the participants to emerge without the researcher acting as an agent of change.

Many researchers with a critical theory perspective argue that the quality of research should be judged in terms of its capacity to emancipate or empower (Seale 2000: 9). I chose not to work as an active participant in changing practice through political or moral intervention in my critical investigation of MOE. My principal objective was to capture rather than alter the views of my participants.

My chosen research methodology has allowed me to recognize the importance of systematic approaches, develop academic writing skills and explore the ethical and methodological demands of data collection. Whilst these outcomes might have been predicted, there were also some unexpected outcomes from methodological processes. It was more difficult than expected to define my case and in addition the ethical dilemmas I have described, particularly in website data collection, were more complex than expected. There was greater uncertainty about methods than I had anticipated, because I felt that reliability and validity were not easy to establish within my research design. I conclude with some confidence that by problematizing these issues I was able to conduct a successful grounded study which was not compromised by my existing knowledge about drama education.

The process of transcription and analysis was systematic and effective. A coding framework was developed, conditioned by formal theories established by Glaser and Strauss (1967) and Glaser (1978). Although open coding was used

appropriately to establish categories, I found that returning to the full text of interviews rather than the codes more satisfying when seeking new insights. If I were undertaking a similar research project in the future, I would spend more time contextualizing each interview and reflecting on how each participant was affected by the particular context of the interview; the setting, time of day and other local factors. Whilst any conclusions about these factors might be speculative, I have concluded that participants were probably more affected by them than I realized during data collection.

I undertook two observations as part of the research and found them extremely helpful in confirming findings from the interviews with those participants. However, I conclude that many more observations would have been needed if I were to attempt to describe the features of MOE as currently delivered in classrooms beyond my case study. My study does not attempt to generalize on the practice of MOE in classrooms.

The researcher impact on the findings is difficult to gauge but throughout the process I accepted that I would bring preconceptions to the research which might affect the thesis. I also recognized that my presence would affect the empirical data collection. At times I was acutely aware of researcher influences. For example, one of the participants told me that she felt greater pressure to use MOE in her classroom because I had come to talk to her about it. Whilst I gained confidence in my ability to conduct research interviews throughout the process, there was a corresponding growth of concern for the anonymity of my participants as they became 'real people' that I had a responsibility to protect.

I conclude that grounded theory was an appropriate methodology and that the tools I used to collect data, such as interviews, were appropriate to gain insights into my main research question.

6.3   Research Question One:

What appears to be the legacy of Dorothy Heathcote's drama methodology amongst a small number of practitioners who have chosen to use the *Mantle of the Expert* system within the 5-16 English education system in the early twenty-first century?

I set out to *define the legacy* of Dorothy Heathcote's drama methodology amongst a small number of practitioners using the MOE in the twenty-first century. I produced evidence to suggest that MOE was Heathcote's legacy, in the form that it was being used in some schools. As the research progressed, the issue of *sustainability* emerged, as set out in chapter five. Thus I was not only concerned with a definition of the legacy, but also whether or not it was likely to prevail over a significant time span.

My interviews and observations with a sample of people who were using MOE in schools were initially designed to find out more about the legacy, but increasingly focused on the likely sustainability of the system in schools. My first significant conclusion is that there is probably not a consistent or 'pure' version of MOE, as articulated by Heathcote, seen regularly in classrooms in England. My research appears to indicate that MOE has been modified to suit the needs, interests and confidence of the teacher. Reinforcement of the 'correct' methods is hard to establish in MOE practice as there are relatively few sources of readily accessible information about how to use MOE.

Heathcote was undoubtedly the inventor of MOE, but I could not assume that she felt ownership over the version of MOE that was being presented to teachers within my case study. However, I conclude that the gatekeepers of the main project and those running the mini-projects had great respect for Heathcote's work and valued her training. This leads me to suggest that those leading MOE within the case study intended Heathcote's 'pure' version of MOE (identified in chapter five) to be used in schools. Furthermore, Heathcote endorsed the methods used by those leading the MOE project indicating that she had confidence in them. Thus the version of MOE being used by leaders of projects within my case study can, I suggest, be considered to be a form of Heathcote's legacy.

For there to be a legacy, teachers need to be able to access Heathcote's MOE system and they also need to understand how to use it. My findings indicate that ways of understanding the rules, underlying theories and use of role within MOE may not be easily accessible to teachers. Whilst appearing to be a fairly straightforward situated learning experience, MOE is rooted in drama practice that demands subtle understanding of relationships between teacher and learner and the ability to build appropriate cultures in the classroom. My participants revealed that understanding some aspects of MOE was not easy. For example, in MOE participants are not completely 'in role' but behave as 'themselves', with a particular expertise. The distinction between character, role and self is difficult to articulate and perhaps needs more explanation than is given on the MOE website and in significant texts. Although I do not have a full understanding of all the training given to teachers in the use of MOE during

projects within my case study, it might be that teachers require some aspects of situated learning and role-taking to be made more explicit.

6.3.1   Strategic Model of Introducing MOE into Schools

In defining Heathcote's legacy, I was interested to know how MOE was introduced to teachers within my case study. To facilitate participation in the main project, the gatekeepers had set up a 'top-down' system in schools, insisting on 'buy in' from headteachers, who would then engage teachers. My conclusion is that negotiating a project with headteachers is an effective way of ensuring that teachers become involved, but engagement and commitment from teachers may not be most easily achieved through this strategic model. The use of headteachers to drive forward a new learning and teaching methodology might have drawbacks, as I described in chapter five.

One of my conclusions is that if a school has secured a funding bid linked with MOE, there appears to be an enhanced likelihood of it being sustained. This is partly because the reason for introducing MOE has been agreed as desirable by the school leaders and a commitment has been made to this form of delivery to meet the school's aims. There might also be a requirement for the school to report on the project, creating pressure to sustain MOE as the delivery method. MOE appears to be relatively flexible in meeting the needs of different funding streams concerned with drama, creativity or enterprise education. This perhaps indicates that MOE project leaders could promote the system further by helping headteachers to identify funding sources that might appropriately be met through an MOE approach.

Support from the Qualifications and Curriculum Agency (QCA) appears to have been important in giving the main MOE project credibility at conferences. The gatekeeper indicated that QCA support was important to him. For a project to be successful such support might be important in convincing headteachers that the system is significant and meets the needs of government strategy.

6.3.2   Teachers' Understanding of Drama and Theatre Form

One of the most significant findings from my study concerns the quality of MOE work being carried out in schools, which I conclude cannot be fully successful without an understanding of theatre form. There was heightened tension created during some MOE work which was described to me and which I saw in observations. It appeared to elevate the experience from a classroom exercise to a creative and vital experience for children and teacher. *Man in a Mess* drama, introduced in chapter two, was based on episodic, narrative exploration in which the teacher worked tension into the drama through inventive use of theatre form. I define theatre form as the deliberate introduction of contrasting elements such as sound and silence, movement and stillness, facial expression and gesture, to create suspense or tension. Another way of describing this is the sign system of the classroom, with the teacher signing in elaborate ways to the class. This was also described in the first section of chapter two. Some of my participants described their most successful MOE work as that which incorporated narrative, episodes of drama, tension and theatre form. I became increasingly convinced that MOE could not work as successfully if it did not have tension built into it.

Heathcote used a highly-developed sign system when teaching, which I believe elevated MOE from a potentially mundane exercise to a complex and rich experience when she delivered it. Two of my participants described a transformation which convinced them of the success of the system. Specifically, they both recognized a powerful response from their class when the relationship altered from being one of teacher and pupil, to one of 'colleague'. They described being energized when this new relationship emerged. One of the participants had not recognized the prevalence of 'teacher voice' in the classroom until Heathcote pointed it out, as described in chapter five. The transformation described by these two participants may have occurred when they gleaned something of Heathcote's sign system.

MOE is a situated learning experience led by the students/pupils. If the teacher employs transmission teaching methods, the active learning elements are likely to become passive and the underlying purpose of the work is lost. I conclude, therefore, that the significance of Heathcote's use of semiotics and signing is highly significant for the success of MOE. A teacher unfamiliar with drama or similar situated learning pedagogies might find the necessary relationship between teacher and student in MOE difficult to adopt. Teachers without an awareness of sign systems or theatre forms may not have the ability to create tension or use narrative creatively when working with a class. If, as I have concluded, these elements are important, some teachers might be pressed into using a learning and teaching system which does not match their skills or style of delivery and they might be likely to fail as a result. It might, therefore, be

advisable to explicitly introduce process drama alongside MOE in order to allow teachers to learn to use some of these subtle elements.

6.3.3 Sustainability of the Legacy

The core category which emerged from analytical coding of interview transcripts was *the sustainability of MOE.* In chapter five I explored this category through a series of sub-categories, to try to reach a conclusion about whether or not the main project gatekeeper's suggestion that the 'tipping point' has been reached in terms of MOE's sustainability, was a reasonable one. My findings are inconclusive, because I have not taken a broad enough sample to be able to generalize. However, the number and length of visits to MOE.com during the period of my data collection indicate that there was no evidence of substantially growing demand or interest in MOE through this channel.

An objective way to comment on the sustainability of MOE might be to consider the culture and context in which it is developing. In chapter two I suggested that the culture of England in the late 1980s was not conducive to the flourishing of progressive and liberal education. Evidence emerged during my data collection to indicate that the culture of the twenty-first century was different and that in some primary schools there was interest in creative ways of linking learning across subjects in context based, cross-curricular learning. There appear to be some indications that primary school teachers, in particular, want to move away from a regime of testing. As well as hearing this from some of my participants, the National Union of Teachers debated a series of motions at its 2008 conference which was acknowledged to be a bid to return to more liberal education. This included opposition the proliferation of testing which has

'squeezed out the opportunity for children to learn through play' (Curtis 2008).
Two headteachers suggested that using MOE to deliver the curriculum in a
cross curricular way might be viewed as both positive and subversive (Hicks
2007).

This culture might indicate that sustainability of MOE has a better chance now
than Heathcote's earlier models had in the late 1980s. The project gatekeeper
reported positive responses by Ofsted to MOE because of the 'little businesses'
that had been set up (Ofsted 2005: 4). There has been growth in enterprise
activity in both schools and universities in recent years, with QAA guidance
(2012) for university departments and a growth in applied business courses in
schools, alongside popular television programmes which encourage enterprise
and entrepreneurship. This might make MOE an attractive choice of drama-type
activity in schools and increase the likelihood of sustainability.

6.3.4   Inhibitors to Using MOE

Although I have concluded that there will be many headteachers and teachers
who are ready to adopt learning and teaching strategies which demand less
testing and are flexible and liberal, there may also be a different perspective.
Primary school teachers who entered the profession during the late twentieth
century and the first decade of the twenty-first have lived through a period of
greater testing of children than before, probably in their own schooling as well
as during their professional lives. Learning outcomes when using MOE are less
predictable than if teaching from a very tightly prescribed syllabus, mainly
because children/students can influence the direction of the work. The phrase
'have a go' was used by several participants in relation to MOE during my data

collection. This may indicate that using MOE is a challenging or risky strategy to use when one is used to a highly structured curriculum and a regime of testing. It might deter some teachers from feeling comfortable when using it. My participant teachers were variously concerned about the difficulties of preparation and assessment of MOE and I conclude that there are still many inhibitors for some teachers in using it as a learning strategy.

6.3.5 Project Website (mantleoftheexpert.com)

For the legacy to be sustained online training, guidance and support might be significant. The main project gatekeeper decided at an early stage that a website, initially designed for a small number of teachers, would be desirable. The website was designed for teachers using MOE from two clusters of schools, described as the main project in chapter three. It later developed into a site which had a bigger remit and was made available to other teachers using MOE, from Britain and beyond. In chapter five, I indicated that my findings have raised a number of issues about the design, purpose and use of the website. My study raises broader questions about the nature of online support for teachers. Inevitably, websites cannot meet the needs of all those visiting. It is extremely difficult to monitor, moderate and update a website as a part-time endeavour. My conclusions about the factors which may impair the effectiveness of the website acknowledge this.

The site, particularly as it developed, appeared to attempt to serve many functions. The 'new' site in 2008 was able to overcome many of the technical problems of the first site, but did not revise the use of the forum or the materials presented in the form of documents. My findings indicate that the gatekeepers'

views about the importance and usefulness of the site were not shared by some of those I interviewed. For example, some of the teachers who were using MOE had not visited the site and the average length of visit between 2008/2009 was just 5 minutes. The gatekeeper of the main project described one of the functions of the website as a place to preserve Heathcote's work and ideas, suggesting that the more materials offered, the more useful it would be as a resource to teachers. The scope of my research does not allow me to speculate whether or not teachers would prefer greater selection and organization of materials to make them more easily accessible. However, one AST told me that some of Heathcote's essays from the early 1970s and videos of her *Man in a Mess* strategies did not seem to be MOE. She had found this a little confusing.

The website was considered by the two gatekeepers to be a good way of introducing relevant theory to teachers, with Kim seeing it as a distance learning model of academic support. There is a tension in continuing professional development practice between offering theoretical frameworks and practical tips. Theories were presented on the site which Heathcote did not mention in her own writing and this may have been misleading for those who wanted to understand Heathcote's practice alone. The place, purpose and introduction of theory in professional development might be an area for further research in drama education. None of the teachers I talked to described theory as a useful starting point for using MOE.

The website has a forum or online chat-room, initially set up as a place for teachers who were part of a relatively small project to share their experiences and ask questions of the project leaders. Therefore, in early posts teachers

sought expert advice, as is appropriate when part of such a project. As the site became used by more teachers who were not part of the main project, there was no apparent change in the atmosphere of the forum. The expert advice was described by one of my participants as "intimidating". She also described the site as "learned" rather than "chatty" and reported that other teachers had expressed the same view to her.

My conclusions about the MOE website forum draw on the work of Salmon (2001) which was outlined in chapter three. Her advice about e-moderation and supporting participants into using discussion forums suggests that gatekeepers should consider the function, atmosphere and the necessary steps to invite relaxed participation. I conclude that there is a significant difference between a forum which creates an informal space for peers to share problems and a place for experts to offer advice.

6.3.6   Project Leadership and Sustainability

The main project, established in 2005, has been led very strongly, in the opinion of many of my participants. The gatekeeper of the main project had a high profile in delivering keynote speeches at conferences and in driving forward the main project. During my interview with him I noted his unswerving confidence in MOE as a system of learning and teaching. It seems likely that the development of the main project has been affected by the personality and determination of this gatekeeper. I speculate that sustainability of MOE will be affected by the resilience and enthusiasm of those leading the projects.

6.3.7 Continuing Professional Development for Teachers and Teaching Assistants

During my interview with Kim he stressed the importance of 'teachers training teachers' as a fundamental principle of the introduction and sustainability of MOE in schools. The emerging training pattern for the mini-projects was for teachers to work in clusters of schools and to be paired in order to share practice more closely. Although there was some variance, training for teachers within established MOE projects was systematic and included conferences and in-class support from consultants.

I spoke to two teachers who were in a small school that had not been part of a formal project involving a cluster of schools, but the headteacher had set up training for the staff including a weekend conference and in-class support from a consultant. One of the teachers, Louise, was concerned about the amount of advice available on planning, referred to earlier in this chapter. She felt that trying to manage cross-curricular projects involved greater planning than usual and expressed the view that insufficient attention had been paid to this during training sessions. My conclusion is that there is greater likelihood of teachers feeling that training is successful if they are part of a cluster of schools when learning a new learning and teaching method. This is probably especially true for those working in a small rural school.

An unexpected finding concerned the role of teaching assistants, who were sometimes given the same training opportunities as teachers. In the view of one headteacher this enhanced their role in the classroom and led to improved professional relationships between teaching assistants and teachers. This

finding has wider implications and might become a focus for further study. My findings highlight the potential of this study to inform developments in drama for initial teacher education, though this was outside the scope of the study.

6.3.8 Introducing and Sustaining MOE in the Small School

Relationships between staff in a small school are very significant, as both professional and personal relationships are amplified when few people share a small space together. These relationships will be affected by the introduction of a new learning and teaching strategy; they might be improved or put under pressure. The project gatekeeper employed a deliberate policy of seeking support initially from headteachers, which might have increased tensions between staff in some schools.

My conclusion is that the way that MOE has been introduced in some schools might have invigorated staff, leading to better relationships, but in others might have damaged the professional relationships between staff. Consideration of how a new learning and teaching strategy affects staff relationships in the small school is another area worthy of further research. When a project is tied to external funding and reporting processes, this can lead to greater responsibility for individual teachers. Pressures on staff to implement learning and teaching methodologies with which they are not comfortable could cause unreasonable pressure.

6.3.9 The Role of Headteachers in Implementing Learning and Teaching Strategies

Louise told me she felt under pressure to use MOE because it had been introduced by the headteacher and she was expected to lead new curriculum

developments. The two headteachers I interviewed were convinced that MOE would match the schools' chosen priorities for learning and teaching. However, my findings indicate that they did not necessarily understand a great deal about the system itself when they 'bought into' it. This raises questions about how a project should be selected, introduced and driven forward within the school. Findings reveal differences between leadership styles, with some headteachers leading through demonstration of MOE practice and others driving projects forward through greater delegation. My conclusion is that the initial confidence of some headteachers in a system like MOE might not be based on good evidence of its success.

I can draw some limited conclusions about what it is that some headteachers find attractive about MOE, from my data collection. These might be of use to those trying to attract headteachers to adopt a particular learning and teaching strategy or project. My findings indicate that when there is a government push towards a particular discipline area, such as creativity, the headteacher will be interested in securing funds to develop it. Both headteachers that I interviewed had securing funds for creativity projects. New strategies might therefore have a better chance of being adopted if project leaders identify a relevant funding opportunity and work with the headteacher to support the funding application.

I turn now to my second and third research questions, which are relevant to the historical and political context of my study.

6.4   Research Question Two:

What impact could the educational reforms of the late 1980s have had on the way that Heathcote's methodologies are being used in the early twenty-first century within a small case study?

6.4.1   Conclusions about Educational Drama Since the 1980s

My literature review reveals that Heathcote's work was rooted in progressive teaching methods. There is evidence to show that such methods were not popular with governments after 1979 and that as late as 2008 Michael Gove was criticizing 'education policies which have taught skills and "empathy" instead of bodies of knowledge' (Curtis 2008). I have considered the effect of the Education Reform Act 1988 and the National Curriculum in changing the nature of drama in schools in England, along with the influence of the Arts Council publications (1992 and 2003), which promoted theatre arts rather than process drama. Hornbrook's publications, which set out a basic national curriculum for drama rooted in theatre practice, probably also affected the adoption of Heathcote's methodologies from the 1990s onwards.

A level and GCSE drama courses were introduced after 1989 which required a taught content and eventually terminal examinations as well. This made Heathcote's work more difficult to use in secondary schools. Finally, the ideology of *Man in a Mess* drama was not easy for teachers to articulate and was less likely than theatre arts to have been introduced during a student teacher's undergraduate training, making them perhaps more comfortable with a theatre-based, play-making approach to classroom drama. My conclusion is that there were a number of political factors which made the adoption of

Heathcote's *Man in a Mess* model difficult for teachers by the end of the

eighties. MOE was also difficult to use because there was so much focus on

teaching subjects discretely in primary and secondary schools in England.

6.5   Research Question Three:

What impact could the debates amongst drama professionals and those writing in professional journals of the 1980s and early 1990s about Heathcote's methodology have had on twenty-first century practice/use of her methods?

I have provided evidence of a long-running binary debate between drama and

theatre during the twentieth century. This often fiery argument was exacerbated

by additional tensions amongst drama practitioners within professional drama

associations, who could not reach a consensus about how best to promote

Heathcote's work. Much has been written about Heathcote's practice and her

relationship with Bolton. This research redefines the relationship and the

importance of the 'laboratory' elements of Heathcote's practice. My conclusion

is that Heathcote's *Man in a Mess* drama practice did not withstand the

pressure for teachers to move towards a theatre arts approach and failed to

thrive as a result. Further evidence of a move away from progressive drama

methods and towards theatre arts, applied drama and theatre in education

practice is provided in the third part of my literature review. There is

considerable evidence (Ackroyd 2007) that attention has shifted in academic

journals away from process drama and MOE.

6.6   Further Research in this Field

Throughout the period of this research I have been in contact with drama educators in other countries, through conferences and as editor of an online research journal. Heathcote's work is used widely in Australia, New Zealand, the United States, Iceland, Canada and many other countries. It is possible that her work has been received abroad with less controversy than in England and research into MOE internationally could extend and develop my research area.

As a former advisory support teacher, I have an ongoing interest in continuing professional development in drama. My research indicates that there might be more appropriate ways of introducing MOE to teachers in classrooms than the 'top down' approach to project management in schools. Further research in this area might have implications for other subjects across the primary and secondary curriculum. My description of MOE as a Community of Practice is another area worthy of wider research.

One of the limitations of this research was that I elected to interview those delivering MOE rather than the participants in it. This seemed to me to be the best way of answering my main research questions. My observations shed some light on the attitude of participants to the work, as a triangulation device. However, there is the potential for further classroom research which collects evidence from participants in MOE.

6.7   Final Reflection

Dorothy Heathcote's death, in October 2011, lends resonance to the timing of this research. A conference took place in mid-June 2012 entitled *Dorothy Heathcote's Legacy*, featuring practical demonstrations of MOE (West Midlands MOE Network 2012). Thus, project leaders of MOE in England claim it as her legacy and her closest professional collaborator Gavin Bolton also described MOE as her greatest invention (Bolton 2003).

For the reasons outlined above, MOE has a better chance of surviving than the *Man in a Mess* drama had in the mid-1980s, and is probably the legacy that Heathcote would have chosen. MOE is designed to have broad appeal to the generalist primary school teacher, not just those who specialize in drama teaching. Although I have described some complexities of using *Mantle of the Expert* in this chapter, it is fundamentally an accessible situated learning system, rooted in enterprise education. This gives it a good chance of being adopted and sustained as Heathcote's lasting legacy.

APPENDICES

Appendix 1

INFORMATION AND CONSENT FORM

(Researcher name and contact details)

Thank you for agreeing to participate in this study, which will take place from November 2008 to July 2011. This form introduces the study; its purpose and the processes involved. It also describes your involvement and rights as a participant.

Introduction
The purposes of this research project are to gain insights into the ways in which Dorothy Heathcote's *Mantle of the Expert* work is being used in schools. I have worked in drama for many years, but have not made extensive use of this methodology myself. I want to find out more about cross curricular ways of approaching the Primary Curriculum and I think the research will be of interest to Primary practitioners and also some teachers who wish to break down subject boundaries in the secondary curriculum.

Methodology
The methods to be used to collect information for this study are interviews and observations of teaching.

Interviews:
I will be asking all participants to take part in an interview with me that will last about an hour. I will ask a series of questions about experiences of using the *Mantle of the Expert* System. You are not required to answer any questions that you do not feel comfortable about answering. You may ask for the interview to be terminated at any point.

Our discussion will be audio-taped to help me accurately capture your comments and transcribe them. The tapes will only be heard by me and one other person may be employed to help with transcription. (This person will enter into a contract similar to this one.) Transcripts will only be used for the purpose of the study and will not be played for other purposes. If you feel uncomfortable about being audio-taped, you may request that the recorder is switched off at any time.

Observations
I hope to conduct a small number of observations and will be asking a few of the teachers who are interviewed whether or not they are willing to be observed using *Mantle of the Expert* strategies in the classroom. The observations will not be recorded except through freehand notes. There will be a brief discussion following the observation during which more freehand notes will be written. The

notes of observation and of the discussion will be transcribed and made available to the teacher.

Your Rights
You have the right to withdraw from the study at any time. This can be done without prejudice or challenge. If you do withdraw from the study, all the information that you have provided will be destroyed and will not be used in the final thesis. You also have the right to contact me by telephone or email at any time to ask for further information about the nature of the study and the methods that I am using.

You have the right to read a transcript of the interview and you may question the accuracy of the words that have been transcribed. I do not want the transcripts to be changed during this process, apart from matters of accuracy, but you may wish to send a short statement by email, in response to reading the transcript if there are any issues of concern or any additional thoughts that you wish to add. You are encouraged to comment on the possibility of you or your institution being identified.

Risks
The risks of taking part in this study are low, in my opinion. There is the risk that, despite the efforts described below, you or your school could be identified. There is a risk that you will be inconvenienced by giving time to this project and there is also the risk that you might feel uncomfortable about the experience of either talking about your teaching experiences or bring observed teaching, if you agree to be observed. There are also potential professional benefits of being involved in a reflexive process and having access to a research study.

Anonymity
Your real name will not be revealed at any point, including the written thesis. I will do everything that I can to ensure anonymity of your place of work.

Storage and use of data
All data will be treated as personal under the 1998 Data Protection Act, and will be stored securely. Audiotapes will not include your name, will be stored securely and will be destroyed when the thesis has been completed.
The findings will be included in an unpublished thesis submitted for PhD study at the University of Leicester and may be lodged in the University Library. They may also be used in published works, such as academic journal articles. Quotations from your interview may be included in journal articles, if you give permission for such use. Such articles will be closely allied to the research project.

Participant's Understanding

☐ I agree to participate in this study that I understand will result in a thesis to be submitted as a PhD study at the University of Leicester.

☐ I understand that my participation is voluntary.

☐ I understand that all data collected will be limited to use in this thesis and may also be used for academic journal articles.

☐ I understand that every effort will be made to anonymise me and the institution that I work in.

☐ I have been made aware of the arrangements for storing data and know that they will be secure.

☐ I have been furnished with contact details for the researcher and know that I can make contact at any time to gain more information about this project.

☐ I understand that the data I will provide will not be used to evaluate my performance in any way and will only be used for this research.

☐ I understand that I may withdraw from the study at any time.

☐ I agree to allow an audio tape to be made of my interview conversation and for my words to be quoted directly.

I agree to the terms

Participant Full Name: _____

Participant Signature: _____ Date _____

I agree to the terms:

Researcher _____ Date _____

Appendix 2

QUESTIONS FOR GATEKEEPER OF THE PROJECT

I would like to start by looking back to the start of the project.
1. Why was the *Mantle of the Expert* project set up?
2. Can you tell me more about the QCA's support and how you think the project has benefited.
3. What is Heathcote's involvement in the project?
4. Have there been growth spurts in the project?
5. What does the project look like now?
Next I want to focus on the way that teachers are recruited and supported.
6. What kind of commitment do Headteachers make when they join the project?
7. How are teachers supported within the project?
8. Have the website technologies changed since the site was set up?
Now I would like to turn to evaluation of the *Mantle of the Expert* system and the project.
9. Do you have any evidence that *Mantle of the Expert* system is a successful way of learning? How is it evaluated?
Finally, I'd like to ask you about how the project might develop.
10. If MoE is to be sustained, what qualities or features do you think the project needs?
11. Is there evidence that these qualities are embedded in the project?
12. Can you predict how the project might develop in the future?

Appendix 3

OBSERVATION GUIDANCE

Thank you very much for agreeing to be observed during a *Mantle of the Expert* lesson. This observation will take place at:

Name of School

Date

Time

We have agreed to meet before the lesson at ……………………

I would like to gain a little more information from you prior to the session and I would also like to let you know more about how I will be recording what I see, in order to make sure that you are comfortable with the process.

I hope that I will be able to observe objectively with an understanding of your intentions, in order to seek clarification of how you achieve your objectives. I do not intend to judge the quality of the teaching or effectiveness of the methodology, since this is not an appraisal exercise. I will make notes which describe what I see happening in the lesson and I will, occasionally record what an individual says, including the teacher. My notes will set out the activities in chronological order and will not include any value judgments. I will read all the notes I have written back to you at the end of the session and ask for clarification when appropriate.

When I analyse the observation I will take into account what you have told me about using the Mantle during the interview. This is a triangulation exercise to check that I have understood what you mean when you talk about setting up and running a mantle.

I am interested to make notes about:

- how the context is established by the teacher;
- how the children demonstrate their expertise;
- how the children respond to the context
  (For example, Do the children seem to understand the context and tasks? Is it possible to tell what the mood of the children is during the session? Do they seem to be engaged? On task? Do they talk as if they are people who know about the tasks? Do they appear to be trying to take on a role or be themselves? Do they seem to be taking the work forward or waiting for instruction from others?)

- the role of the teacher during the mantle including relationship with the class and class management strategies used;
- the cross curricular opportunities;
- whether or not the teacher uses the system as described by Heathcote (1995) or differently;

- whether the teacher uses a model offered by someone else or works through a mantle they have devised themselves;
- how the teacher relates to the class both during the mantle and during preparation and reflection time with the class.

Please could you complete and return by email or post, the form enclosed. It should only take about 10 minutes to complete. I would be grateful if you could return it before _____. Although it asks for your name and school details, these will be removed during analysis of the observation.

May I thank you again for agreeing to be part of my study and remind you that it is not too late to withdraw from the observation if you feel uncomfortable about any aspect of it.

Yours sincerely

Ruth Sayers

(Please complete the Observation Form, attached)

Appendix 4

OBSERVATION FORM

Please make comments in the right hand column and indicate if there are any attachments.

Name of Teacher	
Name of School	
Class	
Date and Time of lesson	
Please attach a very brief session plan to indicate the curriculum areas to be addressed.	
Have you used this plan before?	
Do you have any particular concerns about using it with this group?	
Have you used Mantle of the Expert.com website, consultants or conferences in preparing this *Mantle of the Expert* lesson?	
Please consider my role as observer in your workspace. Would you like me to adopt a neutral role within the mantle or to observe from the side of the room?	
Would you like me to handwrite notes or use a small electronic	

notebook?	
Do you have any suggestions about how I should dress (i.e. formal work wear or casual?)	
Would you like me to introduce myself to your class? To what extent will the class be aware that they are being observed for a research study?	
Is there any need to send consent forms home to their parents?	
Are you comfortable with my proposed focus?	
Are you comfortable with the recording process?	
Can we ring fence 10-15 minutes after the observation for a discussion, preferably in a private space?	

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FIGURES AND TABLES

WEB SITE

Mini Project
Sep 08 – Mar 09

16 Schools

LEA SECONDMENT

Main Project
2005 - 2007

Initially 2 clusters of Schools

MA in MOE Set up in 2009

AST Set up

TRAINING

Briefing Senior Managers

Teachers Paired

Observations in schools

SUPPORTED BY
4 Consultants
2 ASTS
1 DHT

LED BY Consultant → SUPPORTED BY QCA

Second MA at same HEI negotiated 2011

Funded by LEA

FUNDED BY LEA & PRIMARY STRATEGY LEARNING NETWORKS

Mini Project
Jan 09 – Dec 09

11 Schools

Mini Project
Nov 09 – June 10

22 Schools In 7 clusters

Mini Project
Emerging 2011

Ad Hoc Projects

Schools Individual or Clusters

AST

TRAINING

Conferences

Courses

Training Days for senior managers

SUPPORTED BY
Consultant + LEA

AST

SUPPORTED BY
2 ASTS
4 Consultants

TRAINING

Induction Day

Demonstrations

Training Day

Freelance Consultant

Free Standing

HEAD TEACHERS

TRAINING

Conferences and courses

Funded by Schools £280 per teacher

Funded by Schools

Funded by Schools

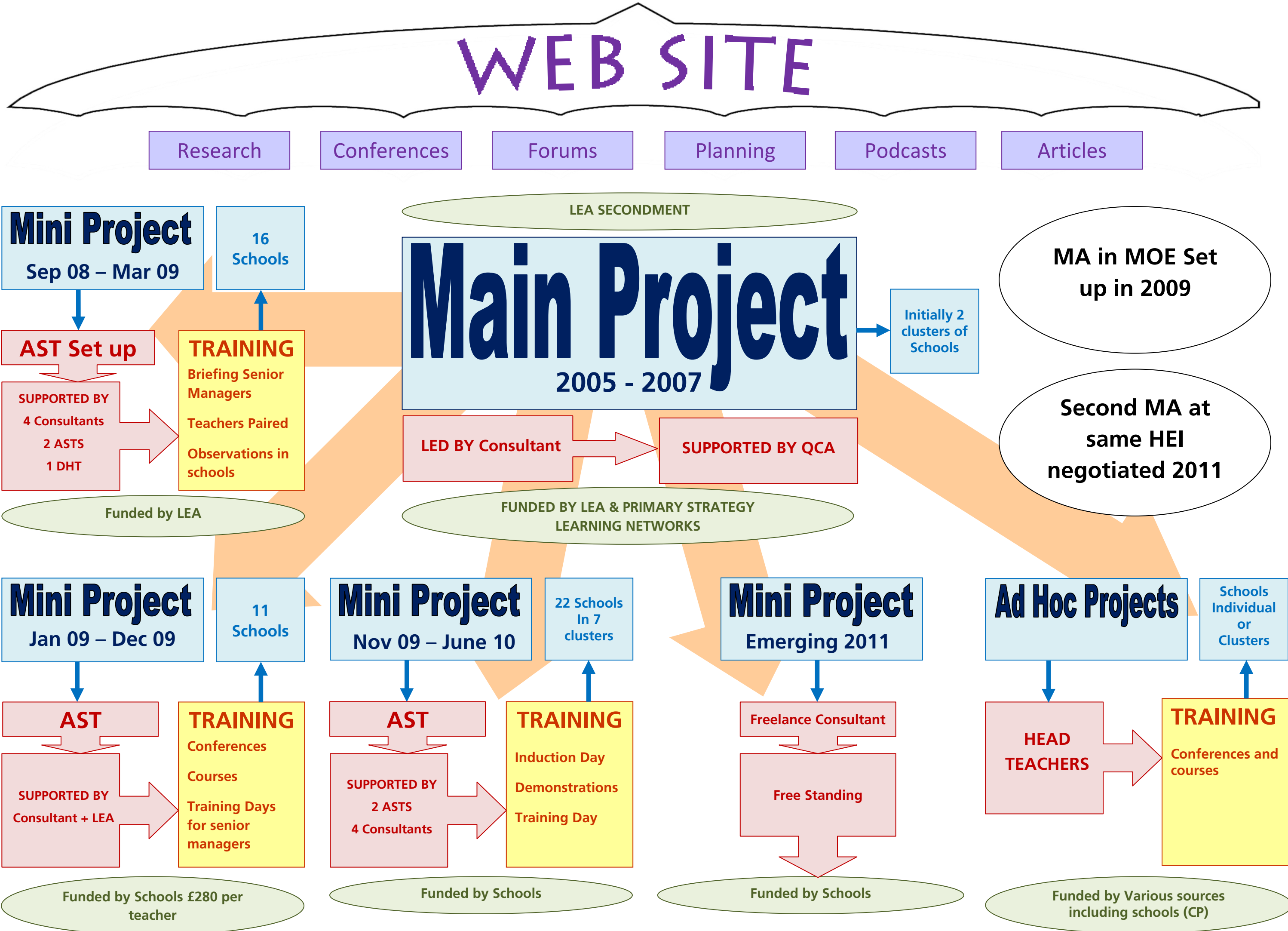Funded by Various sources including schools (CP)

Figure One: Diagram of the Case

TABLE 1

Membership of MOE.com by PHASE
(Analysis on 19.6.07)

First School	Primary School	Secondary School	HE	School Phase not known	Others	Total
At Least 14	At Least 58	At Least 3	At Least 18	23	52	168
8.5%	34.5%	1.7%	10.7%	13.6%	31%	100%

Analysis

168 members of the community, with the latest recruited on 13.6.07. 23 were from schools but the phase was not mentioned and there were 52 others. Some of these may also be teachers but this was not possible to establish from the information given. Some of them were identified as museum workers and other professions. It was not possible to determine the phase of 44.6% of the members. The largest identifiable group was from the primary sector.

TABLE 2

Membership of MOE.com by GEOGRAPHICAL SPREAD
(Analysis on 19.6.07)

Norfolk	Suffolk	Essex	North East	London	Sussex	Not revealed
At least 13	At least 12	At least 4	At least 9	At least 6	At least 1	123

Analysis

Too many members did not reveal their location for any useful data to be collected here. Norfolk had more than one major drama project taking place in primary schools and also had the highest identified number of MOE members.

TABLE 3

Membership of MOE.com by GENDER
(Analysis on 19.6.07)

Female	Male	Gender not revealed
83	21	64
49.5%	12.5%	38%

TABLE 4

NUMBER OF POSTS on Community Site
 (Analysis on 19.6.07)

0	1-5	6-10	10-20	20+
140	21	6	0	1
83.5%	12.5%	3.5%		.5%

Analysis

Analysis revealed that the person who had posted more than 20 times was the gatekeeper of the site. Therefore none of the other members had posted more than ten times and the vast majority had not posted anything.