'Tractatus de Imagine Mundi',
(A View of an Imaginary World)

Rebecca Victoria Patterson

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'TRACTATUS DE IMAGINE MUNDI', (A VIEW OF AN IMAGINARY WORLD)

REBECCA PATTERSON

Abstract

This thesis takes the form of an arts-based inquiry. It asks questions about pedagogical constraints in the context of teaching and learning in Higher Education Initial Teacher Training under the auspices of the neoliberal practices, which dominate the present educational landscape. The inquiry uses emergent methodologies relating arts-based practice as research and follows diverging routes, which intertwine between performance and exegesis. The exegesis, in conjunction with performance, present a reflexive narrative that meanders throughout the inquiry offering a critical exploration to the reader.

The project involved a group of fourteen Post Graduate Certificate of Education, Drama Trainees working in collaboration with the researcher, to devise an original piece of theatre entitled, 'Tractatus de Imagine Mundi' (A View of an Imaginary World). The project took place over a three-week period (approximately eight rehearsals), which culminated in two public performances – one matinee and one evening. The ensemble worked together during the 'Enrichment Phase of the PGCE course, as a voluntary activity.

The intention of the inquiry is to examine the processes involved in creating and performing a piece of live theatre using dramatic inquiry and devising and to examine pedagogical experiences and interactions that materialise therein. It also takes in to account the audience/observers' perspective of drama as event. The thesis explores experience and events in ways other than they first presented themselves. Using a pluralistic approach to theory, the inquiry examines notions of shared experience and embodied learning, and asks how both conscious and unconscious connections might lead to a deeper and agentive sense of learning. Using the concept of drama as event, the inquiry asks: What can drama do? and explores the generative potential of drama practices in the wider context of HE and Initial Teacher Training.

This thesis draws together text and performance and concludes that prioritising ways of creating, engaging and fostering active learning rather than fearful compliance might offer a constructive ethical response to contemporary pedagogical challenges in HE.

'Imaginary Worlds' (collage by Rebecca Patterson (2012).

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Introduction

What Can Drama Do?

In posing the above research question, the inquiry explores the re-conceptualisation of pedagogical practices in Higher Education Initial Teacher Training and examines the idea of drama as a *"material pedagogy of resistance"* (Hickey-Moody and Kipling, 2016, p. 59) in the process of becoming a teacher. As Braidotti (2013) suggests, *"the posthuman condition urges us to think critically and creatively about who and what we are actually in the process of becoming"* (p. 12). One of the long standing aims of drama education is to create social spaces in which problems are posed (Bolton, 1976, p. 1, cited in Davis, 2014, p. 167). Davis, in referring to Bolton, suggests that drama can be used as a vehicle for resisting social inequalities through an active participation in a process of artistic endeavour. This inquiry explores the notion of drama as an event, which engenders embodied learning and asks how drama can be put to work by expanding the potential for alternative modes of communication and improved self-awareness for beginning teachers in light of the inherent weaknesses in the education system (Biesta, 2013). In doing so, it places a spotlight on the dominant pedagogies within Higher Education Initial Teacher Training as critiqued by Collini (2012) who suggested that *"we are merely custodians for the present generation of a complex intellectual inheritance which we did not create, and which is not ours to destroy."* (cited by Braidotti, 2013, p. 185).

The inquiry includes a performative element to the methodology and methods that raises potentialities for understandings to emerge through the dramatic process known as devising.

Drama is an aesthetic-affective mode of communication in which affective states arise from activity through an embodied awareness in action. In the teaching spaces we inhabit, human feelings and sensations are generated by notions of power but also by desire, environmental space and time. The research explores the possibility of creating pedagogical environments that enable beginning teachers to thrive in situations of uncertainty whilst being encouraged to become cognisant of the affective nature of experience. Questions are also raised about facilitator-performer-audience interactions and the inherent dynamics of such contexts, which are complex and filled with emotional uncertainty. The following section suggests that both drama and theatre provide sites for social and aesthetic entanglements and, therefore, the terms are used interchangeably.

Drama and Theatre

"My theatre must be the ancient theatre that can be made by unrolling a carpet or marking out a place with a stick, or setting a screen against a wall" W.B.Yeats (1916)

I have long been inspired by the dramas of W.B.Yeats, which are charged with imaginative potential and yet, have simplicity to them in terms of the use of storytelling as a vehicle for provoking thought and imagination. The inclusion of a performative element in the inquiry was designed to enable assemblages to form between imagining, reading, writing and experimentation in a research process that was collaborative and emergent. The title of the performance, 'Tractatus de Imagine Mundi', or, 'A View of an Imaginary World', evokes the idea that drama and theatre possess distinctive properties that can transport us from being an observant individual to an engaged participant and also a member of a collective audience. In these spaces the art of storytelling is enhanced by the use of time, space, light, language, music and movement, all of which are intrinsically poetic. Drama thrives on metaphor as a once familiar space becomes a new world, in which the rules of scale and time are irrelevant

and where the present is elongated, creating gaps for thought and meaning to emerge. There is a constant movement, an oscillation or resonance between lived experience and the abstract patterning of knowledge with which we are being presented, suggesting the idea of touch and embodied experience as a source of learning. In noticing such patterning, meaning is created from abstract ideas; this inquiry is an exploration of the possibilities for learners in HE ITT to engage with such concepts through drama and through the playful and experimental ways in which it contributes to learning.

Theory and Practice

The inquiry set out to explore the dynamics between theory and practice in my professional context as a Senior Lecture of Drama Education in HE ITT. My pedagogical experience has lead me to notice that teaching opportunities are emergent rather than coming from established practices, and tend to arise from the affective nature of educational experience in the drama studio. This remains problematic in terms of assessment processes and outcomes, but as Hickey-Moody (2016) suggests:

> *"Affect is what moves us. It's a hunch. A visceral prompt. Affect is a starting place from which we can develop methods that have an awareness of the politics of aesthetics; methods that respond with sensitivity to aesthetic influences on human emotions and understand how they change bodily capacities."*(p. 79)

An exploration of drama as an emergent space for educational opportunities served as a qualitative research method by which to investigate drama practices in general and to find out how the use of existing research tools could be expanded in order to *"see what might not otherwise have been seen and to be able to say what otherwise might not have been able to be said."* (Barone and Eisner, 2012, p. 170). To this end, I have drawn on the process of devising to explore the ways in which drama might contribute to the transitional process of

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becoming a teacher. This inquiry can be couched within a wider framework that investigates the role of the university in initial teacher education and to explore the university drama studio as a site for critical reflection and analysis. Biesta (2013) describes subjectification in education as:

> *"an interest in the subjectivity or subject-ness of those being educated – that is, in the assumption that those at whom our educational efforts are directed are not to be seen as objects but as subjects in their own right: subjects of action and responsibility."*

> (p. 18)

A well as Biesta, I have been influenced by Merleau-Ponty's notion of the body as the primary site of knowing the world. Accordingly, we can think of dramatic inquiry as an affective pedagogy, which reaches into and through the whole body creating affective states, which are emergent and arise from activity through an embodied awareness in action. Because the development of cerebral skills in reasoning and rationality are often privileged over and above emotional development, this inherently physical aspect of the learning process has been largely neglected in HE ITT. The result is that any real notion of empathy in relation to understanding human behaviour is also neglected. The inquiry explores the notion of drama as a critically conceived pedagogy that recognises a connection between mind, body and spirit and strives to question what is meant by knowledge, not just that which we find in books, but knowledge about how we live in the world. It, therefore, asks whether drama, as an assemblage of physical and cerebral consciousness (awareness of the whole self), can offer a counterbalance to traditional, literary and text-based modes of knowledge acquisition by embracing a multimodality, which creates *"shifts in shapes of knowledge and in forms of human engagement with the social and natural world."* (Kress, 2004, no page number). Within drama then, we might say that bodies and the process of embodiment become core to

our ways of knowing and being that places the stimulation of perceptual, emotional, and sensual awareness at its core: *"specific to pedagogy is the experience of the corporality of the body's time and space when it is in the midst of learning."* (Ellsworth, 2005, p. 4).

Rationale for the Study

My rationale for wanting to work with the PGCE drama trainees on this project was to explore what I believe are the intrinsic elements of teacher training:

• To engage in a manner that engenders criticality rather than compliancy.

• To instil a sense of play in the process of learning.

• To encourage a curiosity in all things as yet unknown.

• To become more self-aware and less self-critical.

These appeared to be at odds, however, with institutional agendas such as those recently recommended in a DfE report entitled 'Initial teacher training: government response to Carter' (July, 2016), suggesting instead that the following areas are of primary importance to HE ITT:

• Subject knowledge development

• Subject specific pedagogy

• Assessment

• Behaviour management

• Special educational needs and disabilities (SEND)

I was interested in whether or not drama could be a vehicle to weave these two agendas together.

I began by asking a cohort of sixteen Post Graduate Certificate in Education Drama trainees from 2011/12 if they would like to be involved in the project as part of the Enrichment Phase of the programme (a three-week period that takes place at the end of the course, designed to offer students diverse subject related experiences beyond classroom practice).

Figure 1: Fourteen Participants of the 2011/2012 Cohort of PGCE Drama Trainees from MMU and Myself (centre). [1]

Source: Rebecca Patterson (2012)

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[1] All participants agreed to share these images along with video recordings of events as part of the research process.

Fourteen of the sixteen trainees volunteered. The other two had made alternative arrangements and, therefore, they are not included in the group photograph above. The students who participated in the process and performance of Tractatus de Imagine Mundi were inducted into issues around ethics and confidentiality which will be explained further in chapter two. I set out to design a series of activities that would be responsive to learners and the ways in which they learn. Although I am aware that this inquiry draws upon my own learning experiences, I recognise that it is also shaped by institutional requirements and habits. These structures follow a system that has been developed with an attitude of working with techniques 'that work'. Therefore, the methodology section of the inquiry attempts to engage with the inherent complexities of institutionalised working, while seeking to acknowledge and to become comfortable with uncertainties. The inquiry comes as a result of many years of teaching practices which often seem to be subversive, largely as a result of drama being undervalued as a subject. The next section seeks to contextualise this notion with an awareness of the ways in which we carry our subject perspectives throughout our lives.

Reflections on a Journey

 "Each of us carries the map of our lives on our skin, in the way we walk, even in the way we grow." (Millwood Hargreaves, 2016, p. 7)

The process of dramatic inquiry, leading to the creation of Tractatus de Imagine Mundi, involved me as a researcher at the centre of a journey. In the play, Paige, our protagonist, encounters similar difficulties and challenges to those the trainees face in becoming teachers, as well as those that I have faced in the process of becoming a researcher of my own practice. Phelan (1993) has assisted me in articulating this state of being by suggesting that "*at the limit of the physical body, at the limit of the blind eye, at the limit of the signifier, one sees*

both knowledge of failure and the performance of belief propped up on all sides by serious and comic doubt. Certain of failures, I inscribe, again, my hope for blind (and forgiving) eyes." (Phelan, 1993, p. 33)

Throughout the process of becoming a researcher and in creating this thesis, there have been many revisions of ideas as in any journey into the unknown, such as the story of the Argonauts who were ordered by the Gods to search for the Golden Fleece in a ship named the Argo captained by Jason. Argus, the ship builder, travelled on the ship during their voyage and, as the story progressed, he is described replacing and mending rotten ropes and broken timbers. The story says that, by the time they returned to Iolkos, the whole ship had been renewed, although it looked the same and went by the same name. Barthes used this story as a metaphor in his autobiography (Barthes, 1977). He wrote that he was the ship, simultaneously replacing and renewing its component parts whilst undertaking a constant journey. I invoke this metaphor because it strikes me as appropriate for the direction this thesis has taken. The various assemblages of component parts have changed, whilst its central aim and purpose has remained constant. In striving to explore the generative potential of the explorative environments, drama has been put to work by mapping the affective negotiations that have taken place throughout the research process. For example, in drama it is accepted that we learn by doing; ideas are often modelled by the teacher rather than articulated as theory, then implemented through application. Following Ellsworth's (2005, p. 24) emphasis on the centrality of place and embodiment, it is also accepted that drama offers a way of thinking about the significance of knowledge as being unfixed, mobile and fluid, in other words, knowledge that can be created, then recreated through interaction and dialogue in relation to others. The ephemeral and material nature of drama means that it exists only in the present in the form of representational meanings. Such meanings cannot always be articulated in language as the materiality of the body and the ephemerality of memory hold their own

meanings in thoughts, which change once articulated in words. Knowles (2004, p. 11) questions how meaning is produced in drama and suggests that there is a messiness in theatre-making which stimulates new patterns of knowing and unexpected insights, as well as moments of unknowing and confusion.

This inquiry is about exploring the sites in which ideas about the teacher as *"the one who knows"* (Wagner, 1976, p. 38) are resisted, and the notion that materials in various forms respond to each other in unregulated forms of activity. This suggests that any practice is, in fact, a collective social and material enactment, not a question of an individual's skills or agency, or even of the collective skills of a group of people. Such assemblages are formed between objects, practices, phenomena and actors as a gathering of incongruous, yet natural, technical and cognitive elements; this inquiry is an exploration of how and why particular elements become assembled in the process of devising, and how these elements change in the generative process of making meaning through a creative, aesthetic process.

The theories inherent in new materialism offer powerful analytical tools which help in the exploration of emergent assemblages, and encourage recognition of how particular networks of action affect learning through an increased awareness of spatial and temporal dynamics. It is an inherently unpredictable process in which problems and possibilities are always emerging which may lead to a better understanding of how we learn through a blending of cognition, creation, and reflection

Figures 2 & 3: Participants Experiment with Random Objects and Begin the Process of

Telling their Story.

Source: Rebecca Patterson (2012)

This inquiry actively questions what phenomenon might get to count as knowledge. In doing so, it questions how experience might be worked with differently i.e. in ways other than were first presented. By engaging with, and creating news ways of working with experience this inquiry has sought to explore the significance and implications of prioritising engagement and devising as processes that enable educators to go beyond any ready made, taken for granted assumptions and/or assumed meanings. The devising process is not so much a matter of method but of personal, moral and ethical responses to experience. The very nature of research which deals with questions of human significance is by definition always pushing at the limits. Such explorations are also ultimately also troubled by their own methodologies and this inquiry is also necessarily bound up with such questions too. The importance however lies in the significance of research that retains creativity, which acknowledges thought as movement, which addresses knowledge as contingent rather than absolute and which is capable of challenging the narrowing and pre specification of education that is currently dominating the UK HE context.

The inquiry uses drama to open up critical spaces and asks that these spaces remain open in the process of teacher education through the exploration of non-mechanistic forms of pedagogy.

Devising is utilised as one such pedagogy of resistance, which harnesses the performative language of theatre to create analytical discourse. This process creates cultural experiences, which in turn instigate conversations with other researchers and institutions. The practice-based approach to research builds upon the expertise of educators and highlights the generative potential of drama practices in the wider context of HE and Initial Teacher Training.

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The implications of this research in the wider context of ITE is apparent in terms of its recognition of the complex, affective nature of teaching and learning, which also demands more nuanced and responsive methods of research attuned to that which is not easily captured. For example, during the devising process participants are aware of the overlap between worldly experiences and the fictitious world of the play and are able to hold both in mind and body simultaneously. The body, in a posthuman context (Braidotti, 2013) requires us to reconfigure ideas about 'knowledge' creation as the body itself is accepted as both a tool for communicating and as a vessel for carrying information. Our bodies house our personal archives and in a creative, collaborative process such as devising, we become more aware of the complex mechanisms which enable us to draw upon experience as these memories become redolent with meaning. This inquiry utilises such notions by drawing together text and performance and prioritises ways of creating, engaging and fostering active learning rather than fearful compliance. It does so by offering a constructive ethical response to contemporary pedagogical challenges in HE by widening what counts as education and by continuing to question when and how learning takes place.

The inquiry offers examples of structured reflective processes and highlights the necessity for places and spaces for reflection in the process of becoming a teacher educator. By building these spaces into the teaching and learning process, the inquiry resists an ever-increasing emphasis towards the narrowing and pre-specification of curriculum. The devising process enables trainee teachers to consider notions of a professional identity beyond the strategic interventions imposed by the requirements of teaching standards as they are able to express concerns and anxieties through aesthetic, embodied modes of expression. In such contexts, the devising process provides insight into the ways in which prior educational experience, coupled with a genuine desire to teach, appear to be highly influential in shaping individual

professional identities, more so than the impact of institutional, procedural systems. In other words, the process of analysing the relationship between the self and performative behaviours in the devising process highlights the development of competences in both drama pedagogy and theatre skills. This process represents a model of professional teacher identity which recognises the importance of developing both domains, enhancing the participants' sense of agency and enabling them to continue to regard themselves as artists as well as teachers.

Chapter 1.

"Between words is silence, around ink whiteness, behind every map's information is what's left out, the unmapped and unmappable." (Solnit, 2006, p. 161).

In addressing the research question of what drama can do in the context of teacher education and in the process of becoming a professional educator, this chapter discusses some key literature in relation to the research and the practice that has emerged throughout.

The journey through literature meanders rather than follows a straight line. There are signposts along the way, but these come with the caveat that ideas are not fixed in one place due to folds and overlaps, which are an inevitable aspect of an inquiry situated in the context of new materialism. Barad (2003), foregrounds notions of material entanglements between discourse, embodied practices and places. These notions are associated with the environmental elements of dramatic inquiry in that ideas cross over and through matter, encompassing more than just the cerebral and physical, since participants become *"pedagogues of resistance"* (Wagner, 1976, p. 38), as explored in the work of Heathcote (Bolton, 1998, Booth, 2012). More recently, Hickey-Moody and Kipling (2016, p. 59) describe a material pedagogy of resistance, which uses drama to demonstrate how contemporary pedagogies resist the forces of neoliberalism in ITT, underpinning Biesta's (2013) argument that *"teaching is not a matter of following recipes but ultimately requires teachers who are to make wise situated judgements about what is educationally desirable."*

(p. 140).

The Journey Begins…

What follows is a brief outline of each section in this chapter, which, as a whole, presents an assemblage of literature that has been intrinsic to this dramatic inquiry.

i. Texts in Action. I have developed the concept of texts in action as a way of explaining how I have utilised various texts as starting points for the devising process throughout the dramatic inquiry. These texts have both influenced and informed me, as well as having assisted me, in articulating difficult concepts such as which phenomenon gets to decide what counts as knowledge.

ii. A Pedagogical Journey. The literature I refer to in this section has assisted me in the exposition of this journey of discovery through the process of dramatic inquiry and considers what learning has taken place.

iii. Reflective Practice. The process of devising is about transporting participants out of the familiar and into places where we can explore the lives and worlds of others, knowing it is a fiction, but at the same time, as Davis (2014) suggests, we cannot escape the realities of life, and so drama encourages us, as participants, to reflect on any learning that has taken place.

iv. Becoming a Teacher- Practitioner- Researcher. In this section I introduce literature which alludes to ideas of becoming (Pineau, 2002) in the context of teacher education, and focus on the multiple roles of teacher, practitioner and researcher in order to explore some of the challenges to the dominant ideologies, and:

> *"to fundamentally rethink not merely the relationship between education and democracy, but also the very nature of teaching, the role of teachers as engaged citizens and public intellectuals, and the relationship between teaching and social responsibility."* (Giroux, 2013, p. 160)

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v. A Collaborative Experience. Here, I explore literature which offers drama as a tool, enabling learners to create theatrical moments where their interest is not only focussed on the outcome, but also on the messy process of working through problems by collecting information, sharing ideas and creating collective, theatrical 'what ifs'.

vi. A Theoretical Perspective. This section explores literature pertaining to theory, but I also highlight the problematical issues inherent in the idea that this inquiry does not sit comfortably within any definitive theoretical framework.

viii. Devising. The inquiry uses the dramatic technique of devising as pedagogy of resistance, enabling participants to enrich their own learning through material exchange. This section elaborates on the notion of devising as an artistic process and as a research method.

ix. The Body. I have explored various commentaries on the body in relation to learning, or what is often interchangeably termed *"embodied ways of knowing"*, *"embodied knowledges"* and *"embodied pedagogies"* (Wilcox, 2009), and this section provides an overview.

x. Practice as Research. This section explores the development of Practice as Research as an emergent methodology.

xi. Summary. Finally, I offer a summary of this chapter by drawing some of the threads together.

Texts in Action

In this section, I include references to fictional and academic texts because of the way the stories have stimulated my imagination. I have drawn upon those in particular which have resonated with notions of uncertainty and because they speak to my predicaments, challenges, and questions. I use the notion of texts in action to explore how texts stimulated or acted as starting points for Tractatus de Imagine Mundi in a manner suggested by Hickey-Moody and

Page (2016), *"that arts practices call us to think anew, through remaking the world materially and relationally."* (p. 1). Pitfield (2016) suggests that drama can be used to help students engage with literary texts as creative media, that prompt effective responses and generate knowledge production through material change *"...in the consciousness of the body"* (p. 19, cited by Hickey-Moody, 2009, p. 274). Winterson suggested that *"both books and doors need to be opened"* (2011, p. 140) and I have opened books in an attempt to complicate, as well as to explore, what lies within. For example, I have explored the development of nineteenth-century storytelling, wherein ideas became increasingly imaginative once the earth had become mapped out by explorers, leading us further away from what we thought we knew, and deeper into the imagination, thus claiming the unknown and undiscovered. The two works of fiction I found particularly useful were 'The Map Makers Dream' (Cowan, 1997) and 'Galileo's Daughter' (Sobel, 2009). I have placed particular emphasis on these stories because they stimulated my imagination and provided me with ideas, which I later utilised in the devising process and which ultimately became part of the narrative and script for Tractatus de Imagine Mundi (A view of an imaginary world).

The first story takes place in sixteenth-century Venice. Fra Mauro is a cloistered monk who lives in a monastery on an isolated island. From his cell, he vicariously experiences the adventures of the travellers who come to see him. It is an historical fiction but with a philosophical underpinning about the struggle to realise a life's work. In the case of Fra Mauro, this is to make a perfect map that can represent the breadth of creation. As Fra Mauro listens to the stories that the explorers, pilgrims, travellers, and merchants come to tell him about, he begins to see the interior landscape of beliefs, aspirations, and dreams as well as a world of kings and queens and monsters of the deep. Similarly, 'Galileo's Daughter' takes place in late sixteenth-century Italy and through letters between Galileo and his daughter, Suor Maria Celeste, chronicles some of Galileo's scientific work including his astronomical

discoveries. At the same time, it details the close relationship between father and daughter lending a very human reading to the scientific narrative.

Figure 4: Participant E as Celeste in her Cloister

Source: Rebecca Patterson (2012)

Both stories are based on real events and address similar questions about complexity in relation to theories of knowledge-generation and acquisition in historical contexts, and further highlight the notion that *"there are no final stories but each story reflects our own way of organising and understanding the social world"* (Jennings & Graham, in Zuber-Skerritt, 1996, p. 169). The process by which ideas are moved from page to stage illustrates how the transference of words to thoughts and visualisations naturally occurs in the process of reading. Similarly, the notion of texts in action and suggests that, in the process of creative

endeavour, we often find ourselves re-creating thoughts, feelings and visualisations in other ways through art forms. For example, engaging with literature, especially fiction, triggers a journey of the mind and body via the imagination, as Yeats describes, in the creative process of writing and experiencing poetry, as a visceral experience: *"Art bids us touch and taste and hear and see the world."*(in Ghiselin, 1952, p. 107). In addition, with reference to Deleuze and Guattari's (1987, 1994) ideas about the body as a changeable assemblage that is highly responsive to context, Hickey-Moody (2013) suggests that research can change established patterns of thinking through affect and image; through artistic methods. In other words, as Deleuze and Guattari suggest, (1994, p. 188), art is an assemblage. Creating theatre that harnesses ideas and offers them to an audience as *"visual thoughts"* is, therefore, akin to offering a 'text' in the broadest possible sense. As Denzin puts it in 'Performing Montanna': *"How do you put a word to the colour of the blinding light that comes off the water in the early morning?"* (Denzin, 2003, p. 163). Like Denzin, who says *"in these tellings the world comes alive."*(ibid., p. 135) I want to bring visions and thoughts to life through drama. This is an attempt to offer explorative learning contexts that can be disconcerting and uncomfortable but at the same time provide opportunities for creativity to thrive.

A Pedagogical Journey

Davis (2014) proposes that drama, in the right form, is able to challenge the cultural mindset (p. 21). With this possibility in mind, I am asking the research question 'What can drama do?' Perhaps the simple answer is that it initiates movement and transformation in thoughts and ideas through a process of exploration. However, the question has also led me to a puzzling array of theoretical and ontological perceptions on topics such as self, (Winterson, 2012), identity, (Beausoleil, 2012), subjectivity, (Heshusius, 1994) and imagination, (Nicholson, 2005, Heathcote, 1984, O'Neill, 1985, O'Toole, 1992,). I have considered these topics as aspects of assemblages which bring together matter, creativity and thought, and

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which enable me to present pedagogy in terms of movement and transformation. Hickey-Moody (2016) refers to the practice of research as *"an entwining of contemporary creative practice and academic research landscapes."* (p. 169). The process is philosophically informed through making, thinking and creating with a focus on invention and evaluation (ibid.). I hope to argue that in the making of artistic work, such as the artistic work that became part of this inquiry, profound learning did take place, rendering the emergent pedagogy an exploration through process.

This inquiry is advocating a pedagogy which is routed in dramatic experience. Although the learning that I believe took place, and the discoveries that I think were made, are grounded in artistic inquiry through processes of reflection in action, they have sometimes been transcended by notions of becoming in a more personal context. Pineau (2002) writes of the performative body in teaching contexts in recognition of the fact that *"teaching and learning are fundamentally somatic processes."* (p. 49). Ellsworth (2005) described pedagogy as an entanglement, suggesting that, *"specific to pedagogy is the experience of the corporeality of the body's time and space when it is in the midst of learning."* (cited by Hickey-Moody and Page, 2016, p.11).

In contrast to traditional pedagogies which place an emphasis on the memorising of facts and which, as Willingham (2009) points out, is actually tricky because our thinking system is slow, dramatic inquiry places emphasis on participants engaging with drama to solve problems. In the process of dramatic inquiry, we play with ideas of a particular phenomenon rather than accept that there is a right or wrong way to look at the world. In essence, drama is about people in a space, where reciprocity and understanding work around human dilemmas. It is the stuff we wrangle with every day in teaching and learning contexts, and it challenges the precepts of conventional thought, i.e. that students are empty vessels and the teacher is the one who knows. As educators we set tasks, we observe students completing tasks and then

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we assess them. It is important to include some form of reflection in this process in order to avoid making assumptions about the internal spaces of others and about what might be happening in between the disparate connections, disturbances and (dis)comfort zones, which can never really be known. The following section explores literature relating to the role of the reflective practitioner in the context of this inquiry.

Reflective Practice

Drawing on Dewey's, and ancient educators such as Plato's, notions of a reflective practitioner have enabled me to recognise the importance of creating time to think and to reflect upon learning. Dewey considered reflection to be a special form of problem solving, one that gives consideration to different forms of knowledge and beliefs (Adler, 1991; Calderhead, 1989; Cutler, Cook, & Young, 1989; Farrah, 1988 and Gilson, 1989). In other words, reflection is an active and deliberative cognitive process, which involves sequences of interconnected ideas that take account of underlying beliefs and knowledge. In addition, Schön's idea of reflection in action (1983, 1987) involves ideas of simultaneous reflecting and doing, implying an ability to think consciously about what is taking place and to alter or modify actions virtually instantaneously. Reflection in action, therefore, must also take into consideration practice in conjunction with personal ideas of knowledge and beliefs. I have suggested that the story of Paige, mirrors this process throughout the play. She shifts from thinking she is the 'one who knows' to being uncertain and, therefore, by the end of the play it has been suggested that she has developed an openness and an awareness of other possibilities through a process of transformation. In this context, the process of dramatic inquiry fulfils Schön's (1983) conception of indeterminate zones of practice. This process provides opportunities to question and to reflect during moments of creative endeavour. These moments in turn, are communicated to an audience through the telling of a story.

Such notions of the reflective practitioner and the idea of praxis (theory-thought with practice, Friere, 1970) have led me to see myself as Paige and to write myself into the thesis by way of her creation in the performance of Tractatus de Imagine Mundi. As her character developed, she became a conduit for my thoughts and, at the same time, enabled me to stand back and reflect on what was emerging and to become more aware of my multifaceted role, that of teacher- practitioner- researcher. Creating the role of Paige as a protagonist, therefore, enabled me to illustrate the idea of reflection- in- action in a performative manner.

The idea of reflection-in-action is illustrative of the notion of dramatic inquiry or, in other words, learning through and in drama practice. Both fall under the umbrella term 'drama education' (Bolton, 2007, p. 45). In this participant-based process, various conventions are used to explore, reflect upon and express ideas about a theme or narrative (Bolton, 2010c, pp. 38-40). There are different schools of thought about the effectiveness of such processes in relation to reflection. These are divided over whether the role of drama is best thought of in terms of a process of living through the drama (Bolton, 1998, p. 217), or, to follow Heathcote's development, of using distancing approaches, such as that which has been developed in the framing device known as 'Mantel of the Expert'. This term was coined as a way of explaining how Heathcote was able to draw upon her students' latent knowledge and enable them to play at being experts with integrity and purpose. Here, reflection is conducted with a *"cool eye of 'this is how it was for them' or 'this is how it would be for them'; never 'this is happening to us now'"* (Bolton, 1998, p. 241, cited by Davis, 2014, p. 29). Notions of learning by and living through drama (Davis, 2014, p. 4), therefore, contrast to Heathcote's (1984) model in which she states,

> *"What I am trying to do here is to shake the reader out of the conventional view of the curriculum, by using the principle of 'ostranenie' defined by Viktor Shklovsky as being 'that of making strange'. We very readily cease to 'see' the world we live in and*

become anaesthetised to its distinctive features. The arts permit us 'to reverse that

process and to creatively deform the usual, the normal, and so to inculcate a new,

childlike, non-jaded vision in us'… Art experiences insist upon a restructuring of

ordinary perceptions of reality so that we end by seeing the world instead of numbly

*recognising it."(*Heathcote, 1984a, p.127-8, cited in Davis, 2014, p. 26).

The common aim of both approaches is to find a way of refocusing our relationship to the
world around us. The use of distancing in drama, for example, is intended to estrange or
make strange the ordinary. By engaging the participant with ideas of uncertainty, the
facilitator can promote a process of reflection but still encourage an empathy with the
character/s in the drama representing universal human dilemmas.

Heshusius suggests that borrowing this idea of 'distance' from methodologies affiliated to the
natural sciences, the idea that the knower is separate from the known, allows researchers in
any field to regulate the self from the object, but that this is also a false construct as it
assumes

> *"we have a reliable and/or objective way of knowing our subjectivity. That we can*
>
> *construct what we call "subjectivity" as something more or less separate from*
>
> *ourselves, something we can be in charge of by sheer force of trying to restrain "it",*
>
> *account for "it", and keep "it" under our management."* (Heshusius, 1994, p. 16)

In the process of reflection it may be desirable to let go of the perceived boundaries that
constitute self and which construct the perception of distance between self and other. It seems
inevitable that we hold on to fixed notions of identity, even though they are manufactured,
based upon our early beginnings. The containers we put ourselves in as we grow and become
independent of our familial boundaries make us feel in control, superior and right. In other
words, having a strong sense of identity provides us with certainties based on the stories we

know about ourselves. They are constituted by what we like and dislike from our unconscious scripts. The process of dramatic inquiry, as suggested by Nicholson (2011), however, *"opens gaps between the everyday spaces where things appear familiar, and the representational spaces where things might be perceived differently."* (p. 105). In these spaces, we are offered the opportunity to encounter the undefined and the uncertain, and this in turn can help us to avoid developing a singular idea of self, which relies primarily on inklings and memories, none of which are reliably solid. By creating new worlds in which we can experiment with different perceptions of an event, we are able to see in different ways, through different lenses, with an explicit understanding that we will all remember the activity differently and, through a process of reflection, each interpretation of the event will add to the process of disrupting and reshaping the last one. It is a holographic way of recounting events by layering interpretation upon interpretation. The implications for this inquiry lie in the notion that there are always new ways of seeing, and, in the process of becoming, this is highlighted through the use of dramatic inquiry by disrupting the norm and disturbing the perception of what a valid experience might be.

Becoming a Teacher-Practitioner-Researcher

In order to promote reflection, I encouraged the participants to talk about their own educational journeys, their subjective perceptions of an educated self, and how this becomes intrinsically bound to notions of professional identity. We can, at times, be made aware of the sense of disempowerment that such reflection can cause. Using Heathcote's idea of *"pedagogies of resistance"* (Bolton, 1998, Booth, 2012) can enable a better understanding of these aspects of self as part of the process of becoming a professional teacher/educator and to avoid the individual becoming a *"deskilled corporate drone"* (Giroux, 2003, p. 7).

The dissemination of ideas and the practice of applying these in different educational

contexts are paramount to successful outcomes for trainees who have to achieve and adhere

to the Governmental Teaching Standards (DfE guidance, 2013). Privileging traditional modes

of communication in education often relates to a person's ability to take risks in teaching and

learning. Fenwick (2003), citing Karpiak (2000), suggests "*the teacher's main role is to help*

attune learners to dynamics that are not readily apparent" (p. 171). This suggests that there

are complex relationships at play between internal and external elements in all learning

environments. She goes on to cite Davis, Sumara and Luce-Kapler's (2000) use of the term

"*occasioning*" (ibid.), suggesting that as educators we create complex systems of

engagement for learners to navigate, which might include "*adjustment, compromise,*

experiment, error, detour, and surprise." (ibid.). The role of the educator is, therefore, not

about control, or about being the font of all knowledge, but it does carry with it a

responsibility to create environments and enact occasions where learners can adapt, respond,

perform, play, improvise, plan and be flexible.

Addressing these issues critically feels to me to be urgent because of the present economic

imperative that is causing a move towards lecture-based pedagogy in HE ITT. Lectures do

not assist trainees to understand how they might apply knowledge gained to their own

practice. I am, therefore, exploring the ways in which pedagogies that are resistant to the

forces of neo-liberal education (Giroux, 2012), such as those inherent in dramatic inquiry,

might offer a more embodied way of learning. Wilcox (2009) uses the terms "*embodied ways*

of knowing", "*embodied knowledges*" and "*embodied pedagogies*" interchangeably to signal

an epistemological and pedagogical shift that draws attention to bodies as agents of

knowledge production (p. 105). This notion relates to the ways in which learning through

doing or learning in action, both facets of dramatic inquiry, might lead to increased levels of

self-awareness for both lecturers in HE ITT and their trainees. Extending the idea of

embodied learning being at the heart of education suggests that the best learning involves an emotional and physical experience for learners and this is often what we are referring to when we talk about engagement. It is about grabbing the attention of the learner and bringing them with us into the fictional world, knowing that this is a space where they are more likely to make a commitment to the learning process and to become personally invested and engaged in the purpose of the project.

A Collaborative Experience

Structures typically used in dramatic inquiry provide strategies that allow learners to collectively engage with concepts and philosophical dilemmas from multiple perspectives, thus helping to develop reasoning and reflection and providing social and emotional challenges as well as intellectual ones. The participants in this inquiry were, at the time of the creation of the performance piece, becoming educators via the PGCE Drama programme. Smith, Hodson and Brown (2012) suggest that, *"teachers are more likely to craft their understanding according to the legislative framework in which their practices have become ever more strictly articulated."* (p. 237).

This notion presents a dichotomy in terms of whether to follow our hearts or our heads on entering the profession because in spite of the claims stated above, beginning or becoming teachers are very much learners who are developing personas that are characteristically emergent, imagined, and largely derived from their educated selves. New materialists like Braidotti (2013) use the term 'becoming' to focus on the idea of relations, how things influence and alter one another in ways that are continuously opening up, as well as closing, possibilities. The collaborative, performative nature of this inquiry focuses on the benefits of establishing effective and reciprocal relationships, which Newton and Mathews (1985) suggest is about seeing *"learner as teacher and teacher as learner (…)"* *"to share in the*

process of teaching and learning (...)to become partners in education" (p. 29). In this way, both teachers and learners are interchangeable roles and both are seen as researchers engaging in the same type of activity, rather than being driven by a particular policy directive.

Considering this notion in alliance with the pedagogies of drama education, which have been defined as a shared, enacted experience (Baldwin and Flemming, 2013), and which work on the premise of imagining being outside of one's self (Bolton, 1998; Friere;1970; Giroux, 2003), there is an inclination to make the researcher's own vision more explicit through various theoretical underpinnings. Giroux's (2009) writing on the liberatory possibilities of a counter-pedagogy suggests a redefining of dominant representations by providing

> *"opportunities to read texts as social and historical constructions, to engage with texts in terms of their presences and absences, and to read texts oppositionally. This means teaching [students] to resist certain readings while simultaneously learning how to write their own narratives."* (Giroux, 2009, p. 168)

Giroux highlights a need to facilitate dialogue with communities on the representations that are being created and to develop a knowingness of the narratives and mythologies that are perpetuated. In other words, we continually find ourselves at the crossroads between the dominance of the instrumental and rationalistic modes of thinking (Bourdieu, 1990, p 56), or perceived constraints upon one's professional identity and the possibility of advancing an evolutionary research discipline. As a response, the intention of this inquiry is to counteract Bourdieuan notions of rationality. Bourdieu states that rationality achieves privileged status by a process of appropriating and subsuming, into its own logic, knowledge and cultural capital generated through practices that employ the alternative logic of practice. By coupling the practice of making theatre with an elucidatory exegesis, in other words, by highlighting

the logic of this specific experimental inquiry though a process of practice and exegesis, I have avoided any one notion of myself as researcher having privileged status above myself as educator and vice versa.

Bourdieu's idea of *"habitus"* (Bourdieu, 1995, p. 39) suggests that the *"social and historical context of existing academic and institutional structures determine how the actors within those structures are objectified."* (ibid. p 4). Beausoleil in turn argues for a more democratic process defined as *"a care for difference and the receptive generosity such care requires"* (Beausoleil, 2012, p. ii), and that in order to find such an ideal there should be an

> *"institutional and individual demand within democracies to not only make space for diverse ways of life, or simply 'contain enough difference' – as if this were possible – but to remain attentive to the perpetual remainder and be responsive to the changes implied by such differences."* (ibid)

Sometimes, however, the opposite seems to be the norm: *"we so often perceive difference in terms of obstacle or threat, and respond with efforts to shore up our own terms for identity and politics."* (Beausoleil, 2012, p.1). I would argue that it is precisely this fear of otherness that often makes us reluctant to take risks, to experiment with ideas we are unsure of, feel we have little or no knowledge of, or are afraid of ethically or otherwise. This is because we are all shaped by our sense of political significance and, therefore, we decide very quickly whether to close or open ourselves in terms of sharing ideas with others. Beausoleil describes this space as

> *"that grainy point of friction where one's frame of reference rubs up against another, a razor's edge, a fraction of an embodied moment when one decides either to turn to familiar strategies of self-preservation against the intrusion of the foreign, or to open*

> *up to the unknown, the unfamiliar, and risk unsettling one's very terms and ground*
>
> *for living and making sense of the world."* (Beausoleil, 2012, p. 4)

If and when we do decide to take risks, to stick our necks out and propose something different, there is a tendency to position ourselves as other in the system. In doing so we feel a sense of awkwardness that places us alongside others who feel that they are not being heard. I allude to this here because I wanted the project to be collaborative rather than 'about' subjects and my rationale was born of a desire to interrupt the traditional modes of communication that might be considered the norm in doctoral research.

I was able to embrace an exciting opportunity to experiment with a different form of interaction as research. Beausoleil, with reference to performative research methods, suggests that

> *"....here are practices that are strategically designed to gain and hold our attention,*
>
> *to cultivate receptivity even as they communicate challenging, contrary, or*
>
> *contentious positions across difference."* (Beausoleil, 2012, p. 4)

Such perspectives offer a different basis for aesthetic and ethical readings and the possibilities of multiple perspectives on which *"to build, in place of a single argument, a structure of possibilities."* (Ulmer, 1994, p. 94). The term generative potential is often applied to the notion of multiple perspectives because it lies at the interface of cultural and disciplinary collisions where creative approaches can be initiated and harnessed (Hüther, 2011, p. 131-2). In academia more generally, however, there seems to be a tendency to present cultural blind spots (Baecker, 2012, p. 109) accompanied by epistemological certainties. Such certainties shy away from non-traditional approaches to potential new ways of knowing but, as I have already noted, and will continue to argue, it is precisely such potential for new knowledge, whatever that might mean, that offers essential and ideal

conditions for doctoral research. There can be no guarantees of new knowledge in qualitative

research paradigms. We may never even find out what knowledge is, and it is this

juxtaposition, and the very notion of uncertainty that such confrontations present, that can

drive the idea of methodological pluralism forward.

A Theoretical Perspective.

In this section I engage with literature that deals with theories that are resistant to and critical

of contemporary educational policy. I allude to theoretical discussions about the ways in

which dramatic inquiry might help us to question such ideological structures and values,

including those that dominate the educational structures within which we must function, and

offer alternative sites of possibility, in order

> *"to engage with the openness and unpredictability of education, to be orientated*
>
> *toward an event that may or may not happen, to take communication seriously, to*
>
> *acknowledge that the power of the teacher is structurally limited, to see that*
>
> *emancipation and democracy cannot be produced in a machine-like*
>
> *manner…"*(Biesta, 2013, p. 140)

The dominating theories relating to contemporary educational models appear to be obsessed

with shaping people to fit a particular mould by categorising and quantifying learning. An

enforced taxonomy is imposed, which defines everything a learner produces. Education

should enable patterns to emerge randomly so that learners are able to accept that what they

see is as valid as that which they are told to see. Patterns are flawed, and searching for

definitive patterns only highlights flaws more readily. By accepting and validating flaws and

mismatched ideas, we allow our imaginations to come into play. The imagination lets us to

embrace the unruliness of life, which educational policy attempts to tame by reducing the

possibilities to a set of simplistic forms of logic. When resistance is encouraged, and when

pedagogy and critical learning are brought together, sites of possibility emerge (Giroux, 2003).

In drama, scenarios can be constructed, which enables the use of our individual and collective imaginations and encourages us to question ideological structures and values such as those dominating education at present. Nicholson (2009) refers to Ricoeur's hypothesis of the social imaginary (Ricoeur, 1986), which suggests that one function of the imagination is to preserve and order specific ideologies or narratives by perpetuating images and stories that represent the dominant tradition of a culture or society. Conversely, Ricoeur suggests (ibid.) that the imagination also has a disruptive function and that this can help us to rethink the nature of our social life and, therefore, in the spaces where drama takes place, different realities can be created. These experiences, in turn, allow different and more complex meanings to emerge through a process of searching for the unruly 'what ifs' - because there are no certainties or absolutes in the context of dramatic inquiry.

One can see from such constructs, how drama education has been influenced by the work of Brecht's epic theatre, which, in essence, was designed to transform spectators from passive recipients of consumer culture to critical thinkers who were aware of their own oppressions. The suggestion that drama can be used to create a dialectic, in other words, to think in ways that contradict the dominant ideology, is to advocate empowerment in the learning process. For example, in order to relate to an occurrence that is problematic and needs changing, an audience should be encouraged to reflect on what is happening rather than merely allowing themselves to become emotionally involved. In this way Brecht considered theatre to be educational as well as entertaining. At the beginning of the process of inquiry I wanted to prove that drama, as a pedagogical approach to teaching and learning, would work to readdress the balance of educational policy and practice. In effect I had sought a map and I was sure I could follow the co-ordinates. Consequently, my early writing was polemic and

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full of certainty. This certainty quickly dissipated as I entered into uncharted territory as if I had been cutting the map into pieces and mixing the pieces with bits of other maps. Nothing looked familiar for I now had what Barad (2007) might call an assemblage of maps. As such, I no longer had a guide to certainties of any kind but I have been able to consider new and different terrains.

For me this shift in perspective highlighted the complexity of the educational context in which I work. I looked to Biesta (2013), who proposes a theory of education that engages with risk. He refers to the ways in which education without risk, or a risk-free education (p. 146), is fundamentally non-educational, and promotes the importance of what he calls *"the beautiful risk of education."* (ibid.). In the context of HE ITT this notion is pertinent, as is the need to broaden what is understood by pedagogy, so that becoming teachers can experience the other possibilities that exist in terms of how to approach teaching and learning. Fenwick (2003) propounds a theory of *"complexity and enaction"* (p.191). She is suggesting that

"the embodiment of knowledge and the relationships among the elements of a system – such as its subsystems (including individual actions), images, language, space, trajectories of joint action and dialogue - are significant."(ibid.).

I support this notion and want to give weight to aspects that are important to trainees and to the 'matter' which connects us to experience, since it moves with and through our bodies as the embodied experiences of being and doing, or embodied learning as per Fenwick (ibid.). HE ITT, however, like other areas of education, is largely dominated by cognitive theories which neglect the bodily experiences of teaching and learning, even though educational researchers (Jarvis, 2006; Jarvis and Parker, 2007) argue that learning is a much more holistic experience encompassing the senses as much as the brain. Such processes provide us with new ways of structuring our experiences, which in turn provide us with new meanings. The

literature I have engaged with here suggests that it is not always possible to separate specific ideas about learning from the less definable aesthetics of knowing, but that experiences can offer us an *"imaginative rationality"* (Lakoff and Johnson, 2003, p. 236), which I liken to opening doors into new realities.

Merleau-Ponty (2002) argues for recognition of the ways in which we conceptualise individually, through our bodies. Others, such as Matthews (1998), suggest that the body itself can be a source of learning and insight and, therefore, question the notion of body/mind dualism. Zarrilli (2000) suggests that the body can become a source of knowledge and shows this through the practice of martial arts, in which participants create a heightened sense of awareness of the body and in doing so the whole body becomes a sensing instrument. Such bodily awareness for educators as well as learners is sometimes a case of merely being more observant. Small moments are too easily lost as we fail to capitalise on the clues that learners offer in a gesture, an utterance or a quizzical expression. We need to recognise these modes of communication more readily and tug at them in order to better understand what might be happening in the body as well as the mind. This essentially means taking more risks pedagogically.

There is no dichotomy between X and Y as far as I am concerned, as drama education is cognisant of the non-hierarchical, non-binary nature of reciprocity. In dramatic inquiry facilitators, participants, and audiences engage with drama in a celebration of diversity in a form that Heathcote (2006) calls an ancient shapeshifter, a notion that alludes to the idea of experiences being transformative and adaptable to different kinds of learning. It is also the case that the materiality of such learning environments is often overlooked, but it is a fundamental backdrop to what is actually occurring in these spaces. Due to a preoccupation with notions of cognition, it is assumed that extraneous materiality is irrelevant, in other words, without awareness of that which is all around us, our teaching practice creates

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boundaries which define things and identities as separate entities. In doing so, we assign value to some of these while ignoring others. In such circumstances human presence is, therefore, privileged over intentions, thoughts and desires, which are perceived as separate from materiality, thus accepting the notion of a dualism between mind and body. Sørensen (2009) refers to blindness towards the question of how educational practice is affected by materials. She argues for recognition of the ways in which materiality actively configures educational practice and knowing, often thought of as a social phenomenon, when in fact materials can convey and produce knowledge through an assemblage of objects, bodies, technologies and settings. In other words, the material and the social interweave with everyday activity to create events that have important implications in educational processes. Such occurrences have come to be known as 'new materialisms'.

Orlikowski (2009) describes new materialism as the constitutive entanglement of the social and material. In doing so she is referring to the dynamics that are at work between the materials of the stuff of life, organic and inorganic, technological and natural, in conjunction with meanings, emotions and discourses. This inquiry explores these relationships in the context of drama as an event, in which material and social forces become interwoven. Barad (2007) further assists in suggesting that we avoid thinking of these relationships in terms of how subjects and objects interact, as though they are separate entities that develop connections, but rather we should explore how these elements and forces penetrate one another in a manner she describes as intra-actions. She also considers what she refers to as the ''apparatuses'' as phenomena, with which observations and meanings can be made. The use of apparatuses such as language, measuring instruments or analytic tools, leads to categorisation, which in turn defines subjects and objects as separate entities. In effect this process of categorisation cuts through the material assemblages in order to create patterns, make meanings and develop a sense of control. Barad (2007, p. 380) refers to these as

"agential cuts" in matter, which define agency, power flow, objects and so on. She emphasises, however, that new possibilities may also be opened up through such cuts if attention is paid to them, as any causality will not be about linear relations between actions and outcomes but rather there will be affective entanglements. New materialists such as Braidotti (2013. p. 12) call this process *"becoming"*, as the focus is on relationships and the ways in which things influence and alter one another by continuously opening and closing endless possibilities, which are then performed into existence like a spider's web of relations.

In an attempt to gain further insight into how such power becomes knowledge and what happens in the process (power-affect-knowledge), whilst paying attention to what changes and the consequences of this for me as an educator, I have looked to Braidotti's (2013) notion of the *"posthuman"*, which suggests that *"power is not a steady location operated by a single masterful owner"* (p.188). Braidotti further contests that, *"multiple mechanisms of capture also engender multiple forms of resistance."* (ibid.). She is acknowledging the temporality of power formations and sees them as contingent upon social action and interaction (p.189), which are subject to interruption. In light of the generative nature of these *"lines of flight"* (ibid.), and Braidotti's notion of a posthuman era, the theories of new materialism, as suggested above, are providing useful navigational tools to explore the constraints of the institution and the power structures therein. In order to explore these theories in relation to my own practice, I will move on to discuss the use of the theatrical method of devising (Gallagher, 2001; Govan, Nicholson and Normington, 2007; Perry, 2011).

Devising

Gallagher (2001) describes devising as follows:

> *"the collective negotiation of meaning and its particular strength is… to invite tension and contradiction, and help students work within ambiguities in a collective but not necessarily consensual process"* (p. 61).

Figure 5: The Devising Process

Source: Rebecca Patterson (2012)

The process offers an appropriate platform for this inquiry. Here, devising can be seen as a mode of development for ideas and innovation which is not only about the technicalities of the physical production, but also as an exploration of the intricacies involved in the process of creating a text that can be disseminated to a wider audience. In this sense I use the term *'text'* to denote much more than a play's script. Text here encompasses many aspects of playmaking, including promoting the use of imagination and engagement in collaborative experience and arts-based practices, which, as Baron (2001a) suggests, are *"often selected for their usefulness is recasting the contents of experience into a form with the potential for challenging (sometimes deeply held) belief and values."* (Baron, 2001a, p. 26). Hence, the dramatic activities inherent in the devising process offer multiple readings of text, suggestive of Barad's method (Dolphijn and van der Tuin, 2012) of diffractive reading, whereby such readings *"bring inventive provocations; they are good to think with."* (p. 50).

Devising as a research method, in the context of this thesis, explores Wagner's (1976) idea of *"Heathcote: a Pedagogue of Resistance"* (p. 38, cited by Kipling and Hickey-Moody, 2016), suggesting that drama is a process which challenges the notion of the teacher being the one who knows. Using devising as a processual method of discovery supports Gauntlett's (2004) position that there should not be an artificial divide between 'theory' and 'practice', as the two elements should work together and become integrated in order to enable a better understanding of the creative process in relation to lived experience. In other words, the theory informs the practice and vice versa. Thus, the process of devising enables participants to access knowledge in different ways and to reflect on the learning that is taking place by making connections to the real, as well as to the fictional, to the self and to others, and to past and present experiences.

Devising, in this sense, is both a pedagogical tool and a method of research, since it exemplifies the relationship between drama education and embodied learning as a more holistic mechanism for absorbing and retaining information. As Johnson (2008) suggests,

> *"The key to my entire argument is that meaning is not just what is consciously entertained in acts of feeling and thought; instead, meaning reaches deep down into our corporeal encounter with our environment. ...At some point, these meanings-in-the-making ("proto-meanings" or " immanent meanings") can be consciously appropriated, and it is only then that we typically think of something as 'meaningful to us'"* (p. 25)

This notion addresses the issues of bodily experiences being largely neglected in HE ITT under the dominating tendencies towards cognitive theories of teaching and learning. The following section explores the potential for an epistemological and pedagogical shift, which might see more attention being drawn to bodies as agents of knowledge production (Wilcox, 2009, p. 105).

The Body

A shift in pedagogical practices such as that which is suggested above concerns notions of the body in relation to aesthetic forms of pedagogy, including pedagogies of resistance. Grosz (1994) describes a perspective on the body shared by social constructionists as one in which

> *"bodies provide the base, the raw materials for the inculcation of an interpellation into ideology but are merely media of communication rather than objects or focus of ideological production/reproduction."* (Grosz, 1994, p. 17).

This suggests that the body has been largely considered as a tool for inquiry and representation only inasmuch as it is a signifying object (Franks 1996; Osmond 2007),

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however, as it did Perry (2010), this notion has prompted me to explore further the intersections between theories of embodiment, drama education and qualitative inquiry. Perry similarly uses devising as a pedagogical tool, which she defines as

> *"an interdisciplinary, multi-vocal, non-linear form of theatre that allows for collaboration, for conflict, for consensus and for dissent. When successful, spectators will emerge from the performance provoked into thought, self-reflection and awareness of their own position of spectator and their own process of making meaning"* (p. 4)

The experimental and theoretical findings regarding the connections between these practices and post-structural notions of pedagogy (Britzman 1991; Davies 2005; Ellsworth 2005; Lather 1992) have enabled me to critically examine notions of embodiment in the devising process. Govan, Nicholson and Normington (2007) have described devising as a *"plurality of purposes of experimentation and sets of creative strategies - rather than a single methodology."* (p. 7). By following their lead and the process of dramatic inquiry, I have utilised devising in a manner which pulls the two strands of experimentation and creative construction together as an assemblage of feeling and form. This inquiry has used devising as both method and methodology in a process which has been termed 'practice as research' or, PaR, as it serves to explore, discover, raise consciousness, empower and educate. The following section underpins my understanding and rationale for the use of practice as research in this inquiry and offers further insights into the comparative landscape of arts-based research more generally.

Practice as Research

This is an emergent methodology (Graham and Hoggett,2009; Haseman, 2006; Mermikides and Smart, 2010; Milling and Heddon, 2005; Nelson, 2009; Perry, 2010 and Oddey, 1994)

which essentially means the process of practice as a form of research in its own right (in this case, the process of creating and performing drama or theatre). Practice as research can also be considered research 'through' performance practice, but, essentially, both interpretations explore how the practice itself can develop new knowledge and new insights and, in the context of performance, it might explore such things as forms and genres. It is useful to think of practice as research as a process in which insights are generated through practice but, at the same time, acknowledging the epistemological complexities within such a process through practice. In this sense, practice is recognised as a research method and as a mode of dissemination without the need, or the assumption of a need, for a definitive connection between the written word and the devices used for research purposes, which in this instance is devising.

Nelson (2013) is a strong proponent of practice as research but at the same time he accepts that there are still important questions to ask when analysing the historical and institutionalised division between theory and practice in such contexts, and he agrees to some extent with the dissenting voice of Elkin (2009) when he asks

> *"Can [the practice-based doctorate] contribute to new ways of thinking about interdisciplinarity? Can it reconfigure the conventional ways of conceptualizing the difference between making something and studying it? Can it help justify the presence of art departments in universities? Can it provide models for bridging history, theory, criticism, and practice – models that might have meaning beyond the humanities?"*
> (Elkin, 2009, p. 145, cited by Nelson, 2009, p. 16).

Nelson (2009) sees a need to distinguish between those creative, cultural and material practices which are knowledge-producing and those which are not (p. 17). But, it is my contention that theory is more readily acquired and understood through practice and,

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therefore, in the process of creation can present new insights into ways of knowing. In a similar sense it would be an anathema for university theatre departments to teach theatre studies without exploring the process of creating theatre (theory and practice), as argued by Carlson (2011 pp. 119 – 123) and supported by Nelson's work at Manchester Metropolitan University on the interdisciplinary BA (Hons) degree and MA programme. Subsequently, institutionalised binaries between theory and practice have become porous, and the development of a more dialogic engagement of doing-thinking has mobilised the potential for new insights in doctoral studies. Understandings have been gained through analysis of the process of dramatic inquiry that may never have been revealed through other research methodologies, and to this end the creative process which is an inherent aspect of this thesis, is supported by planning, discussion and reflection, which in turn represent the assembled elements of practice as research. As suggested, practice as research is still in relative infancy as a recognised methodology in educational research contexts. It sits in a liminal space where new ideas of what might be considered research are still emerging. Perhaps such developments are picking up pace as part of a bigger paradigm shift towards reassessing the question of what education is for, which brings to mind Blake's (1805) poem: *"A dog starved at his master's gate, predicts the ruin of the state."*

Whilst market forces place ever more pressure on educators to produce measurable results, the complexities of the interactions between the social relations and knowledge acquisition ensure that it is not a simple matter for the researcher to discern the extent of external pressures on pedagogical beliefs and practices (Jewitt and Jones, 2008). Therefore, it is important to develop a system of education that does not make the next generation merely servants of the economy, who blindly embrace the values which seem to be steering us towards a precipice. Perry (2011), therefore, suggests that practice as research offers a methodology that is

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"taking up embodied and affective relations as the focus of the analytical endeavour. In this way, the research explores aspects of experience that often elude the semiotic and dominant representational paradigm moulding research in the humanities and social sciences." (p. 1).

It is an approach in which beliefs, desires and preferences will be fed directly into what is essentially an interpretation of the artistic form, and because artistic knowledge is often action-based, tacit knowledge (Schön 1983), it is embodied and, therefore, subjective. It operates primarily in action rather than in debate or discussions and emerges from routines, habits, memories and traditions. Perry's notion of a practice as research framework uses the process of devising to analyse the experiences of participants and observers, in the context of arts-based research, and her argument for an embodied pedagogy in drama education is a term that is now beginning to be heard with increasing frequency. She summarises her intentions by suggesting that

"embodiment in education describes teaching and learning in acknowledgement of our bodies as part of whole sensate beings in motion – inscribed, living, emerging and inscribing subjectivities. That is, the body is always in a state of becoming, at once as a representation of self, a site of experience, sensation and affect, and a mode of creation in progress. In addition, embodiment is a state that is always contingent upon the environment and the context of the body." (Perry, 2011, p. 5).

The notion of embodied learning being responsive to environment has drawn me towards rethinking the relationship between humans and non-humans and, as Bolt (2014) explains; *"the emergence of new human-technological relationships have decentred the subject."* (p. 3). In drawing upon the work of Haraway (1991), Bolt sees the human subject in new materialism, as one who *"encompasses the human and the non-human, the social and the*

physical, and the material and the immaterial." (ibid). This brings me back to the use of 'texts in action' and the way in which literature was utilised in the process of stimulating the collective imaginations of the participants, and together we created Tractatus de Imagine Mundi (A View of Another World). In the production the participants are both human and non-human as they engage with the materiality of this new world, thus, the inquiry offers an approach to representation that is rooted in a consideration of aesthetics. The development of research in this area is more about a desire to address problems and to make discoveries which establish new insights. Creative endeavours of this nature are innovative, in that we are suggesting that research can be performed, and, to perform research is to carry out a critical intent as presented to an audience who share an interest in the research problem.

Summary

I have sought to address literature that has assisted in the process of exploration and which highlighted the ways in which my study enfolded through practice. Using the research question, 'What more can drama do?' as a constant guide, I have attempted to move between experiences and specific literatures and to explore the recursive and yet nuanced pedagogical landscape of drama.

Having introduced the idea of text as a stimulus for the creative process and the notion of texts in action, I drew upon fictional texts, such as the works of Cowan and Sobel, to help explain how my thinking and understanding had developed as I undertook the study which will be described in more detail in the following chapter. Literature from the field of drama and theatre studies such as the works of Bolton, Booth, Davis and Heathcote have assisted in helping me to refine definitions of drama education and to further problematise ideas about pedagogy. I have introduced the notion of the potential of drama as a pedagogy of resistance by referring to Ellsworth, Erikson, Hickey-Moody and Kipling. These literatures informed

my reflections on my drama practice as the inquiry unfolded. I have been inspired by literatures that have helped to illuminate more about the processes of collaboration and shared experiences, which became key features of this inquiry.

As I mentioned in the opening paragraphs, this inquiry does not sit comfortably in any one notion of theory, so I have looked to new materialism, framed by the work of Braidotti, Barad, and Hickey-Moody, who have, to a greater or lesser degree, been influenced by Deleuze and Guattari, but all of whom have a strong voice in contemporary research practice, which crosses into many fields including educational research.

Such thoughts about devising and the role of the body in the process of learning, as supported by Pineau and Grosz, have enabled me to not only think about what gets to count as knowledge (Wilcox 2009), but also about the generative and relational aspects of knowledge acquisition in combination with ideas about identity and subjectivity, as in Heshusius' key texts and in the works of contemporary commentators such as Beausoleil. I remain uncertain with regards to theory, but, perhaps ironically, this has helped to situate the inquiry within a movement of emergent research methodologies (Giroux, 2013), which includes practice as research.

The following chapter provides a more in depth discussion about the methods and methodologies I have utilised in this inquiry. It considers why arts-based research is still relatively new in educational research contexts, even though it has a history within drama and theatre practices. Such practices are traditionally reflexive since they tend to analyse and critically interpret aspects of society as well as provide a platform for debate, analysis and provocation. It is these qualities that I have attempted to harness in this inquiry.

Chapter 2

An Overview of the Empirical Work

The empirical process of inquiry took place in the spring of 2012 during the 'Enrichment

Phase' of the Post Graduate Certificate in Education programme at MMU. This three-week

block of time is allocated to trainees in order for them to be able to take part in activities that

enhance their experience and develop their subject knowledge. They were invited to keep a

reflective journal but this was not compulsory.

The inquiry is based on the collaborative 'devising' process that culminated in the

performance of a piece of theatre entitled Tractatus de Imagine Mundi. During the three-week

rehearsal and development period the participants and I met for three days each week. These

meetings took the form of a series of semi-structured workshops designed to both develop the

ensemble, which is essential in developing the dynamics of the group throughout the devising

process, and to generate creative ideas for the piece of theatre. The working days began at

9.00 am and ended at approximately 6pm. Time was made during the rehearsal days and at

the end of every day, to reflect upon the experiences. Reflection usually took the form of a

verbal discussion, which was sometimes recorded but not always. Two of the participants

shared their notebooks with me during this period of time and four of them emailed me

afterwards with some reflective thoughts.

Devising is a mode of creative theatrical development. It is not only about the technicalities

of the physical production but also about innovation and experimentation of the form. The

structure of this project was similar to that of any theatre company who use the devising

process to create new work. The collaborative process was one in which participants took on

such roles as performers, directors, designers, stage managers, writers, prop-makers, musical directors. It was a process of exploration in which the participants were asked to use their imaginations and bodies to respond to the stimulus material that was being offered. In other words, the collaborative process involved a group of individual personalities, in correspondence with the subject matter. The distinct atmosphere and energy of this inquiry evolved throughout the process as each workshop/rehearsal progressed towards the making of the production of Tractatus de Imagine Mundi.

The final week of the project, ending on the 14th June 2012, was dedicated to fine-tuning and polishing the work rather than continuing to develop new ideas. On the 13th June we had a technical rehearsal and a dress rehearsal. As drama students themselves, the participants were used to this part of the rehearsal process, which involved a lot of stopping and starting and decision making about how best to incorporate lighting and sound into the performance. The MMU Faculty of Education Arts technician and two MMU student volunteers who had experience of working with the lighting and sound equipment supported us by managing the rehearsal space and the technology during this process.

The Performance

The preparatory work culminated in two performances of Tractatus de Imagine Mundi. The first performance took place on the afternoon of the 14th June 2012 with an audience of twenty-eight GCSE drama students from one of MMU's partnership schools and their teacher. We had invited this teacher to bring her students as she had mentioned to one of the participants, who had been in the school on placement, that it was difficult for her students to access live theatre in the evenings. The participants and I thought that this project would present an ideal opportunity for students to experience live theatre outside of school but with the advantage that is was taking place during the school day. The school provided their own

minibus to transport the students to the university and the teacher arranged for school and parental consent to take the students out of school for half a day. The students from the school took part in a post-performance workshop facilitated by the participants. I wrote down some of the students' verbal responses and I collected some written responses which were generated as part of the workshop.

The audience at the evening performance were mainly family, friends and colleagues. Their invitations included a request that they respond to the performance afterwards. To this end, post cards were distributed as the audience entered the performance space and were then collected in as the audience left.

Post-performance

The set was cleared the same evening. The following day the lighting rig was dismantled, the performance space was cleaned up and all props and costumes were put into storage. I then began the process of sorting through the physical data, which included a number of emails received after the event containing some reflective comments from audience members.

This chapter explores the research journey in detail. The sub-headings provide the reader with a guide to this journey.

"There is great value in leaving the safe and intimately known shores to become estranged from the unspoken traditions and to look back from the ocean - another view of the world. A sense of the whole will be different on return." (Engels-Schwarzpaul & Peters, 2013, p. 5 referring to Nietzsche's (1996) note on estrangement from the present.

i.   Research Design

ii.   A Philosophical Discussion about Research Methodologies

iii.   Arts-based Research

iv.   Practice as Research

v.   Devising as a Research Tool.

vi.   Workshops/Rehearsals 1 to 4. Caught In Between Moments

vii.   Workshops/Rehearsals 5 to 8. Assembling the Component Parts

viii.   The Participants

ix.   Ethics

Research Design.

The inquiry is concerned specifically with my practice as PGCE Drama Co-ordinator. Beyond this remit there are obvious further opportunities for me to examine the ways in which dramatic inquiry can be used as a process by which humans develop and learn. By analysing the conditions of affect within these processes, I ask how drama and related notions of embodied learning can be better exploited in the training of teachers by creating learning environments that offer a heightened sense of bodily awareness.

I am asking what drama can do as a way of describing the complex layers of meaning that lie within the process of both creating and presenting theatre, and as a means of generating understanding. I do this in an attempt to crisscross the boundaries of discursive communication and express meanings that would otherwise be ineffable.

In order to offer a rationale for the inclusion of activities related to performativity, in this inquiry I am making a case for performance and the process of creating performance to be included as part of the research process as a methodology in its own right. Bial (2004) defines performance as a *"tangible, bounded event that involves the presentation of rehearsed artistic action"* (p. 57). I adopted this definition as a research method in support of Hesse-Biber and Leavy's (2006) notion that *"research methods are not fixed entities but, instead, are flexible and fluid, adaptable and ever changing."* (p. 378).

The creative process of dramatic inquiry, supported by planning, discussion and reflection, represents the assembled elements of practice as research using the dramatic medium of 'devising' (Graham and Hoggett 2009; Mermikides and Smart 2010; Milling and Heddon 2005; Oddey1994) as an experimental and improvisational method of discovery.

In 2012, I invited the cohort of sixteen PGCE Drama trainees to participate in this project as part of the Enrichment Phase of the programme. This is a three-week period at the end of the course, between May and June, designed to enable students to build upon their teaching practice and subject knowledge in order to enhance their personal profile. Fourteen trainees accepted the offer, with the other two having made alternative arrangements.

The title of the performance, 'Tractatus de Imagine Mundi' (A View of an Imaginary World) was borrowed from the novel, 'A Map Maker's Dream' by James Cowan (1996). The activities that took place during the making of TdIM occurred in the semi-formal educational setting of the drama studio at the Faculty of Education at Manchester Metropolitan University. The studio is an old fashioned black-box space. It is carpeted in a rather shabby, grey covering and has a balcony around three sides. There is a simple lighting rig with a number of old fashioned lanterns and a control box. There is also a basic sound system with speakers, and it is possible to create an almost total blackout. The rehearsal process took the form of eight days of workshops and rehearsals, which culminated in a performance. The workshops were loosely planned following a semi-structured workshop/ rehearsal schedule. Workshops one to four focussed on building an ensemble of performers and exploring potential themes, using devising as a generative tool. The latter four workshops developed an assemblage of materials, which were edited and honed for the performance.

The research unfolded during the whole process and I was able to explore elements through being part of it, recording moments with a video camera, making notes during and after the sessions, and collecting and reading materials related to the emerging constructed piece. I observed how the trainees were responding to what was being offered to them. Rather than merely reflecting upon the phenomena occurring in these spaces, through interview and other explanatory texts, I have used devising as a method in an attempt to learn more about the pedagogical potentiality of the process, and to elicit the creative imagination.

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This arts-based research method is informed by feminist new materialism, as articulated by Van der Tuin (2011) and Bolt (2013), which provides potential analytical frameworks that place the material (the living body) at the centre of the exploration of social and political processes, thus enabling us to use a diverse spectrum of creative intelligences and communications in the process of working towards the two performances.

In this inquiry, ideas generated during the creative process in the form of words, actions, video footage and written information, became part of the dissemination process in the performance of Tractatus de Imagine Mundi. As the creative process and the research process began to merge and fold in on one another the data became interwoven in the inquiry in the form of artistic choices and decisions.

Traditional methods of data collection were incorporated into the process, such as the individual reflective journals that enabled us to share our written commentaries on thoughts at key points in the process, and the video footage, which provided moments of insight and interesting ways of reflecting upon the emerging creative process. Such methods of recording events have long been used in arts-based research to assist in sense-making as they enable us to record our ordinary attention to things and in this way there is a sense of understanding the nature of knowing aesthetically. This inquiry has assisted in bringing to life abstract notions within the field of arts-based research practice as it acknowledges what is unseen in the process of creative, explorative practice but in so doing it also accepts that this is complex, intellectually demanding and challenging in terms of the ways in which data is both generated and used. The inquiry has acknowledged that these gaps or voids that continually disrupt the creative process can be used productively and generatively for ideas, research, exploration, production, presentation, reflection, criticism and analysis. Such ideas also invite a broader understanding of what might be considered as data and about how and whether data should

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be presented as findings or as further provocation suggesting that there will always be uncertainty.

The acceptance of a broad definition of what gets to count as data in an inquiry such as this one helps to highlight the ways in which creativity assists in the process of moving away from a focus on individual productivity outcomes, towards a connectedness with imagination.

Critics such as St. Pierre and Adams (2011) suggest, however, that there is no theory, method, discourse or tradition that can be held accountable for a universal truth; a claim to be right, or own the privilege of an authoritative knowledge. Denzin (2013) suggests that the social sciences in general still have a tendency to refer to data as a living thing but that there are now a new set of meanings with which to contend. He acknowledges the rupture to traditional concepts associated with data such as narratives and representations. This has resulted in a recognition and acceptance of new and defractive readings of data (Jackson and Mazzei, 2012), and of the reconfigurations of data through new ontologies (St. Pierre and Adams, 2011). In addition, McClure (2013) argues for a post qualitative research and she puts forward a materialist critique of the representation of data, which she suggests

> *"calls into questions the very notion of what will count as 'data' and of our relation to those data. In a materialist ontology, data cannot be seen as an inert and indifferent mass waiting to be found/formed and calibrated by our analytic acumen or coding system."* (p. 660)

This notion is supported by Hicky-Moody and Page (2016) as they suggest that "contemporary arts practices can offer these new ways of knowing, being affected and new intra-actions between b45odies." (p.17). Such perspectives clearly have implications for the ways in which we might understand the significance of data in contemporary arts-based research practice as well as in teaching and learning.

A Philosophical Discussion on Methodologies.

The two main branches of Western academic research are defined in terms of the quantitative and qualitative paradigms. Quantitative methodologies embrace scientific method, which believes the social world consists of universal facts. Centred in a positivistic ontological and epistemological worldview, quantitative research utilises a deductive method of answering research questions and tends to believe, as Leavy (2009) critiques, that

> *"a knowable reality exists independently of the research process and this reality consists of a knowable "truth," which can be discovered, measured, and controlled via the objective means employed by neutral researchers"* (p. 5).

The notion presented by scientific or quantitative methodologies, that there is such a thing as rational certainty, is questionable in the natural sciences, as argued by Kuhn (1970). Such notions of certainty have come from organised academic research, which to some extent still questions thoughts and practices perceived to be irrational and messy. The view that knowledge can be gleaned from observation of the world is founded in the anthropocentric privileging of human cognitive processes (Paden, 1987, p. 129) and, therefore, social inquiry, like other scientific inquiry, has traditionally been considered from the point of view of the researcher who, through efforts of reason, logic and scientific method, gradually imposes order upon data, and in doing so, 'makes sense' of the world. In many educational research contexts there remains a proclivity towards an implicit, if not explicit, expectation for researchers to settle on one of Certeau's (1984) *"scientific and dominant islands"* (Engels-Schwarzpaul & Peters, 2013, p. 3011, citing Certeau, 1984, p. 311).

Following Kuhn's challenge to epistemological, methodological and disciplinary certainties, major changes have taken place, which has opened up questions about what kind of knowledge is generated by specific research methodologies. As certainties are replaced with

the possibility of knowledge being generated through a wider range of sources - sensory, affective, corporeal and intuitive - new paradigms have come to the fore from which new methodologies have emerged. Qualitative, arts-based models of inquiry, such as this one, could be described as post-positivist in an era that is still dominated by traditional scientific research. The arts and sciences are entwined; however, neither should be privileged in research practices, in the processes of human cognition, as they both question what kind of knowledge might be generated in the event of the old certainties being eradicated. Post-positivistic paradigms, therefore, embrace qualitative research methodologies and there are three further paradigms which are most relevant to Educational Research.

The Interpretative paradigm, which might include ethnographic studies for example, is often a feature in arts-based projects wherein the relationship between the researcher and researched is the primary medium for obtaining information (Amit, 2000, p. 2). The tools of interpretive research, such as interviews or diary and narrative accounts, conventionally attend to human actions, experiences and reflections. Interpretive researchers situate themselves within the process and, therefore, are likely to include their own interpretation of the world around them by taking an epistemological position of someone who is co-creating and sharing knowledge, as well as furthering their understanding of different points of view.

The same may be said of the ideas of post-structuralism as a way of arguing against conventionality and looking towards complexity. Strong links have been identified between arts-based research and post-structural methodologies; arts-based research is post-structural (Barone, 2008). In addition, Slattery (2001) talks about *"exploring post-structural notions of the self in educational contexts through arts-based projects that foreground the excavation of the unconscious so as to provide an alternative form of representation for fresh new understandings."* (pp. 380 - 381).

The post-structuralist paradigm sits well with feminist theories, which in turn have had an effect on the conception of what the role of the researcher is in relation to the production of new knowledge. The notion that there is more than one way of characterising the individual beyond generalised meanings and universal understandings has been moving drama education into a paradigm more aligned with feminism, as it asks some difficult questions about taken-for-granted notions of 'good' practice as well as offering new ways of approaching both teaching and learning. A number of educational researchers have pointed to the disconnect between curriculum theorising and educational practice (Asher & Haj-Broussard, 2004; Freire, 1970/2006; Sears, 2004; Wright, 2000) and these commentaries support my perceived belief that construction and research in educational contexts are often still pre-occupied with notions of dualism. For example, Grosz (1994) described a perspective on the body as one in which,

> *"bodies provide the base, the raw materials for the inculcation of an interpellation into ideology but are merely media of communication rather than objects or focus of ideological production/reproduction."* (Grosz 1994, p. 17)

This suggests that the body itself has been considered a tool for inquiry and representation only inasmuch as it is a signifying object (Franks 1996; Osmond 2007). Conversely, much contemporary arts-based research methodology places the body more centrally.

This in turn has created the possibility of a new and emergent paradigm, which uses the term *"assemblage"* or a *"research-assemblage"* (Fox & Alldred, 2013; Coleman & Ringrose, 2013, p. 17; Masny, 2013, p. 340) and it is within this complex and emergent paradigm that I am placing my own research. The acceptance of process as complexity implies that there are tangible connections between the techniques that are utilised in an inquiry or investigation and the assumptions we make about the world as we see it. This emergent paradigm has been

embraced by the movement described as 'New Materialism', and in educational research this movement is becoming ever more crucial in

> *"countering theoretical positions that assume the social/cultural and the personal to be the defining parameters of what it means to learn. It is challenging the centring of human processes in learning (often conceived as consciousness, intention, meaning, intersubjectivity and social relations) derived from perspectives associated with phenomenology and social constructivism. This shift foregrounds materiality in learning."* (Fenwick, Edwards and Sawchuk, 2011, p. 1).

Arts-based research is improvisational (Sanders, 2006), which is essentially another way of describing 'emergent', rendering ideas generally complex and multi-layered. My practice as teacher, researcher and artist is informed by thinking, making and evaluating. Ideas of materiality allow me to focus on the multi-layered processes that occur in the process of devising for a performance. The analysis of research-as-assemblage is pivotal to my understanding of the potential uses for devising. Hickey-Moody (2016), citing several supporters of New Materialism, suggests that

> *"increasing value is being placed on matter and creative methodologies in social sciences and humanities (van der Tuin, 2011; Coleman and Ringrose, 2013). New Materialism (Barrett and Bolt, 2013) and Deleuzian informed methodologies (Coleman and Ringrose, 2013; Springgay et al., 2008) are starting to be valued for offering curious, affective, enfleshed, vital approaches to research (MacLure, 2013)"* (p. 169).

I have utilised these ideas by exploring the spaces between the idea of 'meaning making' both being possible and yet, impossible. In other words, this process presents insight and, simultaneously, the hold on values we recognise are challenged, even transformed. My

intention, then, is to destabilise definitions and distinctions (Ackroyd and O'Toole, 2010) and to create spaces in which methods can be explored in this multifaceted manner. Because arts-based research methodologies are characteristically emergent, imagined, and derivative from practice, they are capable of yielding outcomes which take researchers in new and exciting directions. Subsequently, however, not everything can be seen and documented, and therefore, I have had to make decisions about what is reported and what is left behind.

Arts-based Research

In recent years arts-based research in education has gained recognition as a legitimate and useful methodological approach but, as Eisner and Barone (2012) point out, its [arts-based-research] *"aim is not to replace traditional research methods; it is to diversify the pantry of methods that researchers can use to address the problems they care about."* (p. 170). Emerging from the qualitative paradigm, arts-based research has grown from the practice of creative arts therapy taking place beyond the arts and in the fields of psychiatry and psychology. As creative arts therapist McNiff (2008) states, *"creative arts therapies...promoted themselves as ways of expressing what cannot be conveyed in conventional language."* (p. 11). The concept of arts-based educational research built upon previous notions of arts-based practice, leading to a more prolific understanding of the possibilities that a theoretical framework for arts-based research might offer. This has grown exponentially in recent years, and theories and methods are still developing in a variety of fields such as visual arts, performance, and works of a literary nature. The history of this approach to educational and other areas of research is still being written, as advances in access to, and the application of technology allow for more forms of arts-based research to be available. The paradigm of qualitative arts-based research has now expanded to create a significant movement in academic research. It begun in the 1970s, but, even in the 1990s, it was recognised as a methodological genre (Sinner et al., 2006, p. 1226, in Leavy, 2009). This

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shift followed in the footsteps of the changes in qualitative research practices, instigated in 1959 with the publication of Erving Goffman's ground breaking book, 'The Presentation of Self in Everyday Life.' In this work, Goffman co-opted Shakespeare's famous line *"all the world's a stage"* (p. 19) and developed the term 'dramaturgy' to denote the ways in which social life can be conceptualised as a series of ongoing performances. This included behaviours and daily rituals of 'impression management', including 'face-saving behaviour' and other ways in which people operate as actors on life's stage. Not only did Goffman's work move qualitative research forward at the time, but arts-based practices also posed challenges to conventional methodologies. These challenges followed the interpretative paradigm and as such constituted research and knowledge by presenting ideas in a way that might be considered a *"troubling model of qualitative inquiry into self, art, and method"* (Sava and Nuutinen, 2003, p. 517).

There is no doubt that arts-based research has been hugely influenced by Eisner's notions and that, as a result, it is accepted that research methods which claim that arts-based research is critical to scientific progress are valid. It is now possible to suggest that these methods invite public and professional renegotiation of disciplinary practices and standards as Leavy (2015) states:

> *"Eisner articulated the fear experienced by some as the methods borders are pushed making way for artistic representation: 'We have…concretized our view of what it means to know. We prefer our knowledge solid and like our data hard. It makes for a firm foundation, a secure place on which to stand. Knowledge as a process, a temporary state, is scary to many.'"* (p. 12)

These more fluid and flexible methods, which are inherent in arts-based research, are now also central to contemporary material feminist approaches as *"new materialism calls for*

research inquiry via practice, via materiality-it calls for embodied, affective, relational understandings of research process." (Hickey-Moody, 2016, p. 169). Subsequently, as Hesse-Biber and Leavy (2006) suggest, *"the practice of emergent methods may require a restructuring in how researchers go about practicing their trade"* (p. 380). It is the different quality of practice that emerges from immersion in an art form, which *"offers ways to stretch a researcher's capacities for creativity and knowing"* (Cahnmann-Taylor, 2008, p. 4). By offering examples of the ways in which this type of practice engages with productive methods of social interaction and increased self-awareness, I illustrate how opportunities to gain new insights and sensitivities toward others are presented by fostering alternative perceptions. Artistic forms of expression are heuristic in nature but the same can also be introspective and personal . Therefore, I have grounded ideas in terms of how the work connects to practice within the broader discipline of arts-based-research in order to address social research questions in holistic and engaged ways, by intertwining theory and practice Leavy (2009, p. 4).

Practice as Research.

This inquiry uses an arts-based 'practice as research' methodology to explore the potential of 'devising' as a useful pedagogical tool in ITE. Practice as research and practice-based research are often used interchangeably (Haseman, 2006, p. 147). It is possible to differentiate between the two methodologies by considering whether research is undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice, usually considered to be practice-based research or, as is the case in this inquiry, the research is concerned with the nature and significance of the practice itself.

Throughout this inquiry I have sought to problematise reactive positions which pose direct and often casual relations between problems and solutions. In learning to be in, with and

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through experiential dimensions with participants in this inquiry, I have sought to draw upon and entangle both New Materialisms and Arts-based research.

New Materialist approaches have opened up new possibilities for this inquiry. Such approaches actively acknowledge that what is to come cannot or is not always accommodated in what currently exists. New materialist approaches do not seek unity of time and place as say phenomenological perspectives would and therefore disruptions, fragmentations and juxtapositions can all be accommodated and worked with in productive ways. This is significant in this inquiry as I sought to work differently with experiential dimensions.

New Materialism calls for an embodied, affective, relational understanding of research as a process (Hickey-Moody and Page, 2016, p.169) derived from Braidotti's (2000, p. 158) interpretation of Deleuze's notion of a philosophy of the body. I have followed this trajectory in consideration of the ways in which New Materialism can be put to work in the process of devising a piece of theatre which explores notions of agency in the process of becoming a teacher of drama. Braidotti (2000, p. 159) interprets the Deleuzian notion of the 'body' as an embodied memory, and I have used this notion as a starting point for reconfiguring an approach to pedagogy in ITE which examines the relationship between space, time, and matter (Barad 2001b, p. 98) through an exploration of the body as the machinery for social interaction.

The synergy between the philosophies that underpin New Materialism and my understanding of practice in this inquiry demonstrates the ways in which human and nonhuman interaction is at the core of successful pedagogy. In other words, pedagogy that is able to disrupt the dominant discourse and create new and more relevant discourses for those who participate. This is a pedagogy, which is able to demonstrate how embodied, located acts of making can materially disrupt cultural hegemony and suggest different ways the world might materialize.

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This notion is prevalent in many areas of arts education (Hickey-Moody and Page, 2015, p. 1) where established anthropological universals are often rejected, and where contemporary social boundaries predicated on the seeking of truth within a postmodern context are challenged.

The inquiry is viewed through a New Materialist lens (Hein, 2016), which has provided a useful framework for thinking about how desires, feelings and meanings also contribute to social production (Braidotti, 2013). As such, the inquiry not only provides a means of disrupting the dominant discourse of 'what works' in educational contexts (Biesta, 2013), it also creates new discourses about what matters to the participants in the process of becoming teacher educators. The inquiry demonstrates how drama uses embodied actions to suggest different ways of knowing the world and how we might begin to map the complex relations between nature, culture, body, language and knowledge. In doing so, it argues that the practice of artistic endeavour can also be seen as pedagogy of resistance in which human beings are merely part of a broader assemblage of matter. Drama as embodied practice engages matter with bodies and it is the intertwining of the physical, the social and the psyche which Barad (2007) calls intra-action and which exemplifies the coming together of New Materialism and Arts-based practice as research.

In the previous section I suggested how arts-based research inquiry has developed in order to offer an approach to representation which considers aesthetics in the creative process, but that does not always result in the creation of a product as such. Reasons for the development of research in these fields, in the main, are about a desire to address a problem, to make discoveries and to establish new insights. The performing arts pose the additional challenge of being ephemeral in nature, which makes it difficult to fix ideas and measure or record knowledge. At the same time, however, they present a multi-sensory mode of communication that attempts to say what cannot be said in other forms. Practice as research is an emergent

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movement in doctoral study and in practitioner-research (Kershaw, 2009), which attempts to address this problematic. Even though there may be only traces of the practice beyond the performance itself, Rye (2003, cited by Nelson, 2013) recounts fresh approaches to documentation which allow for a *"telling otherwise"(...) and keep alive 'a sense of what might be', rather than a fixity of what was."* (p. 6).

Mottram (2009, p. 3-30) traces practice as research back to its roots and suggests that it was the Research Assessment Exercise of 1992 in the UK that finally blurred the distinction between research activity and creative professional activity. This move effectively enabled new ways of disseminating research to be accepted and experienced. The development of practice as research stands against a backdrop of resistance from Elkins (2009), even though he acquiesced that *"it is best to try and understand something that is coming rather than inveighing against it."* (p. viii). This resistance does appear to be largely based upon the 'uneasy relationship' between artistic research and academia (Borgdorff, 2012, pp. 57-73). However, the multimodal approaches to practice as research and the inclusion of substantial practice in doctoral submissions is not suggesting an erosion or dilution of established knowledge. Conversely, many would argue that there are gains to be made by embracing such models of interdisciplinary practice, such as Nelson (2013), who is a strong advocate of practice as research. In addition, Barone & Eisner (2012) support the expansion of resources for researchers to use to help them understand the social world, and they suggest that *"the aim of practice as research is not to replace traditional research methods; it is to diversify the pantry of methods that researchers can use to address the problems they care about."* (p. 170).

I have followed a similar approach and utilised the same expressive elements recognised in arts-based research in order to create a greater insight and a better understanding of human behaviour. I have highlighted the relevance of related theoretical and philosophical paradigms

from my perspective as a teacher-practitioner-researcher. These three identities continually

blur into one another like tributaries and resist being pinned down but at the same time enable

me to explore devising as a method of researching things that are happening in the liminal

spaces as Haseman's (2006) claims

> *"we stand at a pivotal moment in history and development of research. Practice-led*
>
> *researchers are formulating a third species of research, one that stands in alignment*
>
> *with, but separate to, the established quantitative and qualitative research*
>
> *traditions."*(p. 118)

In accepting that we cannot ascribe universal principles and values to lived experience in a

propositional (descriptive-declarative) manner (Nelson, 2013, p. 50), we have been able to

move forward and to look towards notions of performativity as an alternative way of

knowing. By this I am referring to a practical knowing that goes beyond words, in other

words, embodied knowledge (Hahn 2007; Johnson 2008; Pakes 2004,). Essentially this

notion suggests that our concepts might shape the world as much as the physical world

shapes our knowledge of it (Nelson, 2013, p. 57). Noë (2004, p. 34) developed the notion of

"enactive perception", proposing that the relation between action is more complicated than

traditional approaches have supposed, thereby opening the door to possibilities for perception

to be accepted as a way of looking at the world.

When following a practice as research methodology, researchers such as me are able to

evidence the research in writing, but I am not expected to make synthetic propositions in

addition, suggesting that there is an acceptance of the different ways in articulating and

grasping the ideas that are being presented. In practice as research the development of the

creative relationship between the devising process and the exegesis is a form of

correspondence. The research questions emerged from this dialogue through a process of

dramatic inquiry in which thoughts echoed between practice and exegesis. This methodological strategy linked the two elements of the exegesis and the practice together echoing Schön's notion of a research that values the role of the reflective practitioner within the process of reflective practice (Schön, 1995). Rather than relying wholly on the written form to illustrate where reflexivity has occurred, ideas have been reflexively performed.

This notion highlights the idea that in practice as research insights emerge as much in the process of creation as they do in the idea of product or outcome. It is processual and it is, therefore, possible *"to mark and articulate findings in a way which might share insights and inform pedagogy."* (Nelson, 2013, p. 63). Following a practice as research model has provided methodological permission to innovate, not in an attempt to prove anything but merely to expand the possibilities and to present new insights.

Devising as a Research Tool

I consider the devising process a method of data collection and a form of artistic expression. Because the process is one of collaboration and creation, it enables the interpretation of ideas to move beyond words and to explore how perceptions of knowledge can be gained from artistic practice and presentation. The devising process enables thoughts to be expressed artistically and, therefore, it offers an alternative conduit for the dissemination of ideas.

As a research tool devising has enabled me to both generate and analyse data concurrently by investigating the potentiality of embodied learning. In other words, the creation of data is a live, lived and visceral experience which can subsequently be edited creatively and strategically to offer a theatrical representation of generative ideas. An audience, in turn, would then experience new meanings and alternative perceptions. This process offers an alternative to traditionally sanctioned ways of chronicling research and research findings as a re-presentation, which celebrates rather than reduces the richness of the data. It acknowledges

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the subjectivity of human research and of the provisionality of knowledge acquisition. I am not suggesting that the combined actions of making and performing offer a site for recording data that can lead to any particular outcome, on the contrary, as Flemming (2003) suggests:

> *"a moment's reflection reveals that these concepts are also rather more slippery than is often assumed. For in an active discipline like drama every end product contains a process within it and every process is in some sense a product."* (p. 14).

Devising is a method which aims to value the experience of both researcher and participant within the creative environment. It is reliant upon the researcher attuning to the potential for experiential insights which may arise in reflexive environments. By engaging with ideas of generating embodied knowledge and embodied reflexive practice (Bacon, 2012, p. 135), I am examining the nature of the interactions between myself as researcher, the participants and, latterly, the audience, and I have grounded these engagements in experiential (Probyn, 1993) and performative (Bial, 2004; Schechner, 2002a) theories.

Perry (2011), similarly, has explored the intersections between theories of embodiment, drama education and qualitative inquiry in the context of devising, and has attempted to critically examine notions of embodiment in the devising process. She defines the same as

> *"An interdisciplinary, multi-vocal, non-linear form of theatre that allows for collaboration, for conflict, for consensus and for dissent. When successful, spectators will emerge from the performance provoked into thought, self-reflection and awareness of their own position of spectator and their own process of making meaning."* (p. 4)

Perry also highlights another useful approach to defining devising as proposed by Govan, Nicholson and Normington (2007) as a *"plurality of purposes of experimentation and sets of*

creative strategies - rather than a single methodology." (p. 7). Perry acknowledges that there are subjectivities in this process, which includes references to our own preferences, desires and beliefs, and this will ultimately and necessarily feed directly into what essentially is an interpretation of the form (devising and performance).

The nature of the devising process has provided me with multiple opportunities to consider how creative spaces can be constructed, how we might entice the audience to engage with the narrative, and how, as makers of meaning in our images and text, we might assist the audience in the process of making their own meanings meaningful. This principle works on a premise that knowledge is contingent and that by broadening rather than narrowing the range of possible perspectives, in terms of knowledge construction, the informative value of research can and will be extended. Furthermore, when research is represented in a performative manner, it has the potential to stimulate more of the senses. The experience, therefore, will be multifaceted and three-dimensional.

In all my guises, as a teacher, practitioner, artist and researcher, I am conscious of the critical questions I need to be aware of when using devising as a method of research. It is the case that any knowledge gleaned from such a process is often action-based, tacit knowledge (Schön, 1983), and it is this type of knowledge that is being referred to as 'embodied knowledge'. Understanding this notion offers a lens through which we might watch a performance but it also creates a paradigm of practice from which facilitation occurs and, therefore, it also offers a good argument for an embodied pedagogy in drama education, as Perry suggests:

> *"embodiment in education describes teaching and learning in acknowledgement of our bodies as part of whole sensate beings in motion – inscribed, living, emerging and inscribing subjectivities. That is, the body is always in a state of becoming, at*

once as a representation of self, a site of experience, sensation and affect, and a mode of creation in progress. In addition, embodiment is a state that is always contingent upon the environment and the context of the body." (p. 4)

In order to use the devising process to generate data in both process and product, a number of conventions were deployed. I collected thoughts and reflections from participants, as the inquiry process continued over the three weeks, in the form of field notes, writings and unstructured interviews. This documentation was used to highlight the dialogic, collective, imaginative, in-between space that is created in drama. By generating data through various observational lenses such as video, diary and note taking (Tilstone, 1998; Montgomery, 2002), I was able to highlight important moments from the rehearsal process by placing thoughts and words into the performance piece as text and or as pieces of movement. At the same time the analysis of data gathered during the process can be examined, in terms of specific research purposes, as separate events wherein they evoke further aesthetic layers of interpretation and provoke further questions about findings. However, these are sometimes more accidental than intentional. Data was collected during workshop activities by observing how participants responded to the rehearsal techniques. I selected some of this on the basis of their relevance to teaching. For example, one such exercise explored the idea of 'status', which enabled us to explore the ways in which we 'read' body language. This type of data highlights the possibilities for active, interactive, collaborative and imaginative learning and makes explicit references to ideas about bodily engagement. The process is an ongoing investigation which involves the cognitive, emotional, social and aesthetic potential of drama and sits comfortably within the broader pedagogical issues such as equity, social justice and power relations in society (Boal, 1979,1982; Gallagher 2004, 2007; McCammon, 2007; Nicholson, 2005). In addition, by using devising as an educational tool, we can create, as Schechner (1977) suggests, *"an interplay among space, time, performers, action and*

audience." (p. 28), and, in doing so, we present an 'audience' with the possibilities for the emergence of new meanings, insights and analysis of responses, which in turn present further opportunities to explore the richness of observed phenomena.

The process of devising has helped me to examine the broader relationship between arts-based research and learning through, in and with drama. As a method of inquiry, it sits within the boundaries and constraints placed upon me as a teacher-practitioner-researcher. In addition, by using this tool as a process of discovery, I understand Fraling's (1993) distinction between *"research for art, research into art, and research through art"* (Fraling, 1993, cited by Nelson, 2013, p. 11).

Workshops/Rehearsals 1 to 4. 'Caught In Between Moments.'

I wanted to enable the participants to engage with ideas of how and when learning might take place and to examine the moments of tension and synthesis between the theory and practice, a place when shifting perspectives occur, places where the imagination can flourish, where there is an element of critical questioning of what we think we know but have yet to know about the point of contact between artistic endeavour and the increasing expectations for educational outcomes. Such creative endeavour is essentially unpredictable and messy. *"Creativity is something which proceeds from within, out of immeasurable and inexplicable depths, not from without, not from the world's necessity."*(Berdyaev cited by Saikia and Barua 2014, p. 124)

Through this process of dramatic inquiry and the telling of a story, I wanted to harness the magic of the imagination and to explore how, when and why learning occurs, like gathering random threads that might only exist in the imagination as a result of what we see or hear. They burn in the mind and scorch the memory leaving behind a residue of new knowledge. This is the sort of residual learning that cannot be measured since it doesn't hold one shape. It

shifts and changes as it loiters somewhere in the back of the mind. It may have a shape, even a silhouette of the shape, a trace, a smell, or an image. It is there but not there. It might remain this way long after the event and only then emerge when it is needed. When the moment occurs and we think, 'oh yes, it's like…'

Workshop 1 - Creating an Ensemble

Communication is crucial in theatre making and, therefore, it was essential to spend time investing in the creation of an ensemble. This notion of ensemble is key to the success of this process, not just as makers of theatre, but to understand the relationships between people who have a common goal. The group already knew each other fairly well, as they were part of the same cohort of trainees.

Groups that can work together well do so because they have an inherent understanding not only of themselves as individuals but also of the group as a whole. Ensemble work is not about a group of people all doing exactly the same thing; neither should they be doing something disjointedly different. It is both things at the same time. We were telling a story together and, as such, we engaged with the interplay between individual and group, the personal and the collective.

The ensemble is also crucial to the devising process in terms of making connections to the ideas that are presented as 'starting points' or 'stimuli'. Devising is different from the process of putting on a play from an already completed script. It is a more organic process and requires a different kind of togetherness, a different kind of dynamic. The ensemble will move as one, think as one and try to be in unison for the duration of the project.

We also explored how it felt to move in unison and to begin to think about how an audience might perceive this collective movement. To this end I shared with the group a series of

gestures which we put together to create as a short motif (this sequence became part of the opening scene in the performance). We performed the sequence to camera and then we watched it back. I asked the students to describe what they saw, what they felt and what they imagined was being presented as if they were a member of an audience.

In preparation, as part of the process of building the ensemble and in order to create a greater sense of intimacy between myself and the participants or performers, I had asked them to think of the phrase 'it's like' and to bring with them a personal item that they considered relevant to the process of becoming a professional teacher educator. The purpose of the exercise was to generate opportunities for the trainees to engage with each other and with their objects or artefacts and to open up possibilities without reliance on any pre-conceived outcomes. I asked them to come to the first session prepared to perform a response to their chosen stimulus. We discussed the items and ideas that they had brought to the rehearsal room. We considered how it had felt to share some very personal stories about their own journey into the world of teacher education and also what it meant to be part of the ensemble and how they might take some of the experiences forward into their future practice. I anticipated that these discussions and explorations would facilitate a more extensive exploration of notions about professional identity through both the production of the piece of theatre and reflections on the work as we went along.

At various points during the devising process I encouraged the participants to talk about their self-reflexive responses to what was happening, and we continued to reflect on this first rehearsal as a starting point of a journey, as without some degree of reflexivity any research is blind and without purpose (Flood, 1999, p. 35). Creative and reflexive processes are integral to this inquiry in which the participants offered themselves as performers in the creation of a piece of theatre, and this, coupled with my own self-reflexive evaluations, is what shapes the analysis.

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Workshop 2 - How Do We Know Where We Fit In?

In the second workshop/rehearsal I began with an exercise aimed at encouraging the group to be 'socially critical'. More specifically, I wanted them to consider the notion of the lived experience in order to encourage a greater self-awareness and enable the negotiation of their roles as reflective social actors and critics (Errington, 1992) and to interrogate their own and others' taken-for-granted beliefs, attitudes, emotions and actions.

The initial exercise involved the participants being asked to fold a piece of A4 paper into four sections. They were then asked to draw, in the top left-hand section, a symbol that they thought represented themselves. There was some discussion about what was meant by a symbol and whether it had to be an existing image or a made-up one. In the top right section, they were asked to draw themselves as something from nature – for example an element or an object. This was followed by more time for private thought, which involved not talking or discussing with others at this stage. It was an internal process of problem solving and decision making. In the third and fourth spaces (bottom-left and right), I asked them to draw or describe something that they had inherited and something that they wished they had inherited. This required further clarification such as; does it mean something we can see? Can it be a trait? Can it have skipped a generation? This was followed by more contemplation, more delving and more self-analysis. The purpose of this exercise was to create a discussion document, something to compare and contrast with each other, something which might offer the group a commonality or highlight a difference. This task was then extended into a practical exercise whereby the ensemble worked in groups of four, developing physical gestures that represented the ideas from the drawings. In this way we began to collaborate in a process of interpretation through physically.

Views begin to converge and diverge as we discussed how we might represent a symbol for 'love' or for 'family'. This process reduced the tendency for individuals to maintain a one-sided view because the instinct is always to ask the question 'what could this symbol mean?', rather than 'it means'. The process serves to reveal the benefits of collaboration in raising the consciousness of these trainee teachers; furthermore, the process of self-reflection in action alerts us to the importance and efficacy of the exploration of the teacher personae and may go some way to supporting my theories of using the imagination as a transformative tool for learning.

During workshop 2, we continued to explore the concept of 'status' and how we might communicate this to an audience. Understanding 'status' is key to understanding how characters interact with one another but equally it can be used as an intrapersonal awareness technique, as it helps us understand how and why we and others might behave in certain ways, in certain situations. The way we 'perform' our status in life is a subconscious set of behaviours that helps us to function better in a variety of environments. It is often confused with hierarchy or authority, but an awareness of this notion is central to the idea of having confidence and presence, and key in successful teaching and learning environments. In theatre, status indicates the relationship between characters, for example, which character has authority over another? Who is the centre of the story at this moment? Which part of the story should be highlighted and given priority?, and so on.

We used the following exercise as an example of how to demonstrate status using a pack of playing cards. I asked the group to walk around the room exploring varying status levels, between 1 and 10; where 1 is the lowest and 10 is the highest. For example, when playing at status level 1 they might be shuffling around the edges of the room, silent, not making eye contact, trying to hide. At status level 10 they would attempt to 'own' the room, doing as they please in order to exert authority and demonstrate an important position within the hierarchy.

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After this initial exercise I took a pack of playing cards and removed the King, Queen and Jack. The number on each card represented the level of status, from 1 – 10 (ace was 1). I chose two volunteers, with the rest of the group forming the audience. I gave the volunteers a playing card each, making sure that they kept the number secret. Next I asked them to imagine they were in an office. They were asked to walk towards each other along a corridor and greet each other, at all times playing their status. The audience were then asked to guess each volunteer's status. This is helpful for both the audience, who see how status plays out on stage, and for the actors, who might think they are playing an exaggerated status only to find that they are not nearly clear enough.

Workshop 3. Exploring the World Around Us

In the third workshop/rehearsal I began by gathering the group around a table upon which I had placed a collection of items. There was:

A giant pencil, a fake miniature garden, several see-through plastic umbrellas, an atlas, some miniature table wear, a game of Jenga, some torches, some peacock feathers, two, long pieces of thin rope, a large, very thick piece of rope, a cardboard tube, a collection of seashells and pebbles, some shiny material. Initially, I asked them, as a group, to comment on what they thought when they saw these items. Their responses represented their use of imagination and their potential for storytelling. I then requested that they work in groups of four and choose some of the objects from the table; their task was to create a still image or tableaux as a starting point in response to the items. I then asked them to develop these images into a moving, living picture. From here, the groups created short, improvised scenarios of stories. These scenarios reflected observed enactments, which in turn represent elements of human agency or, as Neelands (2004) describes them, 'caught-in-between moments'. These traces of

something which occur through the process of imaginative creativity helped me to understand more profoundly the performed qualities of the observations I was making.

This exercise initiated thoughts about challenging the notion of the privileging of the written word and that all we ever need to know can be found in books or on the internet. In order to facilitate a practical exploration of this idea, I covered a large quantity of discarded books from the library in white paper and scattered them all over the rehearsal space. I played some ambient music and asked the group as a whole to walk around the space until asked to stop. I then asked them to stop and to pick up the nearest book to them and to interact with it in some way, and then begin reading.

Figure 6: Participants Reflecting after Reading the First Line of the Books

Source: Rebecca Patterson (2012)

I asked them to share the first line from each of the books in turn. Some did as I asked whereas some responded to the words or sentiments in the book. The very fact that they interpreted the request in a myriad of different ways raised questions about how we listen and respond, echoing the reference I made earlier to Baron (2001a), in relation to recasting the contents of experience with the potential for challenging beliefs and values. It did not matter what they said; I was intrigued as to how they would respond and what might emerge in terms of language. Their responses varied in that some read the first line of the first page such as:

"To Ann"

"Things to get you through the day"

"Fermat's last Theorem"

Others responded to what they read rather that reading the first line itself:

"I just started it."

"Mine is about friendship."

"I saw the word 'inevitably'."

"My book was upside down, but I saw the word 'stressed'."

"Mine made me cry."

"Don't cry. He has a nice life. He's trapped in a perfect world."

"There were two books; I didn't know what to do."

"I had my eye on that book.(…)I was heartbroken."

"I felt the need to block everyone else out."

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The books from which these lines were drawn became 'symbolic representations' of what it might mean for us to know. It was then that I suggested to the cast that they become Paige's shadows, and their role was to take care of her in the cave, to feed her and to tie her shoe laces The name of our protagonist, 'Paige' was drawn directly from this activity.

Workshop 4. Responding to Specific Stimuli

The overarching context for TdIM was influenced by ideas from Plato's dialogues and in particular the allegory of the cave, (Popkin, Stroll and Kelly, 1981, p. 178). Platonic ideas about theories of knowledge and the idea that friendship can be regarded as an acceptable means of scholarly discourse is of particular interest to me. The invented conversations between Socrates and other Athenians were designed to present ideas about issues such as what knowledge is and how it is constructed and they are inherently theatrical in nature. With this in mind, I began this workshop with three narrative ideas in mind. I placed the outlines on the floor along with various items from the collection of objects we had already had an opportunity to play with, and which I considered might be helpful in telling the stories. I did not want to tell the participants what the essence of these narratives were initially but, rather, I wanted them to discover or decipher for themselves, through a process of using the phrase 'it's like', to try and grapple with their personal responses, and, as a further experiment, with ideas about embodied learning through the devising process. The three narratives are explained in the following paragraph.

(Fig 7: Plato's Allegory of a 'Ship of Fools')

The first was a sea voyage on which all who are travelling feel entitled to claim the helm. Though the captain is a good navigator, he is not good at convincing the crew of this. So, they get him drunk and throw him in a chest. Finding their way home is left to those who shout the loudest, even though they know nothing about navigation. Any discipline goes overboard and the organised voyage becomes a drunken cruise.

This story is based on Plato's allegory of 'The Ship of State', in which a philosopher is compared to an expert navigator trying in vain to make his voice heard on a ship where the crew have taken control after drugging the deaf and short-sighted captain. In the original allegory, the captain represents the people, known as 'demos'. The sailors flatly deny that navigation is an expertise and they deride the 'expert' when he insists that knowledge of the winds and stars is required if one is to sail correctly. In our retelling of this story, Paige was present at this event. She was 'the poor, frustrated sky-watcher and chatterbox', ignored and ridiculed by the crew. This was also the charge made against the educator Socrates at his trial (Sedley, 2012, p. 256). Paige offers knowledge in the form of scientific fact but she cannot make the receivers of that knowledge accept what she says as it is beyond their comprehension, as well as being in direct conflict with the commonly held beliefs of the time. She recounts the story to the audience in an attempt to help herself understand why she had found it so difficult to communicate these ideas to the sailors. This again highlights the idea of reflection in action and the need for educators to develop this humbling quality in order to be understood by learners who often carry with them a set of preconceived ideas, as Fenwick (2003) suggests:

> *"Perhaps we sometimes leap too quickly to grand purposes, calling one another to visions ranging from social transformation to human growth. I suggest that we might pause again and consider the vast dimensions in a moment of learning through experience, from as many perspectives as we can find, with the humble recognition of our own vast limitations in considering these."* (p. ix)

Figure 8: Galileo and His Admirers

Source: Rebecca Patterson (2012)

The second story is suggestive of Galileo's struggle to persuade the authorities of the earth's

movements around the sun and his wrangling with a system that was set to constrain his

ideas, as they were contrary to the world view of the time. The account drew upon a book

called 'Galileo's Daughter' by Dava Sobel (2003). It provides a semi-fictional account of

events taken from the letters which Galileo's youngest daughter wrote to her father from the

Convent of San Mateo in Arcetri, near Florence, where she lived from the age of twelve until

she died. The letters that she received from him were all destroyed but hers were saved. This

version of events is based on 124 letters that Galileo received from his daughter. It was

decided that Paige would have been there too but had never been mentioned in the history

books; Paige would have been at the centre of this scientific revolution but alas her input

went unrecognised. I chose the second story about Galileo for the same reasons that inspired

Bertolt Brecht to create his play, 'A Life of Galileo' (Brecht, 1938, revised in 1945). He had an interest in the scientist Galileo and his research because the subject offered a case study pertaining to his own experiences in Nazi Germany. The term Brecht used to describe this allegorical approach to play making is 'historization' (Mumford, 2009, p. 72). Brecht wanted his actors and spectators to have an intellectual response to his plays and to view social and political events through an enquiring lens. This was partly achieved through the technique of 'historization', which involves distancing contemporary events by placing them in the context of past events. The theory being that showing similarities and differences between the past and present encourages the spectator to seek change. There is no doubt that the narrative of Tractatus de Imagine Mundi reflects Brecht's views in its discussion about working for the good of all humanity; however, it is also a study of history's course depending on individual responsibility. For example, Galileo Galilei, like our protagonist Paige, devoted himself to a search for truth and he pursued his research without fully examining its implications on humanity. I wanted our story to consider the parallels to our present society and, in particular, to our world as educators, and also to invoke a discussion about research being more than a search for truth. Paige is given an opportunity to reconsider the plight of Galileo through our telling of the story from the perspective of his daughter. From within the confines of the convent she attempts to persuade her father that his pursuit of truth will lead to a split between science and society. The same is reflected in Brecht's play 'Galileo Galilei' using the techniques of 'historization'. His play 'Galileo Galilei', brings the audience back to the twentieth century and culminates in the dropping of the atomic bomb on Hiroshima as a statement of the consequences of the pursuit of technology over humanity. Brecht's play does not resolve the problem of the human condition, but rather, it is left to the audience to decide what they think.

Our third story led us from the historical period known as the 'Enlightenment' through to that known as 'Romanticism'. I offered the participants a copy of the painting entitled 'An Experiment on a Bird in the Air Pump' (Joseph Wright, 1768), which depicts a travelling scientist demonstrating the formation of a vacuum by withdrawing air from a flask containing a white cockatoo. There is also a play by Stephenson (1998) entitled 'An Experiment with an Air Pump'. This play is included in Shepherd-Barr's (2006) collective genre of science plays. The idea behind the third narrative was intended to generate a reaction to the ideas promulgated by the Enlightenment movement of the eighteenth century, when rationality began to dominate society. The painting depicts a travelling scientist, who at the time would have been considered something of an entertainer, sharing his 'magic tricks' with middle class families in their drawing rooms. Scientific equipment such as the air pump had become relatively familiar by the late seventeenth century, but Wright's subject is not so much about scientific invention, rather he is portraying the human drama in this setting as entertainment. It is evident that the bird will die if it continues to be deprived of oxygen. To that end the painting highlights a range of reactions to the event, including frightened children, a reflective philosopher, excited youth and nonchalant young lovers. Both the painting and the play by Stephenson (1998) use symbolism associated with the Enlightenment to project a sense of enrapture in society offered by the possibilities of science, but also to reveal the darker side of progress. We wondered how Paige might have felt about the events had she been there.

Workshops 5 to 7. 'Assembling the Component Parts.'

The importance of working as an ensemble remained as crucial now as it had at the beginning. Many of the images we were presenting involved the shadows moving together in choreographed unison. For example, the beginning of the 'Ship of Fools' story begins with a

storm in which Paige is thrown overboard. We researched sailing terminology in order to help us think about the movements we could create, exemplified as follows:

Parts of the Ship

Starboard   right

Port or larboard   left

Forward or Fore   front

Aft or Abaft   rearward

Bow   forward part of the hull

Stern   aft part of the hull

Beam   the widest part of the ship

Definitions

Vertical spars are Masts; Fore-mast/Main-Mast /Mizzen-Mast

Horizontal spars are Booms

If they can hit the sailor they are called 'Yards'

If they are too high to reach they are called 'Gaffs'

We used these words and phrases to create movements which built upon the interlocking stories, constantly layering images, words and movements. We explored different configurations and patterns in an attempt to find the connections between the stories that we considered might create stronger resonances for an audience.

Workshop 5. The Creation of a Protagonist

Within the overarching narrative, our protagonist Paige had emerged. Paige's relationship to her 'Shadows' was a conduit for communicating the information/ideas to the audience. Telling stories with bodies in a space with props, costumes and other artefacts added to the creation of a new and imagined world. The rehearsal space was sympathetic to and had the appearance of a post-modern genre in theatre performance. By this I am referring to the potential for an episodic structure. It was non-naturalistic as it breaks down the fourth wall and brings the audience further into the performance space, allowing Paige to address the audience directly and thereby blurring the distinction between actors and audience (O'Neill, 1995, p. xvii).

There were fragmentations in the distribution of roles among the group as it experimented with time and played around with the idea that there are many facets to human nature rather than having three-dimensional characters. This meant that all the performers, except for Paige, played many roles, including fish. The piece did not begin with a script; rather the script emerged from improvisation and spoken language was not the privileged mode of communication. We were influenced by other performance styles such as Japanese Noh theatre, which uses slow motion and very specific gestures to depict symbolic meaning. Available resources limited the design and creation of the set but there was no shortage of resourcefulness in our ideas. There was a playfulness with scale as buildings were created out of Jenga blocks and juxtaposed with human presence, which created the idea of perspective and allowed the audience to imagine the character being both inside the building but also to note their own position in relation to the outer world, the bigger picture, concurrently. Throughout the process any structure that was created was constantly fractured by new thoughts, new ideas which were revealed and then concealed. We were constantly offering suggestions for the framing of meanings, which would then just as quickly disappear. There

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were open-ended discussions, rendering meaning provisional and unfixed (McCormick, 2006).

Workshop 6. Creation of a Script

There is an active and engaged community of tutors and teachers and students in drama and education in the North West region of England. This community have shared conversations and have collaborated in joint projects on a not-for-profit basis for many years. R, a former student at the school where formerly I was head of drama, was part of this community. At the time the thesis project was beginning to take shape, he had recently graduated from Middlesex University having gained a 2:1 in Drama and Creative Writing, and was interested in developing his experience as a playwright. I invited him to join the project as a collaborator and critical friend with a shared interest in drama, education and pedagogy.

R's role enabled the participants to experiment within the devising process unhindered by an existing script. He attended six rehearsals where he took rough notes in order to assist us in noting words, phrases, ideas and the many nuanced interactions that took place during the creative process. R was present during the two performances of Tractatus de Imagine Mundi and in addition, he assisted the MMU Faculty of Education arts technician and the two student volunteers with the stage management of the event.

R enabled the ensemble to see the production as the audience might see it. In this respect he was a critical friend as well as a collaborator. Schechner's (1998) suggests that:

> *"the drama is what the writer writes; the script is the interior map of a particular production; the theatre is the specific set of gestures performed by the performers in any given performance; the performance is the whole event, including audience and performers"* (p. 85)

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This is an important statement as, although the creation of a script was an important and necessary point on the journey towards the realisation of this performance, and it served the intended purpose, it was, nevertheless, difficult to pin down. The process of seeing our words on paper, phrases flippantly offered in the rehearsal process now set in stone, raised questions about whether language in the written form limits the possibilities for communication in other ways. The script, like the written component of this thesis, is a pragmatic exercise in that it is essential to the dissemination of ideas but it is not a prerequisite to its validity. Both are exploring ways of knowing that are unique to the creative imagination but they must work together with language and with appropriate research methods. For example, talking is a method of thinking aloud and the same generates a sense of knowing from those insights which emerge. The flow of dialogue and discussion, when focused on a particular experience, evokes different perspectives. Discussing shared experiences helps us to understand how all our senses and the different ways we communicate play an integrated and integral role in the process of understanding experience.

Workshop 7. Final Edits

We continued to develop this material through a process of editing and re-editing. By this stage there appeared to be a trait of remembering in the body and, as we revisited the same scenes again and again, this bodily remembering seemed to lead to an accelerated pace of conceptual learning. Such features align with what Greenwood (2002) identified as distinctive characteristics of learning through drama: the ways in which such learning engages intellect and emotion through physicality and the ways in which group collaboration

validates individual experimentation and enhances acquisition of new concepts as information becomes embodied.

The Performance

As an ensemble we had constructed a piece of theatre built almost entirely from our imaginations in order to explore the ways in which the imagination can be used as a tool for learning. During the construction process we explored real events from the past and questioned how they might affect the world we live in today. We began laying the foundations by exploring some factual and fictional accounts of history, which fuelled out ideas. We built an imaginary picture of what a moment in time might have been like; the actual sat comfortably alongside the imagined. Within this duality we drew upon our own experiences, which were woven into the fabric of the construction. We created a more three-dimensional perspective of events. In rehearsal we played around with objects, carefully but visibly placing them with other objects to create strange hybrid narratives. We questioned whether the links of thought were purposefully formed and organically grown. Although the stories had, at times, seemed to be awkwardly built, now they were strangely serendipitous, as if there was a part of all of us in them. Was it we who created these unintended consequences in our collective imaginings or were the stories already there? Were we merely revealing an implicit idea that had been concealed or hidden? With hindsight, the creative process often makes us feel like the thing we now know, as a result of our endeavours, is already known; perhaps it just takes on a different shape.

After both performances there was an opportunity to talk with the audience. In the afternoon we spent an hour with the year 10 students from Manchester Academy talking about the performance and involving them in a number of exercises that generated further evaluative

data. After the evening performance audience members were given blank post cards and were asked to respond to the performance using the starting phrase: 'It's like….'.

During the following days, I had informal discussions with both the participants and a number of audience members, either face-to-face or via email, in which I asked them questions about what they had taken from the experience.

Participants as Becoming Teachers

There is a cast list of participants in the programme (see appendix i). The participants created descriptions of themselves based partially on their own perceptions of self, and peppered with characteristics they developed in the role of Paige and her Shadows. The fourteen PGCE Drama trainees who participated all happened to be female. There was only one male in this cohort and he spent his enrichment phase in his children's primary school. The participants came from a variety of backgrounds but all held a 2:1 and above degrees in drama and two had already gained an MA in performance related studies. I gleaned, from conversations, that their common goals were to become teachers of drama and to have successful careers in secondary schools. For many, even though they had wanted to be performers at some point, it had been the experience of working with young people in an educational setting which had persuaded them that they might be more fulfilled as teachers of drama. This was not, they said, about turning their backs on the art form. They all maintained that it was their passion for the subject that was the biggest drive towards becoming a teacher, as well as a desire to share their beliefs about the transformative qualities of drama and to motivate and encourage young learners.

Ethics

In line with Manchester Metropolitan University's Ethics Guidelines, I built consent into the research project. The inquiry process was not intended to harm anyone and, to that end, the project outline and intentions were discussed with the participants prior to the start date of the project (14th May 2012).

I obtained informed consent by asking all participants to sign a form which included a signed consent from all participants, (see appendix ii) which included information regarding the purpose of the research, a suggestion of the methods I might use, the possible outcomes of the research and associated demands upon their time and involvement. Whilst it was not possible to outline everything that might happen during the three week-rehearsal period, I aimed to include as much information as possible in order to best inform them before making a decision as to whether to consent. I included the protection of their anonymity and confidentiality in relation to any personal information they might disclose during the research period. The consent form also made participants aware that they could withdraw from the research project at any time if they so wished. The participants were all volunteers and they took part in the project without coercion or deception.

In terms of the ethical considerations with regard to research methods, participants were aware that we were going to be devising a piece of theatre and that, in order to do so, they would be expected to cooperate and collaborate as a member of the ensemble. I was also using observation as a method. This was not a covert process and, during each workshop/rehearsal, I explained that I would be looking for certain responses and behaviours that we could then use as part of the performance, for example, the creation of specific character traits for the parts they were playing.

In terms of data gathering and analysis, participants were made aware of the potential qualitative data that might be generated in this project due to the nature of the devising process being emergent and open-ended. The desire to present the data in a way that does not limit the descriptive and explanatory power that it might have in supporting the conceit of the thesis can present ethical challenge in terms of what is included and what is left out. I have stated, however, that it would be impossible to include everything in an inquiry of this nature as there have been many ephemeral moments that cannot be held down or recorded. There is nothing presented in this thesis which has breached my responsibility to confidentiality. In support of the same, I have gained the participants' permission to use personally identifiable information, such as quotations and photographs, before publishing the data.

In addition, I carried out a full risk assessment of the rehearsal/performance space (see appendix iii), taking into account the visit from twenty eight young people from Manchester Academy to the afternoon performance, as well as invited guests in the evening.

The following chapter presents an analysis of sites of learning that were created for the purposes of this inquiry. These sites were intended to foster both individual and social awareness through a process of creating structured social interactions. Such spaces are designed to create reciprocal, embodied experiences between actor and actor and between the actors and the audience, which are sensitive to notions of difference, thereby increasing a capacity for intercorporeal dialogue. The practical process of exploration was designed to resist unhelpful dichotomies and binaries that separate embodiment and intuition from intellectual practices. There is a focus upon an exploration into what we might mean by the term 'knowledge' but without expectation of an answer.

Chapter 3.

Weaving Magic and Meaning

The inquiry began with a 'gut feeling' about the potential for drama as an effective pedagogical tool in the context of dominant discourses about HE ITT. It followed an exploratory process, which smudged distinctions between researcher and participants by including myself as a participant and encouraging the drama trainees to be researchers; in effect, we were all practitioner researchers (Goodfellow & Hedges, 2007) in a collaborative artistic process (Barndt, 2008). We created an ensemble and designed building blocks that assisted us in developing a deeper understanding of our own individual professional practice by noticing the ways in which embodied learning occurs in the process of creative endeavour, which in this case was the production of Tractatus de Imagine Mundi.

The inquiry explores the nature of diverse human experience and uses the art form or genre of devising as its instrument. The process of devising has been utilised to provoke questions for us as participants and for the audience, and as a means of understanding and examining our experiences as researchers. Here, research and creativity unfold together but not with any idea of a clear outcome. The artistic work we produced was essential to the research process itself and central to formulating the research question, generating data, analysing data and presenting new understandings. I am cognisant of the important role of written language in the formation of communication of any new understandings that might have emerged. I am also aware that the most common mode of dissemination is the production of communicable findings; however, this inquiry is not limited to linguistic modes of communication even though there is a recognition of the importance of the cogency of the accompanying

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documentation. Written language may be the most highly functional medium for communication, but it has been an elusive task to put our experiences into words.

I am, therefore, presenting the reader with snap shots, layers and moments where objects and participants have collided and where a creative aesthetic has emerged.

I pay attention to emergent questions as the intention is to open up further discourse rather than offer definitive answers. I am aware that this is only a version of events and, as Greenwood (2012) suggests, *"the ambiguities, diverging connections and unresolved tensions remind us that so called facts are only deliberately spot lit items in the rich and complex web of human knowing"* (p. 18). This writing, therefore, is really an act of surveying and mapping multiple ideas rather than a conscious attempt to shape responses or to offer a conclusion; however, responses will be made and conclusions will be drawn by the very act of reading; it is inevitable; therefore, I am presenting data as an assemblage of potentialities rather than claiming certainty. This highlights an ongoing tension in education between resistance to certainty and enabling individual beliefs. It may sound like a contradiction but it is actually a good an example of Barad's notion of diffraction as intra-action, which is, simultaneously, a notion of becoming. Barad uses the scientific term *"diffraction"* (2012, p. 49) as a metaphor. In other words, she suggests that we experience things intra-actively as they occur without concern for certainty or conformity. Adopting this metaphor has enabled me to focus on the points of intra-action where the interesting, the unexpected and the not yet understood have emerged. Barad uses the visual image of waves emerging in diffractive patterns to suggest how the minutia of difference, which she posits as being *"suggestive, creative and visionary"* (ibid.), constantly occur as we intra-act with our surroundings. Such intra-active relationships between ideas and experience are not being driven by a need to categorise data in order to find patterning, but by the fact that they are resonances that can be seized upon. They occurred unexpectedly in this process rather than through any intentional

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research design structure and have often been truly visceral. I have chosen, therefore, to include data that I deem to be significant rather than taking a procedural route to fit the research questions. I am aware of the responsibility this claim carries, and it is problematic. Whilst I accept that there can be no single truth in the process of recollection, I am resisting the dominance of traditional forms of recording events, which would see linearity and static versions of thought telling the story for me. I am presenting data as an assemblage of ideas which have been essential in the process of becoming, or as a realisation of potentialities. This process involves reflection, evaluation synthesis, interpretation, and what Wolcott calls *"mindwork"* (cited in Savin-Badeb and Howell Major, 2013, p. 435); the following section examines the influences of these elements upon the inquiry and how, in the context of dramatic inquiry, they might be put to work.

How Drama Has Been Put to Work

As researchers, the participants and I were interested in the idea of enmeshing bodies and environments, creation and thought, and scripts and identities. We were also attempting to capture reflections drawn from our experiences as practitioners and we considered how drama practices, as research in terms of material-discursive entanglement (Barad, 2007), can be more democratic and inclusive. Drama is a discipline which requires a different way of imagining, and, in order to generate alternative ways of thinking in terms of teaching and learning, it is important to consider how we scaffold the process and create environments so as to ensure that all students feel able to participate. With these notions of structure and inclusivity in mind we explored a narrative which follows a history of scientific discovery through the ages and focuses on the ways that human beings have grappled with ideas of consciousness. This narrative emerged as the participants and I tried to find a metaphor which could highlight the inherent complexities in the search for what counts as knowledge.

More traditional, often linear, notions of research require a degree of predictability and the following of a logical formula and, thereby, are difficult to resist being drawn towards, making conclusions that would comply with such patterns. By juxtaposing ourselves as researchers alongside a narrative which explores how 'established ways of thinking' have been challenged historically, we have been able to stand back and observe the prevailing system and resist the temptation to attempt to represent ideas as truthful or correct. This in itself is an act of resistance.

The devising process mapped our individual pathways of connectivity with these complexities through experimentation and creation. In this way we have utilised drama as an affective mode of communication and as a tool for analysing experience (Conroy, 2010). The research questions how drama can be put to work by asking what happens in the encounters and in the spaces where drama is made. The devising process enabled us to delve into the unknown where meanings were able to move and where we could resist any sense of easy realism which might attempt to make clear connections between the senses; seeing, looking, listening and hearing, between actor and observer in a manner which interrupts simplistic notions of a transmission model of communication. Instead, our explorations have utilised a more unsettled and uncertain approach to learning.

By creating alternative possibilities for meanings to emerge, as a collective we became more comfortable with the process of engaging with what was not yet known, as in the Merleau-Pontian ontological sense of perception, in that the space between our bodies and everything we perceive is open to debate, as suggested by Otálvaro-Hormillosa (2013),

> *"I am simultaneously apprehensive and excited. I am excited about the prospect of experiencing the space, in the flesh. I am apprehensive about the unpredictability of my state of mind, in reaction to the unknown."* (p. 537).

Being open to the possibility of the many layers of interpretation provoked further questions about whether such discoveries were more accidental than by design, and this suggests that there is an important place for this kind of experimental practice in educational research.

The Rehearsal Process and Creating an Ensemble

The perception of a paucity of experimental practice in educational research has been a driver for this inquiry, which explores the complex but important process of becoming a professional in the context of HE ITT. It explores whether and if trainee teachers can maintain a level of criticality as practitioners in an ever more formulaic process. The project took place during the trainees' enrichment experience, which is not assessed in any formal manner; however, there is an expectation that trainees will continuously self-evaluate and reflect upon whatever experiences they accrue during this final part of the programme. The reflections from the participants have provided some insight, although they have not been collected using any formal method such as discourse analysis, which is not really a method as such but rather a term describing a range of methods used in the analysis of language, whether through text, speech or sign. Discourse analysis involves the *"linguistic analysis of naturally occurring connected spoken or written discourse."* (Stubbs, 1983, p. 1). Thus, discourse analysis provides *"insight into forms and mechanisms of human communication and verbal interaction."* (van Dijk, 1984, p. 4). As an alternative to discourse analysis I might consider Manning's (1987) method of semiotic analysis. This involves the study of signs and symbols, which has been an important aspect in this process as it allowed the participants, including myself, to consider how meaning is constructed within specific cultural contexts such as that which we had created in our working space. Semiotic analysis is a prevalent method in arts-based research since there is an assumption that meaning is not an inherent quality but rather it is derived through relationships with others people and objects/things. Such relationships are clearly relevant to this inquiry, but I wanted to limit myself and the

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participants to thinking about one aspect, such as signs and symbols, to the exclusion of others. I, therefore, encouraged the participants to share their experiences and perceptions of becoming a professional teacher through the devising process, enabling us all to develop an ongoing dialogue not reliant upon the written or spoken word and not privileging language above other modes of communication; thus, echoing the radical dramaturg Artaud's (1958) suggestion that:

> *"It is not definitely proved that the language of words is the best possible language. And it seems that on the stage, which is above all a space to fill and a place where something happens, the language of words may have to give way before a language of signs whose objective aspect is the one that has the most immediate impact upon us."* (p.76).

As researchers of our own practice I believe it is important to understand how to access emotional and visceral data as well as that which lends itself to verbal and written forms of expression. The devising process included the creation of physical images and gestures, and the development of roles and characters. It also utilised various storytelling techniques such as third person narrator and re-enactment. In these spaces I noticed how thoughts developed into narratives as we attempted to make sense of what we saw and experienced as well as what we discussed. I call this data, but, at the same time, I have no wish to fix ideas or data with a single interpretation; I would prefer to allow them to take flight and to emerge as and when it seems appropriate. At the same time it is a deliberate disruption to the dominance of the question 'what works?' in education as this often implies a reductive answer, which then forces the framing and validation of evidence.

The exercise described in this extract asks the participants to make up a series of gestures, which they had to concentrate on repeating in the same order. The actors were not necessarily

considering what they were communicating, but rather, the observers began telling stories about what they were observing in these gestures (note: participant C uses the phrase, *"in my head"* to describe this process). In effect they were using their imaginations to develop a narrative for the characters.

"Then, with a partner, we chose two gestures each that were repeated in a sequence – one after the other, taking turns – and had to involve you touching your partner and then removing their arms from your body/face/arms etc. Watching Jess and Claire, we got the impression that maybe they were in a relationship and yet when Gemma arrived and was asked to try and get eye-contact with Claire, it suddenly changed the dynamics of their relationship; Jess appeared clingy and demanding and Claire looked like she was trying to throw her off. Gemma, in a completely different way, looked like she was some sort of Ofsted examiner, observing a school or some form of establishment, making sure that everyone is doing as they should be. In my head, I linked this to students and sometimes, with some students, building a good relationships is the most important part of making progress - the red tape of education because as teachers we are told to build good relationships with our students yet, the question is, do Ofsted always see it like that? We have our successes personally and professionally, but if a child is not improving academically or in terms of data/targets/grades etc, are they really making progress or being successful?

Kelda and Sam also took their turn in the middle with Siobhan making eye contact with Kelda. I think it was due to their height difference, but this time I saw the relationship of a parent and child. There were lots of hand-on-face gestures, which could be seen as the child demanding attention from the parent. The way that Siobhan was trying to get eye contact was almost frenzied and desperate and it felt maybe like

> *Kelda had a secret that Siobhan was trying to reveal… again, here we could read into*
> *this lots of different ways."* (2012, Participant C's diary)

This double identity that participant C offered is provocative. It leads us back to the idea of pedagogy of resistance suggesting that there are always alternatives. It is a search for signage, affect and becoming. A void is opened, roles are emerging but they are neither one thing nor the other as C refers to the participants by their real names but layers this with further descriptions of 'them' as, *"some sort of Ofsted examiner",* and *"a parent and child".* There is slippage between them in terms of what is seen and what is enacted - a potential future self. These narratives are created from simple repetitive gestures in the same way that we explore the process of reading and indeed, we misread human behaviour as we ask what is happening in the silences between actions. We attempt to provide meaning but the moment is fleeting and, therefore, perhaps it is too difficult to justify it as data. It is in these moments, however, where shifts in understanding take place. As fleeting as they are, they are powerful and can cause a person or a group to take a new trajectory.

> *"What did I get out of today? Devising techniques come in lots of different forms that*
> *usually involve a level of creativity on both the leader's and the learner's part – it is*
> *important to keep an open mind. Talking about a topic can lead you in lots of different*
> *ways and it is always interesting to see where these ideas can take you and what you*
> *can build from them."* (2012, Participant C's diary)

Such communications, therefore, do require words if the felt experience is to be understood by others. Any attempt to articulate experience verbally as well as in writing can help to elicit imaginative ideas. The writing highlights the notion that the creative space is ripe for discourse that is dialectical and helps us to see how individual interpretations of events are only a partial description of them. By accepting alternative perspectives, especially in

situations of collaborative practice where perceptions may be in conflict, we were able to

gain a sense of the integrity of subjective meanings. It was important not to lose, dismiss or

ignore these individual responses as they paved the way for us to understand the potential for

wider interpretations that an audience might later make. In this way, as participants and

observers, we worked together to create a symbiotic relationship, not in an attempt to reduce

or distort our beliefs or opinions, but to work with them in order to pose further questions

about how we were learning together through and with this process.

I observed how relationships developed between participants as they began to share their

ideas and to trust one another. As a researcher, I was 'reading' these manifestations as

embodied interactions. Dixon and Senior (2011) describe a similar process, but in their

project data was gathered in a series of photographic images, which they suggest were

"tracing affective manifestations through the images." (p. 482). They go on to explain that

the data *"provides evidence of matter-energies between bodies."* (ibid.). The study by Dixon

and Senior provided a useful source of supporting research on embodiment and has helped to

inform this conceptualisation of drama as an embodied pedagogy.

Devising as a Reflective Process

Because these notions of a knowledge which can be embodied are not easy to grasp, it has

been equally problematic to harness data. By utilising devising as a method of theatre

making, however, we were able to capture some of our reflections in various formats such as

diaries, journals, photographs and videos. In order to ensure that emergent understandings

were at least noted and made more accessible, we would include them in the performance as

a 'moment'. We encouraged one another to see self-reflection and self-definition as

something we could hold in our own hands rather than merely being the subjects of an

external assessment process, and asked how we might be able to meet the demands of the

competing pressures. This reflective process continued throughout the process and opened up possibilities for complexity to sit comfortably in our working space as we learned how to navigate playfully. We learned to embrace coincidence and serendipity as ideas came together, and we observed one another and learned from each other as we unravelled and developed a new sense of self, both as individuals and as part of a whole, a culture, which materialised through a process of collaboration. I began to understand the importance of making time for everyone to reflect and to observe each other in teaching and learning contexts so as to enable ideas to be expressed and accessed by individuals in different ways using multiple modes of communication.

The fact that we spent time playing seemed to reduce the tendency for individuals to maintain a one-sided view because the instinct was to ask the question *"what could this mean?"* rather than *"it means".* The process served to reveal the benefits of both collaboration and play in raising the consciousness of an individual and about their role within the group. Furthermore, through a process of self-reflection in action, we were alerted to the importance and efficacy of exploring individuals' personae that were being created through the characters that were emerging. The process of self-reflection may go some way to supporting a theory of the imagination as a transformative tool for learning. Data in this context does not always come to the fore since it is too difficult to articulate but, nevertheless data did emerge and, therefore, a disruption has taken placed that is difficult to ignore. There appears to be a human inclination to make sense of things because affect is involved and affect is laden with emotion, which suggests that it might be important. Such moments can be categorised as ordinary affects (Stewart, 2007), as opposed to the more complex notions of affect that Barad or Hickey-Moody might refer to in terms of assemblages. Stewart's definition of ordinary affect is wholly concerned with human experience but it is still often born of an unconscious experience and an intensity which leaves a trace of something. This is important to

acknowledge in collaborative contexts, as there may be a shared experience but one which is noted by different points of recall. The sensation may be fleeting, ephemeral and difficult to articulate but worthy of noting if possible and important to reflect upon if noted.

> *"Ordinary affects are varied, surging, capacities to affect and to be affected that give everyday life the quality of a continual motion of relations, scenes, contingencies and emergencies. They're things that happen. They happen in impulses, sensations, expectations, daydreams, encounters and habits of relating, in strategies and their failures, in the form of persuasion, contagion, and compulsion, in modes of attention, attachment, and agency and in public and social worlds of all kinds that catch people up in something that feels like something."* (Stewart, 2007, pp.1-2)

In the process of attempting to understand that something is happening, even if it is too difficult to explain, new resonances occur. Thus, by embracing the ephemerality of ordinary affect we may go some way towards understanding the nuances of experience and, in the contexts that are designed to teach us new things, we may come to a realisation that there can be no fixed trajectory.

Creating a New World.

Offering drama as a space for experimentation in educational contexts is not a trick, but, rather, it is a way of opening up spaces for the process of storytelling to be used to help us understand what is happening in the world around us. As a collaborative experience, we are invited to join in and to contribute in the building of a fictional world or an imaginary context in which we are learning together, from each other. Schechner (2006) suggests that

"to treat any object, work or product 'as' performance – a painting, a novel, a shoe, or anything at all – means to investigate what the object does, how it interacts with other objects or beings, and how it relates to other objects or beings. Performances exist only as actions, interactions and relationships." (p. 24)

This quotation alludes to the many layers of meaning and the generative potential of the devising process. I have suggested that this inquiry is situated in the research paradigm described as new materialism as it advances *"a very useful framework for thinking about the agency of matter in the materiality of making."* (Hickey-Moody, 2016, p. 169). Because the inquiry uses, as well as analyses, practice, I have explored the embodied, affective and relational understandings of the participants and attempted to put these to work in the process of creating theatre. To this end I share with contemporary feminist materialists the desire to abandon the notion of matter as inert but rather, as Barad (2007) suggests, see matter as always partially indeterminate and constantly forming and reforming in unexpected ways. Taking this on board ontologically we can begin to see the interconnectedness of all phenomena, human and non-human. In order to explore notions of agency and how relations in this context create affect, I asked the participants to examine a collection of items laid out on a table. I observed their responses, and the resulting discussion about the objects initiated by my question *"what do you see?"* captured the distinctive details of transformation in perception, as individual observations developed through their own particular window or frame of vision. These frames of vision do not necessarily contain meaning, but, rather, through collective discussion about the objects, an outward-looking perspective began to emerge (part of the process of becoming as alluded to earlier). For example, the following extract taken from a transcript of a video from a rehearsal suggests that responses are spontaneous and engagements are accidental.

Me: (presenting the actors with a table of random items at the first rehearsal). "What do you think of when you look at these things?"

Participant 1: *"Do you know what this reminds me of? Swallows and Amazons!"*

Participant 2: *"Endless possibilities."*

In the devising process we can use the material agency of these encounters to shape the creative work. The duality between the real world and the fictional world begins to collide and, from the imagination, shifts and changes in the dynamics between people and objects in space emerge. The objects and sources with which I presented the ensemble, such as reference books and printouts from internet searches (both written and pictorial), related to the three potential story plots. I had an idea of what I thought these may look like in terms of a re-enactment but I wanted to draw from the participants responses to the objects. After about forty minutes of playful experimentation the groups presented their versions of the stories in the form of three short improvisations, following the framing devise of stimulus and response. As with Lury and Wakeford (2012), I am interested in inventive methods that respond to problems; however, following the new materialist notion of a more ontologically focused approach to inventive methods, I am able to blur distinctions between what it might mean to do research about this practice and what it might mean to be creative through an artistic process. This enables me to employ different textual forms and to create space for exploring the reader/maker/observer relationships.

We wrestled with the concepts with which the stories dealt, such as early scientific discovery and philosophical notions of time and space. But, as playful experimentation developed, our creative responses began to reflect the complexities of world views and enabled us to ask further questions about what has been understood by the term 'knowledge' in the past and what it means now. The process promoted a shared understanding of the events that

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surrounded these narratives, drawn from the information within the source material and our own fictional interpretations. The following extract, taken from a section of one participant's journal, has assisted in further illuminating the problematic between notions of truth and imagination and knowing and understanding.

> *"AM, working through Plato's "Ship of State" scene – developing the characters and the role of Paige on board the ship; discussing how the sailors should treat Paige and discovering why it is that she didn't want to revisit this story? Playing it back to the rest of the group on the iPad and receiving their feedback and discovering their interpretation of the scene. Incorporating the mimed descriptions of the places described in the sailors' individual monologues and determining how this appears to an audience. Considering how adding the "fish" into the scene gives it a surreal element and reminds us [the audience] that it's a story and not real life, an allegory once told by a real person. I don't know why, but I really feel that the fish being there encourages us to use our imaginations more when we are involved in this scene. The lighting also makes me feel like we're in some parallel universe where everything is a fantasy."* (Student C, 2012)

Our natural inclination is to look at imagination and truth from entirely different angles. The imagination may be the accepted tool for poets, dramatists and novelists. The use of fantasy helps the reader gain insight into other worlds and somehow it feels as if we knew the story already. Ideas lie dormant in our psyche and when they are awoken we are able to suspend our disbelief. Imagination is the glue that sticks things together, offering a way forward, aiding us in the process of the exploration of things that appear to have potential but that we are yet to understand. Imagination aids us in the process of unravelling our jumbled-up thoughts, helping us to scan through the explanatory ideas and assesses their coherence.

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Truth is another matter. The idea that there is a right way of knowing is a complex idea and, yet, we persist in the search. As Anderson (1995) suggests

> *"It's quite possible, for example, to go from seeing science as absolute and final truth to seeing it as an ever-changing body of ideas – a big time shift, without feeling that anything special has happened, without losing all confidence in scientific facts: For all practical purposes the speed of light remains 186,000 miles per second, gravity still makes water run downhill, and ontogeny goes right on recapitulating phylogeny. It's equally possible to move from seeing a religion as timeless truth to seeing it as the product of a certain culture – and still happily worship at your church or temple."* (p. 2)

The three story plots were designed to address such issues but I didn't want to make explicit reference to them, rather I wanted questions to emerge as would be the case with the audience later on. Being playful was important as it helped us to become more comfortable with the themes we were dealing with. The playfulness also suggests that this process enhanced both our understanding and our subject knowledge. The narrative of Tractatus de Imagine Mundi does not attempt to offer an explanation of the science behind storytelling but rather it uses theatrical metaphors to express ideas through relationships, images, movements and structures. We, therefore, began to conceive these stories as gateways or portals that would move in and out of the wider context of the central narrative or nucleus from which further questions could be posed and reflected upon.

The science/theatre commentator Djerassi (2001) discusses the perceived gulf between the sciences and other cultural worlds, especially in the context of education, where there seems to be a lack of understanding and empathy between the different factions. Further to this Gluck (2005) suggests that *"the role of philosophy is to explore the limitations of rationality"*

(p. xxii) and says that *"you can live without knowledge but you cannot live without faith."* (p. xxiii). Here he is not referring to his Jesuit background but to his deep-seated conviction that the universe is not entirely hostile or indifferent to the human project and that belief of any kind can probably never be confirmed or denied by science. There is a theatrical genre termed *"alternative science plays"* (Shepard-Barr, 2006, p. 199), and another termed *"science-performance"* (p. 217). The fact that such discussion and genres exist has helped to address the schism between science and culture in the world of theatre. The notion that science and culture can work harmoniously has been harnessed in this inquiry and it has highlighted the same tension in educational contexts by using drama as pedagogy of resistance to explore difficult scientific concepts. The creation of Paige as a protagonist was part of this process.

The Role of the Protagonist - Paige

Paige was the only character with a name in the all-female cast, but she represented the common voice of all of us who have struggled with understanding and reconciling the complexities of the world in which we live and learn. The other characters remained 'Shadows' and were given numbers instead of names to indicate their anonymity and the idea of an education system that is still not capable of addressing ideas of individuality. The characters, however, were very much individuals and they demonstrated their uniqueness predominantly through their physicality. They were given backgrounds/back stories in the programme notes, which described these natures in a humorous and endearing manner. Some of their traits were drawn from the real person (the participant playing the character); some emerged as the characters developed through the narrative. As the participants', as Shadows explored the possibilities that the cave had to offer, in terms of seizing opportunities to tell stories, so too did we begin to trace Paige's misconceptions about knowledge, which she had carried with her throughout life. The Shadows encouraged her to challenge the assumptions that she had made about the world outside the cave and to reframe them in different ways.

Participant C was cast as Paige. Having an all-female cast and an interest in the juxtaposition between humanity and the shorthand reference for the same being 'man', we wanted to play with ideas of gender with this character. The androgynous reading of Paige meant that the subtle mechanism shaping assumptions about the relationship between gender and knowledge throughout history could be challenged and reflected upon. In other words, we were placing Paige at the centre of significant historical events in which women have not traditionally been thought of as contributors. This notion has echoes of Case, Dolan and Austin's (1990) feminist commentaries on the study of theatre and drama (Case, 1988; Dolan, 1988; Austin, 1990), and, therefore, offers support to the idea of offering a different and 'other' perspective on the reading of these narratives in which a woman representative of 'man' is the central protagonist, and, yet, we are still telling a tale denoting the struggle with universal truths. More recently, Hickey-Moody et al. have considered how the bodies involved in such generative processes of mattering can become controlled by fear, such that what is made of matter can become self-policing (p. 214) and, therefore, they argue that

> *"embodied creative processes employed in pedagogical contexts can challenge and extend those engaged in learning, allowing them to find modalities and forms of expression other than those that reproduce stereotypical constructions of their identity or dominant tropes of representation."(* ibid.)

Paige was fed up with the outside world and thought that a life of solitude might suit her better. The role of Paige was never intended to offer the audience certainties about life's journey, but at the same time a part of me found its way into the character of Paige. It seemed that participant C was creating a protagonist which resembled a version of me as a becoming researcher. Paige was confused and was craving time and space for reflection. Both participant C and I were writing about her in our notebooks in the first person as if she had embodied us both. Our individual insights were creating shifts in perspective, which arose

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because of participating in and reflecting upon shared experiences. For me, it was about questioning the increased expectations for university lecturers to be both researchers and inspirational teachers at the same time. As Jensen (1988) points out it can be difficult to administer this twofold task given the differences pertaining to the very nature of the varying disciplines. Paige was providing a conduit between me as researcher and the issues I faced in relation to the wider cultural, political, and social meanings and understandings of the process I was directly involved in - that of creating a valid thesis at the same time as responding to my professional responsibilities.

Tractatus de Imagine Mundi explores these ideas about human vulnerability and the ways in which the imagination can lead us to worry about others' perceptions of ourselves but at the same time can also encourage us to explore our capacity to empathise. Paige's story became a tale of a personal quest to seek solitude. *"This is the condition of isolation that thinking persons temporarily enter in order to review their beliefs or principles undistracted by the tumult of social and political life."* (Morrow, on Arendt, 2014, online). The rationale for humans to seek what the Greeks referred to as solitude may be prompted by religious belief, personal necessity or a philosophical need for contemplation. In the case of our protagonist it was the latter, as she states *"I've come to live a much more contented and isolated life away from the outside world."* (Script extract, Patterson, 2012).

The narrative has parallels to the story of Odysseus (this is not to return to a patriarchal psychic format for theatre that feminist playwright and theorist Cixous (1976) fought hard to overturn), but in our version Paige is an academic who is struggling with her professional identity and her position in the world more generally. She differs greatly from classical protagonists, such as Faustus, whose personal hubris leads him to grow dissatisfied with traditional forms of knowledge - logic, medicine, law, and religion - in favour of magic. In this scenario, Paige has become disillusioned. She has spent her life attempting to present the

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world with a version of the truth based, she believes, on fact, evidenced by her experience as something of a time traveller. She feels that she has failed to persuade others through her teachings and so takes herself off into the cave to find solitude. It is only at the end of our story, when she finally dismisses her shadows, that she begins to realise what she has lost in shutting herself away from the world and refusing to accept that there is no definitive version of events, only subjective recollections supported by largely unreliable sources. It becomes apparent, in the epilogue ('the short tale of Fermat and Ann'), that at some time in her past, Paige had been separated from her true love. However, she has forgotten all about this particular episode in the maelstrom of events. The ambiguous love story between Fermat and Ann was created as an afterthought, but it arose from an incident in an early rehearsal when the participants were asked to choose a book from the scattered pile of books covered in plain white paper. One participant chose a copy of 'Fermat's Last Theorem' and another chose a novel in which the first line referred to 'Ann's lost love.' These books, we decided, would be part of Paige's eclectic collection of literature. We had experimented with what might happen if we amalgamated some of them and these two books became a pair. The idea was that a crossover or meeting of these two characters was out of Paige's hands - she could not control the content in her books. The stories do not represent truth, they are the interpretive works of the authors. This melding of Paige with a character from one of her books is the work of the Shadows. It is also an unconscious act by Paige, a resonance, which has left a trace of something that had occurred during an earlier reading, which highlights the idea that our unconscious acts have consequences.

Paige thought she would never see the outside world again; however, her Shadows (her sub-conscious) keep drawing her back to her past through the telling of her own stories until, at last, she is compelled to leave the cave and face the world once more. Again, this process of re-integration was designed to express the idea that it is difficult to escape the expectations

that are placed upon us once we have committed to an educational process, whether it is because it is forced upon us until the age of 18, or beyond that, through choice as we move into HE. If we fall at any of these hurdles we feel a sense of failure that can be a great burden in our society.

Creative Gaps: The Didactic And The Dialogic

The dynamic between Paige and her Shadows (the self and the subconscious) presents an exploration of the insecurities we feel as a result of educational failure. The Shadows represented many elements of the human condition such as those which lead us to question our position in relation to what we see. Often this leads to a feeling of having got it wrong, not because we do not know any better, but because we lack the experience to formulate a real sense of knowing. This notion was highlighted by a member of the audience who is also a friend. She is a child psychologist and often tells me that she has no imagination. She is intrigued by all forms of art but says she struggles to understand when there is little or no language to underpin the work. The following statement was written by L on one of the postcards I distributed to the audience after the show.

> *"At first I found the play a bit hard to get into. I often feel like this on a trip to the theatre especially after a day at work. I kept trying to understand what it was all about but then I just 'went with the flow' like I have learned to do with contemporary dance and then, as D and I said, we started to experience it at a more visceral than cognitive level."* (LD, 2012)

Responses such as this one are perhaps indicative of being out of one's comfort zone. There is of course a distinction between having a feeling of not knowing and one of being curious to know more. The latter is something we had wanted to harness in this learning environment through the process of making art. The process of devising, therefore, is useful in that we are

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able to explore and present ideas in a myriad of different ways, thus, taking the audience beyond the mere telling of a story (i.e. providing them with information). The same is evidenced in another extract from the same postcard.

> *"I liked the Galileo bit especially as you had talked about the use of different accents with me. The words helped me to scaffold and understand the drama. I learned something too about Galileo and the inquisition which reminded me of Helen Edmundson's play about the Mexican nun!"* (LD, 2012).

This extract is also a good example of the 'it's like' moments to which I referred earlier. The liveness of a performance provides the audience with an opportunity to empathise with others that they may not otherwise consider relevant to their lives. This I believe is because laws of subjectivity and the rules of participation in society are not written down as such, but our behaviour is often regulated by gender, prejudice and ignorance. This idea has been highlighted by Hickey-Moody et al. (2016) as they contest that

> *"creative practices allow for the remaking of reductive and historically determined images, figures or metaphors that are routinely assigned to differently gendered, differently abled, and diversely classed and raced bodies. Building on a feminist investment in the agency of materiality, we think through the problem of the body as a site of learning, raising questions about how diverse bodies might fit in those environments that have traditionally suspended the body altogether."* (p. 241).

 The inquiry, therefore, used the devising process to explore facets of human behaviour using bodies and objects in a space, in a way that mirrors the performative behaviours of all of us. In sharing this with an audience we are suggesting that we can accept that we cannot know everything but that we can learn from others who may be different, and whoever they are, there can be a process of reciprocity. The same is again highlighted in this postcard extract

from another audience member and colleague: *"I experienced it as a mosaic of fragments reflecting different epistemes, different paradigms of knowing."* (PP, 2012). This was essentially Paige's dilemma and it was the Shadows who intervened, by taking her backwards and forwards in time, to try and help her understand just how much she had learned, but also to remind her that it is impossible to know and understand everything. We are all products of our backgrounds and the limitations of our 'knowing' will be governed by the same.

The theatrical devise of moving backwards and forwards in time and yet staying in one place (the Cave) demonstrated for us, and for the audience, the idea that neither time nor narrative need to be perceived in linearity. The Shadows were not there by choice. Paige had inadvertently summoned them. They were inspired by the idea of the shadows in Plato's Cave allegory, created by the light outside shining upon statues and other manufactured objects - artificial images from the outside world. In Plato's allegory the inhabitants of the cave were prisoners bound by chains. They relied exclusively on the shadows from these artificial images for knowledge and understanding of the outside world. A prisoner escapes and it is suggested that this prisoner represented Socrates in Plato's Republic. Once he has seen the realities of the world, he returns to the cave to tell his fellow prisoners what he has seen with his own eyes. He receives a hostile reception, however, and is told that he is being 'otherworldly' (Plato's Republic). The suggestion is that the prisoners are like us, i.e. their epistemological state, as described by Socrates, is of 'conjecture', 'fancy', or 'imagination', and this, it is said, amounts to basing one's experience on mere images of forms and not upon reality.

As an ensemble we discussed the close ties between scientific revolution and the Enlightenment and how, during this period, scientific discovery had overturned many traditional concepts and introduced new perspectives on nature and man's place within it. The idea of placing an emphasis on reason was, to some extent, how we had portrayed the

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character of Paige up until this point. We also knew, however, that as a human she was inherently contradictory and as the events in Europe and beyond, at that time, gave way to Romanticism, similarly Paige was beginning to place a new emphasis on her own emotions as she grappled with her own future.

The audience first meet Paige in an unsettled state - on her birthday. She has all but given up and hope seems to elude her. Paige's dilemma is a very human dilemma, and by watching hers unfold on stage we are able to see value in the struggle to work things out for ourselves, which requires effort. A passive existence, one of being constantly spoon-fed, is easy but we restrict ourselves to the external forces that limit horizons, rather than expand them in the way lived experience can. It is a common trait of human beings to set ourselves future goals to keep us going: passing exams, losing weight, giving up smoking, etc., and it is a peculiarity of being human that we should live by looking into the future. It is a condition that some consider can be addressed by living in the moment or what has been termed 'mindfulness' (Williams and Penman, 2011), but this is not an easy state to create without practice. I have argued that the creative process of devising provides space for reflection as well as creation and may, therefore, be useful in this context, but again no promises can be made in terms of outcomes.

Unfurling Events

Outcomes cannot be fixed because the creative process cannot work to a formula. It is a process of discovering a unique aesthetic that speaks a different language all of its own, as Greene suggests:

"Incompleteness -- the open question -- summons us to the task of knowledge and action (...) we actively insert our own perception into the lived world. It is a process of meaning making." (Greene, 1995, p. 74). Shifts and changes in ideas and social behaviour transposed to the arts, in what might be termed 'cultural events' can create a change in perspective, but this shift is not easily articulated.

Arts in all forms possess the qualities we recognise in terms of complexity such as ambiguity, multi-layered meanings and richness of imagination. It was my role to shape the growing possibilities that emerged as we began to tell our story. The following extracts are some scribblings from the participants as I asked them to write down some of their thoughts after a session in which we had been experimenting and improvising with a selection of objects. The objects included items such as an atlas and various loose maps, some plastic flowers, a small square of fake grass, books covered in plain white paper, a compass, some blue glass pebbles, some sea shells, some rope, a boat made from driftwood, an umbrella made from transparent plastic, a head torch, miniature plastic pastel-coloured wine goblets, peacock feathers and a piece of orange organza material. We decided that there would be no speech involved, only movement and gesture. This would be unrestricted, save for a tableaux we had created at the beginning in which all the participants were placed in a diamond shape and were asked to make the same gesture with their arms (right hand raised as if poised to write, left hand resting upon right upper arm/shoulder). I then asked them to consider what an audience might 'see' in their actions and reactions. The extracts are divided by a _____ denoting the participant's thoughts and imagined audience responses.

a)   *"the objects represent a dual meaning. 1. The oppression of the life 2. The possibility of freedom. Water=life=energy=freedom Became a train. Wash away the oppression."*

Preparation for something. Intrigue in an identifiable object.

b)   On my own – the world has so many countries, possibilities, endless lists…had so much time to do anything. I was discovering a book as if I had never seen it before. The smells + feel.

Inclinations in the world. Different happiness, mundane life.. ..change. The point of change. Focus

c)   Who did the glasses belong to? Be careful with them. Looking through someone else's eye. Looking at someone's past. Death – left behind/the reflection of the lights in the lense.

Breaking the mould. Moving away to become an individual. Childlike. Innocence. No control over own learning.

d)   The world is such a big place. So many places to see. So overwhelming. I want to go everywhere, but there is not enough time. I love travelling- I am myself when I am travelling. So many different cultures, so many communities. Too much to explore.

Mechanical and repetitive ways of school – trapped, controlled like a puppet. Escapism to more knowledge. Freedom

e)   Something special/valuable. Wanted to protect it. People might try to steal it. Something out of place. Not planned. Accidental. A rare find. Conscious of other people. A very young girl. 6/7. Old fashioned. Imaginary world. A character from an old story, oldendays

Sadness. Move away from the group. Vulnerable. Everyone the same.

f)   Being at the front when the front person left, felt like I was taking the lead. Responsibility. Confused by the object - what should I do with it? Music made the exercise feel like Tai Chi. Wondered what else could be done with the object.

*   A tribe at the beginning; a child playing with an object. I looked sad playing with toy. C looks like she's lamenting over places she hasn't been to/lost love? Everyone doing the same thing, then breaking out from the pack - things we'd never seen before.*

g)   Gradual revolution. Equality/monotony and breaking out. Learning forced equally to learn more/open eyes to the world. Unified but not so much revolution but enlightened. Bolder would be rev.

*   No audience response*

h)   Free to explore – live inside my head. Escape. Safe in my mind – not restricted. Travel, mountains, tired, journey, endless- struggle. Possibilities. Living through creature.

* Pleasure in looking and playing. Contentment. Children playing - different   dreams. Existing. Curiosity. End up on your own. Resolute/pulling.*

i)   Alone but not lonely. Curious. Wistful.

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Towards the end – sad play time? Lost children? Lost in imagination.

j)   Intrigued by the perfection of the flowers. The idea of 'green' – something like an unknown world, living in a big concrete city. What lives in the earth along with the flowers – making worms with my fingers.

_____

All looked inquisitive – searching for an answer and exploring what they have found. Bring in class then letting the imagination run away to somewhere else.

k)   I felt alone

_____

Sad, regimental. Everyday life. We are all treated like the same person.

l)   What's in it? Can I use it to hide? Do others want to play? How could I use it to attract others to play? Mine is the best! It can make interesting sounds – am I allowed to make sounds here?

_____

Reverting to childhood stimulation. Breaking out of a routine by something that interests you.

As an ensemble we took these thoughts and ideas and we attempted to create a narrative that was coherent and tangible. Both the process of creating and watching a live performance requires a degree of creative engagement, but we could never predict how the audience would perceive the work. Such problematics highlight the importance of considering the signs and signals that are simultaneously presented and observed. In the past, semiotic theorists such as Elam (1980), Esslin (1987) and Aston and Savona (1991) provided theatre makers with analytical tools with which to plan for audience response through a coded system for theatre

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making. These systems are now seen as limitations in the context of devised forms of physical, improvised theatre where the idea of text is essentially an ongoing and unstable entity. If the performance is reduced to an attempt to convey a single message, then arguably it has failed aesthetically. There must be a two-way traffic system which requires the audience to be active learners and to engage in the dialectical process. To this end, it is our job as designers of events (both theatrical and educational) to offer creative gaps (Jackson, 2007) by giving the audience opportunities to find their own ways of completing the imaginative and cognitive journey. Perhaps then we might stand a chance of creating environments which can simultaneously challenge assumptions and develop understanding. Here is a piece of reflective writing from one of the year 10 students who came to see the performance of Tractatus de Imagine Mundi on the afternoon of the 12th June.

> *"It's like the godfather movie. It kept me glued to the screen; it built up tension and saved the best to the last, but the start, middle and ending were good and gave me an idea of story tellers in a dream world."* (Year 10 student, 2012.)

On reading it here on the page I imagine it is hard to 'see' what he was seeing, and yet because I was there and I know what it was he saw it does make sense to me. I am able to understand his interpretation and the meanings he is taking from it, even if they are different to my own. To be able to experience something in this manner requires an outward-looking disposition. In our process of creation we attempted to offer a balance of ideas that were both familiar and unfamiliar, stimulating and, yet, which required unravelling. However, I acquiesce that being an observer in such an event must require *"an imagination trained to go visiting and thinking critically."* (Arendt, 1982, p. 4). The significance of this project lies in the manner with which artistic practice embraces ordinary things with an eye for their unusual and extraordinary qualities.

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Looking at ideas from a perspective of aesthetic representation and the significance or meaning therein often gives those same ideas a different and more interesting value. Different interpretations will inevitably to emerge but, there is still a tendency for humans to want to solve problems from a particular point of view. In this inquiry we have acknowledged that our views of the world are habitual and hard to let go of. If, however, the problem is explored by expanding comprehension through experience, it is more likely that there will be a shift in perspective rather than an attempt to prove a position in an absolute sense. For example, the word materialism has different meanings to different people. On the one hand, in a scientific sense it is a way of thinking about the world in which everything has a basis in physical reality and everything can be explained by science. On the other, those who believe in a spiritual realm beyond the material world do not hold the same opinion. The validity of knowing and inquiry is determined by the community of believers. Those who have experienced what the arts can do, therefore, may be more inclined to accept that both art and science can cause shifts in perspective as human experience of any kind generates personal insight and self-awareness. The following piece of data provides an example of how one member of the audience interpreted the beginning moments of the performance on the evening of the 12th June.

> *"The opening sequence of the reluctant writers and readers told a lot---- set things off richly—of course--- they were school kids as well as the other things—and Paige was miss--- the kids face the same Reason –Imagination Objectivity—Subjectivity split as the philosophers and all of us. So there they were."* (Audience member, 2012)

This member of the audience seemed to read this situation as a representation of 'the state of education.' Like the prisoners in Plato's cave, the worst aspect of any educational system is the promotion of a woeful belief in the possibility of a fundamental truth.

An alternative interpretation was offered by a year 10 student who suggested that *"someone was dreaming and the people who were performing where the people who were in the dream"* (Year 10 student, 2012). This version suggested that the individual was prepared to say what it was they saw, seemingly with no fear of 'getting it wrong'. It is also void of the cynicism about educational purpose that emanates from the previous example, written by someone who, as an adult and a lecturer in education, is reading the performance in a different context.

Story-telling and dramatic interpretation is about establishing connections, and this comment from another year 10 student is illustrative of this notion: *"(...) reminded me of a fairy tale and the Pirates of the Caribbean."* (Year 10 student, 2012). This is not something we grow out of, again referring to my friend's commentary earlier when she said *"reminds me of Helen Edmundson's play about the Mexican nun !"* (LD, 2012). It merely suggests that we have a desire to want to find ways of joining up disparate material and making sense of the world around us. We aspire to find patterns, shapes and symmetry in an effort to impose order on our lives and on our environments, which are, otherwise, chaotic and lacking in continuity - a clear storyline to be neatly and comfortably followed. We look for ways to categorise by suggesting that this is like this but not like that. Thinking, however, need not be constrained inside any particular box, as we can build links in a semantic network and, even though we may not understand how these links are built, there are no laws in theories about how learning works (Wood, 1988, p. 3). It is like opening a book at random and seeing what jumps out of the page. I would advocate this process in any learning context as a tool for initial engagement, as it grabs the attention and instils a sense of curiosity. The symbolic use of the books clad in plain white paper was an example of the use of this notion as an initial stimulus, as well as providing an image that I hoped would stick in the mind's eye of the participants for a long time to come.

A Post Script

I wanted the participants to reflect upon their experiences after the event and to encourage them to continue the process of researching and analysing their own practice once they had qualified as teachers. This is a piece of written reflection from Participant B, which she offered to me a few days after the performance had taken place. I believe that this commentary is asking important questions about what it means to know in terms of the way in which it documents participant Bs' experience.

> *"We started asking actually what knowledge is, do we acquire knowledge through information read or experienced? What actually happens when we read? We started to discuss that, when we read something, we actually end up organising and aggregating information so that we can then turn it into knowledge and arrange it to make sense of it. So in a sense I suppose that actually knowledge does come from experience as often to help us make sense of something we liken it to something familiar and use what we know to understand it. Then we started talking about shared knowledge; How does this work? We decided that it comes from shared experience and is based on review and transfer of experience, connection of people, and conversation. The idea of the 'shadows' made us question if in fact all knowledge comes from shared experience, whether it is a solitary process or a group one. In regards to the end of the play we discussed actually how much freedom we have over our own ideas and thoughts. In the end conformity is inevitable. How much does this affect the thought process?"* (Participant B, 2012)

The aliveness and immediacy of this shared experience had placed a lot of emphasis on the conceptual rather than the plausible, and understanding this notion and being able to create

connections between the two appears to have helped give the process meaning, for individuals and for us as a group.

In addition to this, Participant C attempted to articulate the transitional process between being a trainee and becoming a fully qualified teacher in the following extract from her journal:

> *"I have found this process really interesting from the start. Having the freedom to play and experiment with objects and various stimuli; creating worlds that are unique to us; and never being made to feel that there is a right or wrong answer has been truly enlightening. This way of working has made me question some of my own teaching practice and reflect upon whether it would be more beneficial to give pupils more freedom within the creating process and disregard my own feelings of what a piece of drama should turn out to be."* (Participant C, 2012)

Epistemologically, the thesis offers no certainties and it does not attempt to suggest what works. Indeed, there are a number of contradictions which highlight the scepticism I have of an educational system that attempts to purport a 'right way' of doing things. If a mere belief would suffice for 'getting it right', then surely epistemologists would have ended their quest with an acceptance that knowledge and knowing is just that, having a true belief.

> *"It is the problem of the criterion. We start with particular cases of knowledge and from those we generalize and formulate criteria [which tell] us that it is for a belief to be epistemologically respectable."* (Chisholm, 1966, cited by Pritchard, 2006, p. 21).

What I hoped for was that Paige would experience a journey of discovery that would enable her and those she encountered along the way to accept that there are different ways of 'knowing'.

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Paige thought a life of solitude would provide her with answers. Her Shadows did not agree. They represented the restless part of her soul, the part that wrangles with the past but is fearful of the future, and both cause extreme anxiety, making the present ever more difficult to live with. We are conditioned to think that time only goes in one direction: *"it is the experience of time and our perception of the same that roots us in our mental reality."* (Hammond, 2012, p. 36). In our minds, however, we are constantly leaping about from past to future and back to the present. We all have a conception of time and this affects the way we think and the way we behave. Our life is defined by bells and hour-long lessons, and we end up fitting most of our lives into similar patterns long after school has ended as we become conditioned to think of an hour as a reasonable block of time in which to do things. It is a false and arbitrary application of an embodied experience. This project has attempted to explore this notion and the nature of performativity more generally. The narrative of this inquiry has explored such notions of time in relation to the acquisition of knowledge and understanding, i.e. what we learn along the way of life's journey and what we might reject as nonsense.

The inherent qualities of drama practice and pedagogy continually experiment with this notion, which remains resistant to the neo-liberal ideas of what works. The inquiry has utilised devising as both a research method and a structure for creative and collaborative teaching and learning practice in HE ITT. Research of this nature places a different emphasis from that which has a predominant focus on language, since it is equally interested in visual, spatial, and sensory forms of knowledge (Borgdoff , 2011, p. 382). It recognises the agency of the creative process, suggesting an active dynamic with inherent transformative qualities. In other words, the creative process embodied a sense of knowing for the participants, which included me.

It has been a process of discovery for us all as we set out on a journey with just a map, some pieces of rope, a treasure chest, a telescope made from cardboard, and a couple of umbrellas, and with roughly three weeks in which to create a piece of theatre. Any outcomes that have been successfully articulated have emerged from the process, just as the research question did. I have described them here as concisely as possible in order to show where and when such advances in understanding may have occurred, but the value of these outcomes will depend on the willingness of the institution to engage with them.

Figure 9: The Clean Up

Source: Rebecca Patterson (2012)

Chapter 4

Themes, Resonances and Moving Forward

"What's the good of Mercator's North Poles and Equators,

Tropics, Zones, and Meridian Lines?"

So the Bellman would cry and the crew would reply

"They are merely conventional signs!

Lewis Carroll, "The Hunting of the Snark" (1898)

Like the crew of the ship in Carroll's nonsense poem, I have a sense of arriving at this point in the thesis with a blank map, an undiscovered island and the threat of a Snark. In thinking about some of the themes and the resonances that have emerged in the previous chapter, I am now considering the reframing and repositioning of myself as a teacher, researcher and practitioner in relation to ideas of pedagogies of resistance. In other words, if the Snark resembles the imposing threat of the dominance of neoliberal systems in HE ITT, we don't know what it looks like, but there is a constant awareness of its presence; how might I best prepare my trainees for this rapidly changing situation? As we move closer towards a school-based system of training teachers, there is a fear that individuals will become increasingly processed through matrices that require compliance rather than being recognised as human beings with complex and individual needs, just like the children they are being trained to work with. This thesis has enabled me to view the present educational landscape from a distance (from the safety of the boat) but rather than seeing it in the way that Carroll's crew see *"merely conventional signs"*, I have looked beyond simply naming things in order to understand them. For example, a Snark is a Snark, and it is defined by five essential qualities:

> *"its meagre and hollow, but crisp taste; habit of rising late and taking breakfast during five o'clock tea; slowness in taking a jest; fondness for bathing-machines, and its ambition".* (Carroll, 1898).

This process has enabled me to question and challenge the potentially reductive nature of the way in which the teaching standards drive the process of training teachers. Instead, I have begun to explore the more complex aspects of becoming in the sense of retaining a sense of identity as an educator, as stated by Clarke et al. (2013), who suggest that *"professional identity is not a stable entity; it is complex, personal, and shaped by contextual factors."* (p. 8).

As I now approach the shore and look around me, I am also driven by a strong desire to reclaim the land and to avoid perpetuating learning encounters that are programmed in such a way as to ensure that participants only hear and see in a certain way or make utterances which are only understood within a particular register. This inquiry has enabled me to carve out time and space for experimentation and to develop a set of tools, which I intend to use for the creation of forums for further exploration. These tools work on the premise that learning can occur within the body, mind and heart, as well as with books, and that it is necessary to provide a combination of human interaction alongside important information in order for us to understand the process we have come to call learning. In my exploration of such pedagogies, which favour the compositional elements of assemblage, I am drawn to Roy's (2003) notion of *"the subversive power of the very small and minor "flections"; secret lines of distortion."* (p. vii), which open up spaces for experimentation, but at the same time enable educators to work within the parameters of institutional policy directives. Small acts of resistance encourage a level of criticality, and in the process of becoming, this provides a model for alternative possibilities in which there is no definitive outcome.

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The thesis has enabled me to conceive teaching spaces beyond the drama classroom in which it is possible to find new ways of seeing by disrupting and disturbing the perception of what makes a valid learning experience. The inquiry has explored ways in which we can find the unfamiliar in the familiar by analysing how the familiar is constructed and then looking for complexity therein. Similarly, in the course of these fumblings, I have explored how the familiar functions in unfamiliar circumstances. For example, I have used drama to highlight the idea that there are human behaviours common to us all, but, when new worlds are created, it is possible to imagine oneself as another and in doing so, it is possible to empathise beyond our own experience and to understand the dilemmas of other people in difference contexts. These fictional situations force us to grapple with multiple perspectives and views and in doing so they raise interesting questions about confidence, status and the uncertainties we carry with us. They place a spotlight on the ways we interact with each other and with our environments, which in turn offers a greater sense of self-awareness. This thesis offers a celebration of the sense of not knowing in these contexts, or the gnawing of knowing which occurs when we are placed in an unusual space or asked to take on an unexpected activity. It suggests that there are alternative modes of communication which can be utilised in such moments, which may not require a clear articulation of thought into words but rather, an acceptance of different forms of expression. As Nietzsche puts it, new lyres are needed for our new songs (Shapiro, 1989, p. 82).

All learning environments should be safe spaces, playful, yet challenging, spaces where knowledge is a matter of improvisation, rather than something that relies on certainties, and which, therefore, is subject to failure.

> *"Knowledge alone is insufficient. Knowledge also requires an apprenticeship to evolving practice. This practice is not a matter of knowledge. It is a matter of experimental doing and acting, when knowledge is not enough, when knowledge fails.*

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A gardener on a new hill in changing climate. A cyclist going beyond her limits on a

hill taken too fast. A teacher in front of a new class each new day(...)A writer

essaying the next sentence(...The first day without a loved one(...)and the hundredth.

A scientist with new results." (Williams, 2013, p. 235)

This thesis has explored the idea of drama as pedagogy being *"humanly useful"* (Davis, 2014) and, therefore, it takes into account the idea that life is about stumbling through uncharted territory as suggested by Williams above. Productive learning environments are created when the teacher is prepared to enter the water too, to step off the boat and onto the island alongside the participants, and accept that they are human too. It is no use standing on the edge; we should include ourselves in the hunting party.

"*You may seek it with thimbles and seek it with care;*

You may hunt it with forks and hope;

You may threaten its life with a railway-share;

You may charm it with smiles and soap'"

("That's exactly the method," the Bellman bold

 In a hasty parenthesis cried,

"That's exactly the way I have always been told

That the capture of Snarks should be tried!")

(Carroll, 1898)

Whilst on this island, waiting for the Snark to appear (and appear it will sooner or later), we need to ensure that our antennae are ready for the unexpected and to prime those in our

charge for something of a revolution; not in the sense of an uprising but as a way of thinking about a future that is not simply an evolutionary process pushing us blindly forward. As a university-based educator, I am aware that there will be changes that will inevitably align with the academic priorities that have changed the way schools are being structured in terms of curricula. For example, there are increasing pressures upon the core and STEM subjects, as time spent on these areas of the curriculum has increased in school and this had resulted in fewer specialists in music, drama and art being trained. In addition, as personal tutors, we have become increasingly wrested from the support we are able to offer in terms of meeting the various individual needs of our trainees. Both present challenging circumstances and have made it increasingly more difficult for universities in general to defend a distinctive contribution on the basis of subject knowledge input. Indeed, this year we have begun to collapse some of our subject teaching sessions in to what is being termed 'Cognate' input, which sees the arts being clumped together, as are English and Modern Foreign Languages, Science with Mathematics etc. In light of this present context, I keep returning to some relatively small bits of data that I highlighted in the previous chapter. Whilst the participants were engaged in the process of experimentation, their thoughts and subsequent actions or gestures appeared to linger around certain themes such as:

> *"freedom to learn, washing away the oppression, intrigue in an identifiable object, discovering a book as if I had never seen it before, the smells + feel, breaking the mould, moving away to become an individual, childlike, innocence, no control over own learning, mechanical and repetitive way of school – trapped, controlled like a puppet, escapism to more knowledge, freedom..."* (Participants, 2012)

Looking repeatedly at the words and phrases drives me further towards a desire to revolutionise pedagogical practice in HE ITT. It is crucial that we find time and space to examine the cycle of exploration and to understand the past as well as asking what lies ahead.

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Each time we revolve around the pivot that poses the question 'What is education for?', something new will emerge and so it goes on. If this notion of an ever-changing landscape ripe for exploration is not embraced and utilised, the alternative is a future of compliance and acceptance that those in power know what they are doing.

"But the principal failing occurred in the sailing,

And the Bellman, perplexed and distressed,

Said he had hoped, at least, when the wind blew due East,

That the ship would not travel due West!" (Carroll, 1898)

In a perfect world acceptance towards those who purport to know best may work, for a while at least, but where there is inequality (and there is), blind acceptance of authority is at best apathetic and at worst negligent. Many trainee teachers join us at a time in their lives when they are beginning to negotiate complex self-constructions of identity. They are in the process of navigating a continuous journey through education, from school to university and on to postgraduate study. The challenge of this inquiry has been to build upon the participants analytic capabilities in this context. As becoming teachers and researchers of their own practice, they have explored the professional realities they encountered whilst in school, as well as their capacity of creativity in the experimental rehearsal space. All of these experiences have contributed to notions of a *"newly defined subjective space"* (Hodson, et al., 2012), thus enabling the participants to revise their own stories, which are predicated on their intra-actions between self, objects, and language; in other words, the materiality of being. Here the potential for an increased self-awareness is premised on recognition of these intra-actions and the ways in which others might negotiate meanings in the process of learning.

Trainee teachers, it seems, are very quickly forced to assimilate not only the often incongruent conceptions of what makes a 'good' teacher or pedagogue, but they are also expected to be able to navigate conflicting structures within the partnership arrangements between schools and universities which are becoming increasingly complex. In an attempt to hold on to important notions of criticality and, thus rebalance the process of becoming for my trainees, I have engaged with the theories of new materialism in an attempt to build upon the debates around creative practice as research. The same has enabled me to question the limits of educational imaginaries, as new materialism recognises inseparability between theory and practice, and posits matter as being indeterminate. In other words, matter is constantly becoming, or forming and re-forming in unexpected ways (Coole and Frost, 2010). It thwarts the notion of matter being inert and, therefore, it cannot be subject to predictable forces. It is agentive and has an aliveness which responds to human-non-human relations; in other words, it is responsive to place and space and everything therein. It is crucial, in my view, that trainee teachers are not merely presented with patterns of institutionalised learning experience that are essentially disembodied, i.e. learning that is based on a suppression of physicality rather than notions of embodied learning. This inquiry highlights some of these inherent problems in the current and potential future, regulative structures within which the participants find themselves, and in order to address this situation the inquiry is underpinned by a hope for a better future.

The etymology of the word 'hope' is to trust, to have confidence in, or to have a wishful desire, and all these senses sit comfortably within the aims of the project. Hope does not imply an ending; it looks to the future with a sense of optimism. Even when the present situation is destabilising, with hope it can be reframed by creating new lines of resistance. This is an overarching ambition, but in order to enable our trainees to be resilient, as defined by Pearce and Morrison (2011) as *"the process of, capacity for, or outcome of successful*

adaptation despite challenging or threatening circumstances." (p. 48), they need to be able to place their trust and confidence in the institution, which is responsible for their training, as well as in those who are purporting to prepare them for the road that lies ahead. This is a balancing act between empowerment, agency and pragmatism. It would not be wise to incite a revolution at this moment in time, however, impacts can be made through small and accumulative moments of resistance. Nothing is static, change is inevitable, but it is also out of our control. Seeking small disruptions can cause oscillation to occur, which suggests that experimental practices mean embracing the unknown and withstanding the discomfort that the unknown can bring. In support of such disruptions and of the notion that students are individuals and not an homogenous group of automatons, Hickey- Moody et al. (2016) suggest that *"a curriculum that focuses on an embodied understanding of creativity seems to be the most productive way forward in terms of developing students' sense of singularisation, expression and becoming."* (Hickey-Moody et al., 2016, p. 222).

Whilst striving for change is important, I recognise that it is also crucial to find ways of working within and through existing structures. There are those who realise the limitations in thinking of learning as a linear process, such as Atkinson, who cites learning as *"something which ruptures existing frameworks of practice and knowledge."* (2012, p. 5). Similarly, I perceive learning as a series of discontinuous flashes that are sometimes connected and sometimes seem entirely novel. This poses a challenge for beginning teachers given that the intrinsic message is that they will be measured almost entirely in terms of the linear progress their students will be deemed to have made. Finding a balance is going to be crucial, and in doing so I look to Biesta's notion that *"in all cases a concern for good education rather than a concern for effective education or for learning as such, that is without any specification of the learning 'of what' and 'for what', should be central to our considerations."* (Biesta, 2009, p. 44)

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Conclusion

Solnit (2006) offers her readers an image of a tangible emptiness where between words is silence; around, behind every map's information, is what's left out. Cartographers refer to these unmapped spaces as the 'Terra Incognita' and this is the premise of Tractatus de Imagine Mundi in that the narrative is suggesting that there is always something yet to be discovered, but that curiosity and a desire to know more about these uncharted territories is the thing that drives us forward as researchers. Shakespeare understood well the limitations of human understanding as he suggests in the words he gives to Hamlet when speaking to Horatio: *"There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy."* (Hamlet (1.5.167-8). Similarly, I accept that many of the views expressed in this thesis are shaped by the very specific social, political, educational and artistic environment in which the inquiry has taken place. In other words, my philosophy is as limited as Horatio's. The insights that have been revealed, however, in terms of the nature of drama, how it encourages, supports and activates learning and the types of learning that can be generated, are invaluable to me as a teacher, researcher, practitioner. These insights will enable me to continue to reflect upon the process, to question further how drama can be put to work in the re-conceptualisation of pedagogical approaches in HE ITT and to develop frameworks in order to facilitate practice as research within the broader context of educational research. I have used metaphor and allegory as a means of providing a space in which stories are told in a way that can depersonalise them, but not in a manner which excludes affect. In other words, the distance between the 'actor' and the story they are telling promotes empathy as it is crucial that the audience be considered and are able to suspend their disbelieve in order to engage with the characters within the narrative. The notion of 'distancing' is a common term in drama education suggesting that there are parameters within which themes and issues can

be explored safely, artistically, critically and educationally, and metaphor is a tool used in acknowledgement of a need to protect participants from feeling exposed; thus, the development of Paige's character and her experiences in the cave have been used as a mechanism to ask some of the philosophical questions that affect us all as human beings. The fiction of the drama creates an illusion which is exposed and subject to further scrutiny; meanings, or habitual givens are challenged, thereby enabling new perspectives to occur. In this way, distancing is used as an artistic device and as a means of analysing the experiences we shared as participants in the project. The principle that this process underpins is that knowledge and change can both be at the centre of the educational experience concurrently, as such experiences are transformative, if we accept that the world is knowable and that its inhabitants are subject to change.

It is with a renewed sense of agency, and what Hoy (2009) refers to as *"the double of a contemplative self that surveys the thousands of interactions required to integrate tiny actions within more complex apparent action"* (pp. 158-159) that I am attempting to summarise the experiences of this inquiry with all its intricate complexities. Memories are events that play games with us and, therefore, I recognise that it will only ever be an attempt at recall, but, nevertheless, I feel able to share some understanding of the ways in which I have utilised the process of dramatic inquiry as *"an adaptable and energising human enterprise"* (Dunn and Anderson, 2013, p. 293). It is with the sense of empowerment derived from the process that I wish to continue to develop these ideas as a means of expanding the otherwise compartmentalised approaches to learning, as characterised by recent changes to HE ITT.

I have consistently posited a desire to highlight the voices of those who wish to maintain integrity in their philosophies and beliefs as educators. This includes colleagues, as well as the participants in this project, as we share a desire to remain critical of the systems within which and for which we work. I have addressed these challenges through a collaborative

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process of dramatic inquiry, and this has enabled me to reconsider the ontological position of the teacher - practitioner – researcher, and to think about what is silent, unheard and often marginalised in these contexts. I have attempted to complicate rather than explain the significance of what happens in these spaces - the 'in-between-ness' of the encounters which make up the important experiences we learn from. These are the insights that will have the greatest impact upon my subsequent practice.

I am not purporting a theory of drama in itself but rather, perhaps, I am working towards a theory which can take account of the twists and turns, the reorientation, and the repositioning that drama, as a site of inquiry, can open up. The eclecticism of dramatic inquiry is not conflicted with notions of outcomes, rather it focuses on that which happens during the process, thus revealing complexity and diversity and the capability of responses to be continually reshaped according to context and purpose. I am, therefore, taking a leap of faith in my belief that drama is meaningful and has an important place in the future of HE ITT.

Drama concerns itself with human existence and it explores the results of human actions in specific times and places, which are governed entirely by particular contexts. If education is concerned with creating a better understanding of such contexts then perhaps we could do worse than to look to drama. In considering drama as a pedagogy of resistance, which propounds the importance of engagement in contemporary educational contexts as opposed to automation, I am considering Freire's (1998) notion of the future as *"something constructed by people engaged together in life, something not pre-determined but always in the process of becoming."* (p. 72).

Drama as inquiry enables the participants/audiences to analyse fictional worlds, and to construct new realties in order to effect change. Forums and practices such as those that have been demonstrated in this project offer a potent alternative to the current governing policies

for education. Recognition of such policies being educationally valuable could be far reaching in terms of creating active discourse with more engaged learners. This, however, requires educationalists to not be afraid of contact with real people, as opposed to moving towards a virtual (dis)connection. In researching what Biesta (2013) refers to as *the "weakness of education"* (p.1), I have come to an understanding that it is the risk-takers who are able to transform their practice and perhaps even make a difference. Claims are, therefore, made in this thesis that suggest drama offers contexts in which participants and audiences can be re-orientated towards risk-taking, creative thinking and problem solving as well as knowledge discovery. This is because drama is, by definition, a social and communal activity. It encourages critical reflection, empathy, collaboration and socialisation. In addition, there is the possibility for politicisation of content and context which, in turn will help to raise questions about power and agency within learning environments. The nature of these environments is performative and, as such, ideas tend to be socially generated and shared as lived experience. This can lead to rich discussion as well as to various forms of artistic expression. It also highlights the paucity of, and failures in, the distribution of cultural capital in contemporary educational contexts.

When taking risks, it is expected that one will make mistakes, but to do so can extend the boundaries of self into unknown territories. In the process of mapping and charting this journey, I have not shied away from or tried to simplify notions of complexity. Indeed, the opposite has been my intention; in other words, the inquiry celebrates complexity and highlights uncertainty. In effect, this inquiry is a distillation of the processes involved in attempting to balance and mesh the educational with the social and the aesthetic, which focuses the spot light on the recurring question about what it means to know. Such a question is explored in participatory and collaborative spaces, where individuals are free to hear and see in ways less bounded by ideas of social norms and stigma. In short, I am suggesting that a

more democratic ethos in educational contexts can be fostered through facilitated engagement and through the experimentation with alternative modes of communication leading to a plurality of resonances.

This inquiry also suggests how we might utilise opportunities that offer a counter balance to the pervasive restrictions that are our reality. It is often the case that the multiple roles we have in HE ITT preclude us from finding time to be creative as well as being critical thinkers. Drama offers environments where issues such as the marginalization of lives, dreams and experiences can be actively and constructively nurtured, as Somers (2013) argues:

> *"just as the engineer builds a model of a bridge to test its capabilities when built, so in drama we model life and examine its complexities using the dramatic language."* (no page number).

The process of using drama in educational contexts is largely about exploring human circumstances and making detailed examinations of the issues that affect specific people, in a certain time and in certain circumstances. This inquiry follows such a model, and, in doing so, it highlights the ways in which existing educational structures largely prevent those who have something they want to say from having a voice. There is a need, therefore, to address these constraints and barriers, which preclude some forms of engagement and learning from taking place. The Post Graduate Certificate in Education, for example, is becoming increasingly prescriptive and profoundly anti-libertarian in its execution. This provides further evidence of a perception that HE institutions are becoming increasingly constrained by a process of teaching to the test. The challenge for further research in the context of HE ITT, then, is to question the value and purpose of knowing and to recognise that this happens in a myriad of ways, with words, with gestures and with questions. Furthermore, this thesis

argues that these are the elements are an assemblage of materiality, and as such they can do important things, as Maclure (2013) suggests in her analysis of Deleuze's notion of sense:

> *"Sense is important for a materialist methodology because it works as a sort of 'mobius strip' between language and the world (Deleuze, 2004, p. 23). Sense 'happens to bodies and insists on propositions' (p. 142), allowing them to resonate and relate, while never being reducible to either 'side' of that old duality that separates the material world from the words that putatively represent it."* (p. 659).

The propositions that this inquiry has raised have similarly been conveyed on a largely sensorial and emotional level, and it is important to recognise that there is a real need for time and space to be created in order for learning and engagement to flourish on such a level. By creating alternative spaces for content and ideas to be experienced, and for important dialogues to be developed, there has been a need to explore alternative approaches to research and to data collection. The process of collective storytelling, for example, has required me as a researcher to be alert and sensitive to the participants and to allow an 'unfolding' of events to emerge rather than attempting to offer an objective perspective of what I think is happening. Maclure (2013), refers to the 'materialist' critique of the representation of data in this way, suggesting that any attempt at an objective analysis *"implies a critical, intentional subject standing separate and outside of 'the data', digging behind or beyond or beneath it, to identify higher order meanings, themes or categories."*(p. 660). In an inquiry such as this, any suggestion of a definitive set of meanings would be futile and therefore, as Maclure (2013) suggests,

> *"we are obliged to acknowledge that data have their ways of making themselves intelligible to us. This can be seen, or rather felt, on occasions when one becomes especially 'interested' in a piece of data – such as a sarcastic comment in an*

interview, or a perplexing incident, or an observed event that makes you feel kind of

peculiar." (p. 660-661)

Such notions have assisted in enabling me to document the ways in which understandings

may have shifted during the process, and, as a consequence, I have developed a better

understanding of the ways in which theory is located in my practice, as per Neelands (1998)

proposition that *"theatre is the live experience."*(p. 5). In consideration of such a proposition,

we have experimented with ideas of broadening the range of senses used in the process of

inquiry. In doing so, we have engaged more freely with ideas about the role and importance

of the imagination, and the same has enabled us to find other ways of telling our story and to

explore and analyse the ways in which the imagination can be used as a pedagogical tool to

enable learners to be confident in accepting complexity in the process of interpretation and

construction of meaning. Neelands goes on to suggest that,

> *"meanings in theatre are created by the actor, for both spectators and other*
>
> *participants, through the fictional and symbolic uses of human presence in time and*
>
> *space. These may be enhanced by the symbolic use of objects, sounds and lights.*
>
> *Theatre is understood through its conventions which are the indicators of the ways in*
>
> *which time, space and presence can interact and be imaginatively shaped to*
>
> *communicate different kinds of meanings."* (1998, p. 5)

These meanings are not generic or fixed and the process is more about accidental learning or

the acquisition of extra information that occurs beyond any intention to present what is

happening as something real or tangible. The process of understanding this enabled us to

consider the shifts that have occurred in terms of our self-awareness, and how these events

and experiences have developed our aesthetic understanding both as a collective and as

individuals, suggesting that the scope of the inquiry has moved beyond the investigation of

particular events towards further reflections on the wider issues relating to practice in HE ITT. I have taken this as permission to consider the notion that power lies in my own hands, suggesting that I am free to develop and create safe and creative environments for posing further 'what if?' questions. In other words, the process of research through dramatic inquiry has enabled me to explore rationales for deciding what I teach, how I teach it and what sort of knowing might be involved. I want to move away from the educational preoccupation with skills and techniques and delve deeper into ideas that may help me to better understand research through reflection, as I see value in the process. It may result in me encouraging becoming teachers to have a greater reliance upon instinct and ingenuity and to stretch the boundaries as far as they dare. My role is merely that of a guiding hand to restrain them from reaching too close to the sun, in other words, to avoid the kind of hubris that can sometimes materialise as misplaced confidence. However, my long term aim is to continue this journey and to continue to use these social and cultural encounters to explore the nature of the 'affect' that one human being can have upon another or others in the role of educator.

The emerging interest in Practice as Research, which developed during the embryonic stages of this project, has enabled the broadening of minds and the acceptance of alternative elements activities to be included in the research process, such as the relationship between practice and theoretical discourse, the function of the written component and its relationship to the practical component, understanding the place of creative practice in the context of educational research, identifying what is meant by 'new knowledge' in the creative process, and consideration of the concept of the research question and how it is interpreted in 'practice'. Such research territories recognise that researchers do not have to be bound by the limitation of existing experience, following the lead of a number of contemporary arts-based practitioners and researchers such as Hickey-Moody and Page (2016). They call for us to think anew about remaking the world materially and relationally. There must always be a

reciprocal action and reaction in the transmission process that is full of something that makes us want to watch, listen and respond.

It has been a challenge to work on a live project at the same time as creating a tangible thesis, but it also seems to be a natural development in the process of celebrating rather than reducing the subjectivity of research and the richness of data that can be found in acknowledging the provisional nature of something we have come to call knowledge.

"I think climbing mountains or buildings or whatever has been a really good metaphor for finishing my work. Because, no matter how tired you get, no matter how you feel like you can't possibly do this, somehow you do." (Octavia Butler, 2004)

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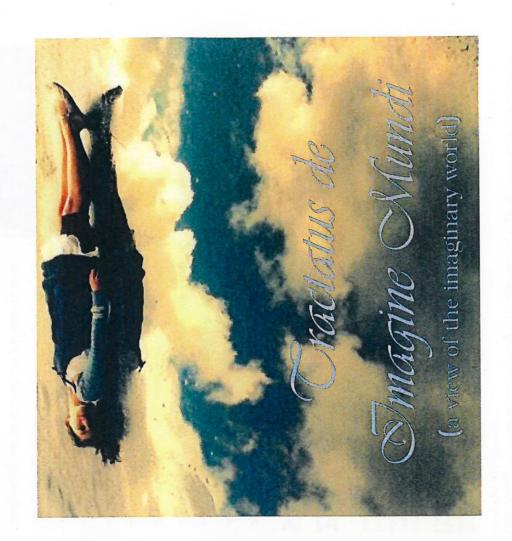
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Appendices

Appendix 1:

Programme Notes for Tractatus de Imagine Mundi

Tractatus de

Imagine Mundi

(a view of the imaginary world)

Tractatus de

Imagine Mundi

(a view of the imaginary world)

Appendix 2:

Example of Ethics Form for Tractatus de Imagine Mundi.

(A full set of signed copies has been retained by ESRI at MMU).

<u>Considerations for participants and informed consent form.</u>

Dear participant,

Thank you very much for agreeing to be part of my research project and subsequent contribution to my Ed doc thesis. I wish to make it clear than you have the right to anonymity and that every effort will be made to retain the same in any published work that may arise from this project. In the event that I should write about individuals, their names will not be used and no photographic evidence will be used without prior consent.

I will ask that all participants complete an 'Ethics Check Form', which will be provided prior to your involvement as this is a standard University requirement for any academic activity that is described as 'research'.

I would also like to draw your attention to my professional awareness of the issues of confidentiality and sensitivity to the needs of the participants and in the case of any participants under the age of 18, I will also consider the views of parents/carers and the policies and practices of the s relevant school."

<u>Please delete where appropriate;</u>

<u>Name of participant</u> _____

1. I have read the information for participants and I understand what I am being asked to do.
Agree/disagree

2. I understand that my participation is voluntary
Agree/disagree

3. I am happy to being interviewed
Agree/disagree

4. I understand that the project will be video-taped and am happy for this to be included in the published work

Agree/disagree

5. I am aware that my words may be used anonymously throughout the research work

Agree/disagree

6. I understand that I have the right to withdraw at any stage of the research process without detriment.

Agree/disagree

7. I understand that any report from this research will maintain the confidentiality of participants and settings

Agree/disag

Information about the research project.

Title of the study; 'Tractatus de Imagine Mundi'.

Name of researcher; Rebecca Patterson

Contact details; If you need to contact me please email; r.patterson@mmu.ac.uk or telephone; 0161247 2339

Background information; I am a full time member of the academic staff at Manchester Metropolitan University, Institute Of Education, Senior lecturer in Drama Education. I am also a part time Ed Doc student. As part of the Ed Doc programme and in completion of the same, it is a requirement to produce a final thesis of approximately 60,000 words equivalent. This information sheet is designed

to provide you with all the necessary details about the nature of my research and your involvement in it.

What will you be asked to do ?

Group A. (PGCE Drama Trainee from MMU) will be asked take part in a series of workshops and rehearsals designed to explore the process of devising for theatre. These sessions will ultimately lead to a short performance which will take place in front of a live audience/s on Thursday 14th June 2012 at The Studio, Didsbury campus. The first performance will take place in the afternoon for a small audience comprising of 28 GCSE students from Manchester Academy and their teachers. The second will take place that evening for an invited audience of students and staff from MMU, friends and family of the cast and creative team and other interested parties. You will also be asked to take part in an interview designed to collect your reflections and responses to the events and encounters that have taken place during the process.

Group B. (Yr 10 students and staff from Manchester Academy) will be asked to attend the afternoon performance at Didsbury studio on Thursday 14th June. After the performance you will be invited to comment/reflect on the performance and depending on the time available, take part in some workshop activities designed to assist you in your own devising process as part of your GCSE examination. (This will be recorded but does not need to include visual images of individuals who wish to remain anonymous - if any members of the audience do not wish to be filmed please delete 'agree' on point 4 of the consent form). You will also be asked to fill in a brief anonymous questionnaire that can be done later in school at your teacher's discretion.

*Group C. (*An invited audience of interested parties, including friends and family members), will be asked to attend the evening performance at Didsbury studio on Thursday 14th June. After the performance you will be invited to comment/reflect on the performance in an informal manner. This will be recorded but does not need to include visual images of individuals who wish to remain anonymous. (If any members of the audience do not wish to be filmed please delete 'agree' on point 4 of the consent form).

Group D. (Members of the creative team who are not taking part in the final performance but who have made a contribution to the final piece of theatre in the form of writing, choreography, technical support), will be asked to reflect and discuss their role in the process and their responses to the outcomes as part of the audience or in a supporting technical role.

How will the production/information be used? The data that is generated from this process will be recorded with your permission. The interviews and reflections where possible, will be converted into a transcription and subsequently analysed and presented anonymously within the study.

How will the information and participants' names be kept confidential/anonymous?

All the data that is obtained throughout the study will be presented to my supervisor. This information will be presented anonymously, e.g. participant A, B, C etc. On completion, a copy of the thesis will be given to an external examiner for moderation purposes and a copy will be retained by the university for future reference (this may in part, be presented as film/dvd). Any data that is not used in the thesis will be destroyed.

What will happen if a participant wishes to withdraw?

If any participant would like to withdraw from the study, you can do so at any time. You have the right to withdraw giving any reason for doing so. In this case, all the information that you have provided will be destroyed at the time of withdrawal.

What happens next?

If you do agree to participate and to have your responses used as data in this study, you will be asked to complete an 'informed consent form' (see above).

Should any questions regarding any of the information given arise, please feel free to contact me at any time.

Thank you for your time and co-operation. I am extremely grateful for you contribution to this study.

Kind regards

Rebecca Patterson

Ethics Check Form

1.   Name(s) of Applicant: Rebecca Patterson

2.   Telephone number. 0161b2472339

3.   Email address. r.patterson@mmu.ac.uk

4.   Course/unit: Ed Doc

5.   Name of Supervisor: Cathie Pearce

6.   Title of Project: The Dreaming of the Bones; Reclaiming the Imagination in Education

7.   Resume of ethical issues:

8.   Does the project require the approval of any external agency? NO

9.   Statement by Applicant

        I confirm that to the best of my knowledge I have made known all relevant information and I
        undertake to inform my supervisor of any such information which subsequently becomes available
        whether before or after the research has begun.

        Signature of Applicant: _____ Date: _____9th May 2012_____

10.   Statement by Supervisor/Line Manager (please sign the relevant statement)

        Approval for the above named proposal is granted

        I confirm that there are no ethical issues requiring further consideration.

(Any subsequent changes to the nature of the project will require a review of the ethical considerations):

Signature of Supervisor: _____ Date: _____

Approval for the above named proposal is not granted

I confirm that there are ethical issues requiring further consideration and will refer the project proposal to the appropriate Committee**

Signature of Supervisor: _____ Date: _____

**   For work forming part of an MMU taught programme – refer to Faculty Academic Standards Committee.

**   For work forming part of an MMU taught programme – refer to Faculty Research Degree Committee.

**   For PhD by published work – refer to Research Degree Committee.

**   For any other work – refer to appropriate Faculty/Department Committee or line manager.

Appendix 3:

A copy of the risk assessment procedures that were carried out in advance of the performance

of Tractatus de Imagine Mundi.

Faculty of Education

Manchester
Metropolitan
University

RISK ASSESSMENT FORM

Overview of Activity   **Pupil Delegates**   Date(s) of Planned Activity 14th June 2012

The children's' parents, guardians, or School Party's Teachers will escort them at all times while they are in the University.
A member of IoE staff or an IoE student will be in attendance at all times, but should never be alone with a child.
School Parties must have a pre-arranged arrival time to enable them to be met in the building foyer.

Children (persons under 16 years old) are generally prohibited from university premises except when they are:

- **Visiting facilities specially designed for children**
- **Attending events open to the general public**
- **On an organised educational visit**
- **Work experience placement**
- **Visiting a low risk area* for a short period**

Activity	Date and Time	Persons at Risk	Nature of hazards Involved	Can hazard be avoided and or eliminated? If so, how.	Recommendations for control measures, including measures to deal with unavoidable hazards

1

Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Children are generally at increased risk due to their immaturity and lack of understanding of danger	The likelihood is high and severity is low	All accompanying staff to receive full risk assessment prior to event. School staff to remain with pupils at all times. School members of staff are accompanying 28 pupils.
Attending a performance by PGCE Drama students	.14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Students and staff unfamiliar with venues and fire exits		Staff (bringing children on-site) will be made aware of the University's Fire evacuation procedure on arrival by the IoE tutor Rebecca Patterson. Children will be escorted at all times by a teacher or a member of IoE staff or student.
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16 Staff and Students	Injury during access/ egress /emergency evacuation (stairs unsuitable for children) Student, staff or visitor illness	The likelihood and severity is medium	A plan for these eventualities must be discussed with the person(s) in charge of bringing the group on site BEFORE the visit. First aiders are on site at all times. Staff to be advised that any illness or injury is to be reported to Senior IoE tutor involved who will contact first aiders by mobile and to be contactable by mobile all day. Mobile for Rebecca Patterson 07850371958 First Aider available on 07906268164 Gordon James
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Students and staff and visitors unfamiliar with each other		University staff will wear a name badge. There will be two mmu student son hand wearing mmu t-shirts who will be on hand to direct.
Attending a performance by PGCE	14TH June 2012	Children up to the age of 16	Theft of personal property		Staff and trainees and children to be advised not to leave personal property unattended. Activities all taking place in the drama studio in Simon building.

Drama students	12.30pm – 2.30 pm	All staff and students			
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Getting lost in unfamiliar premises	The likelihood and severity is low	Children will be escorted at all times by a teacher or a member of IoE staff or student.
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16 Students and staff of the IoE / MMU / members of the public accessing the IoE campus.	Encountering inappropriate behaviour from adults Fear of assault/accusations against staff + students *(University staff/students are not all vetted for work with children)*	The likelihood and severity is low	Children will be escorted at all times by a teacher or a member of IoE staff or student. All trainees & tutor CRB checked. Visitor access will be restricted to pre-planned locations: toilets only (no admittance to refectory). All students must be briefed in advance of the visit with regards to potential safeguarding hazards. Doors, which are already open, are to be left open at all times.
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Slipping/falling on stairs	The likelihood and severity is low	Visit must avoid high risk areas or manage use of these areas very closely. No access via stairs required.
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Accidents while crossing the road and whilst walking: slipping and tripping		Mini buses must collect/drop off on the same side of the road as the campus to avoid crossing Wilmslow Road where there is no crossing. The group will be met met by IoE students in the visitors care park off Didsbury Road..

3

Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Accidents caused by equipment		Check location and use of equipment being used. Ensure it is in place before activity.. All cables and leads will be covered but students, staff and visitors must take care not to trip over cables and wiring. Doors, which are already open, are to be left open at all times.
		All adults			
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Entry into potentially unsafe locations	The likelihood and severity is low	Children will be escorted at all times by a teacher or a member of IoE staff or student. Drama studio below ground floor rooms in Simon Building being used. Visit must avoid high risk areas or manage use of these areas very closely.
Attending a performance by PGCE Drama students	14TH June 2012 12.30pm – 2.30 pm	Children up to the age of 16	Danger of injury from hot food and drinks at refreshment times.		Visitor access will be restricted to pre-planned locations: no admittance to refectory. Children briefed on arrival. .

NB Please provide clear costing details for the activity – prior to any activity the relevant Division / Programme Leader must have signed off request for financing.
Risk Assessment carried out by: Rebecca Patterson   (Role)   PGCE Drama tutor

Signed Academic Division Leader: John Rainer

Signed Programme Leader / Head of Programme Area: John Rainer

Date: 13th June 2012   Date of planned review of RA :Copies to: Management Services File

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Appendix 4:

A Copy of A Short DVD to Support of the Inquiry

A Copy of A Short DVD to Support of the Inquiry