Because of you, this is me: An Auto ethnographic study of drama in practice

Christopher Jon Bolton

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Professional Doctorate in Education

September 2020

Faculty of Health, Education and Life Science, Birmingham City University

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Abstract

This thesis explores the affective nature of my new and emerging hybrid identity and practice as a teacher/researcher. It demonstrates how the drama practice of both new drama teachers and I is entwined and entangled whilst existing in a regime of performativity (Ball 2003). The primary focus of the research is to explore and unpick how my identity and what I have called artful practice as a drama teacher helps to shape, challenge and affirm the entry of new drama teachers to the teaching profession. This new approach to initial teacher education (ITE) and drama in education (DiE) not only meets the requirements of a "performative culture" (Ball *et al.* 2012: 514) but also, more importantly, has a longer lasting, deeper and more affective impact on new drama teachers as learners and professionals. It contests and challenges the current English neoliberal educational agenda, which has seen a demise of arts education more generally, and rejects the meta-narrative of schooling as a performance (Ball *et al.* 2012).

Using international literature from the field of drama in education, I contextualise the position of DiE in the wider global neoliberal climate. New drama teachers' identity formation and the subject itself are under threat, from neoliberal and risk-aversive teaching, which values the product and outcomes of learning more highly than any process and experience. I argue that this educational environment inevitably affects my professional identity and practice and has forced me to question my own understanding of drama practice and drama concepts that I believe have value in the field of DiE. My use of an auto ethnographic (Ellis and Bochner, 2000) methodological position combined with an Arts-based research approach explores how my professional identity is created, imagined and framed. I use an artful and innovative approach to the collation of data that puts to work concepts of truth and fiction. This approach views drama as a way of knowing the world that is personal, individual, subjective and values the possibility of there being different and contrasting 'knowledges'. Consequently, in the findings section a textual staging (Richardson, 1997) process has been adopted, which has enabled narrative accounts and experiences of a drama workshop and research process to be woven together to illustrate new and engaging spaces for interpretation. Unpicking the data in this way has created new arts-based methodological approaches to the data such as 'textual-tableaux'.

In conclusion the thesis examines the ways in which my professional identity and practice is intertwined with new drama teachers developing their pedagogy, whilst simultaneously exploring its effects on their emerging practice. I question and un-pick how the creation of framed boundaries in teaching practice can both restrict and limit teachers whilst at the same time look for ways to shape and liberate my own professional identity and create forms of affective practice in ITE. I also argue for a clearer understanding for those new to the teaching of drama about the relationship(s) between perceptions of truth and fiction, time and space and professional identity formation. Finally, this research re-celebrates and values the potential creative eagerness and passion of drama teachers and the importance of drama in the school curriculum.

1. **Introduction**

September 1917-

"He's bin doin' it again. Dead o' night…all bleedin' night. 'E were up then down. Runnin', pacin', runnin'… up an' down t' bleedin' ginnel. Stomp, stomp, stomp of t' boot… paused an' crouched. He let door open, let Jack Frost in. He med 'imsel at 'ome alreet. Silly bugger, thinks 'e's still out there, in't rench we all bloody bombs and Fritz. Up an' down ginnel… all night."

Figure 1- The Armer Family circa. June 1914

Emmanuel Armer was born in Cockerham, Lancashire in 1888. His father was an arable farmer. He was one of seven brothers; married to Alice Hollinghurst and they had two children who lived at the family home in Longridge, Lancashire. At the age of 27, Emmanuel along with his brothers voluntarily enlisted in the Loyal North Lancashire Regiment at Preston on 8th November 1915, joining the 4th Battalion. World War One had started over a year before.

Having left Southampton on 10th April 1916, Emmanuel was stationed in the trenches south of Arras in the Wailly-Bretencourt area, France, before being sent to the Somme battlefield in the front line opposite

the village of Guillemont. On 11th October 1916, Emmanuel was appointed Lance Corporal and fought in Ypres, Flanders and at the Battle of Pilkem Ridge.[1]

During this time, Emmanuel was injured and granted leave to recover. The details of his injury are not clear. However, what was clear was that his mother and wife frequently found him running up and down the ginnel[2] between his house and that of his neighbour as if he were still in the trenches. His experiences of the war clearly affected his behaviour.

An eyewitness account describes another incident; the moment he was found beneath a war memorial. All that is known is that he did this to himself.

> *January 1918-*
>
> *"They snatched a mad 'un in't town square. Ee wer sat under t' war memorial. His face was sewn. Sewn right up. Eyes, ears 'an mouth. He 'ad a sign round 'is neck. Don't know what it said, too many people crowding round. Some of 'em was abusing' him. Saw an apple hurt 'im- chucked it 'ard and close up. Then the military police comes, masses of 'em. Overkill. They wer really rough. One of t' MPs was 'avin' a right dig. Bloke couldn't see to defend 'isself. Then Something snapped."*

Emmanuel was my Great-Great-Grandfather. Throughout this thesis, I intend to use this story as a central metaphor to help me unpick how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it.

From my practice as a drama teacher, I know and have felt that my practice is complicated and a form of colportage "driven by a sense of non-contemporaneity, part legend, part fairy tale, part market exchange." (Zaslove, 2007: 94). The intricacies and potential power of teaching in a modern day, post-truth society has enabled me, as a teacher of drama, to play with notions of truth. The term 'post-truth' here is being used to indicate that "truth has been eclipsed- that it is irrelevant" (McIntyre, 2018: 5). For me, the post-

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[1] Research using archival information at http://www.circlecity.co.uk/wartime/board/index.php?page=38 [Accessed 12.06.2017]
[2] A ginnel is Northern English dialect for a narrow passage between buildings: an alleyway.

truth can also allow drama teachers to use fiction, lies and "ambiguous statements that are not exactly the truth but fall short of a lie" (Keyes, 2004: 15), to engage, provoke, challenge and test learners and their thinking; the post-truth is, and potentially always has been, a teaching resource. The fictional context in which drama teaching exists justifies the ethical implications of this: there is often an agreed suspension of disbelief, which arises through framing a fictional context within drama. The creation of alternative realities using the suspension of disbelief (Stanislavski, 1936) is, I argue, at the heart of meaningful drama and theatre; likewise at the centre of purposeful drama teaching and learning. However, the suspension of disbelief alone does not necessarily constitute the centre of meaningful drama teaching and learning. It is also a drama teacher's skill and artful practice in playing with the framing of texts and recognising the interplay between these texts and contexts that a fictional frame can be understood and used (Nyberg, 2018). This thesis explores the affect of my own identity and skill as a drama teacher and senior lecturer in weaving together texts and contexts.

The idea of framing fiction and suspending disbelief was an element of theatre that Ancient Greek playwrights, such as Sophocles, Aeschylus and Euripides expertly considered and used within their plays. The aim of both suspending disbelief and verisimilitude resulted in presenting members of Athenian society lucky enough to see these plays, with lessons about themselves as a society and the world in which they lived. Because of this collective enculturation through art, a space was created in which issues and situations in Athenian society could be explored through dramatized fiction. This theatrical space enabled an audience to question, challenge, celebrate and explore problems in their community and ultimately learn something; gain new knowledge (Shuler, 2015). Through a lie, one can know the truth. The development of Western European theatre, driven by playwrights such as those mentioned above, were shaped by society's need to learn about themselves and their place in the world. Theatre and drama in Ancient Greece served the people. This also enabled audiences from Athenian society to question notions of power and the hierarchical structure in which they lived through dramatized fiction.

Through this exploration in this thesis, I intend to unstitch and unpick the affect of using notions of truth and fiction to create meaningful learning experiences. I argue that by exploring my own identity, both personal and professional, new drama teachers can, in turn, draw upon their own resources, stories and experiences to develop their pedagogy. In doing so, I also argue that new drama teachers can exist, become resilient and in some cases challenge and contest the current neoliberal narrative in English education.

What follows in chapter 2, is a broad historical, political and cultural contextualisation of drama in education, which draws on international and contemporary research in the field. This highlights some of the potential challenges facing my practice in teaching new drama teachers who are studying on a Post-Graduate Certificate in Education course as they begin their journey into the teaching profession in England. Within this chapter is a search for what drama in education currently means and where it has come from, as I seek to unpick the similarities and differences between drama in education and theatre in education. Furthermore, unpicking notions of meaningful drama experiences and how meaning can be created in fictional contexts is also explored. This search is contextualised further within the literature review by an exploration of risk-averse teaching and how neoliberal policies in education are framing, shaping and forming both my identity and new drama teachers' identity.

Chapter 3 illustrates the methodological approach used to create and support the research. Taking an auto ethnographic position has enabled the thesis to reflect on my pedagogy and practice as a drama teacher and senior lecturer in Initial Teacher Education (ITE), whilst also being playful with notions of truth and fiction. My use of an Arts-based research method, seeks to illustrate how the research was constructed. In doing so, the relationship between the conceptual framework of my drama workshop and my pedagogical approach become apparent. In addition, and by drawing on definitions of personal narratives and 'textual-tableaux', the methodology chapter seeks to demonstrate the research aim and how it has been explored.

Chapter 4 explores the ethical implication of my Arts-based research approach, which is particularly interesting given the auto ethnographical and playful approach to truth and fiction that I have taken. This is further complicated not only by the historical and personal content of my drama workshop and its primary function as a learning experience for myself, but also by the auto ethnographic position I have taken. This is supported by chapter 5, which explains how data was created, collated, used and re-presented in a search for meaning.

Chapter 6 illustrates the findings of my Arts-based research approach and is presented as a multi-layered 'play script'. The multi-layered script not only has clear links to the fields of drama and theatre, but also enables a stitching together of meaning in my role as the auto ethnographic researcher. The findings within the multi-layered script contain a mixture of research diary entries, elicitation conversations, overheard conversations, artefacts from the drama workshop that are fictitious (or not!), creations that arose from the drama process and my own research notes following the research process. This auto ethnographic, multi-layered approach to the findings has become a fertile area to open up discussions about identity, time, place, action and reality.

These elements are then captured and un-picked further in chapter 7, the conclusion and future lines of enquiry. Here I argue that my unique contribution to knowledge is a new methodological approach to both drama in education and the research community more widely. The future lines of enquiry seek to explain how the findings of the research can be explored further with/ by three stakeholders, namely new drama teachers, fellow Drama in Education Teacher Trainers and policy makers such as the Department for Education.

2. Literature Review:

Exploring literature from the field of drama in education contextualises the inquiry at the centre of this thesis- how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it. This process has led me to question my own understanding of drama practice and drama concepts that I believe have value in the field and my complicit role within the system of drama in education. I have drawn on both international contemporary research and writing, alongside theories that have historically formed influential ideas within the field. Reviewing the literature has enabled me to stitch together interrelated fields that affect the formation of my professional and personal identity and its potential impact on new drama teachers entering the profession, whilst simultaneously questioning the purpose of drama in education in England. These fields include drama, meaningful learning experiences, embodied artfulness, truth and fiction, and neoliberalism. Using international perspectives from current research has enabled me to unstitch challenging areas around the creation of my professional identity in Initial Teacher Education (ITE) alongside a current picture facing new drama teachers in England. A *metaxical* (Boal, 1995 & Bolton, G., 1992) view of these contexts has therefore been employed. This approach is a common feature of drama practice and appropriate to position my research within the field[3].

2.1- Neoliberalism and drama

Although it is beyond the scope of this thesis at this point, I argue that the impact of neoliberalism has fundamentally changed and shaped drama in education (DiE). I am defining neoliberalism in education as "the superiority of individualised market-based competition over other modes of education" that has "distinctive modes and expressions" (Mudge, 2008: 4). Whilst there are other useful definitions of

[3] Plato first used the term *metaxy* to mean 'in between-ness' or 'in the middle'. Here I am using Gavin Bolton's (1992) definition in that *metaxis* is the ability to recognise the existence of two contexts simultaneously.

neoliberalism and its impact on education, Ball (1998), Campbell and Pedersen (2001), Robertson (2007), and Giroux (2013), a focus on individualised, market-based competition and commodification implicit within Mudge's (2008) explanation serve well to illustrate the challenging position that this thesis takes within the field of DiE and its opposition to the educational trend more generally.

The neoliberal ideology underpins a didactic and regulated approach to education driven by economic ambition and competition. Neoliberalism involves a process of liberalisation, de-regulation, privatisation, re-commodification, internationalisation, and a redirection of funding from the public state sector to the private sector. Evidence of the impact of neoliberalism on drama education can be seen through international perspectives in countries such as Australia, Canada and China, where DiE has grown and developed. Lambert *et al.* (2015: 2) identify the impact of neoliberalism on Australian drama teachers in terms of "competitive performativity" and increasing evidence of "dataphilia". They also found that "...teachers operate in a zeitgeist of capitalist neoliberalism, which has had the effect of making education a commodity that can be bought and sold" (Lambert, 2019: 10). The work of Kandil & Bokkel (2019) demonstrates also the impact of neoliberalism on applied theatre provision in Canadian Higher Education citing Gallagher and Freeman's (2016: 10) exploration of the "neoliberal imperative of utility on the arts" by questioning the tension between the measurement of success and the relationship to securing financial grants. Furthermore, Portelli and Oladi (2018) recognise the impact of neoliberal policies around efficiency, accountability and standardisation on Canadian teacher education generally. Zeng (2019: 475) outlines the enormous growth of drama education in China as a result of changing government policy on art education. This development has been driven by government interest and support. However, Zeng questions the quality of this growth by the view that "some [private] companies see drama education chiefly as a moneymaking programme rather than as an educational project".

In England, the picture is similar, particularly since the formation of the 2010 Coalition government evident through the academisation of schools and the removal of educational overview from Local Education Authorities (LEAs). These are both demonstrable elements of both liberalisation and de-

regulation of the school sector. The rise of free schools, albeit a slow rise, directly funded by the state but run by private stakeholders such as parents or business, is evidence of creeping privatisation and fragmentation of the school sector. The current trend in selling one-size-fits-all curricula, as promoted by multi-academy trusts (MATs) such as the Ark MAT for example, is symptomatic of the re-commodification of education[4]. These examples also align with the increase of competition between schools through the value placed on league tables and performance related-pay, linking teachers' salaries to the examination outcomes of their pupils. Whilst there are more effects of these political, economic and cultural ideologies within education, it is important to consider how this has changed not only what drama in education is for and how it functions but also who has the authority to decide what constitutes drama in education.

Enabling the previous examples has been a range of neoliberal policies, which Ball (1993) claimed started with the 1988 Education Act. The current state of education, particularly in England, is not just the result of neoliberalism. As Ball (2018: 209) points out, a universal system of state education has never really existed, "rather a set of competing subsystems that jostle, grate and overlap". Consequently, the space created by this situation has been filled with neoliberal ideas as the most effective way to administer education. Underlying these competitive subsystems, Robertson (2007:11) identifies three key principles to enable this: mandate, forms of capacity and mechanism of governance. For Robertson, the combination of what it is that an education system should do combined with the resources through which a mandate can be realised joined by the means for co-ordinating an education system have further enabled neoliberalism to take hold. The outcome of these principles has led to a challenging situation that has seen a reduction in state intervention in education. Consequently, defining education in England as "a rickety, divided, unstable and often ineffective, but nonetheless overbearing, education apparatus" (Ball, 2018: 208) is one of the general results of the neoliberal agenda.

[4] In 2019, it was reported that the Ark Multi-Academy trust are developing a school curriculum programme that it plans to sell to other schools. See https://schoolsweek.co.uk/ark-schools-moves-into-the-curriculum-market/ [Accessed 7.02.2019]

Whilst running the risk of supporting one of the reasons for neoliberalism- the dissolution of the State- Ball's (2018:209) notion of "the meddlesome state" also explores one of the fundamental problems of neoliberalism in English education, particularly when considering educational policy. Arguing that historically governments have both "interfered at the wrong times for the wrong reasons" whilst also being "indecisive when they should have been clear and positive" it has led to a "mixture of reluctance, meddlesomeness, and muddle." Whilst on the one hand there has been a lack of clarity for those in the English education sector, the converse is true at the same time. I argue here that the reality facing many schools in England, and subsequently new drama teachers working within those contexts, is that a perception of what is clearly expected, such as 'proving progress' or being an 'outstanding teacher', has added to this muddled picture. For example, does progress look the same in a maths lesson as it does in a drama lesson or a Religious Studies lesson? Why is it 'measured' in the same way? Is progress linear or can learners' progress be organic? Does it have to be linear? Is being an outstanding teacher a constant state or can you be 'good' on one day 'outstanding' on another? What does 'being outstanding' even mean? These are complex problems to grapple with and understand particularly for those entering the profession. There is also a risk here of teachers suffering with value schizophrenia (Ball 2003), in that a teacher's identity and their values within the neoliberal discourse continually shifts, changes and is challenged as they seek to adapt their pedagogical practice to demonstrate their value as a teacher. This psychosis- the perception and interpretation of things as different from those around them -is exacerbated by what Ball (2018) terms as 'policy hyperactivity'.

Nonetheless, Ball (2018: 234) notes that teachers and many schools are doing a good job but that this is "in spite of rather than because of policy" from government and/or the schools in which they are working. However, Peck and Theodore's (2015) notion of 'fast policy' further complicates the notion of policy hyperactivity in that the amplification of new ideas within education moves at social media speed, which only adds to the sense of bewilderment experienced by teachers. Education, particularly but not only in England, is awash with new ideas and fads, none more evident than Doug Lemov's (2005) *Teach Like a*

Champion 2.0: 62 Techniques that Put Students on the Path to College, which has been adopted by many schools to inform their teaching and learning policy. Lemov's fads include the "disco finger" and "track the teacher" to name a few! These 'techniques' become celebrated and hailed as effective teaching: they are, in effect, quick fixes. The combination of policy initiatives, both at national and local levels, are authenticated through the measurement of their use. This means that what counts for schools and teachers are performance outputs, or in the words of Ball (2018: 234) "Education substance is reduced to indicators or outputs".

2.2 The position of drama as a subject in secondary schools

The place of drama within a neoliberal educational context raises additional challenges for new drama teachers. One main challenge for new drama teachers to consider is how the impact and value of learning in the subject is assessed, evaluated and validated (Hornbrook 1998, Kempe & Ashwell 2000, Fleming 2003). Fryer's (2010: 549) exploration of assessing devised performance reveals that assessment in drama is "inevitably about outcomes that cannot be predicted in advance", which sits "awkwardly" with the neoliberal context described above. Lin's (2013) questions about Taiwanese drama existing in the here-and-now and Winston's (2009: 117) notion of drama having a "temporal nature" also demonstrate the challenge of capturing learning progression in drama through assessment processes. If Hadjipanteli's (2020: 201) assertion that "Drama is a paradigm of participatory pedagogy embedded in theatrical art and largely dependent on social real-life aesthetics" is added, then assessing the outcomes of this complicated approach become multi-layered and difficult. While new drama teachers are learning how to teach, they also have to learn how to assess what they are teaching, to validate the value of the subject. The temporality of learning in drama can mean that outcomes are unpredictable, which adds additional layers of challenge for new teachers of drama.

The essence of drama as an aesthetic art form and a learning process or a way of knowing, is, and has been, influenced historically by the relationship between notions of epistemology and aesthetics

(Rasmussen, 2010). I will explore this further in chapter 2.4. In addition, drama in education has also been affected by its perceived value within secondary education in England and has led to drama's relatively insecure position when a curriculum is driven by neoliberal impulses or criteria. Drama, therefore, increasingly has to earn a place on a school curriculum by possibly establishing its potential neoliberal credentials, such as how it can help young people into employment or to write better English, for example. This instrumentalism, however, detracts from drama's potential credentials of artistic freedom, self-expression and using the art form as a way of knowing the world. One need only look at the on-going current general debates surrounding education in England, which has seen an increase in testing, ever narrowing curricula through the rise of the English Baccalaureate (EBacc) and a greater focus on measurable outcomes. What is worrying here is that if drama in education, indeed arts education more generally, exists to enable learners to have a voice; see alternative futures; to believe in something else; and ultimately understand their place in the world, reducing these spaces becomes problematic. This thesis begins to open up questions about what the implications are if the value of creative subjects is reduced by a performative measure such as the EBacc. Equally, it asks what might happen, if the validation of these subjects in a neoliberal context is not realised adequately enough and how might these considerations influence new drama teachers entering the profession.

There is evidence to suggest that that DiE is 'under attack', not just being marginalised or trivialised but in some cases viewed as a "supplementary extravagance" (Rasmussen, 2010: 530). As a result, new drama teachers face a turbulent situation in which their subject exists in a temporal and transient position in education. This context also has implications when new drama teachers are creating their identity as a teacher and developing their practice. Worryingly, for example, "the most commonly withdrawn subjects" from UK schools in light of the EBacc "are drama and performing arts, which had been dropped in nearly a quarter of schools" (Greevy *et al* 2013:36). More recent statistics, from Johnes (2017), as part of her research for the Education Policy Institute- *Entries to Arts Subjects at Key Stage 4* - have seen entries for GCSE drama fall from 109,000 in 2013-14 to 89,000 in 2016-17. Furthermore, Baldwin's (2015)

assertion that the damage caused by the UK government to drama is schools is a "national disgrace" and that "Drama teachers have significantly reduced in number and the resurgence of the EBacc will definitely make the situation for new drama teachers and drama teaching in schools now even worse"[5]. The pressure of neoliberal educational policy changes in England, such as the promotion of the EBacc, means that the metaphysical and wider holistic potential of learning in drama risks being lost in education.

What is at stake is pioneers such as Slade, Bolton and Heathcote, whose work advocated educating the whole child is lost. This poses not only an issue for DiE but society as a whole. It demonstrates a "crisis in culture" (Davis, 2014: 1), which has "put ever more pressure on teachers to produce measurable results" because "education [is] driven by market forces". Davis's warning that teachers "are becoming the willing servants of neo-liberal values" (:3), such as individualism, market economics and trade, and globalization is questionable. It is challenging to believe that all teachers are *willingly* becoming the servants of neoliberal values but rather they are *forced* into compliance by the dominance of a measurable, performative meta-narrative that is being legitimised and normalised through policy. For new drama teachers this compliance may manifest through their naivety. For example, they do not know any other way of teaching or assessing. Indeed, Lambert *et al.* (2015: 14) suggest that "Neoliberal policies" have a very insidious effect as they "achieve their ends through indoctrination and enculturation that is difficult for the individual teacher to resist". As a result, measuring and valuing the potential alternatives to learning and knowing provided by the subject face some extreme challenges.

Given the absence of a discrete, nationally agreed statutory DiE curriculum in England, new teachers of the subject have traditionally navigated their way through various guidance documents, writings, theories, research and often align their practice with school expectation. Whilst useful, indeed vital, to ensure the survival of the subject and their identity as a new drama teacher, these practices have again led to multiple interpretations about the purpose and content of DiE curricula. O'Toole and O'Mara (2007:203) suggest,

[5] For more see https://www.thestage.co.uk/news/2015/lack-compulsory-arts-subjects-gcse-criticised/ (Accessed 14.07.2015).

“Drama and a formal curriculum have always had a relationship of mutual suspicion”, claiming that because of the ephemeral nature of drama, educational administrators have “rarely known what to do with it”. Prentki & Stinson (2016: 1) also suggest that concepts such as “emotions, aesthetics, values, culture and embodied knowing” are potential pivots to drama curricula and that these oppose a “focus on purely cognitive ways of knowing evident in many other curriculum theories”. This lack of alignment in understanding DiE has led to disparate and fragmented understanding(s) of concepts, differences in their employment through practice and alternative terminological definitions. Because of these issues, new drama teachers have to articulate their underpinning approach or philosophy on which they build a drama curriculum, before facilitating conditions for their learners to make meaning. New teachers of drama, therefore, exist in a space that is both free and restricted at the same time, which is what theatre and drama can be too. For example, new drama teachers can take agency over curriculum content whilst at the same time having to make sure that their curriculum produces results and outcomes that are valued by a neoliberal agenda. This can be both a blessing and/or a curse as it leaves them vulnerable in the current educational climate, and this is a dilemma that this thesis considers in chapter 6- the findings.

The divergent views of DiE’s purpose, suggest that defining the impact of the meaning-making process as something personal and internal has led to a lack of clarity about DiE’s intention. This is particularly heightened when DiE’s position in the English secondary education system is considered. Concurrently, I also argue that this lack of clarity has occurred as new drama teachers seek to meet the criteria upon which their performance is judged. For example, a new drama teacher’s ability to teach drama is ‘measured’ on their ability to prove pupil learning progression and this can detract from the rich learning potential that drama can achieve. In turn, this can have an impact on drama’s perceived value in school education. The difficulty in measuring and evidencing the personal development, internal understanding and empathy of a pupil in drama is problematic. Therefore, drama’s position becomes insecure particularly in an education system that increasingly values tangible and measurable outcomes.

In summary, DiE can, through the use of story and narrative, enable a learner to understand the world and culture in which they operate. I argue that the embodied and experiential outcomes of DiE are not easily measured; rather, they are personal to the participant, subjective and interpretational. Nor is it necessarily desirable to attempt to measure the most significant elements of drama learning as this serves the neoliberal agenda within education. However, current debates in education, within the context of a performative discourse, means that how learning in drama is facilitated by new drama teachers faces many contingent and contested demands. Added to this, the introduction of various policies, such as the EBacc, operate as a performative measure for schools. Drama, amongst other arts subjects, is further marginalised. What does this mean for new teachers of the subject as they both strive to acquiesce their practice with the demands of a school curriculum and educational policy?

2.3 A journey to the neoliberal front line- how did we get here?

If drama in education has been reduced to producing 'indicators or outputs' (Ball, 2018) in order to survive in a neoliberal educational context, how has this happened? Moreover, what might be missing from the practice of new drama teachers if the value of drama in education is only measured using tangible indicators or outputs? I believe it is important to understand the historical development of the subject in order to understand its value in the current educational climate. This is also important for new drama teachers to understand in order that they might make informed decisions about their rationale and purpose as a teacher and thus resist quick-fixes, fads and operating in a neoliberal zeitgeist. Given the wealth of diverse approaches to using drama as a pedagogy and the theories that underpin its implementation, it is useful to consider these.

The innovators of what is now an international methodology in drama education, which has grown globally in countries such as Australia, Canada, China and New Zealand, came originally from the United Kingdom (UK). Although, as discussed above, there are now neoliberal challenges to this methodology, which has seen a demise in the UK, these artist educators recognised the power of the relationship

between the arts and education. They brought about radical changes to traditional classroom environments and approaches to teaching and learning, often devoting their careers to introducing drama into schools and classrooms. Their practice, grounded in theory, has inspired others, like me, to develop drama in education and consequently their own practice within the field. It is, therefore, important to consider how drama in education has developed historically, as the changes, modifications and evolution of the subject informs my position, current thinking, practice and my identity.

The first examples of drama usage in the classroom can be seen in the works of Harriet Finlay-Johnson (1912) and Henry Caldwell Cook (1910). Essential to the development of what was to become Drama in Education (DiE), for both Johnson and Cook, was both the value of process in the learning experience and the position of the learner within that process. For Johnson, she explored the notion that 'a play' should be created by and about the students (Johnson, 1912). This approach reaffirmed and elevated learners' agency and her position influenced the work of Henry Caldwell Cook who collectively defined his teaching strategies as the Play Way (Cook, 1917). His pedagogic strategies, and underlying beliefs, were that naturally children learn most through play and playing together, and that their education should reflect this learning style. In contrast to Johnson, he took the notion of playful activity as a natural act rather than playing in a written play, for "what could be more serious than child's play?" (1917:2). Cook posited that as children are consumed with the act of playing the only way to interest them in learning would be to use playful activities to narrow the distance between learning and play. Taken in this sense, Cook sought to connect learning as closely as possible to the act of play. As Cook's work developed, he began to consider the role of play to explore Shakespeare's plays in education. Cook believed that one way to start this exploration was to take one of Shakespeare's plays and act it out in a playful way; stopping the action when necessary to understand the meaning was central to this playful activity. This approach suggests that a performance-based pedagogical approach to teaching Shakespeare is useful as it can create a space to explore the meaning of a particular moments or situations. This is something that this research explores and questions the purpose and use of those momentary spaces. However, for Cook, this

approach would only be the case if work on the text were paused when it served the children who could interrupt the action with their own questions. These are valuable elements for me, as I believe the learner should be central to any learning that takes place. It is also a challenging position given the current neoliberal context within education, as discussed in chapter 2.1. Recognising the relationship between the value of *what* is learned at the same time as how it is learned forms a central tenet to my professional practice and has shaped me as a drama teacher and senior lecturer in ways that I go on to discuss in Chapter 2.8.Following the end of Second World War and the introduction of the Education Act 1944 in England, Peter Slade and Brian Way emerged as the next recognisable champions of what was to become DiE and Theatre in Education (TiE) in the UK. Similarly to Cook, Slade noticed children's absorption in creative play and his observations of this process became the foundation for his "child drama philosophy" (Slade, 1954). Although a feature later in more modern literature, Davis (2014) and Neelands & Nelson (2013 *in* Anderson and Dunn, 2013), links can be made here to Broadhead's (2004: 89) notion that "Play is their [children's] self-actualisation, a holistic exploration of who and what they are and know and of who and what they might become". Diverging from Slade's philosophy, however, Way (1967) believed that the educational value and purpose of plays (as in written texts) should be taught differently for specific age groups, and that this educational tool, theatre, should be used in school as a distinctly different approach when compared to a tradition didactic method. In order to do this he engaged professional actor-teachers, who had an understanding of pedagogy, children and education, and who could collaborate with pupils. The actor-teacher took a different stance/pedagogical approach and might stop the action of the play and ask pupils what the character might do differently in that situation. In essence, the idea of TiE companies were that they comprised a small, well-rehearsed company of actor-teachers that travelled from school to school. In this way, TiE changed and challenged established teaching and learning relationships in schools by promoting a move from didactic teaching styles to more collaborative approaches. This approach to making theatre for and in schools, became very influential in the both the classroom and in UK theatres, culminating in 1965, with the world's first theatre-in-education company forming at the

Belgrade Theatre, Coventry and continues to this day with companies such as Big Brum[6] and Theatr Powys[7].

The work of Dorothy Heathcote is also notable in the historical development of drama in education. Her "…enormous influence on our field" (Saxton & Miller, 2012: 7) is internationally renowned. Troubled that the experiences of participants in education were being neglected, she reinforced a child-centred approach started by those before her through her practice, which later became known as 'Mantle of the Expert'[8]. As part of this approach, Heathcote upheld the view that through an intense personal relationship with the material, a learner's interaction with drama as an educative experience would be strengthened. To do this, she argued that the issues presented in a dramatic moment would need to appeal to learner's innate sense of engagement with what she called the, 'man in a mess'. Here, she argued, a character's dilemma might be presented as a stimulus to work from- Macbeth's decision to murder King Duncan, for example, or in my case Emmanuel's decision to stitch up his own face. Confronting learners in drama with these kinds of dilemmas would, it was believed, challenge learners to notice their reactions to the stimulus and explore more deeply both their understanding of the subject matter. In addition, it would also be a more effective way to communicate their understanding of it through the development of her 'crucible paradigm' (2012). Heathcote asserted that she was using 'paradigm' as an epistemological viewpoint that governed and organised perceptions within the dramatic frame. Through the crucible paradigm Heathcote contended that she could shape what was understood and what was not understood, by ensuring that both her learners and she- or the teacher using this approach- had to keep "stirring knowledge around" (2012: 8). Underpinning this approach Heathcote asserted that she never regarded knowledge as ever "finished". Moreover she considered it very important

[6] Big Brum, formed in 1982, facilitates Theatre-in-Education programmes and community projects for young people across the West Midlands and Internationally.
[7] Similar to Big Brum, Theatr Powys facilitated Theatre-in-Education programmes for young people for nearly 40 years before closing due to cuts to funding from the Arts Council in 2011.
[8] Mantle of the expert is an approach to curriculum through which learners are positioned as experts in a particular field. Through this dramatic frame, learners not only learn about other areas of the curriculum, but also how distinct areas of it connect.

that the pre-knowledge children had, their pre-understanding, and presumptions were recognised as more important for learning than trying to lay "some new thing upon them" (Heathcote 2012:8). Thus, the value of the learners' knowledge was elevated and given agency through the crucible paradigm. In summary, Heathcote, Way and Johnson viewed the final outcome(s) of DiE and TiE differently. Heathcote and Way acknowledged that an outcome of DiE might not necessarily improve the value of the dramatic experience as a tool for learning but that it might consequently impede it. The value of the final product might become the focus of the learning. For example the creation of a play for performance. The value of this might replace the focus upon the process of learning. Heathcote continued to be an international influence in the development of DiE, Process Drama and later the Mantle of the Expert approach to education until her death in 2011.

As a contemporary of Heathcote, Gavin Bolton argued against the position described above. For Bolton, a dramatic performance was educationally valuable. However, he warned against an interpretation of the material prompted by the teacher/adult's imposed vision, rather than the learners' understanding of the material, which echoed the thinking of earlier practitioners, such as Johnson (1912). Bolton proposed that the performance of a written play, indeed the performance of text more generally, might be misleading for learners and their teachers as it could be misinterpreted as a definitive understanding of that play or the text being explored. He asserted that should learners and teachers not consciously analyse the politics embedded within a text or in the performance of a text, they might merely reproduce the agenda of the playwright or author, instead of commenting upon it, challenging it, understanding it or owning their interpretation of it. In this sense, his approach sought to develop drama as more agentic and to support learners in their development as actors in society, rather than just in the theatre. This agentic approach became known as *Process drama* in which both learner and teacher would act together to explore particular dramatic moments, by adopting different roles within the story. Bolton, like Heathcote though, emphasized the need for intense personal exploration by the learners through their drama work. This intense exploration sought to create a stronger personal engagement with the material for both learners

and teachers. Bolton recommended that learners and teachers should continually re-evaluate their goals and focus as part of their dramatic experience- the process of drama or the creation of a drama product. In doing so, Bolton queried the differing experiences of learners in relation to the exploration of the subject matter within the drama and the aim of creating a production. Process Drama became a method of education through which life experiences might be explored. In order to do this, a focus upon the content of the drama, as opposed to the form of a dramatic production, was foregrounded. In this way, much of Bolton's work was underpinned by the value and utility of DiE as a feasible educational strategy for life skills.

These pioneers recognised the power of imagination and art as a tool for learning and knowing the world but also they passionately believed that there was more to education than just factual knowledge. Education also required human values; something that was later explored and echoed by Neelands (2002) with his post 9/11 call for a 'Humanising Curriculum'. For these pioneers, schooling needed to nurture these human values in children by enabling them to take responsibility for themselves and each other, becoming empathic, reflective about society and its values and by creating a space for children to be able to test or create their own values for life and living. The development of the whole child, emotionally, morally, spiritually and intellectually is critical to this approach, which can enable learners to build confidence, the ability to communicate, collaborate and cooperate. These values, whilst worthwhile and honourable, are not explicitly valued by the current neoliberal agenda in education, as they are difficult to measure.

Jackson's (2013) overview of the theatre in education movement from the 1960s to present is also useful for opening up and seeing some of these historical multi-sided developments of the field as they help to illuminate the slippage between drama in education and theatre in education. Interestingly, the challenge of defining the ephemeral experience of drama as a pedagogical art form can be in opposition to its actual exposition, in that drama experiences often happen in the moment, are temporal and are transient, whereas written literature and text are fixed. In other words, written text fails to fully capture and hold

the feeling, atmosphere and tension in a drama studio or classroom when compare to actually being part of that experience. Therefore, literature and text can sometimes fail to demonstrate this unique, lived process adequately. If, when added to this challenge, is the arguably unhelpful distinction made between drama and theatre, as originally identified by Way (1967) and later contested by Hornbrook (1998), Neelands (1998) and Fleming (2011), then the difficulty in defining drama as an educational process, for example, is increased. Theatre predominantly explores the relationship between actor and audience whereas drama is concerned mainly with the experience of those taking part (Way 1967).

These distinctions are not necessarily important if one considers the potential aims of DiE as simultaneously developing the personal qualities of the learner and their appreciation of cultural and artistic heritage (Fleming 2011). However, this becomes increasingly complex if one considers balancing Fleming's (2011)[9] 'three ways of conceptualising drama'; or Neelands' (1998)[10] 'four conditions of theatre'; or even Kempe and Ashwell's (2000) 'three modes of activity in drama'[11], which I would argue was adapted from the Arts Council England's (ACE 1992) document *Drama in Schools*. This document defines creating, performing and responding as drama's three primary activities. These aims followed the format of the then newly introduced National Curriculum (NC 1988), and were heavily influenced by the NC documents for music and art. Cooper's (2013 *in* Jackson & Vine, 2013) belief that DiE is 'theatre' in form but 'drama' in content is very helpful and provides a useful sense of stability in stitching together these perspectives. Similarly useful is Bundy's (2003: 171) belief that "the possibility of aesthetic response" through theatrical approaches is a valuable element of engaging with drama and that it offers a "particular way of perceiving and knowing the world and our relationship to it". By focusing on the relationship between experience, aesthetic and meaning-making for participants, the intention of both DiE and TiE give rise to potential new and different understandings about the power of both approaches. Adams' (2013: 287 *in* Jackson and Vine 2013) call for TiE to be used for "education" rather than "schooling"

[9] See appendix 1 for Fleming's different aims and views of drama
[10] See appendix 1 for Neelands' four view of drama
[11] See appendix 1 for Kempe & Ashwell's modes of activity in drama

usefully recognises this potential. His suggestion that TiE goes beyond narratives that "often state that TiE is simply participatory theatre in the service of education or in support of a specific curriculum" (*ibid.)* is also supportive and echoes narratives about successful DiE.

Drama learning in schools can be about stories, narratives and the plurality of meanings that arise from them, which augments DiE's importance in fostering social empathy. As Wright (2000:23) points out "…drama both contains and tells stories. Through interpretation, learning is constructed from the stories that drama contains and tells". Drama's power can come from contradictory and diverse interpretations arising from "social interactions" that are "conducted within a fictional circumstance" addressed by drama (Bolton, G., 1997:11 *in Davis 1997*) and from this meaning(s) can be created or constructed, can be stitched together and/or un-picked. Meaning-making, in this sense, is supported through a process of *mimesis*, as defined by Aristotle in his *Poetics,* whereby the fiction created mimics the illusion of a 'real-life situation'. For example, children may engage in a role-play about town councillors making an important decision for their community. By mimicking and pretending to be town councillors, children can explore the interactions of their roles within a fictional situation. It is from such contradictory and contingent interpretations of social reality that meaning and understanding are created, can be expressed and internally understood.

The importance of meaningful learning experiences is explored further in chapter 2.6. Bond (2014) posits that drama is the imagination in action and that it is the imagination – the ability to recognise the 'other' – that makes us human; it creates human value and reflects the idea that drama involves an act of 'self'-creation and becoming. This is further supported by Katafiasz's (2005) belief that reasoning imaginatively, animates the 'other' and makes people more socially engaged. For both, using the imagination to reason and examine fictional situations, participants in the drama process can test their social, moral, political and cultural values in a safe social context. Similarly, Neelands' (2002) claims that everyone is born with an innate sense of empathy for the 'other'. By focussing on this, Neelands believes that social understanding of others' situations can be enhanced. Furthermore, Bolton's (1998) notion of drama as a

'lived through' experience also enables an element of social engagement with experiences outside of one's own. As does the development of O'Neil's (1995) *Process drama* and the use of pre-text suggested by Owens & Barber (1996), in that the sense of 'other' is explored and understood through imitation. The idea of using the imagination as a tool to understand the world in this way, in which people live, is a common feature of both drama in education and theatre in education.

In the light of these ideas, this thesis asks what might be missing from the practice of new drama teachers if the value of drama in education can only be measured using tangible indicators or outputs? In my experience, new drama teachers might readily consider the role of pupil-centred learning alongside the playful, experiential and lived through situations that can be facilitated in drama. The outputs of these approaches are difficult to measure but that does not mean that they should not be recognised as, in my opinion, they are important elements for new drama teachers to consider in their developing practice and identity.

2.4 Drama in Education- today

Historically, Drama in Education in England has never been formally recognised as a discrete subject in any statutory legislation for education, aside from inference within the 1999 and 2007 National Curricula for English (Department for Education, 1999 & 2007). Given the absence of any explicit statutory recognition in England, teachers of the subject have traditionally relied upon their own knowledge of the field, research, and various non-statutory guidance. Examples of non-statutory guidance, such as the Arts Council England's (ACE) *Drama in Schools* (1992, 2003) and *The Drama Objectives Bank* (2003), a relic from the old Key Stage 3 National Strategy, can be a way to guide curriculum design and lesson content. Consequently, multiple interpretations about drama in education have been made by DiE practitioners concerning its purpose, the concepts used, the vocabulary to describe those concepts and how various strategies might be employed. This lack of agreement, as identified by Bolton (1997:33 in Davis 1997), means that drama teachers more often than not have to create meanings about the materials and subject

matter that they are using in their teaching before facilitating conditions for their learners to make their own meanings. In a school context, new drama teachers' disciplinary practice is also affected and informed by their identity, prior experiences and rationale for teaching. Teachers of drama are therefore potentially able to create their own learning within the discipline, as they often have the potential to make decisions about what is taught, why and how. Many do, therefore, base their drama curricula upon their personal rationale and experiences, their interests, school and pupil contexts and interests as well as collaboration with other fellow teachers. This is in addition to showing cognisance of examination specifications and any non-statutory guidance. However, the converse is also true in that new drama teachers' practices are, like teachers in any discipline to a greater or lesser extent, affected by the neoliberal educational culture in which schools currently exist. This means that they might be forced to embody neoliberal fads and quick-fixes, such as a 'do-now-task', the 'disco-finger' or a 'pose-pause-pounce-bounce' approach to questioning in their practice, to ensure that not only their practice as a new drama teacher survives but that also their identity as a teacher is validated.

2.5 Constructivism and drama

Given the rich historical development of drama in education and the relative freedom to design learning experiences and curricula it is perhaps not surprising that it fails to be valued in a neoliberal educational landscape like the one pertaining in England. For Rasmussen, the quality of drama education "is highly affected by the relationship between epistemology and the aesthetic" (2010: 530). By valuing a dominating "empiricist epistemology in Western schooling", he asserts that the aesthetics of drama based learning have become mythologised as either a "supplementary extravagance" or one that "forces drama teachers to adopt practices in instrumental and shallow ways for the benefit of pre-set curriculum goals". Whilst not necessarily reversing a traditional empirical view of knowledge, Rasmussen sees a constructivist epistemology, which is at the heart of drama teaching and art creation, as problematic in a neoliberal environment. Specifically, the subjective nature of drama-based learning questions and troubles empirical notions of knowledge and validity, which in educational terms translate as issues around measurable

outputs and achievements. This challenge is something that Rasmussen (2010: 535) emphasises in his statement "art processes do not primarily provide 'knowledge information' but more characteristically produce multiple potential meanings".

Whilst it is acknowledged that completely accessing learners' conceptual or bodily learning processes in drama can never be fully achieved, Rasmussen (2010: 539) argues that there is both potential to "know partially the kinds of affective, rational and social meaning and knowledge a drama may generate" and that this is important. In order to do this the practice of new drama teachers should not be restricted simply to valuing learning objectives or aims as a marker of a successful or meaningful drama learning experience. The danger of doing this in practice might result in an attempt "to reduce the richness of experience to educational and scientific outcomes" (Rasmussen, 2010: 536). Whilst having aims or outcomes is useful, indeed it is an essential policy requirement of some schools in the UK, new drama teachers might consider and probably know that learning in drama goes beyond aims or outcomes and that they are not the be-all and end-all of successful learning in drama. Success in drama should not be reduced to whether or not the learning objective is met, despite the importance that a neoliberal educational context might place on measurable outcomes. Instead, it is also important to value the experiential quality of drama in education, such as its affect on a learner's social, moral, spiritual or cultural consciousness. Acknowledging the experiential and aesthetic moments that drama education and drama learning can create is something that I believe is an essential quality for drama teachers. It is also what makes it valuable as a school subject.

Roper and Davis (2000: 218), who infer a tension between epistemology and the aesthetic in drama education, explore the impact of ontology on how knowledge and learning in drama and arts education is constructed. Building on Bruner's (1996) influential cultural theories of approaches to education, they use his "views of the mind" as "computational" or "cultural" to explore the issue of validity of knowledge in drama education. Roper and Davis (2000: 217) suggest that considering these views of the mind can be useful for "arts teachers to support claims for the validity of their respective arts subjects, which they have always advocated but backed with mainly anecdotal evidence". A computational view of the mind

sees how information is processed, collated and managed whereas a cultural view of the mind is "represented by a symbolism shared by members of a cultural community" (Bruner, 1996: 3). Following on from this I would argue that knowledge creation and understanding in drama education is contingent upon the educational context in which it exists and the view of the role of education taken more generally in society as a whole. I would argue that viewing the role of education as "personal, cultural and economic" (Robinson, 2011: 66) can also be stitched into my context- Emmanuael's story and the subsequent workshop used to explore his story- and provides a useful tool to explore the situation in which drama education exists.

For Robinson (2011), viewing the role of education in these three ways, personal, cultural and economic, has framed, informed and affected the current and on-going narrative in English drama education, which forms the context for this thesis. For example, Robinson argues that that views about what intelligence is, or what makes someone intelligent in Western European education systems, were, and still are, founded on the values of the Industrial Revolution in the 1900s, which focussed on "linearity, conformity and standardisation" (2011: 8). However, these values are contested and unstitched when viewing intelligence as "organic, adaptable and diverse" (*ibid*.), which are the elements of learning that drama pedagogy can promote according to Heathcote and Bolton's theories discussed above. Furthermore, I argue in my work that drama education can be used to help an individual develop their talents, such as performing in a play, whilst also their sensibilities such as deeper empathic responses or personal confidence. Drama education can be viewed as inherently cultural with the ability to deepen a learner's understanding of the world or what it means to be human whilst at the same time as a process to provide the skills required for earning a living and being economically productive. For example, drama education could be viewed as a process to develop the skills of an actor or director or, more generally, in developing learners' skills in becoming a better communicator or building their confidence. Using drama education in this way aligns with the neoliberal requirement for valued subjects described earlier and can be viewed as a re-commodification of skills that might otherwise be seen as irredeemably 'soft'.

Therefore, when considering the value of the personal and cultural in drama education and how learning in drama takes places, ideas about ontology within an educational culture and context can help, and not help, to validate and make evident its impact on learning. The view that learning in drama is constructed, through language and developed through a socially constructed process is an appropriate way to validate drama's potential as a learning process. As Rasmussen (2010: 533) writes, "The constructivist artist or teacher believes that the self, meaning and knowledge is developed under the influence of all present and interacting language, materials, environment, bodily acts, cognitive and affective representations". It is important to recognise that learning in drama is primarily experiential learning and as such, it goes beyond lesson objectives or learning outcomes, as it is difficult to standardise and does not always conform to predicted outcomes. Despite the difficulties of measuring the outcomes of experiential learning in drama and thus fulfilling the demands for a school-based subject in a neoliberal context, the "fictitious knowledge" contained within learning in drama can become a "phenomenological reality" for learners, which has value (Rasmussen, 2010: 534). In other words, just because the experience is difficult to measure does not mean that it does not exist, have value or hold meaning for the individual.

2.6 Truth and Fiction

At the centre of this research is a historical story about my Great-great-grandfather Emmanuel. The centrality of this story to the research was born out of my interest in some of the perceived truthful aspects and additional fictionalised elements to the story as it had been passed down to me through my family. Through the thesis, I have re-explored the combination of truthful and fictional aspects of his story. Indeed, his story and my relationship to it, personally and professionally, form the foundations of the practice and theory in the thesis. More importantly, the story provides a useful metaphor for exploring how my identity and practice might affect the practice of the new drama teachers with whom I work as part of my everyday work. In doing so, I am drawing on Robinson's idea that (2011: 122) "Each of us is a unique moment in history: a distinctive blend of our genetic inheritance, of our experiences and of the

thought and feeling that have woven through them that constitute our unique consciousness". Moreover, in subject terms, family and personal stories can be an essential element to the facilitation of learning in drama as they can provide a space in which learning about the self and other is explored (Bond, 2014, Katafiasz, 2005, Wright, 2000). These kind of stories can "…facilitate mediation between self and others" (Wright, 2000: 29) in which the relationship between the self and the content of the story can be used to illuminate facets of the self previously unrealised. In this sense, working with story creates the space to animate the other as discussed in chapter 2.4. Not only is this useful for learners in drama, such as those in a school context, but as I argue in this work, it is especially useful in Initial Teacher Education and particularly for new drama teachers. Creating an exploratory space through personal stories can allow for elements of fractional sublimation, self-image reconstruction and growth.

Using personal stories to teach drama requires the use of the imagination, not only for those using them but also for those listening too and/or exploring them in their learning. As Robinson (2011:141) suggests "We can imagine things that exist or things that do not exist at all" and it can be through the imagination that learning in drama can enable a space in which teachers and learners can step out of the here and now to think and learn about alternative realities, viewpoints and positions- or 'the other' as discussed in chapter 2.4. However, common-sense concepts of truth and fiction are contested terms, which require defining with regard to their use in DiE.

The work of Nyberg (2018) provides a useful conceptual framework when thinking about truth and fiction. Dismissing fiction as simply stories that are not true is a simplistic position that Nyberg rejects. Rather than relying on a tradition binary position between truth –as in real- existing in opposition to fiction –as in not true, Nyberg's post-structuralist position argues that the binary between the two concepts is more porous, a view that is shared by Cahill (2010) and Conroy (2015). In this thesis, I use Nyberg's (2018) focus on narrative theory and the study of how stories help people make sense of the world alongside how they make sense of stories. It is therefore not important to 'know' whether a story is truthful or fictional. Rather, it is the way that stories and narratives help one gain an insight into a

context or empathise with different experiences, that one may not have experienced oneself that is important. My research seeks to build on this idea and through my interactions with the story of Emmanuel, I will trace how I use a 'truthful reveal', which creates for my trainee drama teachers- a moment of unity. This moment of unity has an important experiential effect on the potential development of new drama teachers' practice and identity.

Nyberg (2018: 34) suggests that "Truth is important but the focus on narrative worlds is in the psychological process of making a story coherent" and it is from this coherence that understanding can arise. For the purpose of this thesis, I am using a fictional reconstruction of my family story to create an imaginary space in which the "… constant interplay between different texts and contexts" is recognised and explored by the trainee drama teachers with whom I work. In particular I am interested in how, through Emmanuel's story, I can be playful with notions of truth and fiction and how they function in particular contexts to create meaningful drama learning experiences for myself (as a drama teacher and senior lecturer) and my trainee drama teachers, and potentially in the future for their learners.

2.7 Meaningful Learning in drama

The process of facilitating the transition from 'fictitious knowledge' to 'phenomenological reality' for learners in drama is not easy. To do this, teachers of the subject, require a level of meta-cognitive awareness that is difficult to acquire, is complex and becomes an increasingly embodied element of one's professional identity. For me, this awareness is vital as it underpins the meaning of my practice and reaffirms my commitment for the subject to continue to be taught and valued in schools. Aside from the written and spoken languages used in a dramatic learning experience, Wright (2000: 23) suggests that a consideration of "the languages of the body: languages of rhythm, pace and proximity, languages of sign and symbol, languages of tone and resonance" are useful when constructing learning in drama. I would also suggest that these languages are important considerations for my own practice as a teacher trainer. Developing a meaningful drama learning experience, such as the one at the centre of this research-

Emmanuel's story -means that I have had to consider how these various 'languages' interweave and impact upon my facilitation of that experience, something that is further explored and explained in chapter 3.6. Consideration of the benefits of this interweaving of languages has not only strengthened the creation of my dramatic experience in practice but also my own thinking about the "reflective explanations of [that] experience" (Wright, 2000: 24), another form of meta-cognition that I employ in my analysis of the experience in chapter 6- the findings. Therefore, and as Wright (2000) suggests, thinking about the 'languages' and reflecting upon the experience of those languages used has helped me to consider what the dramatic learning experience- Emmanuel's story- means in terms of the creation of my own professional identity and its potential influence on the emerging professional identities of the new drama teachers with whom I work.

I feel very strongly that the "…learning contained in such a process *needs* to be experienced. It needs to be allowed to occur and to be 'felt' and to be reflected upon before finally being articulated or explained" (Wright, 2000: 29). The use of reflection and auto ethnography in this thesis has been chosen to articulate my experiential needs and feelings through drama. In chapters 3.6 and 3.7, I show how my use of this approach creates meaningful learning in drama, which can be socially communicated, internally felt and understood, as part of my practice as a teacher trainer.

My journey represents a deliberate movement from 'fictitious knowledge' to 'phenomenological reality' through the creation of a meaningful dramatic experience in my DiE practice. I also want to discuss how and why it is a necessary challenge for new drama teachers and the implications for learners in drama. (In the context of this research, learners in drama can be defined as both new drama teachers entering the profession and also their learners within a school environment). As Wright (2000: 26) suggests, learners in drama should be more that skilled performers. Instead, they should be helped by their teachers to communicate meaning through the various language/ semiotic systems described above (body/signs etc.) and learn to reflect on the different forms of social understanding that they engender. Consequently, learners in drama will be in a better position to develop a "…capacity to appreciate and consciously make

use of a wide variety of communicative means" by working collaboratively in this way but on different and subtle levels with their teachers. For me as a teacher trainer, I need to find a way to make my trainee drama teachers understand the multi-layered social communication involved in meaningful drama learning experiences. To harness the meaning-making created out of their experiences as newly qualified drama teachers and the learners who necessarily interact within the drama experiences they create. This sophisticated approach to drama pedagogy challenges a traditional didactic and knowledge transfer model of pedagogy. It also challenges neoliberal notions of standardisation and regulation.

In exploring the creation of meaningful experiences in learning, the research of Taniguchi *et al.* (2005) is useful. Whilst their research primarily focuses on outdoor learning experiences, they suggest that perceiving risk, feeling awkward and experiencing fractional sublimation can lead to a reconstruction of learners' self-image and allow room for growth. These elements can be central to developing meaningful learning in drama too and help to validate the value of drama as a meaningful learning experience. Furthermore, taking risks in drama can be seen as a radical act as risk-taking require learners to engage with fictional situations that might not necessarily arise in 'every-day life'. Kershaw's (1999: 19) definitions of risk as the "freedom to *reach beyond existing* systems of formalised power" and the "freedom to create currently unimaginable forms of association and action" can also be seen in the approach to drama education advocated in this thesis and serve as a way to contest the current neoliberal agenda epitomised in exam board curricula, for example. If learners, both new drama teachers and their learners in school, are asked to put alternative realities at the centre of their fictional drama work, as I have done with Emmanuel's story, whilst in an educational setting, making explicit the implicit power structures between teacher and learner can be risky, muddled and confusing. Using this approach might be further complicated by learners' perceptions of risk in learning and "their aptitude for the activity or situation" (Taniguchi *et al.*, 2005: 135-6). The same is true of new drama teachers; asking them to take risks in their teaching practice needs to be balanced with support around risk-taking, which needs to be contextualised in opposition to the neoliberal context in which they are operating. Building on Kershaw's definitions of

'the radical', Peterson (2011: 387) suggests that "Elements of *risk* are interwoven with notions of the *radical*" and that they are "transgressions from normative strictures". Unique to drama is the central element of exposing oneself by pretending to be an 'other' in a particular context. The outcomes of taking risks can be negative or positive but underlying this tension is the generative power of imagining future possibilities. This is useful for both experienced teachers, new drama teachers and their learners alike.

The outcomes of risk-taking in drama might, lead to feelings of awkwardness. Exacerbating this could be the subjective and interpretational nature and process of drama in education. Taniguchi *et al*., (2005) have defined the moments of awkwardness in meaningful learning experiences as "the state of being uncomfortable due to the unfamiliarity of the situation" (: 136). Again, this can be true for both learners in drama and new teachers of the subject. The frequency of these unfamiliar situations can increase if a new teacher of drama considers the role of invariant representation, conditional language and metaphor in their practice (Saxton & Miller, 2013).

In terms of meaningful learning experiences for new drama teachers, becoming aware of the potential for invariant representations is important as is striking a balance between intuition and reason. Hawkins & Blakeslee (2004) suggest that invariant representation is "the predisposition of the human brain to lay previous knowledge and feelings over incoming experience" and that this predisposition can "rob us of the ability to see things freshly" (: 52-3). Haidt (2012) also describes the challenging relationship between 'seeing-that' and 'reasoning-why' as part of his "social intuitionist model" (:59) arguing that "intuitions come first, strategic reasoning second" (: 59). Learning to respond intuitively to new situations can be clouded due to the complex nature of drama teaching practice. For new drama teachers, there can often be an overload of information when embarking on teaching placements, including developing an understanding of both the content of their teaching alongside the pedagogical from of practice. This is evident in the amount of planning they have to undertake, for example. This workload can create stress and in order to "assess its [workload] significance and take action", Saxton and Miller (2013: 112) suggest that the brain has developed to "act as a very responsible and efficient secretary, sorting, filing and

organising so that we can recognise something quickly". If then added to this is the pressure for new drama teachers to achieve and demonstrate their effectiveness as a drama teacher through a relatively short timed qualification such as a Post Graduate Certificate in Education (PGCE), it can lead to this process being sped up. This need for speed risks new drama teachers missing the deeper underlying meaning and personal rationale for drama in education. In other words, the meaning of taking a risk in an unfamiliar situation can be overlooked as a new drama teacher looks for a quick way to be efficient and organised.

In their research, Saxton & Miller (2013: 113) found that "Words such as 'might', 'may', 'could be' and so on elicit divergent thinking" but that the ambiguity that these prompts might elicit "keeps us in the active role of mental processing as we try and make sense of content and context". Therefore, when practicing drama pedagogy in this way, it is important that teachers use this kind of conditional language to facilitate meaningful experiences. For example, asking the question "how could Emmanuel have stitched up his face?" or "how might he have stitched his eyelids?" can open a space for dialogue as it invites a learner to imagine an answer. Using conditional language in this way infers that there is not necessarily a right or wrong answer and can therefore promote discussion as learners seek to justify and explain their response. The skill in using conditional language lies in the way it allows the teacher to prompt the learners to respond and reflect upon the learning in drama. How this works in my practice is addressed further in chapter 3.6. However, using conditional language to enable meaningful learning experiences can be challenging for new drama teachers who also have to find the balance between allowing their learners to experience a drama for themselves and 'teaching' them something in a traditional sense, such as to achieve a learning objective or for an examination outcome. If too much conditional language is used the experience could become meaningless, unclear and undefined. For example, we do not know for sure why Emmanuel stitched up his own face and can only speculate. Conditional language questions about this situation could be asked endlessly. What this means in practice is that the learning process can become stifled and slow as the search for 'the answer' can never be reached.

The benefits of using metaphor, in addition to conditional language, can be employed to help alleviate new drama teachers' potential feelings of uncertainty and awkwardness described above. Saxton and Miller's (2013: 115) research suggests that the benefits of using metaphors can "offer new and different ways to experience life- at once clearly understood and, at the same time, ambiguous" and that this can "interrupt, disturb or push against invariant representations" (:112-3). Similarly, Eriksson's (2009) suggestion that techniques employed in the exploration of metaphor, such as role-play, narration and reflection can offer distance or space to explore invariant representations. The use of metaphor, in this sense, can offer new drama teachers a way to structure the learning in their practice. This is certainly reflected in my own practice and my use of Emmanuel's story in Initial Teacher Education. Furthermore, Miller and Saxton's (2009: 549) earlier research also suggests that a post-modern curriculum for drama education should include "paradoxes, anomalies, intuitions and insights" as part of any conversation within a meaningful learning experience. Building on Bolton's (1990) description of metaphor as a concept that says one thing whilst meaning another, the potential of metaphor has "just enough *indeterminancy* to entice the [participant] through the tension that good metaphor creates, into a dialogue with the material" (Miller and Saxton, 2009: 549). In my analysis of this kind of practice, I have also showed that notions of Heathcote's 'crucible paradigm' can frame it. This is not only useful in a drama education context but has also become apparent in my own research and identity formation.

The results of risk-taking and feelings of awkwardness can result in fractional sublimation in which facades are shed (Palmer, 2004) and the "whole or sublime self" is discovered (Taniguchi *et al.*, 2005: 132). This is an important consideration to make here, as my research (and specifically Emmanuel's story) shows how my own identity and practice as both a drama teacher and senior lecturer has, and continues to be, shaped, challenged and affirmed. Through the research process, I have personally experienced fractional sublimation, which has led me to question my own understanding of drama practice and drama concepts and on occasion challenged my relationship more to the compliant expectations informing drama curricula in schools. Palmer's (2004) suggestions, that facades are fabricated to appeal to societal expectations of

personal and professional images, contribute to my unpicking the meaning and impact of my own identity construction and practice as a drama teacher and senior lecturer. This idea is also important for new drama teachers to consider, particularly as Oruç (2013: 208) asserts that "student teachers undergo a shift in identity due to the range of experiences they gain in the process of becoming a teacher", which is something further discussed in chapter 2.8.

Taniguchi *et al*. (2005) found that an important aspect of meaningful learning experiences is the reconstruction of self-image as this process involves the individual defining what the experience means for themselves. This process does not necessarily fulfil the standardised and linear outcomes and exam board indicators, but it arguably adds validity and value to meaningful learning experiences in drama learning. The potential of valuing this process could subvert or at least challenge traditionally accepted views of drama's position in education and the formation of new drama teachers' identity within the field. It is also important to understand how new drama teachers perceive themselves as *teachers* and the factors that contribute to these perceptions and thus how professional identity is created as the move through and beyond their training. Cooper and Olson (1996) suggest that professional identity is informed, formed and reformed through experiences and interactions with others, which was a consideration built into and explored by the research process. In addition, Olsen (2008) also suggests that any identity, including a recognisably professional identity, may need to be negotiated, therefore a new drama teacher's identity will be in a constant state of flux as internal and external factors influence its formation, either positively or negatively.

However, reflecting upon learning experiences alone does not necessarily make them meaningful. Taniguchi *et al*. (2005) also found in their research that notions of recognition- accepting and noticing how one has been affected by an experience- in relation to acceptance of what was realised in the learning process and fractional sublimation stage was vital for that experience to be meaningful. In other words, if meaningful learning in drama involves risk-taking and feelings of awkwardness that lead to fractional sublimation, then this process means nothing unless the learner accepts what has been realised. As

Taniguchi *et al.* (2005: 138) found "Acceptance translated the experience into a personal realisation of an aspect of a person's true self". The notion of finding meaning for themselves and acceptance of what that meaning means for an individual learner reveals new elements of themselves to themselves. This is important when considering the formation of professional identity for new drama teachers but also in terms of learning in drama for pupils and students.

Following this process may result in a personal change for learners in drama. Indeed, it may result in similar experiences for new drama teachers as they seek to stitch and unstitch their own professional identity in the classroom or drama studio. This growth and development of professional identity may be memorable, worthwhile and valuable for an individual "…because something valuable and applicable to life has been learned" (Taniguchi *et al.*, 2005: 142). The result of this process can provide moments for meaningful learning opportunities to arise in not only my own learning but also the learning of new drama teachers too. The findings resonate strongly with the pedagogical considerations used in this thesis, which are needed to creatively facilitate drama in education and the outcomes of learning in drama.

2.8 Risk taking and risk aversion; Ofsted and the position of new drama teachers

Clearly, the nature of school organisations is changing in England, as is the monitoring and assessment of the outcomes of those changes. Creating meaningful learning experiences in drama, as explored above, faces some crucial challenges, particularly when considering Taniguchi's *et al* (2005) notion of risk-taking. The plans for full 'academisation' of English schools serve as strong examples of organisational changes alongside alterations to school funding formulas. More specifically, the monitoring of teachers' practice is also transforming, which has implications for behaviour in practice. Teachers generally are facing greater observation of their practice, heightened surveillance of their performance and an increased focus upon their performance outcomes- both in terms of the presentation of themselves as competent teachers and in terms of the results and outcomes they facilitate- in the classroom (O'Leary 2016). The claimed intention of these surveillance narratives is to improve the outcomes of teaching and learning, which can

then be measured quantitatively. The threat of Ofsted inspections, in-house peer inspections, the publication of league tables and performance-related-pay all increase the focus upon educational outcomes and reinforce a quantitative results narrative. This approach can then undermine the values, commitment and professionalism of teachers, which are then "displaced by forms of technical expertise and the celebration of technocratic solutions" (Ball, 2018: 234) ultimately leading to the idea that "…what matters is not what is educationally meaningful, but 'what works'" (*ibid*.).

To strengthen the idea of technocratic solutions and expertise, the Ofsted *Inspection Framework for Secondary Schools* (2014)[12], has three clear aims. Firstly, the framework aims to "provide parents" with an "assessment of how well a school is performing" (2014: 4). This means that schools need to function and perform to and at a certain standard. However, who decides what this standard is and how can all schools, with their various pupil needs, cultural backgrounds and socio-economic communities be standardised in this way? Subjectively, one parent's view of a 'good' school will vary greatly from another, based upon a variety of reasons including their own experience of school. Ultimately Ofsted, and their *School Inspection Handbook* (2014: 20) "use a range of data to judge a school's performance", which means that the measurable and tangible proof of performance and outcomes is used to make judgements about a school. This leaves little regard for the immeasurable and intangible progress in areas such as learners' feelings, empathy and the hidden curriculum, namely the unarticulated and unacknowledged things that learners are taught in school. Therefore, school leaders and managers focus upon the measurable data, which is easier to evidence, to the detriment of data that is more difficult to evidence. Pring's (2004: 17) view that teaching "is more than a set of specific actions in which a particular person is helped to learn this or that" is contradicted by this. His view that teachers sharing in the "moral enterprise" of initiating learners into the world in a more human way is not valued in the light of Ofsted's technocratic approach. Consequently, "organizations will concentrate their efforts on those things they are judged on" (Muijs & Chapman 2009:41), which means that school leaders and managers prioritise Ofsted's needs over the

[12] At the time of writing the new draft, Ofsted (2019) framework had not been published.

aims of the community that the school serves. In this sense then, the aim of education in schools is informed and affected by Ofsted's dominant narrative.

Secondly, and symptomatic of the current neoliberal agenda in education as discussed in chapter 2.1 above, Ofsted's function is also to provide information to the Secretary of State for Education regarding "the standard of education being provided" (2014: 4) and to "ensure that public money, higher levels of accountability and minimum standards are being met". This means that schools are primarily accountable to a dominant technocracy rather than being accountable to the community and learners that they serve. The use of the language in this aim also means that schools should provide 'value for money', which supports the current neoliberal, consumerist climate. There is a danger that the moral enterprise of education loses out to economic fears.

Thirdly, the inspection framework aims to "promote the improvement of individual schools and the education system as a whole" (2014: 4). Whilst this a useful and positive aim, there is a contradiction created by the form in which inspections are carried out. For teachers being observed or inspected, there is an implicit sense or fear of judgement of their practice and a pressure to perform to a particular standardised view of teaching (O'Leary, 2016). Valli & Croninger (2012) also note that a narrowing concept of the quality of teaching is being reduced to a teacher's *individual* ability to improve students' test scores and that these accountability policies change the concept of quality teaching by ignoring process and collaborative teaching.

Alternatively, and if schools even need inspections, then they might inspect how schools collaborate and share best practice. This would be far more beneficial in promoting the improvement of individual schools and the education system as a whole. Dialogic learning between school organisations, school leaders and teachers would, I argue, improve education rather than an individual inspection of a school from a technocratic 'other'. What these aims reinforce for schools is the belief that demonstrating these qualities makes the school 'good' or better, to the exclusion of other performance indicators such as contribution to the wider community or a learner's understanding of the world and culture in which they live. Because

of this pressure, school leaders are forced to comply with this narrative as they seek to attain a good or outstanding Ofsted grading. Conversely, the pressure facing schools and their leaders should they not meet the demands of the inspection discourse is equally as great and is manifest in more frequent inspection by Ofsted.

The pressure of this discourse is inevitably passed down to teachers, which in turn impacts upon the learning and teaching taking place in the classroom. Ofsted identify that “they will not look for a preferred [teaching] methodology” but instead will “record aspects of teaching and learning that they consider are effective” (2014:16). This means that there are heightened risks to teachers’ methodology and pedagogical approach in that it might not be considered effective by someone who is removed from the context of the school and its community. Viewed in this way, it creates a fear of judgement and influences a teacher’s pedagogy in the classroom. Furthermore, the authority of making a judgement by a powerful other, such as an Ofsted inspector, has various implications on the performance of not only the teacher but also the learner. For example, the presence of an Ofsted inspector can affect upon the learning behaviour of the learners, which in turn reflects upon the teacher’s ability. Consequently, the teacher’s performance is judged without reference to this variable factor. In addition Ofsted identify that they do “not favour any particular teaching style and inspectors must not give the impression that it does” (2014: 58). However, the experience of someone’s own education and practice will colour the impression of any particular teaching style. Therefore, in order to meet the standards described by Ofsted, teachers need to learn how to tick these boxes with their learners. This is a performance of teaching and learning. Consequently, one of the impacts of school inspection and teacher observation on individual teachers is that those teachers who meet the technical aspects of teaching, such as managing behaviour or proving progress, without showing the emotional work connected to being a teacher, may well be judged as good (Hebson, G., *et al.* 2007: 680). Conversely, a teacher “who perform[s] the emotional aspects of the job well but fails to perform the technical aspects of the job could be considered incompetent.”

In considering the impact of Ofsted's inspection framework, school leaders and teachers, are forced into compliance with the criteria of its regime. As Courtney (2012: 2) asserts "Ofsted privileges its corporate conceptualisation of educational processes and enforces compliance with it through a culture of performativity within a managerialist discourse which it structures through its inspection regime." This firmly places the power of educational governance with Ofsted, whilst school leaders and teachers are placed under the illusion that they govern their own educational provision. Schools have become increasingly panoptic, and subject to it, in that they are under constant surveillance from a perceived technocratic agency- Ofsted -rather than being surveyed by those who they serve. Foucault (1975: 201) stated that the "perfection of power should tend to render its actual exercise unnecessary" so that "the surveillance is permanent in its effects, even if it is discontinuous in its action." What this means for school leaders and teachers is that the threat of inspection has permanent effects on the performance of the school even though an inspection team may not be present. Ultimately, this controls the behaviours of the school, the governance of leadership teams and the pedagogy of teachers. Ironically, Ofsted (:59) claim that "teaching across the school" should "prepare pupils effectively for the next stage in their education." What this means in practice is that learners are compliant to the dominant narrative of not questioning the culture in which they live.

Foucault's (1975) notion of a 'panopticon' serves as a useful way to explore drama teachers' position in education. Page (2016) developed this notion of post-panoptic surveillance as a simulation, which is perhaps more useful when exploring the position of drama teachers in schools. Page (2016) argues that risk is now the key driver of surveillance in schools and therefore traditional surveillance – the panoptic – has been rendered obsolete. He goes on to argue that the traditional idea of a "panoptic is reactive, observing before judgement in the present tense. With future risk the driving force in the contemporary school, what is needed is a means of prediction, of knowing the future as if it had already past, a means of avoiding and eliminating risk" (2016: 5). The impact of this neoliberal instrument, therefore, reduces the variable outcomes that drama practice can often offer. This is the essence of post-panoptic surveillance. I

argue that as drama is slithery in its nature, unpredictable and ephemeral, drama teachers are being forced fix their practice to meet the surveillance agenda and reduce risk. Consequently, drama teachers concentrate on mechanistic teaching in order to reduce risk and eliminate the potential for in-the-moment response (Door, 2014).

The possible impact of these technical adaptions within English schools change "what it means to be a teacher" with these "technologies of reform" producing "new kinds of teacher subjects" (Ball 2003:217), which results in some drama teachers mechanizing their practice to match the aims of the discourse. This is concerning, particularly given Foucault's (1975: 294) view that "technicians of behaviour" enforce organisational transformations, producing "bodies that are docile and capable". I argue that this is true and am alarmed by the opposition of this notion to the democratic aims of DiE, as it is primarily about the experience of its participants and their moral, social and cultural understanding. The misalignment with what the dominant educational discourse values, is concerning. Professional orthodoxies, such as 'proving progress', are enforced from diverse places at different levels amongst individuals and institutions and impact upon the quality of DiE. Constructing this research to consider new drama teachers' identity formation and subsequently my role within the formation of that is intended to empower, affirm and explore the value of their practice within this domain.

2.9 New drama teacher identity- the artful drama teacher?

Given the current neoliberal context, Ofsted, surveillance and potential for risk-aversive teaching, this thesis considers what happens to new drama teachers' professional identity. It asks how their professional context is internalised and embodied. Do new drama teachers internalise this context to survive, to get by or to pass their teacher training course? Weaving together elements of professional identity within a training context can be confusing and difficult for new drama teachers entering the profession. However, new drama teachers need to learn quickly to survive in the current climate by adopting tips and tricks of dominant and established (neoliberal) teaching practices. In some cases, they adapt quickly to the demands

placed upon them by school contexts or qualification expectations. However, to develop meaningful drama experiences and thus meaningful drama practice, this thesis argues that new drama teachers' professional identity and practices need to be informed by other elements beyond surface neoliberal ideas and it is these other elements that can have a stronger, deeper and more resonant impact. This thesis is an attempt to explore a potential process of achieving that broadening out of their training and ultimately their professional identity. In addition, this thesis attempts to explore the professional obligations and identity of their lecturers, like myself. What elements of Initial Teacher Education can affect new drama teacher's professional identity? Similarly, what elements of drama teaching practice might a new drama teacher look to develop through their Initial Teacher Education and what affect might this have on their subsequent professional identity?

In developing their practice, new drama teachers might focus on a number of areas related to established drama teaching practice. For example, new drama teachers might develop the skills of improvisatory performance and on intra-and interpersonal skill development (Whatman, 1997). Similarly, they might focus on adapting their improvisational behaviour and look to bridge the gap between theory and practice in drama (Coppens, 2002). New drama teachers might also focus on developing their creative planning, which is something that Korkut's (2018) research explores when analysing a rubric for the evaluation of creative drama lessons. This research project, into drama teaching practice, highlights the importance of thoughtful and careful planning. Internationally, Eret-Orhan *et al.* (2018) also found that a new teachers' subject alongside their perceptions of the adequacy of the training programme were important factors affecting perceptions of teacher education in Turkey. Whilst studies in Hong Kong by Dora *et al.* (2011) found that there were a number of culturally shaped perceptions about drama and education that affected teachers' practice. Trevethan's (2017) research, exploring the role of mentors in ITE, concluded that new teacher identity formation in New Zealand is affected by perceptions of teacher training mentors in school themselves. This was particularly heightened when the aims and objectives of the ITE providers did not align with their partner school placements. Above all, there are a number of considerations

jostling, over-lapping and competing in the creation of new professional teacher identity, which are enforced from various levels and valued differently by new drama teachers in various international contexts discussed above and elsewhere in this thesis.

For example, Hadjipanteli's (2020) research, which investigates the kinds of virtues Cypriot teachers might need in order to activate their learners' aretaic practice in drama, is useful. Aretaic is used in the context of 'excellence' and developing full potential. Her findings indicate that the embodiment of virtues by a new teacher using a drama-based approach can act as a scaffold for learners in terms of their engagement with drama. Recognising the relationship between pedagogy and artistry is central for her in the formation of new teacher professional identity and that a new teacher's "holistic presence" is vital for such formation to take place. For Hadjipanteli, the crux of drama is based upon "empirical investigation[s] of human matters in correlation with the practice of social imagination" (2020: 201) and that using this approach can facilitate a space for new teachers of drama to open up and understand one's self and others. From her research, Hadjipanteli (2020: 208) found that when comparing other subjects to drama, a new teacher needs "…an unbelievable preparedness when you [they] are inexperienced" and that this is mainly due to the intricacies of the pedagogy. The intricate considerations needed by new drama teachers is founded on the complexity and the relationship between specific roles that a new drama teacher might adopt within their practice and as part of their personal and professional identities. Separating personal and professional identities in other subject areas may be less difficult. For example, a new drama teacher might need knowledge of the role of a 'teacher' but also need knowledge of the professional role of a 'director', 'actor', 'playwright', 'artist' or 'art-maker'. This shape-shifting ability adds a further layer of development for new drama teachers to consider in the creation of their professional identity. Whilst they are learning about their role as a teacher, they might also consider developing aspects of that role that might change given the context in which they are operating. For example, a new drama teacher will need to learn how and when to shift their mode of operation between their role as a teacher and director. Furthermore, this shift to focus on different aspects of professional identity could change between lessons,

with different classes and/or even within a pre-defined lesson phase. The richness and depth of these aspects of their professional identity, however, will change and adapt over time and with experience.

In considering the shape-shifting nature of new drama teachers and the development of their professional identity, any notions of their being simultaneously a creative artist alongside a teacher are often difficult to reconcile and/ or maintain in practice. The pressure of the neoliberal educational context described in chapter 2.1 above, forces the new drama teachers I teach, to quickly adapt their practice in order to survive. Trowsdale (2002: 191) suggests that the effect of this need for conformity for "student teachers" is that they "tend to reflect an uncritical and inherited cultural view of artists and artistic practice", which can, in turn, be passed on to their learners. Additionally, and by not addressing their needs as art-makers or artists, new drama teachers might be under-confident with their abilities to make art or use creativity as part of their drama teaching. New drama teachers might even be un-willing to engage with the art-making process itself as a consequence of this pressure to conform. Addressing this is, I would argue, a responsibility of ITE providers.

Developing as an artful drama teacher by exploring the role of art in teacher identity development is one way to address the issues identified above. Chemi's (2014) research exploring the notion of what she calls 'artfulness' in Danish school draws on empirical data from a project called "Making the Ordinary Extra-ordinary: Adopting Artfulness in Danish Schools". This project focussed on what happens in schools when arts are used and there are conceptual elements from the research findings that new drama teachers might consider in the creation of their professional identity, particularly around notions of 'artfulness', which may alleviate some of the concerns raised by Trowsdale above. The findings of Chemi's study reported on positive experiences in relation to several learning affects: cognitive, emotional, interpersonal and relational. In this way, artfulness is used to recognise the "cognitive and emotional response to stimuli that individuals experience as situated within artistic or arts-based environments that they share with others." (Chemi, 2014: 373). For new drama teachers, with everything practical to remember, such as providing verbal feedback in a lesson, following the school's behaviour policy whilst also try to meet the

Teaching Standards based upon their mentor's feedback from the last lesson for example, sharing their cognitive and emotional responses to learning in the drama studio or classroom can be overlooked. Chemi's work however, provides a practical way to address this human and personal response to experiences and stimuli that new drama teachers might need to consider, which goes against notions of a more neoliberal and craft-based conceptualisation of teaching professionalism. Chemi's recognition of four interrelated fields in her work, as discussed below, provides a useful conceptual framework to consider in practice. These fields could be considered as spaces for new drama teachers to think about their practice differently, and in doing so, provide a useful approach to thinking about their pedagogical decisions for learning in drama.

Using responses to art and considering that learning in drama can occur through engaging all the senses, is an approach to teaching drama that new drama teachers might use to frame their planning, teaching and assessment. Here, notions of epistemology and the relationship to the aesthetic could be re-framed as a valuable way of knowing. For example, asking learners in drama how Macbeth, from Shakespeare's play, might murder King Duncan without him making a sound, invites the learners to use their senses to respond to an artistic provocation. There is not necessarily a 'right' or 'wrong' way for Macbeth to do this and leaners are required to use their senses in an imaginary and creative way to resolve this problem. This sensory approach is risky, unpredictable and requires sophisticated skills in facilitating an exploration of the problem. However, it is the responsibility of the school mentor and/or the ITE provider to encourage and validate such an approach.

A stronger focus on an 'arts' or 'creative' approach to thinking might be combined with an arts-based experience in a "non-artistic context", such as a classroom. Considering how the senses respond to art, how art functions and the meaning-making that it might evoke based on the context in which it is created, is in itself an arts-based approach to learning in drama that new drama teachers might consider. For example, objects linked to the murder of King Duncan might be arranged as an installation space in a classroom to represent the bedroom in which the murder took place. This might then provide a stimulus

for investigative writing. Creating the installation and using objects artistically and creatively in this way in DiE, does not necessarily require a 'professional' artist input. It can be an effective way to create art, from which a sensory response can be elicited, via the new drama teacher questioning and responding. Conversely, art, when created by 'professional' artists is also useful for similar reasons but does not necessarily require the same conditions, nor is it always applicable to school contexts. For example, I have used and encouraged my trainee drama teachers to use and collaborate with actor-teachers from TiE companies to explore a play's particular element or moments. However, new drama teachers need to be mindful of how teachers and art-educators can work collaboratively in that they might also be challenged by the relationship between school-based-art-making and professional artists' approach to art-making (Trowsdale, 2002). The difficultly of unpicking the meaning of these considerations adds another layer of meaning in the development of new drama teachers' professional identity and practice. Again, these approaches to thinking about learning, teaching and assessment in drama might also need to be supported and validated by school mentors and ITE providers as appropriate, which in turn might develop new drama teachers' confidence.

Being artful and using art as a metaphor can also be a useful approach in both a non-artistic context (a classroom) but also in artistic contexts (rehearsal studio). As discussed above (Saxton & Miller, 2013, Eriksson, 2009, Bolton, 1990) the use of metaphors is another approach to planning, teaching and assessing that might be appropriate for new drama teachers. The dialogic capability of metaphor can be a useful way for new drama teachers to facilitate and create meaningful learning experiences. For example, the character of Macbeth could be used as a metaphor to discuss issues of political power or the witches could be used as a metaphor to discuss notions of fate and destiny. However, any artefact itself created, such as the installation described above, can also serve as a metaphor to discuss issues around knife crime and social isolation, for example. The role of art as metaphor can be employed by new drama teachers to facilitate meaningful learning through the story itself and beyond. Combining the aesthetic of drama, and a recognition of the value of the senses with practical experience of art, can result in new forms of learning

(Chemi, 2014).This can provide a useful way for new drama teachers to stitch together their planning for meaningful learning experiences and their developing professional identities.

However, new drama teachers' identity may also again be shaped by the paradigmatic views of the approaches implicit within Chemi's research, as they might need to consider how they balance the intrinsic value of the arts, which Chemi posits, with the application of the skills needed to create art itself. This is a challenging area for new drama teachers, particularly as they might be required to either develop their own skills in drama whilst at the same time developing the skills needed to teach others how to create art or drama. Another consideration that might be difficult to resist for new drama teachers is the notion of assessing the skills in art making as opposed to the intrinsic learning that takes place as a result of artful teaching. As Chemi (2014: 376) notes "Education systems that are ideological predisposed to not value the elevation of spirit and fine culture tend to be unsupportive of art education" and new drama teachers might consider views of intelligence (Robinson, 2010) and views of the mind (Bruner, 1996) in developing their own rationale and identity for practice. Stitching these potentially conflicting elements together may be a significant challenge that new drama teachers find difficult due to a lack of experience, naivety and/or looking to survive in a fast-paced, ever-changing neoliberal context. Specifically, new drama teachers might also need to develop a new way to communicate this in an educational climate that does not value this approach.

To use a metaphor here myself, new drama teachers could be seen as long-distance lorry drivers who, through their practice, have to cover a great deal of content relatively quickly. Artists, on the other hand, can be seen as deep-sea divers who explore a particular problem with depth not necessarily covering a great amount of linear distance. The artful drama teacher might now need to become a miner, someone who can both cover a fair amount of linear distance with increasing depth. The more experienced artful drama teacher might need to be capable of optimising time to do this by taking risks in, what Chemi (2014: 380) calls, the artistic detour. Learning that can be facilitated and created by artistic detours are "…embodied, easier, more fun, more personal, and more motivating" and in a practical sense involve the

teacher tuning their ear to the needs of their learners. This is a sophisticated and challenging skill to embody, particularly given the educational context in which new drama teachers in English classrooms are operating. Nonetheless, the concept of artistic detours can provide opportunities for new teachers of drama to "…design and implement learning environments that include differences, diversity, and differentiated learning approaches" (Chemi, 2014: 381).

The complicated patchwork of considerations outlined above represents a difficult map for new drama teachers to navigate. Finding their way through will inevitably lead to moments of awkwardness and uneasiness. However, as the example of Emmanuel explored in the thesis shows, these moments can lead to fractional sublimation and growth.

2.10 Developing artful drama teacher identity

Facilitating the development of new drama teachers as artful, risk-taking and sophisticated practitioners faces specific challenges in the current neoliberal environment. These challenges are further troubled when considering notions of professional teacher identity. Stronach's *et al* (2002) research into the nature of teacher and nurse professionalism provides a useful space for some of these considerations. The idea of the professional as a teacher is, what Stronach *et al.* (2002: 2) call, "an indefensibly unitary construct" and that conceptually this construct "… is already too much of a generalisation". Creating views of 'teacher' identity may therefore involve conceptual thinking that is "typified, staged and judged" (*ibid).* This is an important consideration to make here. Not only might new drama teachers be thinking about their own professional identity construction in these ways, through the collation of evidence, practice in the classroom and integration into the life of a school, but so for the university tutors, like myself, who assure that progress, school-based mentors who support professional practice and the policies of the ITE provider itself. Understandably, the various agents involved in the construction of new professional teacher identities, require a method of tracking development. They may do this through various professional practices and be guided by education policies, or not. For Stronach *et al* (2002: 3) this

approach to developing views of teacher professionalism and the role of the teacher trainer demonstrate a far too simplistic and crude view of that development. Here they argue that a result from the relationship between an "economy of performance (manifestations broadly of the audit culture) and various 'ecologies of practice' (professional dispositions and commitments individually and collectively engendered)" can manifest. In other words, the instruments that are used to audit and monitor the progression of professional teacher identities are often imprecise and fail to notice the subtleties and nuance of identity formation. Using economies of performance without thinking about the ecology of professional identity formation, the relationships within it and the effect of those relationships on identity formation can therefore fail to register or acknowledge the organic formation of identity over time. New drama teachers' professional identity formation may, as suggested in this thesis, involve the stitching together of a number of elements as previously explored, which are almost inevitably not linear, sequential or tangible. Professional development in this sense is much more subtle and organic, particularly if new drama teachers are developing aspects of their teacher role, as discussed above. This is something recognised by Stronach *et al*. (2002: 3) in that "…the question of 'professionalism' is bound up in the discursive dynamics of professionals attempting to address or redress the dilemmas of the job".

Personally, and when considering my own role as a professional lecturer in ITE, I am mindful that the idea, or ideal of, being a 'drama teacher' is not constructed, promoted or celebrated. Being mindful of this enables me to resist the construction of a professional drama teacher as an "emblematic figure" (Stronach *et al*. 2002: 3). This is a useful consideration to make in the context of this research where I am seeking to explore how my own identity can affect the formation of new drama teachers' identities through my own practice. Resisting an emblematic figured approach to the formation of drama teacher identity also challenges and disrupts the idea of the professional as "… an expression of the zeitgeist" (*ibid.*), which is something I am seeking to oppose. Stronach *et al*. (2002: 25) suggest that "…professionals do not conduct their practices in the 'real' so much as they traffic between the twin abstractions of the ideal…and the unrealised". Again, this is a useful consideration when thinking about my professional role

in this process, which is further complicated when considering that "the professional constructed in the literature is the alter ego of the author, who after all is almost always a professional working professionally to construct 'the profession'" (2002: 4). Through both the doctoral research and writing processes, I need to be mindful that the construction of new drama teacher identities is not formulated based upon my idealistic view of that identity, nor based upon my own view of what a drama teacher 'should' or 'need' be. The risk of doing so, and enforcing my own views of drama teacher identity might prevent fractional sublimation (Taniguchi *et al.* 2005) and the personal and professional growth of those entering the profession.

2.11 Conclusion

This literature explores how my own beliefs and understanding of drama practice and drama concepts have value in the field. It also explores my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it. This process has led me to question my complicit role within the system of drama in education.

The exploration of the pedagogy underpinning the research process in this thesis takes an oppositional position to the quick-fix-disco-finger techniques promoted by educationalists such as Lemov (2015). The pedagogy is a slow, developmental and organic pedagogy. It is built upon drama's potential as a learning medium and as a way to know the world, which is informed by a rich historical development of the subject. In the same spirit, this thesis is built upon re-stitching theoretical positions around the relationship between epistemology and aesthetic as well as recognising that interplay between notions of truth and fiction in helping people to understand various contexts. Meaningful learning in drama is defined for me using Taniguchi's *et al.* (2005) research linking to meaning-making and experiential learning experiences, which provides a useful framework for my research methodology, as discussed in chapter 3. However, it is acknowledged that there are particular challenges to this position from risk aversive

pedagogy to the economies of performance highlighted in the literature. Therefore, by becoming aware of shifting and emerging identities and by focussing on the meaning of teaching and learning in a drama sense, I value less the measurement and comparison of my practice with others and question how my professional identity can affect new drama teachers to create their own. Can new drama teachers learn the value of their practice as a process for all involved rather than it being an outcome driven product? Whilst it is acknowledged that competition, results, assessment and Ofsted create for schools and teachers, what Ball *et al* (2012: 514) call a "performance culture", I argue, through this thesis, that a stronger valuing of the artistic and artful approaches and processes of learning within a drama classroom is fundamental. By doing this, particularly for new drama teachers, it may not only meet the requirements of a performative culture but also, more importantly, have a longer lasting, deeper and more affective impact for both new drama teachers and, in turn, their pupils. Therefore, this thesis rejects the meta-narrative of schooling as a performance (Ball *et al.* 2012) and instead repositions the process of learning as paramount. It is a way to re-celebrate the creativity, eagerness and passion of new teachers and value this above all else.

3. Methodology

This auto ethnographic study of my own practice has used an Arts-Based Research (ABR) method (Leavy, 2017) to explore and un-pick how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practices within it. This process has also led me to question my own understanding of drama practice and drama concepts that I believe have value in the field and my complicit role within the system of drama in education.

Auto ethnography, as described by Ellis and Bochner (2000: 739), is a genre of writing that "displays multiple layers of consciousness connecting the personal to the cultural". In my attempt to explore my personal drama pedagogy within a neoliberal culture, my focus moves between looking outward and looking inward (Ellis and Bochner, 2000). I am using an auto ethnographic approach that uses my personal experiences to create representations of "cultural experiences, social expectations, and shared beliefs, values and practices" (Adams & Holman Jones, 2017: 142 *in* Leavy, 2017). Because of this methodological position, my own experiences have served as important insider sources of data (Adams & Holman Jones, 2017 & Le Gallais, 2008, Patton, 2002). Reed-Danahay (1997: 3) suggests, "One of the main characteristics of an auto ethnographic perspective is that the auto ethnographer is a boundary-crosser and the role can be characterised as that of a dual identity" and this is demonstrated by my insider-outsider perspective but also through my multiple roles as teacher, senior lecturer and researcher. One challenge of auto ethnography, and these multiple identities, is to "artfully arrange life in ways that enable readers to enter into dialogue with our lives as well as with their understanding of their own" (Bochner & Ellis 2016:79). Through this 'artful arrangement' my findings not only reflect on my past, difficult experiences and dissonant selves but also provide the reader and myself with a sense of movement, change and transformation. This process is fragmented and layered. McNiff (2017: 31 *in* Leavy, 2017) suggests that engaging with this approach- a dialogue with ourselves- risks "The possibility of becoming overly self-absorbed" and that to guard against this one should be encouraged to concentrate on self-expression as the vehicle of inquiry not necessarily the "principle objective". Guarding against this solipsism in the

research is addressed in the research method- the drama workshop- and is explored in the conceptual framework for the workshop below- chapter 3.5.

Using an auto ethnographic methodology means that the ontological position taken is one that views experiences of the world as personal, individual, subjective and interpretational, which is strengthened by my interest in how the personal, historical and cultural intersect in this study. It is through these 'intersections' that I intend to explore how multiple identities influence both my practice as a drama teacher and the new drama teachers with whom I work. In the research I value the intersections of history, culture and context and reject assumptions that reality is made up of "independent entities that can be discovered, understood, or known through objective systems or practices" (Camargo-Borges, 2017: 88 *in* Leavy, 2017). In doing so, I am resisting the potential and historical assumptions created by causal relationships posited in more traditional research approaches, such as 'if this happens then this must follow'. Rather I believe that assumptions about reality as a linear process are not necessarily useful in achieving my research aims. Instead I am seeking to creatively stitch together the horizontal and vertical intersections in my personal history (ies) , cultural experiences and professional contexts to "…explore and investigate beyond what is given [in the data] " (Camargo-Borges, 2017: 92 *in* Leavy, 2017) with the aim of creating yet un-imagined future possibilities for my identity and practice. Connecting experiences together in this way has helped me to frame seemingly un-related events, which have informed my own personal practice and created new ways of being in practice. I therefore not only understand how the research has been created but also how it has been re-created to develop new knowledge and future forming research (Camargo-Borges, 2017 *in* Leavy 2017 & Gergen, 2015).

The epistemological lens through which the research is viewed values the possibility of there being different and contrasting 'knowledges' and thus the notion that there is an objective knowledge of the world is rejected. Constructing knowledge in this way has been useful in helping me to re-imagine what is already established in my personal history, cultural experience and professional context in order to look anew at both my practice as a drama teacher and the potential influence I have on those entering the

teaching profession. Unleashing my imagination through the methodological position taken in this research creates spaces in which "…meanings gain freedom and new knowledge can arise" (Camargo-Borges, 2017: 92-3 *in* Leavy, 2017). It is through my imagination, and my artfulness, that the framing together of seemingly un-related scenarios enables me to bring them into reality. In this way, the research position is relational, useful and generative, organic, and complex. Adopting an "Imagineering approach" (Nijs, 2015: 17) means that I am not necessarily focussing on "convincing through the use of objective truth" rather that I am using my imagination to create a fascinating narrative to explore my own reality.

I am also mindful that imagining in this way and interpreting the data is inevitably bound up with the self of myself as 'the researcher'. I take the view and acknowledge that my background, history and beliefs will inevitably have a role in how the quality of the data is interpreted (Cohen *et al*. 2007). A subjective view of reality (ies) is something I believe is legitimate as "nothing can ever be totally impersonal, or totally independent, of the writer" (Dyson, 2007: 38) moreover, I view my own experiences and interactions with reality as a legitimate form of data. As Dyson (2007) goes on to recognise in her research, my own research became a way to explore the impact on those I work with 'out there' at the same time as developing an understanding of myself 'in here'. This approach is useful and generative in exploring my research aims. This process helps to raise questions about my role as a lecturer, drama teacher and researcher of DiE as well as my potential influence upon those entering the teaching profession. Given the subjective and interpretational outcomes of DiE, trying to research the subject objectively and factually would prove impossible and not very useful to me personally. Added to this, as I am exploring the development and potential influence of a drama process and consequently creating this research, I am inevitably involved in constructing meaning about not only myself but also those with whom I am working. This process reflects what Pillow (2003:176) asks, namely, "How does who I am, who I have been, who I think I am and how I feel, affect the data collection and analysis" and these are questions that underpin the duality of my roles and not only my practice as a drama teacher but also my role as a researcher.

3.1 Methodological Rationale

There are links and similarities between my drama pedagogy and the methodological approach. This thesis attempts to stitch together elements from the two fields in order to construct a rationale for my methodological position. The entanglement of practice and research is complex and the close relationship between what I do in practice in relation to reflecting on that practice involves a challenging journey to understanding it. Auto ethnography and the ABR approach I have undertaken provide me with a useful way to explore this relationship. A process of knowing, doing and making (Irwin *et al.*, 2017 in Leavy, 2017) invites me to re-discover elements of my practice through research.

Despite, "One of the reasons for the avoidance of hard research in the past by exponents of drama in education" being its "slithery nature, its imprecision." (Bolton, G., *in Davis. 1997:33*) historical qualitative research of DiE has demonstrated that it has the potential to facilitate opportunities for participants to view not only themselves in concrete social, cultural, historical, political and psychological situations but also as 'other' in those situations (Davis 1997, Neelands 2002, Fleming 1997 & 2001). An auto ethnographic methodology has been applied in this research, as it has been particularly useful when exploring the symbiosis between art, as a way of knowing the world, and the meaning(s) that can arise. Springgay (2002: 2) recognises that "researchers need to examine the relationship between art and audience, research and reading, as a relationship of reciprocity, of shared understanding, and one where uncertainty, ambiguity and fragment evoke possibilities of generativity and transformation". I believe that, auto ethnography as a research methodology, for qualitative research in DiE, and drama pedagogy in practice can be used "to disrupt previously held assumptions about what it means to know and to be" (Springgay, 2002: 10). By imagining and reasoning 'as if' and as an 'other', understanding of different contexts can be created, resulting in the construction of meaning(s) for myself as a researcher. The ABR approach and outcomes demonstrated in the layered script (see chapter 6), along with the theoretical considerations in this thesis and my own personal drama practice are inevitably entangled. Whilst each

area, those of theory, methodology and practice, have individual benefits with regard to knowing the world/a version of reality, they each "stand amidst each other as fragments of an uncertain whole" (Springgay, 2002: 11). It is through the stitching together that I can explore my own reality in practice. This 'uncertain whole' is generative for me as it creates a space for future-forming research and connects different realities together in a search for what they might mean to me personally. By stitching together my practice and my auto ethnographic methodology with an ABR approach the seams where they join is where new meanings emerge (Springgay, 2002).

Within a drama narrative or experience, such as Emmanuel's story, the importance of imagining oneself as an 'other' is central. Through this process- imagining oneself as the other or taking on different roles - "Students can learn and un-learn through the processes of constructing 'others'" and in doing so "the boundaries between 'self' and 'other' meet and merge" (Neelands, 2002 *in O'Connor,* 2010: 122). The meaning(s) that emerges from drama pedagogy when applied in this way can allow participants to create questions in order to comprehend reality, whether that be an others' reality or their own. Similarly, when using auto ethnography and an ABR approach it can also enable the audience of that work "to examine the research such that it will be meaningful and evocative" (Springgay, 2002:12). Nonetheless, these approaches to both drama in practice and auto ethnographic research can allow spaces for someone taking part in drama to "find oneself in the other and in so doing to recognise the other in oneself" (Neelands, 2002 *in* O'Connor, 2010:122). I argue that through my research I was able to learn and un-learn by imagining new and different versions of myself as a teacher/researcher/artist in different contexts outside of and beyond the dramatic experience. In other words, by both taking part in the drama and researching how the drama functioned through an ABR approach, I arrived at new understandings of it, myself and other people who might have been affected by me.

3.2 Arts-Based Research Method:

Using an ABR method enables me to combine a reflective approach to my practice with an arts based undertaking to research. Therefore, I am taking the useful position that "engaging in art making" is "a way of knowing" (Leavy, 2015: 4). This methodological view of research "requires a novel worldview and covers expansive terrain" (*ibid.*). Nielson, (2004) describes this similarly as 'Aesthetic work'. Through my practice as a drama teacher, I believe that art can both create and convey meaning. I also believe that art and working artistically can challenge convention and standardised notions of reality. Leavy (2017: 5) describes "aesthetic knowing" as a process that "…draws on [the] sensory, emotional, perceptual, kinaesthetic, embodied, and imaginal". It is, therefore, through the creation of art that I have come to explore elements of myself as a practitioner and the potential influence I might have on new drama teachers entering the profession. It is through Emmanuel's story that this process of exploration is captured.

In wanting to explore how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it, I created my own method. McNiff (2017: 35 *in* Leavy, 2017) suggests that "…ultimately arts-based researchers create their own methods and modes of presentation" and in this way it felt like the most appropriate and organic way to create the research. Working in this way liberated my thinking about how I might use my personal history, cultural experiences and professional context in teaching practice. This method has led me to question my own understanding of drama practice and drama concepts, which have value in the field and my complicit role within the system of drama in education.

My method started with the creation and use of a 180-minute drama workshop based upon Emmanuel's story, which is explored more fully in chapter 3.4. A drama workshop is a process through which I use drama to teach and create space in order to reflect upon that teaching and learning experience. During the workshop, the participants are asked to work within a fictional dramatic frame as learners and then outside of the fictional dramatic frame to reflect on their learning experience(s) as new drama teachers.

Both ways of thinking are included in the term drama workshop. Within the facilitation of the drama workshop, I relied on personal observations of my experiences, notes made in my personal research journal, overheard conversations between the new drama teachers (participants) and their written responses to the workshop. Following the drama workshop, I relied on my personal memories of that experience, informal discussions with the participants about their experiences and subsequent email conversations in order to create my data. To express my findings I have created a layered script, which attempts to evaluate critically my thoughts and feelings, both during the workshop and similarly my thoughts and feelings after the workshop. In this sense, the assemblage of my findings represent me 'in' the research and me 'above' the research. Within the script, I have created composite characters (Adams & Holman Jones, 2017 and Gutkind, 2008), to further represent and express the thoughts and feelings of other people involved in my research journey ethically. Composite characters and their use are discussed below in chapter 3.8.

The creation of a layered script as my findings has allowed me to resist the use of stock language and stereotypic forms often involved with more traditional research forms. The reason for this is to ensure that the findings are future forming, useful and applicable to my practice. The art form of scriptwriting has therefore been employed in the creation of my layered script to move my findings beyond stereotypic forms of presentation. This means that I am using the art form to explore and express my findings (McNiff 2017 *in* Leavy, 2017). The result of my research method has become a piece of artistic fiction/fabulation that represents, challenges and troubles my own thinking about my research aims and can be measured through its "lasting influence and power on my personal practice rather than as a way to form scientific rules or laws" (McNiff, 2017: 33 *in* Leavy, 2017).

3.3 Research Aims

The research has two main aims. Firstly, to explore and un-pick how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm the entry of new drama teachers I teach to the teaching profession in England, and their practice within it. Secondly, to question my own understanding of drama practice and drama concepts that I believe have value in the field and my complicit role within the system of drama in education. Initially, my pilot study for the research aimed to explore the use of personal stories, experiences and resources of two Higher Education students studying for a Post Graduate Certificate in Education (PGCE). I was initially interested in how new drama teachers might create meaningful and engaging drama learning in two secondary schools in the West Midlands through a co-constructive approach. The reason for this initial interest was borne out of my own frustration with new drama teachers' perceived lack of creativity in their own practice as they sought to meet the demands of the educational context(s) in which they were training. Linked to this initial exploration, the pilot study also sought to discover the origins and continued development of drama pedagogy of new drama teachers entering the profession both within and beyond formal education and training. Underpinning these two aims was the desire to explore drama in education as a subject in its own right and the impact of state secondary education as a system, on the practice of new drama teachers. The pilot study research aims functioned through three interconnected 'levels', which related to one another. F*igure 2* above, which was developed from the initial pilot enquiry, gives an overview of the original structure of the research design. Consequently, the research sought to both explore and celebrate

drama's potential liberal and pro-social aspects and its troubling relationship to the promotion of neoliberal, measurable and pro-technical elements of the education system in which it resides, as discussed in the literature review (Ball, 2018 & 2003, Peck & Theodore, 2015, Robertson, 2007). This was a significant challenge to un-pick. Leavy (2017: 9) suggests that Arts-Based researchers may need

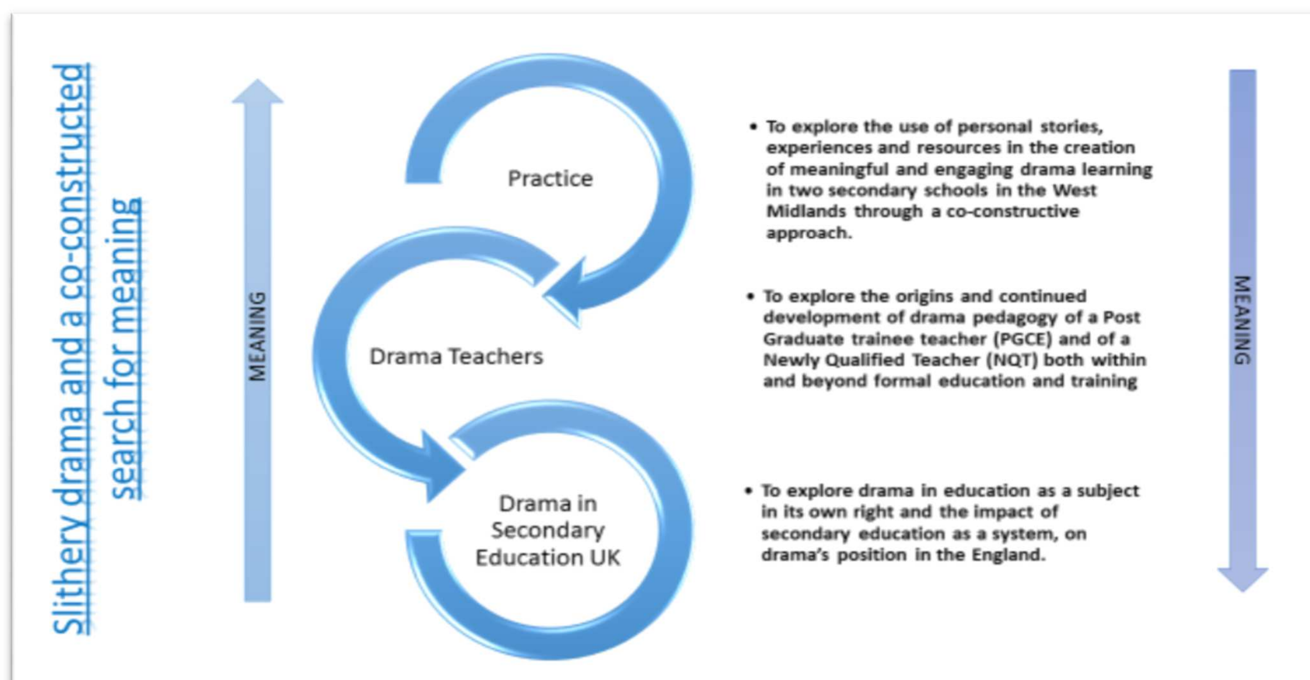


Figure 2-Overview of the original research design

"flexibility, openness and intuition" and that they might rely on "spontaneity, emergence, trial and error, [and] hunches" that can "transform the practitioner through the process". This has happened for me personally and professionally as through research, reflection and reflexivity I developed a hunch that ultimately the initial aims of my research were misplaced. What emerged from the pilot enquiry were three models that I then used as part of the final research method, which are described below. These models also helped me to refine my initial research aims. Thus the pilot study, clearly informed the final research design, affected the methodology and methods as the models were used in the 180-minute drama workshop and are explored below in chapter 3.4.

3.4 Emmanuel's Story- A drama workshop

What follows in this section is an explanation of the drama workshop used with participants. Within the drama workshop, the participants were asked to explore Emmanuel's story as learners. Following this, the participants were asked to reflect upon their learning experience(s) as new drama teachers. In this sense, I was asking the participants to step into the drama I had created and then step out of it. To support this stepping in and out of the meaningful drama learning experience, the participants used the three models that I created as part of my pilot enquiry, which can be seen below in *figures* 5, 6 and 7.

Originally, when developing the drama workshop as part of the pilot enquiry, the participants were asked to work in role as psychologists to understand why Lance Corporal Emmanuel Armer behaved the way he did following his part in World War 1. It was intended that this "double framing" (Bolton 1997) would enable the participants to consider the central character from two perspectives, that of a psychologist and that of themselves as learners. Participants engaged with a variety of appropriate stimuli to explore the psychology of Emmanuel. However, having tried this approach twice, the double framing proved to be an obstacle as the participants were already working in role as learners and new drama teachers and this led to confusion about both the content and form of the drama workshop. In addition, this also led to confusion about the use of the workshop as a model for the new drama teachers, with whom I was working, to use in their own practice. Therefore, the decision was made to remove this in-role double framing approach. Instead, the current version of the workshop was introduced as part of the research process I was undertaking and I asked the participants to approach the workshop as learners themselves. Therefore, the experience was framed by the task of exploring Emmanuel's story rather than by the role

of psychologists. The workshop began by introducing participants to the central character, Emmanuel Armer, as seen in *figure 3*.

Figure 3-Emmanuel Armer circa. July 1914

Following this introduction, the participants were told a story about Emmanuel. The story revealed that upon his return from the front line during World War 1, Emmanuel was frequently found running up and down the ginnel[13] between the terraced houses on Water Street, where he lived. Participants were then told that one day, Emmanuel was found under a war memorial in the town square. The following eyewitness account was then shared with them:

> *January 1918-*
>
> *"They snatched a man 'un in the town square. He was sat under the war memorial. His face was sewn. Sewn right up. Eyes, ears 'an mouth. He 'ad a sign round his neck. Don't know what it said, too many people crowding round. Some of 'em was abusing' him. Saw an apple hurt 'im- chucked it 'ard and close up. Then the military police comes, masses of 'em. Overkill. They was really rough. One of the MPs was 'avin' a right dig. Bloke couldn't see to defend 'isself. Then Something' snapped."*

[13] A ginnel is Northern English dialect for a narrow passage between buildings: an alleyway.

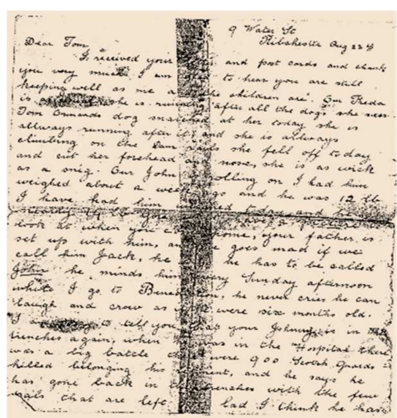
The eyewitness account was then used as a stimulus to ask three central questions: how did Emmanuel stitch up his face; what did the sign around Emmanuel's neck say; and what is the 'something' that snapped? Following initial conversations about potential answers to these questions, the participants were told that a packet of letters were also found inside Emmanuel's coat that were stitched together, see *figure 4* below.

Figure 4-Resources used to facilitate the drama workshop

The group of participants were then split into sub-groups. Once divided each sub-group was given a stimulus (in the form of a letter) that both related to the story and provided a starting point to begin to answer the three central questions (see below).

 Stimulus 1- The Armer Family	This is stimulus 1, a picture of Emmanuel's family taken shortly before he left for war. Participants use this photograph in their exploration to imagine what Emmanuel's family life was like; the pressures he faced; the expectations placed on him by his relations. Participants in this group use still image, thought-tracking, speech-tracking, improvisation and ritual as strategies to develop understanding and answer the three central questions. This is a real artefact, which was recovered following the death of a family relative.

<table>
<tr>
<td>
Stimulus 2- The moment</td>
<td>This is stimulus 2, a picture of the moment Emmanuel sat beneath the war memorial. Participants use this photograph in their exploration to imagine the moments leading to Emmanuel stitching up his face and the moments just after. Participants in this group use still image, movement and marking the moment to develop understanding and answer the three central questions.

This is a fictional photograph that has been repurposed and applied in a different context. Thanks to Richard Holmes, artistic director at Big Brum Theatre in Education Company.</td>
</tr>
<tr>
<td>
9 Water St
Ribchester Aug 23
Dear Tom
I received your [illegible] and post cards and thank you very much I am glad to hear you are still keeping well as me and the children are. Our Freda is [illegible] she is running after all the dogs she sees Tom Ormands dog snatched at her today she is allways running after it and she is allways climbing on the [illegible] rails she fell off today and cut her forehead and nose, she is as wick as a snig. Our John is rolling on I had him weighed about a week ago and he was 12 lb I have had him [illegible] today and [illegible] look at when you come home, your father is set up with him, and he goes mad if we call him Jack, he says he has to be called John he minds him every Sunday afternoon while I go to Benediction, he never cries he can laugh and crow as if he were six months old. I [illegible] to tell you that your Johnny is in the trenches again, when he was in the Hospital there was a big battle there were 900 Scotch Guards killed belonging his regiment, and he says he has gone back in the trenches with the few [illegible] that are left [illegible] lad I think he has
Stimulus 3- The letters</td>
<td>This is stimulus 3, letters that Emmanuel's wife, Alice, wrote to him whilst he was on the front line. In addition, letters that Emmanuel wrote in reply are included in this exploration. However, these letters were created 'as if' Emmanuel had written them. This is not revealed to the participants. Participants in this group consider sub-text, and use monologue and image to imagine the answers to the three central questions.

This is an original letter that Alice wrote and was recovered following the death of a family relative.</td>
</tr>
<tr>
<td>Such, such is Death: no triumph: no defeat:
Only an empty pail, a slate rubbed clean,
Stimulus 4- A dream</td>
<td>This is stimulus 4, a World War One poem written by Charles Hamilton Sorley entitled Such, Such is death. The lines of the poem are cut up so that the poem is deconstructed. Participants are informed that the lines are an account written by Emmanuel based upon his experiences of war and his subsequent dreams. Participants use the lines and re-order them to attempt to use the language to make sense of the eye-witness account at the beginning of the workshop. In addition, participants use still image, movement and spoken word in order to answer the three central questions.

This is a poem that has been re-purposed and applied in a different context.</td>
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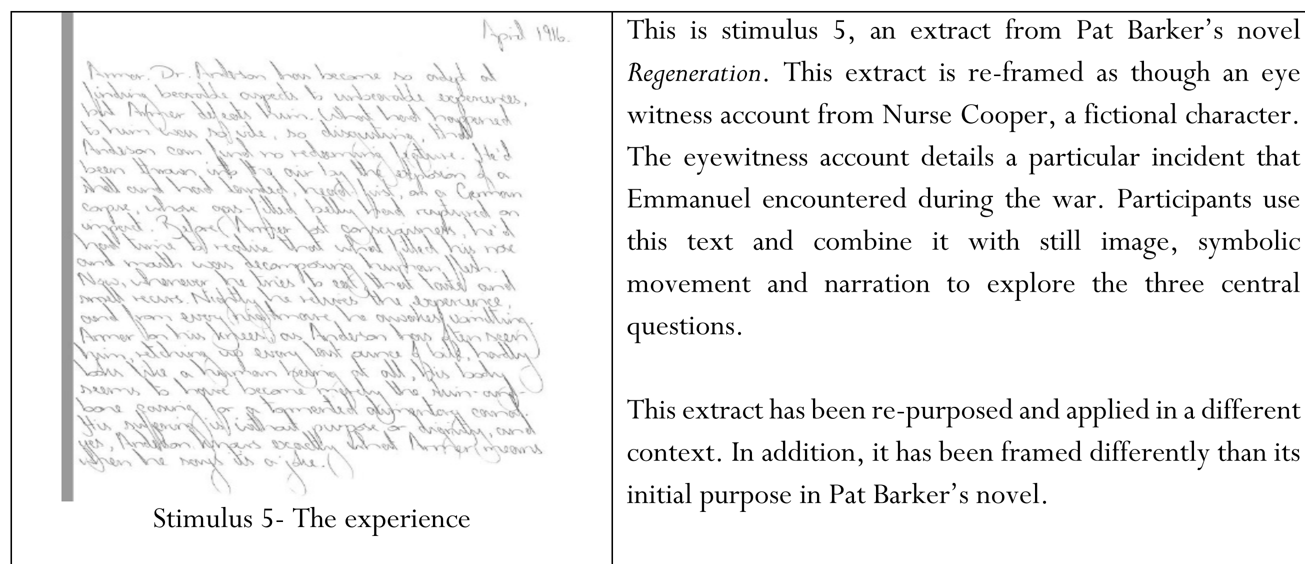

April 1916.

Armer. Dr. Anderson has become so adept at finding bearable aspects to unbearable experiences, but Armer defeats him. What had happened to him was so vile, so disgusting, that Anderson can find no redeeming feature. He'd been thrown into the air by the explosion of a shell and had landed, head first, on a German corpse, whose gas-filled belly had ruptured on impact. Before Armer lost consciousness, he'd had time to realise that what filled his nose and mouth was decomposing human flesh. Now, whenever he tries to eat, that taste and smell recurs. Nightly he relives the experience, and from every nightmare he awakes vomiting. Armer on his knees, as Anderson has often seen him, retching up every last ounce of bile, hardly looks like a human being at all. His body seems to have become merely the skin-and-bone casing for a tormented alimentary canal. His suffering is without purpose or dignity, and yes, Anderson knows exactly what Armer means when he says it's a joke.

Stimulus 5- The experience

This is stimulus 5, an extract from Pat Barker's novel *Regeneration*. This extract is re-framed as though an eye witness account from Nurse Cooper, a fictional character. The eyewitness account details a particular incident that Emmanuel encountered during the war. Participants use this text and combine it with still image, symbolic movement and narration to explore the three central questions.

This extract has been re-purposed and applied in a different context. In addition, it has been framed differently than its initial purpose in Pat Barker's novel.

Following the five separate explorations using the different stimuli, participants were invited to share their dramatic exploration(s) either through spoken word or by sharing the product of their drama process, which resulted from their exploration. In watching and listening to image and word, participants were reminded to consider the three central questions: how did Emmanuel stitch up his face; what did the sign around Emmanuel's neck say; and what is the 'something' that snapped. Participants were then asked to try to answer the questions based upon the dramatic process and the sharing of drama work with their peers.

Finally, following much discussion about the central questions, it was revealed that Emmanuel Armer was in fact my Great-great-grandfather. This created a moment of unity. The learning suddenly became more profound in a sense: heavy, serious and resonant. It was more important than before.

> "Real understanding is a process of coming to understand: we cannot give someone our understanding. Real understanding is felt. Only if the understanding is felt can it be integrated into children's minds, or anyone's. Resonance is the starting point of the integration process. The resonance of something engages us powerfully; that is, affectively. But, significantly, it also engages us indirectly with that which it resonates. Resonance is not authoritarian; yet it's an offer you cannot refuse!"
>
> (Gillham, 1994:5)

From this moment, the drama workshop was then deconstructed by stepping out of the drama frame and getting the group of participants to think about the drama process as new drama teachers. It was important for the participants to reflect upon their own learning experience(s) of the story I had created. Exploring these reflections was useful as it helped participants to develop their understanding of meaningful learning experiences, which they could then use in their own future practice.

Stepping out of the drama:

Following the dramatic exploration described above, the first stage of the reflection process was taken from a model of my research design. This was directly linked to my practice as a drama teacher, teacher trainer, artist and researcher. This model of my research method has been central to the development of the drama workshop described above and has not changed from the original pilot enquiry whilst also supporting my own professional practice as a teacher trainer. The model in *figure 5*, below, was intended to help those new to drama teaching structure their own planning and combine personal stories, experiences and resources into a narrative for learning. This model was used to explain how I had

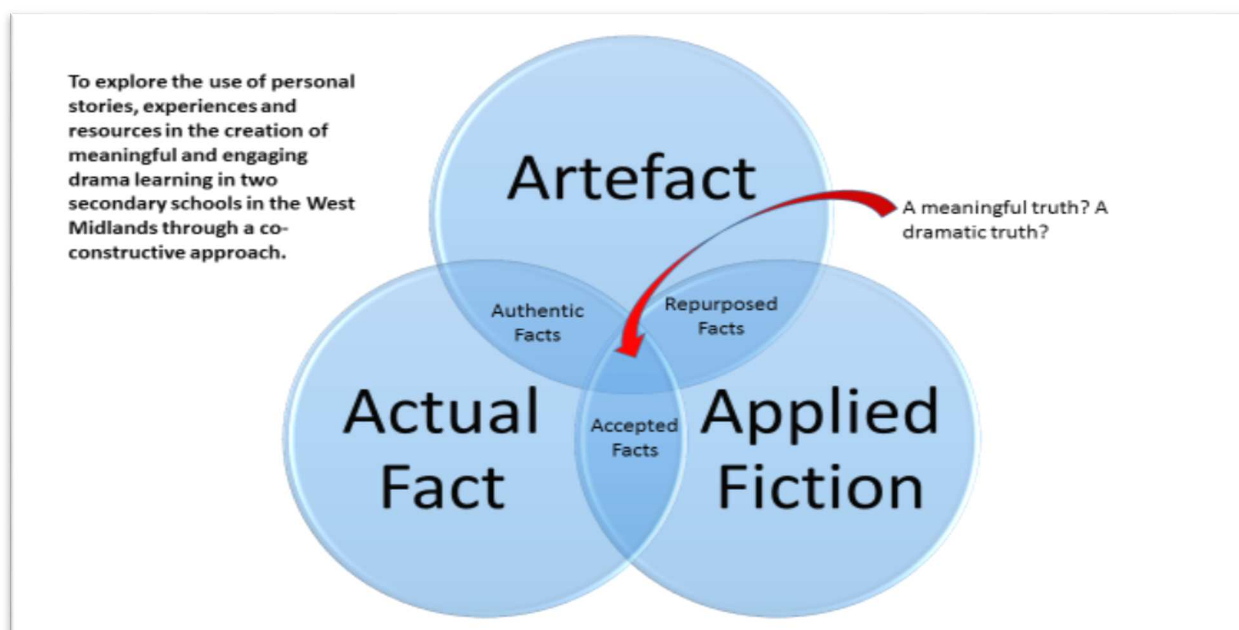

Figure 5-Diagram of workshop structure/reflection 1. Bolton, C. 2015- Pilot Study

deliberately structured Emmanuel's story through the workshop in various ways. My creation and use of his story was offered as a method to structure the drama workshop for the participants and to encourage

them explore their own personal history. However, the model also became a useful tool in order to help me explain figuratively the implicit structures of one of my elements of drama practice and personal pedagogy. Importantly, the model explores the relationship between 'real' facts, fiction that is applied for a particular use and artefacts. For example, exploring a personal story about a family member who fought in World War 1 such as Emmanuel (actual fact) was mixed with War poetry such as Hamilton Sorley's poem "Such, Such is Death" (applied fiction) resulting in the creation of an 'accepted fact' within the learning narrative. This process was repeated by combining actual facts of the story with artefacts, such as war medals and personal letters designed to promote the 'story' as authentic. This idea was developed through the relationship between applied fiction and artefact, such as an appropriate section of a written play text being re-purposed as a letter. The creative and artistic combination of these various source materials led to the creation of 'dramatic truth' within the learning frame: a tease of the truth. This is different to dramatic licence as the drama workshop was framed as a real story and thus the 'truth' of the narrative was explored through the workshop. The model was used as both a research method and a way to structure learning within drama. For example, one new drama teacher with whom I was working created a project to explore his uncle's role in the liberation of the Birkenau concentration camp following the end of World War 2. Here he used real photographs of his uncle, diary extracts and combined them with maps of the concentration camp and fictionalised (re-purposed) extracts from Primo Levi's text, *If this is a Man*.

The second model of the reflection process supported the exploration of the origins and continued development of the participants' practice as new drama teachers by applying a similar model (*figure 6 below*). This model was used to explore the relationships between teacher, pupils and the content of a drama lesson. Through this process participants were encouraged to consider the relationships and intersections between teacher and pupil; the expertise needed by the teacher when applying content; and the relevance of that content to the pupils. A combination of all these things, I argue, leads to more

meaningful engagement for all concerned whilst also enabling participants to develop a deeper understanding of their cultural experience(s) related to their teaching practices. What emerged was that this model was a useful tool for me to reflect upon the philosophical foundations and beliefs related to my own cultural experience(s) of education.

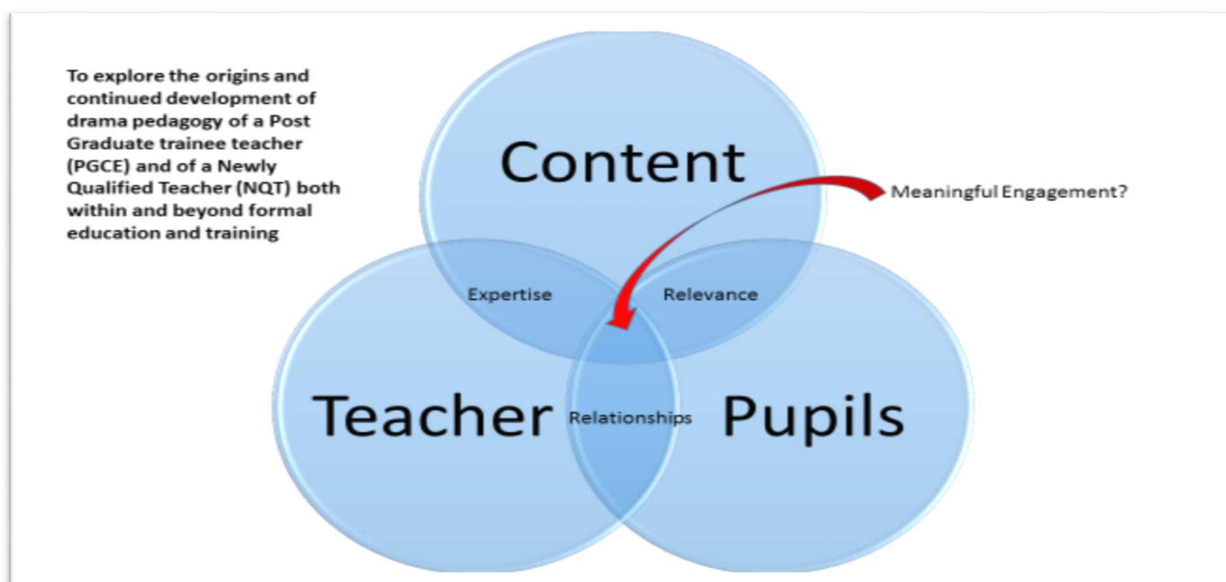

Figure 6- Diagram of workshop structure/reflection 2. Bolton, C. 2015- Pilot Study

The third model of the reflection process involved exploring the relationship between school, curriculum and policy- the professional context. This variation of the model, seen below (*figure* 7), from my practice was applied to education more generally in order to support participants' understanding of the

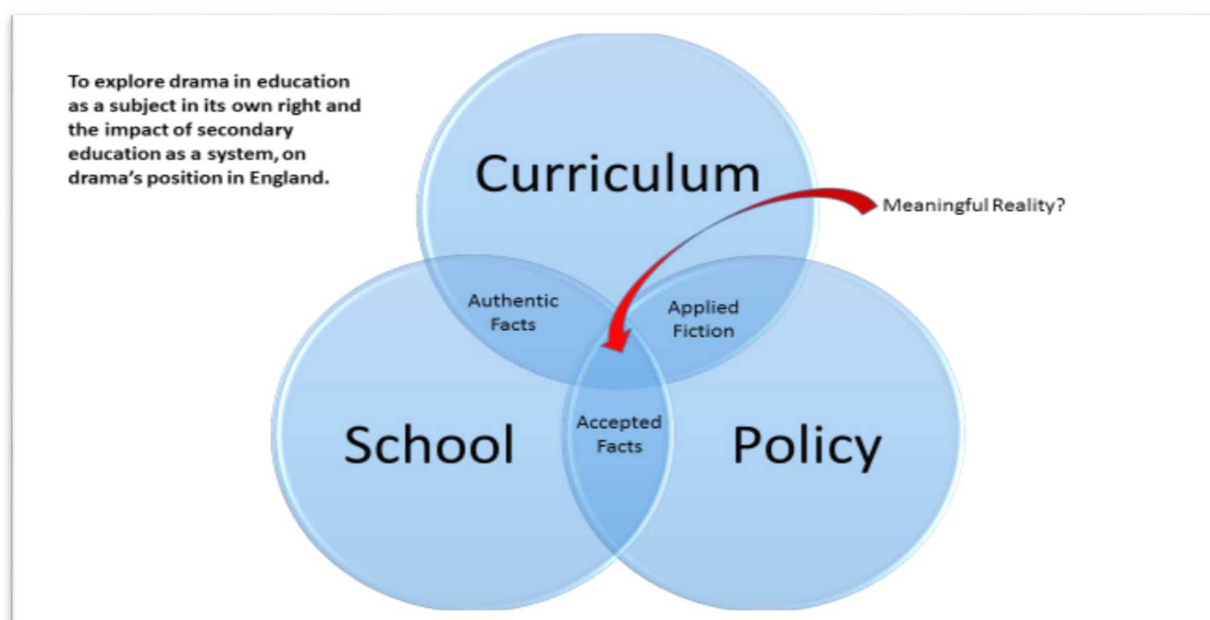

Figure 7- Diagram of workshop structure/reflection 3. Bolton, C. 2015- Pilot Study

professional context in which they were working. To promote reflection, the model was offered as a way to explore the outcomes of combining a school's function, its ethos and vision with its curriculum. It was suggested that the outcome of this combination can be seen in what the school does, what it teaches and how. This is potentially one version of reality for a school. When the school and various educational and governance policies meet, the outcome is accepted as fact. Schools have to acknowledge government policy and statutory guidance in the running of their organisation whether it is actually enacted or not. When educational and governance policy and curriculum intersect there is an element of 'applied fiction' in that matching the curriculum to the latest policy developments becomes a creative act involving a range of factors, as Bell & Stevenson (2006:8) identify "The implementation of policy is a complex mix of factors, which include personal values, available resources and stakeholder power and perceptions". The combination of these three elements in the context of this auto ethnographic study create a meaningful reality for teaching and learning; in that they mean 'something' (not necessarily the same thing) to those involved. The interplay and relationship between these three models following the drama workshop provided a useful space to explore and refine my research aims.

As part of this research process, I became increasingly curious about how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it. This process also developed my personal understanding of drama practice and drama concepts that I believe have value in the field.

For example, I have become gradually more aware of my role in managing new drama teachers' perceptions and expectations of professional learning experience(s) on the PGCE course. Similarly, I have become attentive of how my own personal perceptions and expectations implicitly inform my practice. Because of this, the boundaries between my 'formal' role as a senior lecturer and my 'personal' role as a human being have combined to provide emotional, intellectual, procedural and academic support for my

students' well-being. These personal and professional boundaries are porous and they constantly change, morph and move because of my ongoing expectations and beliefs.

Personal and professional boundaries are further contested when considering the role of a university. One professional challenge facing Higher Education Institutes (HEIs) who provide Initial Teacher Training (ITT) programs is concerned with how they support the transition into the teaching profession for new drama teachers. The transition of a new drama teacher from a PGCE qualification and training to a position of a Newly Qualified Teacher (NQTs) working in the teaching profession once they have gained employment is challenging. This has been heightened by the new 'two-stage' Ofsted (2015) inspection policy whereby the quality of training provided is inspected before a new drama teacher qualifies to enter the teaching profession and then again, once they have. Researching my role as a lecturer, and exploring the ways in which I can support new drama teachers to qualify for the teaching profession, becomes clouded further when considering how I can successfully support the implementation of meaningful drama learning within such a constrained professional context. Consequently, the challenge of evaluating the process for meaningful drama learning in this research process was assessed through the auto ethnographic study, which charts my attempts to challenge the limitation s of the curriculum and assessment structures that my students will inevitably have to work under.

3.5 The conceptual framework for the workshop

By considering the following conceptual framework, I was able to plan, design and organise my research method and resources to build upon the foundation of the workshop. Developing drama following this framework enabled me to create the drama method and permitted a space for new drama teachers to explore meaningful learning through experience. This was supported through the reflection section of the workshop, described above, by un-stitching how Emmanuel's story functioned in collaboration with the participants' experience(s) of it. The following section outlines the dramatic approach and

considerations needed to create meaningful drama learning experiences in this research method using the model in *figure 5* in chapter 3.5.

a. **A personal story, experience or resource; becoming an artful teacher-researcher.**

Emmanuel, my Great-great-grandfather, was related to me through the maternal side of my family. Over the years of talking with my grandparents, various stories about his role in World War 1 came to light. Added to this, retrieving old photographs of Emmanuel and letters from his wife, Alice, added to my interest of this distant relative. The historical connection to Emmanuel, both conceptually and through my family, intrigued me to understand more; I was curious.

Personally, one important philosophical question about being human is built upon the premise of stories and storytelling. For new drama teachers using and exploring the model in *figure 5* (chapter 3.5), it was important that participants in my auto ethnographic approach also considered their *own* stories that may have occurred throughout their personal history. By doing this, the participants were encouraged to become researchers into their own past and their role was re-framed as artful teacher-researchers in order to support them in creating meaningful learning experiences in drama. This was important to the thesis and my ontological position as developing "ethnographic consciousness" can lead to a "classroom that [is] personal, intimate and empathic" (Denzin & Licoln, 2000:760). The participants' personal connection to the development of their own meaningful learning experiences in practice increases through their own research into their personal history. It also increases their ownership of it and the same is true of my own experience through this research method. Therefore, the relationship between the participants and their own stories was heightened and an intense personal relationship to the material was ignited, which mirrors my own relationship to Emmanuel's story.

Personally, this approach had meaning on a number of levels; for myself as a member of my family; as the teacher and facilitator of the session; as a researcher of how meaningful learning might be created through the drama narrative; and intentionally to facilitate the creation of

meaning for my learners. I was using my own family's historical story as a resource, which was something new for me. My personal research, using *an* oral history as defined by Penniston-Bird & Barber (2009: 105&106) in that "an oral history refers to a spoken memoir, while 'oral history' describes a historical process or methodology", enabled me to engage with an element of personal "recovery history" whereby "the voices of those who have been hidden" in history "such as the working classes" could be recovered.

b. **Fragile archives.** To add to the 'perceived authenticity' of the workshop, I argue that participants' should seek to find fragile archives; that is a document that is easily lost due to the death of a person, moving house or changing employment. Archives in this sense therefore are the notional 'shoebox under the bed' full of letters and photos/artefacts. Adding fragile archives such as letter, photographs, medals, diary entries or birth/death certificates to a drama workshop can add a heightened sense of reality to the story being explored by the participants as it is important that they, initially at least, believe in the artefacts' authenticity. Furthermore, because of the inclusion of the archives, the artefacts become a sign and portent[14] (Heathcote 1984) of the past that could be re-framed to suit the narrative of the drama. Using the materials as a network of signs enabled me to communicate and articulate the story beyond a literal meaning. For example, sharing a photograph of my family and framing this within the narrative of the drama both signalled that the people in the picture simultaneously existed in the past but also existed in the present drama narrative. This is a powerful technique to consider when deciding upon what fragile archives to use and required 'imagineering' (Nijs, 2015).

c. **Applied fiction.** In order to construct the drama narrative, the research required that I use fictional texts to embellish the plot that informed the workshop. In this context 'Texts' mean written texts, pictures, poems, music, image or object. Additionally, and as Zaslove (2007)

[14] For more on 'signs and portents' please see appendix 2.

points out, "Teaching is a form of colportage driven by a sense of non-contemporaneity, part legend, part fairy tale" (:94), and thus this approach to using text this way was appropriate. Texts were drawn upon to create the signs and frame (Bolton 1997, Heathcote 1984) for both the context and content of the workshop. Considering that "*Everything* is dictated by the choice of frame, the choice of signs being but one aspect" was important conceptually as "the frame also determines the way into knowledge" (Bolton 1997:17 in Davis 1997). This framing was done in two ways.

i. Applied fiction must be relevant to the historical time of the narrative and appropriate to the events contained within the narrative. In order to do this, the fictional text must be applied and introduced to suit the narrative being constructed. For example, within the Emmanuel workshop, a section of Pat Barker's novel *Regeneration* was used. The section details the story of a patient at Craiglockhart Hospital. This was taken, re-purposed and introduced in the drama narrative, as a diary entry about Emmanuel written by a fictional character called Nurse Cooper. To complement the introduction of the fictional text, the diary entry was positioned as a description of Emmanuel during his time in a hospital.

ii. Alternatively, in using this method, I can apply fictional text that is not appropriate to the historical time of the drama narrative. By doing this, the framing of the text becomes more important. For example, within the drama narrative an image is used of a man with a sign around his neck. This can be seen in stimulus 2 in chapter 3.5. This image was taken from Big Brum's production of Chris Cooper's play *Stitch-up*. However, the image is framed 'as if' it were Emmanuel at the moment he stitched up his face. By framing the fiction in this way disbelief is suspended.

d. **Protection.** Building in an element of protection into the drama workshop is important for both the leader of the workshop and its participants. This was facilitated in a variety of ways as described in chapter 3.6, through the pedagogy of the workshop, below. However, it is important to note here that the notion of protection in the drama should be split into three areas.

   i. When creating and devising a workshop of this nature, one must ensure that the role of the facilitator is protected. The facilitator should therefore seek out stories to use that he/she is comfortable with in revealing aspects of his/her personal story. Implicit within this is the idea that the facilitator is in control of how much is revealed. For example, in creating the workshop around Emmanuel, I was consciously aware that despite my relation to him, I barely knew him, which therefore protected me from any potential distress caused by revealing and/or discussing his experience. Toward the end of the workshop, I can decide whether or not to reveal the relationship to me based upon the way the drama has been received. Conversely, if I had designed a workshop about my mother, this could potentially be more risky given my closer relationship with her. However, as facilitator I would still reserve the right not to share the 'truth' of my relationship to her.

   ii. One must also recognise that the primary aim of a workshop of this kind is to teach learners about a story and thus through the story. Therefore, a facilitator must guard against the workshop becoming primarily about themselves and their personal story. Guarding against this solipsism protects both the facilitator and the learners.

   iii. The participants must also be protected within the drama. To do this it is important that they are respected as learners who are approaching and can interact with the signs and frame of the drama with a level of trust in the

facilitator. Therefore, their responses, assertions and thoughts must be dealt with sensitively so as not to damage, hinder or prevent their learning experience.

e. **A Reveal.** For the workshop to have power, it needs to reveal the 'truth' of the story at some point. I recommend that this be revealed toward the end of the dramatic exploration so that enough time is left to protect the participants out of the drama. By allowing time for this, participants can clarify and question the experience. The reveal is also a key factor in creating a moment of unity in which the story, and the learning within it, can become something different.

3.6 The pedagogy of the workshop[15]

Developing a clear pedagogical framework meant I could underpin the development of meaningful drama learning experiences in a critically reflective way. Supporting new drama teachers in creating these experiences to engage young people is complex and challenging and cannot be underestimated. This next section outlines the dramatic approach and considerations needed to create drama in this way using the model in *figure 5* in chapter 3.5.

New drama teachers and facilitators of drama who seek to create drama in such a deliberately critically reflective way should employ a range of approaches, which are identified below, that are both explicitly and implicitly signified in their practice. These techniques occur as a result of working both within and outside of a fictional drama narrative. It is the responsibility of the facilitator to signify these techniques as they facilitate the session both their through spoken language and body language.

a. **The subversion of traditional power relations.** Arguably, pupil and teacher relationships in education are built upon the premise that a teacher gives knowledge to a recipient. This notion of traditional transmission was characterised by Freire (1970) as the *banking concept* of learning.

[15] The pedagogical framework described here also features as my own specific contribution to the current and on-going Democracy through Drama project www.demodram.com and forms the conceptual and theoretical framework of the project. It is available here for download https://demodram.com/role-democracy-drama/pedagogical-framework/

As a way to subvert this traditional teaching and learning relationship, Freire argued that teachers should begin by seeking help from their learners in order to help them understand a story/a problem/a central idea. This request should be genuinely made and be open so that participants are fully and equally engaged with the drama narrative. Their contributions are important in order to help the facilitator understand their selected story/ problem/ central idea. As a result of this, teachers position themselves explicitly as co-collaborators with students as part of the meaning making process implicit in any teaching and learning event.

This subversion of traditional power relations within a learning context can also be supported implicitly through the facilitator's use of body language. For example, looking 'as if' one is confused by what is being discussed is often an implicit way of creating the space for a learner to try and explain what they mean, whether or not the facilitator is actually confused or not.

b. **The invitation to participate.** Participants in drama should be invited to take part in dramatic activity and be free to choose how much they contribute. Unlike general teaching practice in schools, participants are not necessarily targeted to answer questions or contribute based upon their assumed or perceived ability, nor are participants grouped in this way. Rather the facilitator should consciously respond, in-the-moment, to participants based upon the level and type of interest they demonstrate to the texts e.g. empathic response and/or confrontational. In this way the invitation to participate within the drama is continually negotiated and re-negotiated throughout the process so that traditional power relations are subverted. In addition, teachers should be prepared to respond without judgement or preconception to the contributions of the participants and attempt to weave together the suggestions made throughout the drama process.

Facilitators should also resist the temptation to assume that just because someone is not participating 'verbally' they are not engaged with the process. A skilled facilitator will notice if someone is participating, in one way or another, by reading the signs and body language of the participants. For example, participants may track the conversation through eye-contact, respond

to their peers in smaller groups or pairs, or may well react physically by leaning forward and showing interest. The combination of these behaviours will inform the facilitator about the level of participation of each participant however nuanced.

c. **Permission.** Participants should have permission to contribute within the invitation under the proviso that their contributions are valued so long as they can be justified and/or explained. Permission in this sense also enables a story/ a problem/ a central idea within the drama to be developed, challenged, deepened and considered further by the participants experiencing it in different and unexpected ways. Permission is also granted by the facilitator through the way in which the drama narrative is introduced, which was highlighted in both point a, the subversion of traditional power relations, and point b, the invitation to participate. Implicit within this notion is that both teachers and participants are protected by the proviso aforementioned. This is a socially just approach to education.

d. **Value of participant contribution.** The value of participants' contributions to the drama activity should be explicitly elevated by the facilitator so that all contributions are *taken seriously*. It is the responsibility of the facilitator to ensure that this process is managed appropriately and that should contributions seem inappropriate, the facilitator must ask for clarification of intended meaning. This process is underpinned by considerations made in point c, the notion of permission. In addition, and to strengthen this feeling of empowerment, facilitators should be able to weave the story/the problem/the central idea within a drama into the participants' contribution. As a result, participants could see that their contributions are both valuable and being taken seriously. Thus point a. is further supported.

e. **Questioning.** Facilitators should use a variety of questions to develop the thinking and the democratic space within the workshop. (By democratic space, I mean the on-going negotiated development of ownership in the context of the workshop). The facilitator's questions should serve a variety of purposes: such as for clarification of meaning; out of curiosity; in order to

motivate thinking; in order to stimulate discussion; in order to challenge preconceptions, amongst other reasons. By using questions in these ways within the frame of the dramatic experience being described, the value of participants' contributions, both for themselves and the teacher, are further deepened. This approach also permits participants to ask any questions for whatever reason.

f. **The importance of imagination.** Being imaginative and employing the use of the imagination to understand the 'other' should underpin the facilitator's approach to the dramatic exploration; as that is what makes us human (Bond 2014, Katafiasz 2005, Neelands' 2002). Facilitators should use points a-e in order to create a co-constructed and collective imagined 'picture' of the events that constitute the fictional narrative under construction. This collective imagination can therefore be used in order to both establish and develop the story/ the problem/ the central idea by focussing further on detail(s) within it. As part of this process the democratic space created by the workshop can be furthered and upheld by seeking group consensus, which could be termed as a process of *living democracy*.

g. **Repetition and pause.** Facilitators should use repetition and pause within a dramatic exploration. This not only allows thinking time but also heightens the dramatic tension within the drama. Both concepts can create space in which participants can think, consider and question the drama and its meaning. By repeating what participants may say, the facilitator can either reinforce the importance of the point being made or could act with confusion about the intended meaning thus opening up its potential within the group. This is done through the facilitator's tone of voice and recognising vocal skills as a signifying tool is very important to the process. Repetition in this sense enables the participants to respond to either clarify their meaning or to contradict the facilitators' response. Similarly, the use of pause by the facilitator may be used to build mystery and tension. By consciously pausing it creates gaps both inside and outside of the

drama for the participants to complete. Pause also permits participants to fill the silence with further contributions so that the facilitators' voices do not dominate the direction of the drama.

By combining points a-g, facilitators are able to open up spaces in which young people and their teachers democratically share and create meaning. The use of story within dramatic exploration and subsequent creation of what it means, is owned by the collective (participants and facilitators). In this sense, therefore, a democratic collaborative space is created.

3.7 Elicitation:

During and after the workshop, various moments were reflected upon. These moments, captured through my personal observations of my experiences, notes made in my personal research journal, overheard conversations between the new drama teachers (participants) and their written responses to the workshop were used to elicit further data. In addition, and following the drama workshop, I relied on my personal memories of that experience, informal yet detailed discussions with the participants about their experiences and subsequent email conversations for similar reasons. This process of reflection was influenced by my established role as a teacher but was repurposed in this thesis by my new hybrid identity as artful teacher/researcher. The data produced liberated me to engage with research directly through my use of auto ethnography. This resulted in a deeper understanding and exploration of my shifting personal and professional identities. I argue that my auto ethnographic approach is important in drama teacher education as the process of becoming a drama teacher can be a learning journey from practical consciousness to discursive consciousness (Giddens 1991). For me, the same is true of my own changing identity from drama teacher to artful teacher/researcher in that my practical application of drama pedagogy can now be theorised, explored and discussed through the research approach. The development of new drama teachers' pedagogy can be seen to move along a continuum from experiencing and understanding the drama as a subjective participant to articulating that experience with more subjective critically. Again, this mirrors my own personal journey through this research. Subsequently, this

highlights the importance of criticality for planning for learning, leading to the research becoming 'future-forming'.

As discussed in chapters 2.1 and 2.8, the increased pressure facing teachers enforced through heightened surveillance is becoming normalised in schools, which has left some drama teachers with a sense that they can just continue without thinking about whatever they are doing. Alternatively, this can result in teachers looking for quick fixes or fads: the Lemov disco finger returns! This "non-conscious" (Giddens 1991: 35) aspect of thinking is seen as different to unconsciousness, in that when teachers monitor themselves more critically and with a greater sense of reflexivity, they awaken discursive consciousness, which can be seen as supportive of a key feature of successful teaching; "moment-by-moment decision-making" (Menter. 2014:7). However, I would go further to suggest that if drama teachers expanded their discursive consciousness to consider not only their moment-by moment decision-making but also the proliferation and multiple ontological and epistemological positions, as I have in this thesis, a greater sense of how meaning could be created for new drama teachers' practice. In this way, my research and my new sense of myself as an artful teacher/researcher also affects the new drama teachers with whom I work.

Any teacher's beliefs, rationale and practice will often be influenced by their preparation for their professional role in a similar way to an actor readying himself or herself to go on stage. In addition, teaching and being reflexive about one's teaching practice can involve raising levels of consciousness (one's own and that of one's students). The same is true of my own personal research journey. The process of conscious reflexivity is paramount here, as this research has confirmed and challenged my understanding of my role and professional identity in the university setting more fully. I was seeking to explore and un-pick how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm my influence of new drama teachers' entry to the teaching profession in England and their practice within it. This approach has enabled myself, as a researcher to confront and operate at a level of critical awareness in developing facets of a new self.

Indeed "educators have found that the thick descriptions that qualitative research yields can help to thoroughly recapture the lived experience of leaders and participants when they encounter dramatic activity" (Taylor. 2006:7). Focussing on "the question of how human experience is endowed with meaning" and how new understandings can arise from "the moral and ethical choices we face as human beings who live in an uncertain and changing world" (Denzin *et al.* 2011:744) has intensified my personal, theoretical and conceptual relationship to both the material used in the initial drama workshop and the subsequent research. In addition, the model(s) used to structure the workshop has enabled a deeper and enriched personal relationship to the material I used and continue to use when I teach.

3.8 Composite Characters:

To represent and express my own thoughts and feelings, and subsequent elicited data, both during and after the drama workshop I used composite characters (Adams & Holman Jones, 2017 and Gutkind, 2008). Composite characters can be useful to bring out insider sources of data and the use of this technique, which is associated with fiction, can be one way "to establish respectful and sincere ways of relating with people" (Adam & Holman Jones, 2017: 145 *in* Leavy, 2017). Using composite characters to help elicit the data from my personal experiences, thoughts and feelings, enabled me as the researcher to communicate my findings through an art form associated with drama practice - a script. Furthermore, framing these composite characters in various imagined contexts also enabled me to unpick potential meanings connected to my own personal experiences.

By fictionally portraying my experiences in this way, I was able to explore how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it. However, I was mindful in guarding against any potential solipsism in this approach as I sought to "balance the desire to share our [my] experiences while also respecting others" (*ibid.*). In this way, I was able to examine how my personal history, cultural experiences and professional contexts intersected to provide "a story of how those

intersections influence those involved" (Adams & Holman Jones, 2017: 153 in Leavy, 2017). As McNiff (2017: 30 *in* Leavy, 2017) suggests, "Fiction uses imagination as a way of knowing that establishes empathy and intuitively explores the deeper dimensions of events, experiences and complex human experiences that cannot be fully encapsulated in the literal presentation of facts". Therefore, using an imaginative and fictional approach to my data, both collection and representation, is useful for my research aims. However, whilst the composite characters were a useful tool in order to help me elicit the data in the findings it was not just the use of composite characters that helped to evoke meaning in the script. It was important to frame the composite characters in various contexts, fictional or not, in order to elicit further meaning(s) from not only their relationship to each other but also their relationship to the context in which the action took place. Springgay (2002: 18) suggests that "…meaning is constructed through a larger set of relationships that surround the work" and that considering these larger relationships can result in a "…metonymic weaving of fragmented visual imagery: new composites, new beginnings" (*ibid.*). For example, having a conversation with Emmanuel in the trenches of Ypres 'means' something different to having a conversation with him in a Birmingham office in 2017. The meaning is not only created through the relationship between the characters but also through the context in which that relationship is presented.

3.9 Personal Narratives

DiE and the meaning-making that is explicit in its pedagogy, is constructed through the implementation of the drama process and, to a lesser extent, its relationship to a resultant drama product. For example, whilst the performance and development of Emmanuel as a character is important for the communication of his 'story' to an external audience in the drama studio, the process of understanding Emmanuel and the his inner-world is also important in terms of making meaning for the internal audience of the participants themselves. One of the main challenges when considering this notion was how to capture the quality of meaning-making in Emmanuel's story given the subjective and interpretational nature of the

learning experience. However, this was made more challenging by considering my identity, its function in the workshop, and its implicit role in exploring Emmanuel's story.

Denzin *et al* (2011:743) argue that personal narratives matter in qualitative methodology because they create "a different relationship between researchers and subjects and between authors and readers". This view was particularly interesting for this thesis, because of the current narratives being legitimized and normalised for DiE through power-exercising agencies such as the Department for Education and Ofsted in schools. In this thesis I argue that personal narratives matter more than ever because they affect a teacher's identity in terms of their personal history, cultural experiences and professional context.

In terms of this research, one of the difficulties of exploring what my changing personal identity means through the dramatic meaning-making process was how it operates within the ever-dominating neoliberal discourse. As discussed in chapter 2.1 this discourse values the outcomes of learning over the process. It sees knowledge as a 'given' thing that is transferred from teacher to students and gives recognition to the performance of the teacher in terms of impact rather than the meaning that can be created from the relationships with their pupils; and how the education system as a whole performs in comparison to other systems around the world. These difficulties, however, are an opportunity when considered as a way of working against the narrative, subverting it or at least calling it into question.

The existence of my identity as a drama teacher and senior lecturer within the difficult circumstances described above proved to be one of the contestable issues facing the production of the qualitative data in the layered script. By accounting for issues surrounding my identity construction, such as my gender, class, and ethnicity, for example, the research takes on another dimension, not only in terms of the drama created by the participants but also in terms of the stories that are told and explored within my personal practice. This is furthered by considering how my personal history, cultural experience and professional context is/has been affected by the research process/experience itself. Through a future-forming research process, my identity has shifted and changed to question more fundamentally the potential affect that exploring a story, such as Emmanuel's, has had on myself and the new drama teachers with whom I work.

Clearly, my identity has influenced the form of research - its focus and content – and this reflects my own interests and dispositions. This was deliberate as it meant I could more easily and comfortably project myself into Emmanuel's imagined life – he and I in the process become inextricably intertwined/entangled, which gave my creation more vitality and veracity for me as his progenitor.

It is important to understand how I perceive myself as a teacher and the factors that contribute to these perceptions and thus how *meaning* is created. Cooper and Olson (1996) suggest that identities are informed, formed and reformed through experiences and interactions with others, which was something that emerged for me from the research process. In addition, Olsen (2008) also suggests that forms of identity may need to be negotiated; therefore, a teacher's identity is in a constant state of flux where internal and external factors influence its formation, either positively or negatively.

Additionally, it is acknowledge that drama learning often takes place in a fictitious and imagined space. The impact of this alternative space is accepted as one of the challenging issues for drama research. However, social interactions and the meanings that arise from those interactions comes from fictional situations and circumstance (Bolton, G. 1997:11 in Davis 1997). The qualitative outcomes of drama often mean that research findings that are experienced as real by the participants can be shifted and considering the "multiple ways in which the world can be constructed" (Taylor. 2006:10) should be played with and explored in order to mirror drama in practice.

Following from this, I argue in my findings that my professional identity can reinforce a form of cultural reconstruction, which raises questions about authenticity, trustworthiness and power in meaning making. These are all issues highlighted by Denzin *et al* (2011:745) who observed that "Given the distortions of memory and the mediation of language, narrative is always a story about the past and not the past itself". Therefore, the narrative outcomes of the research can again lead to questions of authenticity in the traditional qualitative sense of the word. The participants in the research reflected upon their experience of both the workshop and their own practice, as a result of the workshop, through the use of narrative; thus the findings are in part a 'story' about their experiences. However, ideas of validity and authenticity

in educational research are traditionally built upon the positivist idea that there is an ultimate truth to find. Contradictorily to this positivist quest for ultimate truth, my post-qualitative position within this thesis accepts that "qualitative researchers can no longer capture the lived experience" rather I am deliberately playful with the idea that "what was previously believed true is now problematic" (Taylor. 2006:10). What this means for DiE research is that when applying a qualitative lens to educational research data one can treat any narrative (explicitly fictional or otherwise), as a legitimate form of knowledge. Woods (1999:21) argues that "legitimation of any sort is always an issue of power" and this is interesting in this study given the relationship between power, the rhetoric of truth and value that legitimises knowledge in educational research. Therefore, one of the main contested elements of this research is who makes determinations about the authenticity of particular narratives, which have been displayed as data.

4. Ethical Considerations

As a researcher, I was mindful that any interpretations of the data within this thesis are bound up with my sense of 'self' and that ultimately, the meaning made from my ABR approach is contingent upon my interpretation of it. As already acknowledged, I am very conscious that my background, history and beliefs have had a role in how the data is interpreted (Cohen et al. 2007). This raised some ethical considerations when exploring how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it. Ethical considerations were also raised by my auto ethnographic approach to understanding drama practice and drama concepts that I believe have value in the field and my complicit role within the system of drama in education.

Using an auto ethnographic methodology and fictionalising the outcomes of the research through an ABR approach meant that I was personally considering the "sources of [my] actions including problems and difficulties" in order to "make [personal] discoveries; and formulate ideas about the nature of things" (McNiff, 2017: 29 *in* Leavy, 2017). This methodological approach also means that I am employing fictional approaches and my imagination as a way of artistic knowing in order to explore my own personal history, cultural experiences and professional context. Auto ethnography is "reflexively writing the self into and through the ethnographic text; isolating that space where memory, history, performance, and meaning intersect" (Denzin, 2014: 22 & Lapadat, 2017). It provides is an "egalitarian and universally accessible process" (McNiff, 2017: 24 *in* Leavy, 2017), which is being used to purely reflect upon my own identity within my own area of professional practice. The auto ethnographic methodology that I have adopted alleviates some of the traditional ethical dimensions of a research project such as informed-consent and anonymity. As this research was clearly concerned with my own identity and practice, gaining informed consent from any outside research-participants other than myself was not required as my personal experiences of being a teacher and senior lecturer are fictionally portrayed through a script. Leavy (2017:3) explains that "Arts-based research

practices are particularly useful for research projects that aim to describe, explore, or discover, or that require attention to processes". My auto ethnographic research does not aim to generalise one (my) experience of teaching to a majority. Rather, my research aims to describe and explore the process of how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practice within it.

Similarly, in using a fictional ABR approach to the findings, along with composite characters, this too alleviates the need for forms of participant consent to take part beyond myself. However, my intention to use the drama workshop, my personal observations of my experiences, notes made in my personal research journal, overheard conversations between the new drama teachers (participants) and their written responses to the workshop was discussed openly beforehand. To protect the identity of any participants' responses, the function of composite characters was explained. Arguably, this may have affected participants' responses during the exploration of Emmanuel's work but the function of my fictional approach and the employment of composite characters as a tool for expression was an "attempt to establish respectful and sincere ways of relating with people" (Adams & Holman Jones, 2017: 144 in Leavy, 2017). In this way, participants' responses from the workshop were completely fictionalised and the personal identity of participants was completely dislocated from the responses that I captured through the use of pseudonyms. The function of these fictionalised characters was explained as a "way of asking questions about what it means to be human and how the world works" (*ibid.*) I argue here that composite characters made ethical and practical sense (Gutkind, 2008) for the research and acknowledge that the participants were expecting their responses to remain confidential. Gutkind (2008: 39) warns that "Violating their [participants'] trust might destroy your relationship with them", which is something that I was mindful of. However, Gutkind (*ibid.*) counters this, stating that "…you have a story to write about what you observe and struggle with in the world and about the real people who struggle with you". As discussed in chapter 2.5, Nyberg's (2018) focus on the porosity between 'truth' and 'fiction' and the study of how stories help people make sense of the world alongside how they make sense of stories is useful here. For

my research, it is not important to 'know' whether a story is truthful or fictional. Rather, it is the way that Emmanuel's story and narrative have helped me gain an insight into a context and to empathise with different experiences.

As this is an auto ethnographical approach to research and the collection of research data, I as the author, subject and researcher have consented to the fact that there will be little anonymity for myself as it is impossible to dislocate my personal experiences from the research. In the research presentation (the script- chapter 6), however, it will be clearly stated that the writing (data) presented as a script is re-presented through fictional characters/ composite characters. Therefore, the reader will not be able to decipher between which words/ experiences were spoken/ actually happened and which have been fictionalised through the interpretation of the data.

Lapadat (2017) raises an ethical issue with this type of study in that others can still be implicated, even when fictional, as they are linked to the author/subject/researcher. In my research the composite characters that are linked to my story, for example the character of Beth, only ask open ended questions or provide provocative statements to prompt the thoughts, feelings and emotions of the central composite character. The composite characters will only pass fictional comment or judgement on what the character is going through. Therefore, the implications for others are minimised as I am using imagined composite fictional characters in my story.

The drama workshop-comprising Emmanuel's story- featured as part of a programme of study for those participants completing a Post-Graduate Certificate in Education. Therefore, the intention of using Emmanuel's story as a workshop for learning was shared with the participants. However, there were no research participants directly and explicitly involved in the creation of the research findings or data, which meant that gaining ethical approval for their involvement in the workshop was not required. My research was about my individual and personal experiences rather than an other's experience. Following the drama workshop, I relied on my personal memories of that experience, informal discussions with the participants about their experiences and subsequent email conversations in order to create my data. Here I

acknowledge that distortions related to my memory and my use of language mean that the story captured within my auto ethnographic approach "...is a story about the past and not the past itself" (Denzin *et al.*, 2011:745). To express my findings I created a layered script, which attempts to express my thoughts and feelings both during the workshop and similarly my thoughts and feelings after the workshop. In this sense, the assemblage of my findings represent me 'in' the research and me 'above' the research.

In exploring my personal responses to the research, how this has affected my understanding of it and the presentation of my findings, there is a risk of professional stigma (Visse & Niemeijer, 2016). In telling my story publicly and without anonymous protection, judgements about it could be made by a variety of people, such as colleagues and students. These judgements about the research can have consequences for me in the field (Lapadat, 2017). However, "In having the courage to make the private visible, autoethnographers embrace personal vulnerability but cannot know how it will play out as the written material takes on a life of its own". Therefore, I argue here that taking a personal and professional risk by telling a personal story in the research demonstrates a risk-taking approach to it that becomes a meaningful learning experience, as discussed in chapter 2.6. As a result of this risk-taking it has led to elements of fractional sublimation and enabled me to question the meaning of my professional identity ethically.

4.1. The Ethics of the Drama Workshop

Much of my drama practice and teaching is premised on modelling and demonstrating. A usual process involves me modelling a drama workshop with new drama teachers (participants), who are asked to take the role of a learner from a particular year group. This is to exemplify how a teacher might use the drama to facilitate a felt understanding for their learners. Following this, the participants step out of the drama, and their role, to consider their learning experience as teachers. Consequently, the data from the drama workshop (i.e. what has been created as a result of it) was then used to co-analyse both the content of the drama and the form.

As part of this teaching and learning cycle, I model the statutory teaching standards (DfE 2012) and make explicit links to this statutory framework as part of the analysis of practice. The teaching standards set out the codes of behaviour, ethics and conduct that all teachers in England are expected to uphold. I argue that implicit within the teaching standards are a set of ethical considerations and guidelines that influence a teacher's behaviour. For example, "A teacher is expected to demonstrate consistently high standards of personal and professional conduct" and

> "Teachers uphold public trust in the profession and maintain high standards of ethics and behaviour, within and outside school, by…ensuring that personal beliefs are not expressed in ways which exploit pupils' vulnerability or might lead them to break the law."
>
> (DfE, 2012)

Therefore, by modelling this in my teaching practice I am also using this framework in an ethical sense to conduct this research. However, the ethical considerations in using drama as part of the research method in this research proved to be both one of the contestable issues facing the production of qualitative data and also the most useful, as can be seen in chapter 6. There were a number of ethical dimensions and questions to consider in the creation of this workshop.

I argue in the thesis that learning in drama often takes place in a fictitious and imagined space with social interactions, and the meaning from those interactions, coming from fictional situations and circumstances (Bolton, G. 1997:11 in Davis, 1997). The impact of this imagined space was considered as an ethical concern for beginning this research process. The participants in the drama workshop were not initially told that the workshop was part of on-going research into the model described in chapter 3.4. Rather they understood that this workshop was part of their Post-graduate Certificate in Education qualification curriculum and followed a similar process to that described above. This conscious decision was made to preserve the sense of authenticity of Emmanuel's story and to heighten the dramatic tension within the drama workshop. Had I informed the participants of the purpose of using the story in the drama, then the results may have been different in two ways. Firstly, the quality of the dramatic exploration would have been constrained, which could have affected their learning experience; if the participants knew of my relationship

to Emmanuel, they could have treated the story differently. Secondly, if the participants knew that the drama workshop was the starting point of my personal research then their experience of it would be affected. In addition to this, the participants' position in relation to the workshop was being fictionally framed for the purpose of the learning experience. Without this framing of their position to the fictional drama, both the workshop and the research could not function. The qualitative outcomes of the research meant that the research findings could be shifted and the "multiple ways in which the world can be constructed" (Taylor. 2006:10) were taken into consideration and are acknowledged.

When considering the role of the researcher in relation to both the research and the method of data collection, Le Gallais (2008: 146) explores the concept of "insider/ outsider research" claiming that an insider researcher has contact to the groups' "past and present histories." Consequently, an insider researcher must be mindful and "require[s] heightened sensitivity to such routines and boundary mechanisms which may otherwise impair their 'clear-sightedness'" (*ibid*.). Therefore, when analysing my personal data and subsequent elicitations I was fully aware of how my lack of knowledge of the participants' histories, personalities, rules and routines in practice, might affect the outcomes of the research. Likewise, these considerations were contrasted by my pre-existing professional relationships with the participants in that I had knowledge of their personalities, teaching styles and rationales for teaching drama. These intersections in terms of my position as a researcher, either 'inside' or 'outside', were useful in the ethical production of fictionalised data

In observing behaviour and listening to conversations that were later to be fictionalised, the impact of surveillance is also considered. In this case on three levels; my observation and perceptions as a researcher; my perception as a fellow teacher of drama; and the influence of my surveillance on the participants, and their teaching practice, more generally. However, in telling my personal story and exploring my professional experiences I have, as Lapadat (2017: 3) highlights, "…avoid[ed] the ethical quagmire that entails when there is a power imbalance between researchers and participants".

5. Data Analysis

For the research, I facilitated a 180-minute workshop, followed by a discussion about the workshop using the three models displayed in *figures* 5, 6 & 7. This process was explained in chapter 3.4. The workshop formed the stimulus for the creation of the fictional data in this research. This chapter contains an explanation of how my fictionalised data was used, re-presented and analysed for the research in addition to a justification for the method chosen. I intend that the reader becomes involved in the thesis through their own construction of what my fictionalised data means reflecting Springgay's (2002: 20) notion that "The research 'text' is always in the process of creation, as audience becomes part of the construction".

The data created from undertaking an auto ethnographic approach is layered, multi-dimensional and embedded into the researcher's social world (Ellis & Bochner, 2000 & Napier, 2011). As discussed in chapter 3, my use of an auto ethnographic methodology means that I view my experiences of the practices I describe as personal, individual, subjective and interpretational. In doing so auto ethnography helps me to stitch together my interest in how the personal, historical and cultural intersect in life, as indeed they do in this study. I have used intersectionality to trace "the relationships among multiple dimensions and modalities of social relations and subject formations" (McCall, 2005: 1771) as it provides a useful conceptual framework through which I can analyse my data, which is itself complex, multi-layered and complicated and which reflects different elements of my experiences. However, it is through these 'intersections' that I intend to explore how multiple identities influence both my practice as a drama teacher and the new drama teachers with whom I work. In this sense this research gestures towards a new kind of professional hybridity for practitioners like myself who are both teachers and researchers, creating a new identity teacher/researcher, which partakes of both but is neither

By exploring and un-stitching the intersections of my history (ies), culture and context I am able to weave together the data that allows me to reject assumptions that reality is made up of "independent entities that can be discovered, understood, or known through objective systems or practices" (Camargo-Borges,

2017: 88 *in* Leavy, 2017). Rather the analysis of my data explores how new meaning(s) can be created whilst resisting the notion of causal relationships, such as '*if this happens then this must follow*'. Through exploring how horizontal and vertical intersections in my personal history (ies), cultural experiences and professional contexts interact, it has enabled me to go to create new knowledges and begin to articulate my future forming research (Camargo-Borges, 2017 *in* Leavy 2017 & Gergen, 2015).

5.1 Affect and Embodied Meaning-Making

Part of my approach to analysing the data in my research involved exploring the affect of my personal experiences on me as a researcher and my affect on others through my practice as a drama teacher. Much has been written about the 'affective turn' in social science research (for example, Wetherall 2012, Clough & Halley 2007, Massumi 2002), which has led "…to a focus on embodiment" and "to attempts to understand how people are moved, and what attracts them" (Wetherell, 2012: 2). Conceptually, affects "can be, and are, attached to things, people, ideas, sensations, relations, activities, ambitions, institutions, and any number of other things, including other affects" (Sedgwick 2003: 19), which illustrates the complex nature of affect, as a concept, in my research. Furthermore, affect is two-sided as it explores how one can be affected whilst simultaneously exploring how one can affect (Anderson, 2014). In other words, "Affects are about what a body may be able to do in any given situation, in addition to what it currently is doing and has done" (Anderson, 2014: 9).

Using Wetherell's (2012: 4) definition of 'affective practice' to inform the research meant that I could focus on my personal emotions, experiences and interpretations to "find shifting, flexible and often over-determined figurations rather than simple lines of causation, character types and neat emotion categories" (Wetherell, 2012: 4). Considering my practice as primarily affective, helped me to discuss and frame my findings as a form of affect. Whilst my practice as a drama teacher had affect, so too did the language used to explore and represent those affect(s) in this research. Through the writing up of the practice, it moved beyond me and became something "trans-individual and collective" (*ibid.*).

My personal history (ies) and the subjective position I took in the research meant that the affective aspects of my practice is/ has been mediated through the creation of social relationships (both fictional and real). The subsequent data, explored these multiple relationships: my (fictional) historical relationship to Emmanuel for example, whilst at the same time it developed my ongoing professional relationship with DiE practices, which created new relationships with each intake of new drama teachers/trainees I worked with. These relationships were shifting, changeable and plural, and "…are built up from multiple, and often contradictory, practices" (Wetherall, 2012: 125). Through these relationships, my practice became a form of "embodied meaning-making" (Wetherall, 2012: 4).

Moreover, this embodied meaning-making, discussed in my findings section below, enacts a form of embodied pedagogy (Nicholson, 2005). Specifically, it is through conscious articulation of the horizontal and vertical intersections in my personal history (ies), cultural experiences and professional contexts that my affective practice becomes embodied within my pedagogy. Unlike more traditional ways of thinking about DiE, embodied pedagogy involves "a more complex understanding of how the body is culturally and socially constructed and experienced by different members of each drama group, and how discourses of the body might be enacted, interpreted and re-interpreted in the process of the work itself" (:59). Therefore, I draw on McNiff (2017: 30) in (Leavy ed. 2017) who suggests, "Fiction uses imagination as a way of knowing that establishes empathy and intuitively explores the deeper dimensions of events, experiences and complex human experiences that cannot be fully encapsulated in the literal presentation of facts". Using an imaginative and fictionalising approach to the collection of data and subsequent representation of it, was necessary for me to fulfil my research aims. The data created and imagined through this process will not be coded in a traditional sense. There are two main reasons for this deliberate decision.

Firstly, the notion that coding can affirm what is already known is not beneficial to this research study as the research sought to create and open-up meanings for both myself and the reader who become active participants in the "textual staging" of the data analysis (Richardson, 1997:64). I have deliberately decided

that the writing in this thesis should be formative as I am taking the position that "writing no longer 'merely' captures reality, it helps 'construct' it" (*ibid.*). Richardson's suggestions that "our lives are tied to our disciplines, our ability to construct ourselves in other stories" and that this "will depend on how the discipline can be deconstructed" (Richardson, 1997: 297) is particularly useful in making this decision and exploring my data. Therefore, experiencing and participating in the findings presented here reflects the practice of the drama workshop experience, which is at the foundation of this thesis. Jackson & Mazzei (2012: 12) state that "coding [only] takes us back to what is known". However, this sense of backward reflection upon the drama process was not beneficial to my research approach. Rather, I sought to develop the thinking and practice of myself, through the creation of new meanings and understandings – I was looking forward not backward – was more reflexive than reflective. The data in this sense became agentic – it led me to make new connections and discoveries – I did not bring it to life, it brought me, as the new hybrid teacher/researcher into being.

Secondly, having experienced the drama workshop myself, coding the data would have done little to capture adequately my thoughts or thinking about the workshop and subsequent outcomes (Mazzei, 2014). Mazzei (2014: 742) argues that "there is more to data analysis than a reduction of research narratives to a series of thematic groupings" and by rejecting the idea of coding or thematic groupings, as she suggests, I have actively sought to move away from normative and traditional presentations and readings of fictional narrative responses. Consequently, I did not identify or group common themes and/or subthemes from the research process instead I viewed the data a generative and my reading of it sought to open up meanings. Therefore, I did not want any interpretation of the data to be constrained by categories or coding.

As a result, I have taken a 'post-coding' position (St. Pierre & Jackson, 2014) in that I am not following one specific analytical method. Instead I sought to "borrow concepts, invent approaches, and create new assemblages out of the data that demonstrate a range of analytical practices" (:717) this position is emergent and experimental. Using an ABR approach helps me to meet the aims of the research in this

way. Through it, the data provoked new thinking, challenged my pre-conceptions and created a space to struggle with unfamiliar and unsettling aspects of practice. This approach to the data has been chosen because it mirrors my drama practice, as described in chapters 3.4, 3.5 and 3.6. My drama practice seeks to use questioning, as defined in chapter 3.5, to break open/disrupt possible meaning created by the fictionalised data both during the drama workshop and the subsequent elicitation process used in the research, as described in chapter 3.4. This use of questioning sought to decentre and destabilise the meanings generated by the fictional data.

Consequently, I have engaged with a version of diffractive analysis (Barad, 2007, Mazzei, 2014) of the data in order to move on from "habitual and normative readings" and develop thinking and meaning 'that is "unpredictable and productive" (Mazzei, 2014: 742). This disruptive re-presentation of the data supports the overall ontological orientation of the thesis; to explore and un-pick how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm new drama teachers' entry to the teaching profession in England and their practices within it. In this sense I am drawing on Denzin *et al* (2011) who discuss how the distortion of memory and its intricate relationship with language, results in narrative always being a 'story about a past experience' rather than the past itself. As discussed in chapter 3.9, the idea of outside influences affecting the way that myself and participants 'know' what they think they know has been explored. Mazzei (2014: 743) suggests moreover that "knowing is never done in isolation but is always effected by different forces coming together". This rejects the potential constrictions that traditional coding, and the categories that emerge, can have on the meaning within the data.

Rather than entering into a linear process of assembling the fictionalised data, complete with start, middle and end, the analysis captured different moments in time moving both back and forward through time. By engaging in this process, assembling and re-ordering the elicitation through composite characters, different stimulus material and images, led my responses to the fictional data in unexpected directions. Consequently, I decided to weave theory into the fictionalised data and the data into the theory, an idea

that results, as Mazzei (2014: 743) notes, “in multiplicity, ambiguity and incoherent subjectivity”. The notion of ambiguity, subjectivity and multiplicity of meanings is both celebrated and played with in the analysis in an attempt to open up ‘future forming meanings’ in my practice (Camargo-Borges, 2017 *in* Leavy 2017 & Gergen, 2015).

Scheurich (1997) suggests that the process of coding data involves the researcher selecting patterns and meanings that then manifest as personal ‘virtualisations’ of the data, and that this can be either a conscious or an unconscious act. Thus the relationship between myself as the researcher and the data , created two identifies ‘myself-in-the-research’ and ‘myself-above-the-research’ collectively created though narrativisation of my experiences captured through an assemblage of texts. In this way, and as Barad (2007: 152) states, “matter and meaning are mutually articulated”. For this reason, the data cannot be judged as either ‘valid’ or ‘invalid’. It is what it is. In essence, the data and subsequent presentation of the data has not only provided a narrativised version of different realities but has also become agentic for both myself as the researcher and for the reader.

6. Findings

In the presentation of my findings, I have relied on various affective elements from my practice. These elements include evidence of embodied meaning-making and pedagogy, evidence of risk taking, feelings of awkwardness, fractional sublimation and reconstructions of self-image, and notions of the artful teacher. I have used personal observations of my experiences, notes made in my personal research journal, overheard conversations between the new drama teachers (participants) and their written responses to the workshop. I have also relied on my personal memories of that experience (the workshop), informal discussions with the participants about their experiences and subsequent email conversations in order to create my data. As Bochner and Ellis (2000: 91) suggest "life writers use memory and consult with personal artefacts such as photographs, diaries, and letters to craft concrete accounts of how 'Living through' particular experiences can feel". To express these findings in a way that is ontologically congruent I have created a layered script, which attempts to evaluate critically my thoughts and feelings, both during the workshop and similarly my thoughts and feelings after the workshop. In this sense, I have created an assemblage, which represent me 'in' the research and me 'above' the research. To this end, within the script, I have created composite characters (Adams & Holman Jones, 2017 and Gutkind, 2008), to further represent and express the imaginary thoughts and feelings of other people involved in my research journey ethically. Composite characters and their use are discussed above in chapter 3.8.

In using these various affective elements, I have stitched together and created a series of tableaux. In a dramatic sense, a tableau is when participants in drama might make still images with their bodies to represent a scene within a play, a specific moment of action or to represent a situation. This allows participants to carefully re-consider these moments of action in detail. What follows in this chapter are a series of textual-tableaux designed to enable careful consideration of key moments/event in the research process. Text in this sense refers to the writings, pictures, poems, artefacts, and images used as data. I have also included notes made during the initial drama workshop that capture some of the conversations,

over-heard discussions and my own personal thoughts and feelings as the workshop was taking place. Subsequent notes from my research diary have also been included for a similar purpose in an attempt to capture my thinking and feelings at different moments in time. It is argued, therefore, that in the findings I have used a metaxical process through which I have curated an assemblage of textual- tableaux.

In order to explore and un-pick how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm the entry of the new drama teachers I teach into the teaching profession in England, and their practice within it, a totem has been used in the form of additional comments in red boxes that sit alongside the textual findings. The use of this totem also enabled me to question my own understanding of drama practice and drama concepts that I believe have value in the field and my complicit role within the system of drama in education. Furthermore, the use of this totem is intended as a device to remind the reader of their own realities (fictional and/or real) and their relationship to other fictions/realities within the layered-script. For example, in the following section, "Because of you this is me", the reader will note handwritten comments, which demonstrate my thinking at the time of undertaking the research. They illustrate my position within the research at the time during which the workshop took place. The reader will also note that there are sections of text that symbolise myself 'above' the research, which represent how I felt after I had had time to reflect on the assemblage I was curating. These pieces of text are surrounded by a red box. The use of the totem is intended to create spaces for both myself as the researcher and the reader to bring our own understandings and realities to the findings in two essentially playful ways. Firstly, both the reader and I are free to interpret the meanings of the findings at the time of the research and secondly, we can interpret the meanings of the findings since time has progressed. Above all, the totem is in keeping with DiE's structural elements of time, space and place as it also functions to remind both myself and the reader about the reflective and reflexive affects of my research approach discussed earlier.

<u>Because of you, this is me</u>

<u>Disclaimer</u>
This is a work of fiction. Names, characters, places, events, locales, and incidents are either the product of the author's imagination or are used in a fictitious manner. Any resemblance to actual persons, living or dead, or actual events is purely coincidental.

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This is a work of truth. Names, character, places, events, locales, and incidents are either the products of the author's resources or used in a truthful manner. Any resemblance to actual person, living or dead, or actual events is purely factual.

Paul-

A white, Irish male who is studying for a PGCE Secondary Drama qualification. His working class background, strong work ethic and determination can be seen in his stark blue eyes. He is in his early 20s and was born and raised in Belfast, Northern Ireland. His clothes are scruffy. Despite his tough looking exterior, at the centre is a core of compassion and humility. This is mirrored by the contrasts in his Northern Irish accent.

Beth-

A white, British female. She, too, is studying for her PGCE Secondary Drama qualification. Her middle class background and well-rounded education can be heard in her accent. She attended an independent school. She is in her mid-20s and was born and raised in Hertfordshire. She is well dressed, measured and calm.

Chris (the researcher)-

A white, British lecturer. Constantly fearful that he will be exposed as an imposter to his role. He is in his late 30s with a passion to be better in all he does. This comes from his working class background in which he was raised in a single-parent family.

Candice (Chris's wife)-

A white, British female. She is working class through and through. Kind, supportive, honest and probably knows Chris better than himself. She is a mother to two children, Eddy and Betsy, wife to Chris and an Art teacher.

Emmanuel (aka Jack or Manny)-

A white, British soldier. Dead now. You can see his Mediterranean ancestors in his dark hair and eyes. Spanish grand-parents. One of seven sons to the Armers who owned a farm in Lancashire. Un-hinged by the reality of war. Existing not living.

Alice (Emmanuel's wife)-

A white, British mother of two children, Robert and Mae. Dead now. You can see the hours of work carved into her face. She keeps the house in order. A maid and seamstress.

<u>Note on stage directions</u>

…... means the sentence drifts off

- is an interruption by one which stops the other

/ denotes where one speaker over laps with another

Handwritten notes indicate the 'director's notes' and thinking whilst the research was taking place

Red box text (totem) indicate thinking about the research from 'above'

A front line? The Descent

Descent… Dissent

Short days ago
we lived felt dawn
saw sunset glow
loved and were loved
Hope

take up our quarrel
with the foe
Realisation

if ye break faith with
us who die
Betrayal

we shall not sleep
Torment

[16]

A school office. The corporate style of the academy is reflected by the hotel-style leather swivel chairs. Chris has just finished his second tutor visit and provided feedback to the trainee teachers on their lessons. It's midday.

Chris: I'm not sure about the content of the story. Is it even ethical? Do you think that there are any barriers preventing this highly personal approach to teaching drama?

Paul: In terms of barriers, I think they are harder to pigeon hole than theory would like but here goes. Firstly, it depends on the nature of the content to be shared. Does it relate to an event or time period they-

What theory?

Chris…the pupils?

Paul: Yes…the pupils. Does it relate to something they are interested in or even familiar with, positively or negatively. They may be familiar with no interest or intrigued but not able to fully comprehend the subject matter. Stories from worlds away and a time long ago may not resonate within them-

Emmanuel…bet mi story did though, eh?

This is the teacher's job!

Beth: Yeah… it did. The description of the event where you landed in a German corpse, was awful.

Chris: Does that matter then, the 'location' of the story? Do you mean something about time, place and space? Earlier you talked about sharing stories being as close to time travel as we can get…

Paul: … Using this approach should enhance their learning.

Chris: Who's learning?

Beth: Ours- we all resonated with the story I think.

Chris: I thought we were talking about the pupils?

Paul: We are. It should enhance everyone's learning-

Chris: Should? Does it not then?

Paul: What I mean is that this approach can be difficult as it will not appear in any curriculum.

I wonder why not? Perhaps pick this up later.

Emmanuel: What's a bloody curriculum?

Chris: I'm not sure anymore… why are you here?

Emmanuel: I'm sharing my story.

Paul: Like I said earlier, I felt like I was in control and making the story myself.

Emmanuel: It's my bloody story, not yours

Do new drama teachers experiencing this workshop embody the meaning? Does it become trans-individual?

[16] A poem written in response to task 4 of the workshop. See chapter 3.4

Chris: I'm not sure who the story belongs to anymore. Paul what do you mean?

Paul: In a curriculum there may be links to forms such as forum theatre or theatre in community, but these are approaches used by advanced learners, Key Stage four or higher, who would benefit most from a scheme such as this. Younger learners can easily be tailored for this but I for one would prefer to deliver my workshop to an older group and one I trusted, both in terms of ability and personally. So this may manifest as a barrier that this model has. This leads to my third and final point, which I believe sits deep in my own perimeters of teaching. I believe its affect in the classroom falls to a judgement call made by the facilitator. It all comes back to trust. How willing the facilitator is to share their own stories. Now do not mistake me, I firmly believe that to truly appreciate this model the facilitator must be willing to commit to its delivery, share an honest and deep part of themselves, but such passion is not freely given, there is a price.

This is clear evidence of Paul's inexperience as a drama teacher. It seems he has a preconceived notion that the age of the learner determines the type of drama used, whereas for a more experienced practitioner this is not necessarily the case. It is also clear that if Paul were to follow the pedagogical suggestions I made in chapter 3.6 it may alleviate some of the trust barriers he identified. I do not think that the model is the barrier, rather Paul's identity as a teacher, his novice practice and his risk-aversion are combining to create a multi-layered barrier. Paul feels awkward about the dramatic form, which limits or reduces his chances of experiencing fractional sublimation and the opportunity to reconstruct his self-image as a teacher (Taniguchi *et al*. 2005). He is also denying his ability to become an artful teacher.

…whilst I agree with this, it is the facilitator's decision about the value of the price. This relates to the notion of protection that I identified in chapter 3.6.

Emmanuel: Eight pound for the lot! I couldn't believe what I was readin'…

Chris: Ok, so do you think that there are any restrictions in using a personal story in secondary schools? I mean, what do you think are the restrictions of teaching drama in this way as I am wondering if you would attempt a lesson like this if you were being 'formally' observed, by Ofsted for example.

Emmanuel: Who is Ofsted?

Candice: Good question! They are the Office for Standards in Education, Children's Services and Skills. They inspect and regulate services that care for children and young people, and services providing education and skills for learners of all ages.

Emmanuel: A bi' like the MPs?

Candice: No…not members of parliament, some of them couldn't give a shit-

No that's why I was asking!

Emmanuel: Don't be daft, I mean t' military police!

Beth: I think the story you used is fine because it wasn't wholly true and there's no fear of 'over-sharing' and blurring the teacher-student lines. I think that the model works (as I'm sure you know it does!) but

that personal stories may not be the best way to teach. Using real life stories definitely, but they don't have to be related to you, otherwise you may risk coming across as self-obsessed to your learners. I

This was noted in chapter 3.5 section d. Guarding against vanity; this is something that new drama teachers may struggle with as they seek to establish their teacher persona in the classroom and strengthen their identity as a teacher. Therefore, it would be useful to remind teachers using this approach, particularly those new to drama teaching, that the child and their learning should be central to the dramatic exploration. Additionally, this is something that I need to be mindful of in promoting this approach. There is a risk in promoting this in that I am potentially reinforcing the 'emblematic figure' that Stronachs *et al*. (2002) warned of. This was discussed in chapter 2.8

don't think I would use a personal story with Ofsted but I would use a real life story.

Chris: Eight pounds, what are you talking about?

Emmanuel: That's what they got for the crop-

Chris: Why would you not use a 'personal story' for Ofsted?

Beth: Are you talking to me?

Chris: Yes…\

Beth: I think I would be worried that it may come across as irrelevant to use a story based on some part of myself.

Chris: It's a good price to pay, no?

Beth: We already fight a hard battle

This is not a real battle only a perceived one. Taking this approach ahead: in fact is not taking a risk; complying with the dominant discourse around curriculum provision.
This is a typical viewpoint of someone new to the education system. An easy explanation!

This is an interesting point above. I question here why she makes this 'easy' option. I suspect that her lack of enculturation into the system of education makes this perceived 'hard battle' an easy way to explain some of the boundaries and barriers that new teachers may perceive. Again, risk aversion and feelings of awkwardness are at play. This combination leaves little room for Beth to grow and develop as a new drama teacher.

Guillemont, France
July 9th

Dear Freda,
The soldiers at the front need more rest. While in the trenches the water is well over our knees most of the time. The war is going to last some time yet, and might be another twelve months before it is over.
Last week, we started away just after dawn from our camp and I think it was about an hour later that we encountered the enemy. They were on the opposite side of the valley and as we came over the brow of the hill they opened fire on us with rifle fire and shrapnel from about 1000 yards. We lost three officers and about 100 men killed and wounded in first half hour. I do not want any more days like that one [redacted]. Anyway we drove the Germans back and held them there for eight days. I cannot tell you all I should like to, as it would never reach you.
Today, we have just come out of the trenches after being in for six days and up to our waists in water. A couple of evenings ago, while we were in the trenches, one of the Germans came over to our trench for a cigarette and then back again, and he was not fired at! We and the Germans started walking about in the open between the two trenches, repairing them, and there was no firing at all. I think they are all getting fed up with it.

Your Emmanuel x

[17]

[17] This is a transcribed letter written by Emmanuel during his time fighting in Guillemont, France. This describes a different battle to the one that Beth is describing on the preceding page.

in drama and I believe that the best drama learning comes from subjects that the learners can connect with, something specific to them, where they live, what they face every day and this means that I sometimes worry that my lessons aren't 'academic' enough for something Ofsted will want to see.

Here, I wonder what 'academic enough' means? I suspect that this is an artificial barrier that Beth has created for herself in that she is using the idea of 'academic' to mean 'valuable' for Ofsted. This barrier also prevents Beth from taking a risk with the material she is teaching as she is complying with the dominant discourse around Ofsted and her perception of Ofsted expectations. Beth's worry that drama is not 'academic' is questionable and she is at risk of reinforcing this narrative by failing to have conviction in the subject or by not understanding the relationship between drama's epistemology and aesthetic as defined by Rasmussen (2010). I wonder to what extent I, as a drama teacher and senior lecturer, need to reinforce the notion of embodied pedagogy here? I need to celebrate and promote the essence of drama as an aesthetic art form and a learning process: a way of knowing. I might need to explore more explicitly that drama is a way of knowing, which is, and has been, influenced historically by the relationship between notions of epistemology and aesthetics (Rasmussen, 2010).

Candice: Sounds like you are ripping off the learners! We are all human, is this not the point, to understand what it means to be human?

Beth: You don't understand-

Emmanuel: I think we do. Ya' sound like ya' sellin' out t' Ofsted an worryin' 'bout em more than t' children.

In chapter 2.7, I discussed Page's (2016) notion of post-panoptic surveillance as simulation and argued that future risk aversion is now becoming a driving force in schools and for teachers in their teaching. The preceding conversation here is evidence of this, with Beth using various arguments to both limit the risk of her teaching and to fulfil what she perceives as what Ofsted are looking for. Therefore, I argue here that Beth is starting to concentrate of the mechanics of her teaching in order to reduce risk and eliminate the potential for in-the-moment responses. In this sense, therefore, serving the perceived Ofsted discourse has become a concern for Beth at the expense of the rich content of drama learning.

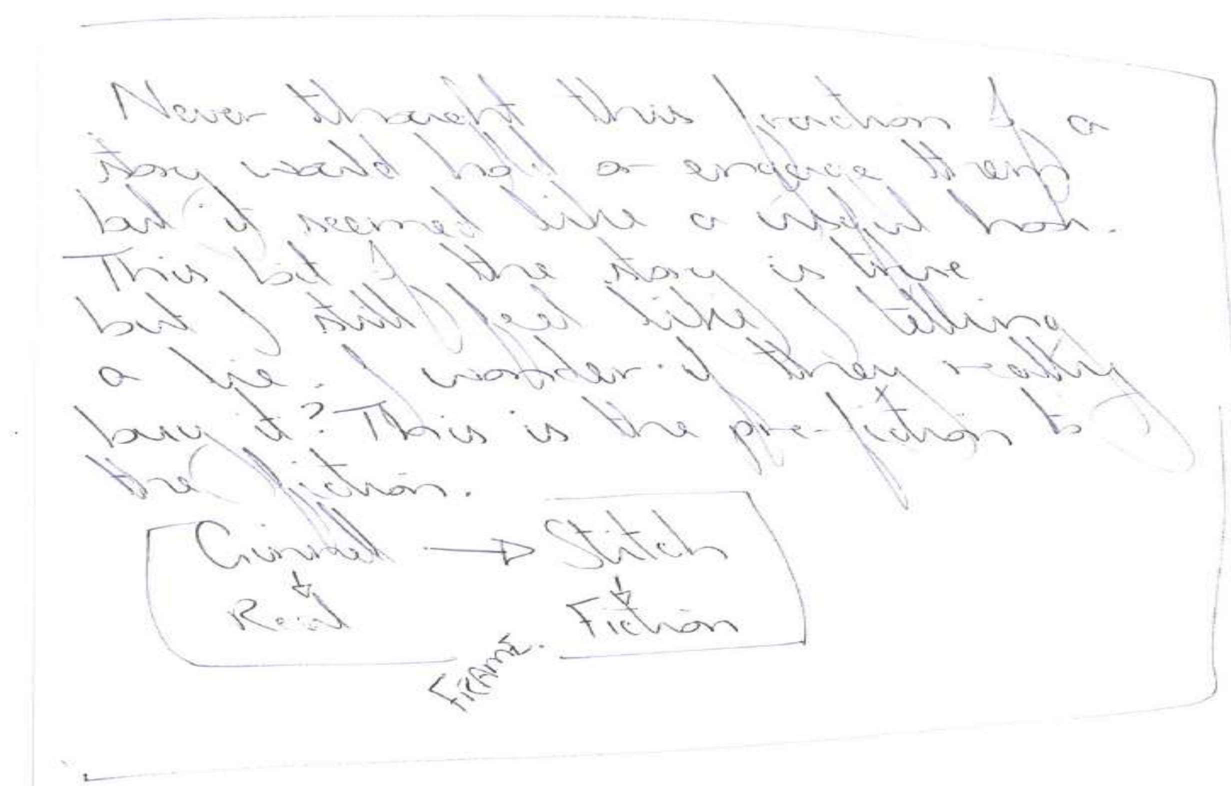
It appears here that Beth is also stuck in between the transition from 'fictitious knowledge' to 'phenomenological reality' as discussed in chapter 2.6. Here Beth might need to develop a level of meta-cognitive awareness that is difficult to acquire, is complex and becomes an increasingly embodied element of one's professional identity.

Catchin' the Pig in the Ginnel

September 1917-

"He's bin doing it again. Dead of night…all bleedin' night. 'E were up then down. Runnin, pacin', runnin… up an' down the bleedin' ginnel. Stomp, stomp, stomp of the boot… paused an' crouched. He let door open, let Jack Frost in. He med 'imsel at 'ome alreet. Silly bugger, thinks 'e's still out there, in't rench we all bloody bombs and Fritz. Up an' down ginnel… all night."

Chris: Was there something in the fact that my workshop was based upon a personal story that has made it more meaningful? Could you describe the 'meaning' that you took away from the experience?


Never thought this fraction of a story would hold or engage them but it seemed like a useful hook. This bit of the story is true but I still feel like I'm telling a lie. I wonder if they really buy it? This is the pre-fiction to the fiction.

Ginnel → Stitch
Real   Fiction
FRAME.

Beth: There was a real connection for me as both our great-grandfathers participated in the war. I think the meaning I took from it is that, particularly in the wars, everyone will (more often than not) have a link to someone who was involved in them. The drama exploration that we engaged with using the letters, for example, helped us to understand that we are all existing in different realities.

Chris: That's interesting, can you tell me more?

Here I was valuing the participant's contribution as described in chapter 3.6(d). In doing so it opened up the space for her to continue and gave inferred reassurance that her contribution was valid.

Here I am led to question if this is a "real" binary? I think that this binary is imagined by those creating it and it is then 'willed' into existence. It is the porous space (Nyberg, 2018) between this binary that this research is attempting to open-up, and then to see how this space can be used to discover the relationship between truth and fiction in my pedagogy. I am also pushed to consider where the boundaries between reality and fiction begin and end. Perhaps a new term is needed to explain the space; a riction or a freality? Does this matter?

Beth: Well, I often think about how it must have felt for my relatives and with TV and film often reproducing both factual and fictitious depictions of the war I have a very clear image of it in my mind.

Chris: Really?

Beth: Yep…and when I think of my relatives being involved in that, I have an emotive response. I suppose the meaning I took away is that it affected lots of different people, younger than myself and my relatives, so I empathised with your relative's story.

Does this mean that my personal story, experience and resources used in the creation of meaningful and engaging drama is apparent here? This is quite insightful as Paul is recognising that through his felt understanding and experience of the drama he is becoming aware of his reality in time. Perhaps this is where this new pedagogy needs to start; realising 'the fabric from which we are woven'. The pedagogy has a different starting point now and is potentially a trans-individual and affective practice (Wetherell, 2012).

Paul: I feel similar but for me it is hard to nail down and define the emotions that were created by a workshop like this, but feel these emotions, we certainly did. Perhaps the difference is the fact it is part of what has made me. Our pasts are the very fabric from which we are woven and eventually from what we weave ourselves.

Chris: *(smiling, wryly) That's* interesting given Emmanuel's act-

Paul: *(laughing nervously)*…I see what you mean.

Chris: Go on…

Paul: I mean, we are all the result of our family's stories and the sum of our own experiences. The power of such stories, as I said before, cannot be underestimated. Passing on our experience, knowledge and skills has been a trait longer than we have existed as a species.

Not sure what Paul means here? How can we pass on our experiences, knowledge and skills if we do not exist?

Chris: Eh? What do you mean?

Whatever the past may be. Is the past just an accumulation of experiences we have had? They are just memories, existing in one's head. However, these affective elements- the things, people, ideas, sensations, relations, activities, ambitions, institutions, and any number of other things, including other affects (Sedgwick 2003: 19)- are apparent here and Paul is beginning to articulate/ recognise this in this pedagogy.

Paul: I mean you can see it all over the animal kingdom, and even in our earliest years, passing the value of our lives to the next generation. I reckon this was established long before we began creating stories with fictional characters and moral lessons. Given all this, is it so surprising that when it comes to our own family's pasts, our very own story, which we own, which is unique to ourselves, which is a personal section of history, that it leaves the strongest of impact upon us.

Chris: I guess we have a relationship to the past. Do you think that the use of this model has the potential to extend our professional relationship beyond the 'formal' training of the PGCE? Is this a good/bad thing? I mean do you think that continuing this relationship is useful?

Beth: I think our relationship is different to my relationship with my students. As an adult I understand that we can be 'friends' without actually being 'friends'-

Chris: Sounds like a mafia movie! What do you mean?

I was asking these questions to try to find ways of supporting new drama teachers beyond their PGCE training into their Newly Qualified Teacher year. I also suspect that I am guilty of being affected by considerations about Ofsted's 'two-stage' inspection. Therefore, I am complicit here in reinforcing the neoliberal narrative discussed in chapter 2.1. Perhaps, similar to Beth in the previous chapter, I am also allowing my perceived expectations of Ofsted to not only change my practice as a teacher-trainer, but also as a researcher.

(They all laugh)

Beth: By this I mean that we can know things about each other, care about what happens to each other, have a laugh and a joke but that it sort of stops outside the university. However, I think this is the nature of drama and all the best drama teachers I have met have a similar relationship with their learners, with a couple more boundaries, for example, they don't know personal information about me.

Chris: You mentioned there that 'relationships' are something that 'all the best drama teachers' have. Could you explain this a little further? What is it about the relationship that makes it unique?

Boundaries are imagined but this imagining tells me something about how the continuing development of drama pedagogy for the new drama teachers I teach, particularly beyond formal education and training, might be developed. It appears that new drama teachers need to imagine these boundaries to protect themselves from their pupils. Similarly, it appears that new drama teachers need these boundaries to help them form their identity as a teacher in school. They are in a process of constructing their teacher-selves. However, this leads me to question whether or not these boundaries stop meaningful drama learning from happening and is this exclusive to drama teaching? This is addressed in the conclusion, chapter 7.1.

Beth: There is a relationship that works differently to other teachers I have observed. Some subjects teach in a lecturing fashion, imparting knowledge and the knowledge is processed and manifests in a task that consolidates the learning. However, in drama, I am involved with the learners in a collaborative process, even in Y7, I will go round to the groups and offer ideas and if they are creating something fantastic, I get genuinely excited and we work together on their creation. This makes the relationship unique, that I can maintain a teacher-student boundary and have that respect but that I can also talk to them about difficult subjects and work collaboratively with them productively.

How aware is the T creating other barriers to stop this?

A moment of unity

The action of the scene takes place sometime in November, 2017 in Birmingham, West Midlands, England.

An office. Chris is answering a number of mind numbing emails. He seems distracted. Paul and Beth appear at the door to his office. They have their School Experience Progress Journals and Costa coffee. They knock. Chris smiles and gestures for them to come in. Then the sound of another email pings. Chris ignores it.

Chris: Do you remember the end of the workshop?

(*Paul and Beth give a knowing laugh*)

Chris: I revealed that Emmanuel was in fact my Great-great-grandfather.

Paul: Yeah… it was a massive shock!

Chris: I felt that there was a moment of unity. The learning suddenly became more profound in a sense; heavy, serious and resonant. It was more important than before. I also want to mention Gillham's idea that "real understanding is felt". What were your reactions when I revealed the truth of the drama that you had been experiencing?

As I approached 'the reveal' I was increasingly concerned with how the new drama teachers would react. On the one hand it could have reinforced my relationship(s) with the new drama teachers I taught, but there was also the risk that if I attempted to teach using the AF model or a 'narrative scheme' again, trainees might refuse to invest in the story as they feel it is artificial- a lie. This is a potential drawback to using this approach. Did I allow enough time to protect them out of the drama, as discussed in chapter 3.5(d), or has the time that has passed between the workshop and the follow-up conversation provided protection? Had my embodied pedagogy (Nicholson, 2005) transformed to affective practice (Wetherell, 2012)? Was/is it a form of embodied meaning-making (*ibid.*)?

Contradiction

Paul: When it was revealed at the end of the workshop that the characters whom we had spent the day exploring were not only real people, but also were actually related to you that was the shock. I agree there was a moment when we all realised that the story became something more than before. I felt different…

What does this mean, 'real people'? What is reality? They are only real in that they exist in the imagination of the imaginer. My imagination of the 'real' person in this story would be different to others. This does not necessarily matter because it is important to recognise that everyone makes and creates meaning differently and this is something that should be valued and celebrated in this approach. Here is evidence of me projecting myself into Emmanuel's/ new drama teachers' imagined life – they and I are in the process of becoming inextricably intertwined/entangled, which gives my pedagogy more vitality and veracity for me as its progenitor.

Chris: Really? Can you tell me more about this?

Here I was purposely withholding information about the story. Had I shared "the truth" of the story at the start I think it would have diminished its resonance.

Here is the notion of awkwardness potentially symbolised through the relationship between the 'apple' and the 'Adam and Eve' story that was identified during the drama workshop. This also highlights the power of observation. As the researcher, withholding information about the truth and reality of the story, I was in a strong position of power, which raises questions about the ethical nature of the research. However, I believe that my own understanding of drama practice and drama concepts have value in the field of drama in education and my complicit role in promoting those values supports, rather than hinders, the meaning-making process.

…or did the fiction already exist? The answer is yes. The fiction already existed as I had created it. The boundary is more porous. In sharing the fiction of the story, I also gave participants an element of control and ownership to direct the story in a way they thought appropriate. Thus the pedagogy and my affect on others' practice becomes meaningful to the participants through the fiction.

I wonder if this notion of ownership relates to something about drama in education more generally. Drama has the power to create these conditions, which is something that as a subject in its own right is lost within the system of secondary education; those with perceived power, such as Ofsted or senior school management, do not value it and sometimes even drama teachers themselves.

Paul: I was immediately embarrassed that I had been improvising and taking on the role of family members of yours and you had watched us all day. It felt like I had unwittingly edited the story of your family members and created a fiction, which I controlled and owned. It was like doing an impression of them, which was an awkward concept to deal with when first revealed. However, I walked away with a huge sense of trust and friendship, of connection and of individual value. If a role model and a leader can share their past and trust me with it, then I and indeed we all have a value, power and purpose which we can bring to our work and our creations…

Chris: …and you…?

Beth: Slightly different but the gruesome and emotive nature of the topic had me engaged immediately as it was very visual and there was an element of disbelief that this happened but-

The value of the participants' contributions to the drama activity should be explicitly elevated by the teacher so that all contribution(s) are taken seriously. See chapter 3.6 - the pedagogy of the workshop.

Chris: That sounds interesting/ I'd not thought of that-

Here is an example of questioning as identified in chapter 3.6 (e), which also supports the subversion of power relations 3.6(a). However, here it is applied to generating data rather than within a drama frame.

Beth: I was encouraged to participate in the same way that I feel the need to continue watching a horror movie. The activities worked cohesively and I was very unaware of the fiction applied to the story in the activities. The artefacts made the scenario more realistic and I felt compelled to tell Emmanuel's story respectfully and with real intention. The 'big reveal' of the identity of the 'characters' gave me a sense of shock, which was followed by a sense of privilege that you had shared that with us. I learned about both what to do and what not to do!

Beth's feelings of participation are evidence of the affective nature of the workshop.

What does 'real intention' mean? Are not all intentions real? I suspect that she is alluding to the notion of authenticity. Authenticity in this sense therefore is personal, subjective and interpretational. Drama as a way of knowing is why the potential of drama as a subject is not valued in the current educational system.

It is also interesting to note the 'shock' of the 'reveal'. Here I argue that my drama approach is a form of affective practice (Wetherell, 2012) in that Beth was reflecting upon the manner in which she dealt with her emotions at this point. Similarly, the shock she notes is also evidence of impacting upon her motivation and attitude for her own practice.

Chris: Do you think that the 'huge sense of trust and friendship' and 'privilege' that you both mentioned developed as a result of using this approach to drama learning? Also, to what extent do you think that this can be replicated in schools?

Paul: Yes,/ I do

Chris: Why?/ in what sense?

Paul: Offering a group of people, the freedom to explore a personal story portrays a notable level of trust. Some of our stories are not the kind of story that we would share with a group of strangers or even colleagues or acquaintances. If you accept that it takes a level of trust to talk about and share details of our history, then how much more do you think it takes to hand such stories into the hands of others?

Were they really 'free' to explore the story or did the inclusion of the different texts frame their thinking? I suspect that the participants were free within the dramatic structure, but conversely the dramatic structure restricted the freedom. This, therefore, raises questions about the second aim of the research in that it sought to question my own understanding of drama practice and drama concepts. How 'free' are new drama teachers to shape their own pedagogical practice given the framework that I present as a senior lecturer/ drama teacher and the educational framework (Initial Teacher Education) in which they will be operating?

What is this? What is 'our history'? Again, does this exist? Only in the imagination I suspect. Histories are created by those who tell them.

Whose story is this now? Is it still my story? Emmanuel's story? Their story? Does the story become the 'intellectual property' of the university? Where does it exist? Does it exist at all? Does it matter? I argue that the story does exist but in a very multifaceted way.

Chris: *(pause)*…so the drama developed a sense of trust and our personal relationship?

Beth: Yes-

Chris: Sorry, personal or professional?

Beth: Both I think…

Paul: If drama and theatre in particular are, at their core, about allowing people to connect with each other then I believe this model is a superior strategy to achieve that goal. That is what trust is built on, not exploring work written by someone the pupils of our classrooms haven't meet, can't imagine or even heard of. **I think that the effect I experienced during this approach can be replicated in schools.** The young have a passion for stories that many adults lose over time. Perhaps it is born of the

hunger for the experiences of the world that they can touch, on an emotional and psychological level as much as physically, that so many of our young people embody.

[18]

We shall not feel[19]

From the depths of despair,
A rose bud of hope
Shall blossom so gently
only to wither and choke.

The heart that once soared
with every passing breath
now shatters and falters,
permeated by death.

Through our gallant sacrifice,
you should now march proudly;
take on this prestigious mantle
and chorus loudly.

But if ye shall betray
this noble ideal
peace in the afterlife,
we shall not feel.

[18] A picture of the Armer family circa June 1914.
[19] Participant response to task 3 of the workshop as described in chapter 3.4.

Fabricated identities woven through time

Office.

Chris: I was imagining a conversation with Emmanuel about power in relationships. I was wondering, what does the notion of power mean for our relationship now that you have experienced the workshop?

Beth: In terms of developing my practice I think that our relationship is exactly the way it should be, I look to you as 'all-knowing'-

Chris: *(laughing, slightly embarrassed, uncomfortable)*… I'm definitely not 'all knowing' or an expert!

Beth: …ok… well someone who has the answers! At this stage, and for the next year or so, I will need that. I think I still need a 'teacher' until I become confident enough in my own practice.

Chris: This is interesting. I always seek to subvert the traditional pupil and teacher relationship in my practice. I always try to reject the premise that a teacher gives knowledge to the recipient, do you know what I mean? Yet your response here indicates that despite my intention to do this theoretically, this is not necessarily the case in practice.

Beth: …yeah I understand what you mean…

Paul: Like I said earlier, I felt like I was in control and making the story myself, so in practice you did subvert the normal practice that takes place in schools, we had control. I absolutely believe this model has the potential to extend our professional relationship beyond the course I would like to think that will be the case anyway, but with regards to this workshop, I think I would like to share my experiences of delivering my own, from the first time I do it to how I will adapt it from time to time over a fledging career.

Chris: I'd be happy to take a look. Do you have any ideas?

Paul: I know my great-grandfather help to build the Titanic in Belfast. He was working class, Catholic, so maybe something to do with that-

Given the passage of time, I have not heard from either participant since they graduated from the course, which makes me question whether or not they were telling me something they thought I wanted to hear? Perhaps I had done enough after all to launch them both into their new career- they do not need me as a senior lecturer anymore. Perhaps my identity and my embodied pedagogy has affected the identity and practice of the new drama teachers with whom I work.

I imagine that now both participants as drama teachers, face some powerful affective challenges to their pedagogical practice and their rationale for drama teaching will be contested by its very existence. In other words by practising as a drama teacher the reasons for doing so will be contestable by practising it in a school context. For example, the balancing act needed to facilitate this approach (if they are using it!) and ensure that drama survives as a subject within secondary education risks losing the potential for deep, meaningful and relevant content. This is strengthened particularly, as both will be continually forced to concentrate their practice primarily on two areas; the drama form, which is easier to measure and evidence in quantitative terms and thus demonstrates their impact as a teacher; and, secondly, to prove their teacher identity by meeting the requirements of the Teaching Standards. Have I prepared them for this?

The risk in complying with these two areas not only affects their identity and practice but also DiE itself. The risk is that these two considerations become legitimated as 'good' drama teaching and thus this type of drama learning becomes normalised in practice. The problem is further exacerbated by the potential use of a compliant pedagogy in that the tendency to 'perform' so that certain external criteria such as the Teaching Standards can be met in order to survive in the secondary education context, which was reinforced by my role as their lecturer during their training.

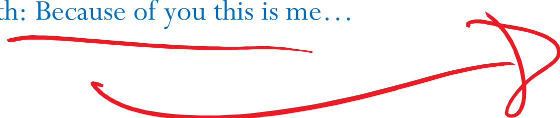
Chris: Ok. Why might you share how the project progresses with me once you have left your training?

Paul: Surely, this could only be a good thing, sharing my experiences and practices with an experienced practitioner, such as yourself, can only improve my own, knowledge, understanding and practice but also improves the workshop for the benefit of the pupils who receive it. I think maintaining our relationship, both for this unit and beyond, will be a great learning tool for myself. I am very much of the belief that I will still have much to learn and experience in order to achieve my own personal professional goals of ability and quality of teaching, a process I expect will be forever on going. I see you as a core part of this on-going learning process as an equal.

The collaborative nature of the research has altered our relationship to each other and a space for democratic meaning-making has been created. No longer am I researching them and their practice, rather I am researching the relationship between us. The relationship is becoming more equal, honest, truthful, particularly as they become teachers.
I hope this relationship will continue and that we will create new drama work.
PY - Titanic scheme of work. Based on grandfather.
BF - Exploring the mix of truth & fiction, no content yet!!
20/2/17

Chris: During the workshop I asked you to consider what you thought the sign around Emmanuel's neck had written on it; what did you and your group decide the sign said?

Beth: Because of you this is me…



This works on a number of levels now. Because of Emmanuel this is me. Am I who I am because of the research or was the research always part of me? Am I being or becoming? Am I Emmanuel? A version of Emmanuel? How do I know this? This title affects the horizontal and vertical intersections in my personal history (ies), cultural experiences and professional contexts. It also forces me to consider the trans-individual meaning(s) that have arisen from the drama workshop in terms of my identity formation.

Are the new drama teachers I work with who they are because of me? Conversely, am I who I am as a teacher because of the new drama teachers?

Because of you this is me. This comes up a lot in (the) conversations. So to does the idea of Emmanuel being mad. This is such a simplistic explanation to describe why he did what he did. I suppose this is an easy (easier?) way to understand the stitching and the rope?

Chris: Can you explain that a little more?

Beth: We thought that Emmanuel did what he did because of everyone else and the way they treated him. He didn't know how to be after the war.

Chris: A way to be? That's interesting, to what extent then, do you think that your identity influences your practice as a drama practitioner? I'm thinking about your race, gender, ethnicity, social class or religion.

strong one. Maybe ... Will she ever forgive me? I suppose, none of this matter now. I will answer to God in the next life. I will face my punishment then.

[20]

When Emmanuel stitched up his face, was he contemplating suicide? This reminds me of Hamlet's soliloquy, "To be, or not to be? That is the question?" Despite it being called a soliloquy, Hamlet is not alone when he makes this speech. Ophelia is nearby pretending to read waiting for Hamlet to notice her, whilst his uncle, Claudius and his advisor, Polonius, have concealed themselves. They have placed Ophelia in Hamlet's way in order to overhear their conversation and find out if Hamlet is really mad or only pretending. Ultimately, Hamlet (or Shakespeare through Hamlet) was asking whether people can decide to exist or not.

Like Claudius and Polonius, I am listening in and reading this conversation with myself. I wonder, isn't death just another stage of living? A part of it? Am I Emmanuel reincarnated?

Much of the soliloquy represents a paradox. Hamlet is questioning life and death, being and not being. For Hamlet, it seems that each exists upon its own premise and crosses over at the same time. When living, one is moving closer to death. When dying, one begins to live. My approach to drama in this thesis can safely explore this felt 'truth' and the value of it for myself as a practitioner.

[20] Participant response to task 4 of the workshop as described in chapter 3.4

Paul: I think we can never get away or remove ourselves from our own unique experiences, upbringing and identity. In that respect it influences my actions all the time. It effects how I react to strangers, how I conduct myself with colleagues or in a formal interview. A combination of my instinctive animalistic reactions, social conformity and personal morality. So I am fully of the opinion that all the elements that make my identity, the list you give, does indeed have an impact on my practice as a drama practitioner in a number of ways.

I wonder if this is something that Paul was/is conscious of doing as he 'becomes' a teacher? Is this evidence of him moving from non-consciousness to discursive consciousness, as discussed in chapter 3.7? Perhaps Paul is starting to unconsciously discover how his own practice has been affected by the embodied and meaningful experiences he has had. Have these been facilitated by me, as a senior lecturer, to some extent? If this is the case, then my role might be to look for these affective opportunities and enable new drama teachers to reflect on those experiences as a form of fractional sublimation?

Being a white male means that, in this respect, I can identify with the white males in my classes, these group being the lowest performing academic group in the U.K. as the media are frequently telling us. Although this may be countered by my gender as being male in the teaching profession can be seen as a rarity, certainly within the Arts departments, male teachers are less frequent than females. I had nine Drama teachers during school and one of them was male and in both placements I have been in Arts departments with a combined staff size of fourteen with no males.

Chris: Really? What impact has this had then on your identity in the classroom?

Paul: I have experienced the effect this has in the classroom first hand; many of the pupils in my classes seemed fascinated with the fact that I'm male.

(they laugh)

Paul: Clearly they haven't had a male drama teacher before either.

Chris: Not one like you, eh?

Paul: *(smiling)* It's the clearest in KS4 classes; many of the boys in these classes find it more exciting and become more motivated to share their ideas with a male teacher. Perhaps they feel that I can relate to their ideas, humour or perspective. However, it occurs to me that this coin has another side; am I off putting to female students? Do they feel I can't relate to them? Do they hold back their participation in discussions and devising tasks? I try to be as involving, engaging and motivating as I can of course, but do all my efforts overcome a gender boundary? I think that with new classes it is a contributory factor but I feel these effects fade and give way to time, familiarity and trust.

Chris: That's really interesting and sounds like you are thinking about some implicit signals you are giving in your role as a teacher. I guess, then, that your identity as a teacher, the way you are perceived, affects the learners.

Paul: Yeah, but sometimes it's more explicit

Chris:…go on…

Paul: Well…teaching outside of Ireland for the first time has been an experience for me. I am constantly intrigued by the reaction new classes have when I first speak to them. "Sir, where you from? Scotland, America?" … I sigh and smile to myself. However, this presents an unexpected aid to me as a practitioner; my voice has become a great tool in teaching.

Chris: A personal connection through the voice, which in and of itself is a part of you?

Paul: Yeah. I can use my voice as a tool for behaviour management; something in my voice seems to stop pupils in their tracks when I need it to. It also can be used to inject humour and energy into a lesson, encouraging pupils to action and conversation.

Chris: How else do you think you make personal connections to your learners?

Paul: This comes down to my relatability to the students, many of whom come from lesser earning families and backgrounds. I feel like I have a very grounded and realistic approach that does put me on a 'higher' or 'better' class than any of my students. I've never been at the top of the pile and have always regarded myself further down the social order financially but it's not something I think about or even generally am aware of.

!!!

Paul needs to give this some serious consideration. There is a danger here that he sees his identity and status as a teacher as higher than his learners. This is to be guarded against if he is to implement this type of drama learning as was identified in chapter 3.6(a). There is also a risk here of reinforcing a traditional 'transmission' model of education, as discussed in chapter 3.6a.

Here also is evidence of Paul using his experiences as a learner in school to inform his identity as a teacher himself. I wonder to what extent this was his experience in school? Am I re-affirming this experience for him?

Chris: That's interesting. Has anything else come to light as you have been training to become a teacher?

Paul: I guess religion. This is an element of myself which I've never had to consider quite in the same way as I do now. My previous experience of religion in the classroom comes from a purely Christian background, although it is more accurately political, from a divided community with a history of trouble with each other. My previous experience consisted of keeping the classroom a neutral and conflict free. The difference of teaching in England is the wide range of religions one finds within a classroom.

Is this not the drama he could be making?

Chris: So, training to become a teacher has changed who you are.

Paul: I think so.

In chapter 2.9 (page 23) I argued that technical adaptations in schools are changing the meaning of being a teacher (Ball, 2003) and that "technicians of behaviour" (Foucault 1975:294), are enforcing organisational transformations that produce docile subjects. Here is a useful point in my findings that new drama teachers may be consciously deciding to ignore their own personal identity to suit the current dominant discourse in education. This affective transformation is potentially reinforced by my identity and perceived power as a senior lecturer working in Initial Teacher Education.

My approach to drama in education is seeking to re-engage teachers with their identity and use this in their practice. However, Paul's response demonstrates that this is a challenging area, particularly for those who are new to the profession.

Chris: Beth, what about you? How do you think your identify relates to your practice?

Aside: This is interesting now given that there is no formal requirement from the main GCSE drama examination boards for students to attend live theatre performances. Is this another example of cultural anaesthesia to sit alongside the EBacc? I wrote about this in chapter 2.7.

…further exacerbated by the inclusion of 11 female playwrights to be studied at GCSE or A-level out of a possible 68.

Potentially, this is what Alice might be thinking given that the primary focus of this study involves Emmanuel. I was not aware of this until now; am I perpetuating a form of masculine dominance?

Beth: I would say it influences me a lot. I am lucky to have had an affluent upbringing and my experiences as a part of that have provided me with lots of opportunities. When I first began teaching drama, it was a huge shock to me that some GCSE drama students have never been to the theatre and how important the subject of race is.

Chris: Tell me about your background.

Beth: In my high school, of 350 students in my year, around 5 of them weren't white. Being a white, gay woman also influences my practice as I always thought I could do anything, but as you get older you see that just being a women can sometimes put you in a 'lower' standing to others and then by coming out as gay I had suddenly found myself in a minority group and this was an adjustment. What I have found is that I don't often see myself represented in plays. I really believe in representation and hope to create lessons that learners can see themselves represented in and so they can feel like they have a place in the drama. This is vital for me as otherwise I would alienate them. This is reinforced by the new set texts for GCSE and A Level being predominately written by white men and this is reflected in the characters in the play.

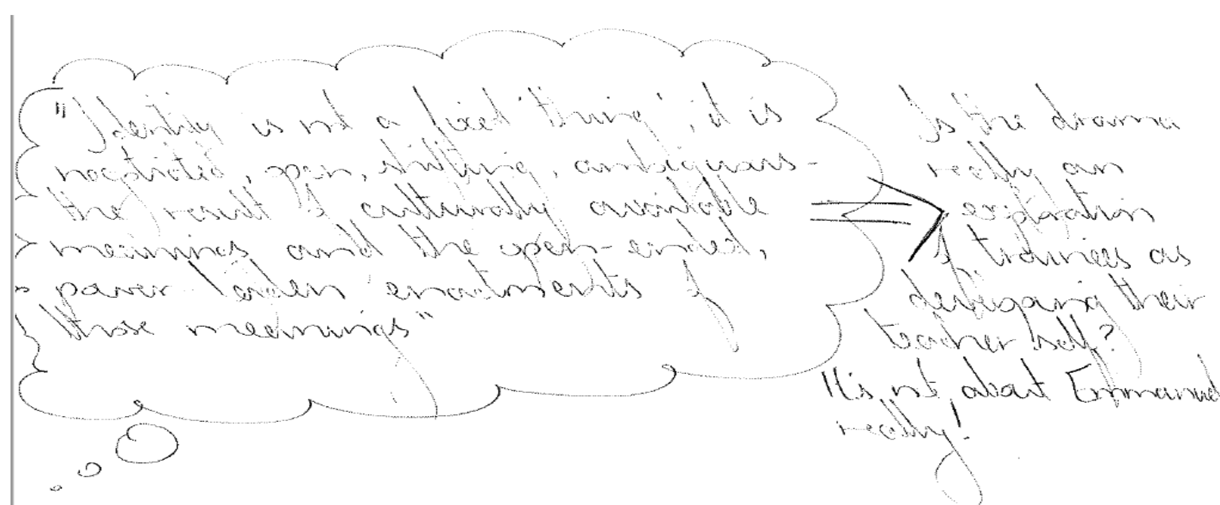
Chris: I can see a primary aim of drama in your response here, namely the need for justice and fairness. Do you think that your identity has changed, or is changing, as a result of your involvement in drama? Do you think that your identity has changed, or is changing as a result of your on-going development as a teacher? What is changing?

Beth: I think you are always defined by what you do, particularly at school.

Here I should have asked whether she thinks her sense of personal and/or professional identity has changed. Does identity exist? Or is identity a constant state of becoming something?

Given the current neoliberal context, Ofsted, surveillance and potential for risk-aversive teaching, it is useful to consider here what happens to new drama teachers' professional identity. For example, asking how their professional context is internalised and embodied might be more useful and potentially a more developmental aspect of my own pedagogy in future. I might ask to what extent new drama teachers feel that they internalise this context to survive/ to get by/ to pass their teacher training course? By making the implicit explicit it could create a space to discuss professional identity formation more successfully.

Weaving together elements of professional identity within a training context can be confusing and difficult for new drama teachers entering the profession. However, new drama teachers need to learn quickly to survive in the current climate by adopting tips and tricks of dominant and established (neoliberal) teaching practices. In some cases, they adapt quickly to the demands placed upon them by school contexts or qualification expectations. However, to develop meaningful drama experiences and thus meaningful drama practice, this thesis argues that new drama teachers' professional identity and practices need to be informed by other elements beyond surface neoliberal ideas and it is these other elements that can have a stronger, deeper and more resonant impact.



Beth: I was always the person that was asked to stand up in assembly or speak to people because drama people are notoriously good at speaking to others. This is something that actually makes me quite uncomfortable but I endeavoured to fit into this stereotype and it is something I was able to practice and now am fairly good at. I often play up to the OTT stereotype 'drama person' because that is what people expect. As a teacher I am definitely changing all the time. My patience has increased exponentially and I really, really care about my students whereas once upon a time it was just a job. I have found myself moving through the stages of conscious competence you said we would at the start of the course and this is probably is what has changed the most. I am very self-aware now but not in a self-conscious way, in a self-reflective way which is helping me as a teacher.

Beth's initial response here is a positive consequence of the drama approach that I am advocating in this thesis. Beth is beginning to develop a deeper understanding of her role as a teacher. However, getting the balance between self-awareness and self-consciousness continues to be a challenge, which is multi-layered and complex. She is also aware of trying to remember to be an artist herself, which links to notions about the 'artful teacher' as discussed in chapter 2.8.

Is this new drama teacher slowly conforming to Trowsdale's (2002: 191) view of a "student teacher" as one who tends "…to reflect an uncritical and inherited cultural view of artists and artistic practice" or is she embodying a view of a stereotypical drama teacher to survive? Additionally, and by not addressing her needs as an art-maker or artist, Beth might be under-confident with her abilities to make art or use creativity as part of her drama teaching. New drama teachers, such as Beth, might even be un-willing to engage with the art-making process itself as a consequence of this pressure to conform. Perhaps this is something that I need to address through my role as a senior lecturer. Using my identity and affective practice could be a process to address the concerns highlighted here.

I might need to focus more explicitly on notions of 'artfulness' (Chemi, 2014) and place greater value on the positive experiences of artfulness in relation to several learning affects: cognitive, emotional, interpersonal and relational. In this way, artfulness can be used to recognise the "cognitive and emotional response to stimuli that individuals experience as situated within artistic or arts-based environments that they share with others." (Chemi, 2014: 373). For new drama teachers, with everything practical to remember, such as providing verbal feedback in a lesson, following the school's behaviour policy whilst also try to meet the Teaching Standards based upon their mentor's feedback from the last lesson for example, sharing their cognitive and emotional responses to learning in the drama studio or classroom can be overlooked. Chemi's work however, provides a practical way to address this human and personal response to experiences and stimuli that new drama teachers might need to consider, which goes against notions of a more neoliberal and craft-based conceptualisation of teaching professionalism.

A Stitch in Time

A cold Thursday morning. Following a lesson with year 9, Chris is providing feedback to Beth and Paul. The lesson has gone relatively well, with most pupils making progress in terms of understanding the character's motivation from a script they are exploring. There are also some interesting responses with some thought-provoking feedback. The sound of break time can be heard outside.

Chris: Ok, so would you change or adapt the model then based upon your experience of using it in this lesson?

Beth: Er… well the one thing in the model that I think may be optional are the 'artefacts'. I think it helps the model, but the drama we create is in our own imaginations, like spontaneous monologues in role, and therefore the model still works with or without the artefacts.

…but the artefacts add something to the story; they help to provide a scaffold and framework around which the imagination can operate. Here I might have considered Chemi's (2014) second layer of the artful teacher in that new drama teachers might develop a stronger focus on an 'arts' or 'creative' approach to thinking combined with an arts-based experience in a "non-artistic context". Using objects can be a part of this.

Objects/ artefacts can be used in a dramatic frame to transform meaning from the literal to the metaphorical. A child will use a broom as a horse in play, until the child understands the concept of 'horseness' and therefore no longer needs the broom. The child creates an imaginary situation to explore a real one and from the point of view of development, creating imaginary situations can be understood as a means of developing abstract thought. Without them the learners know that it is not genuine.

Emmanuel: My story is an artefact.

Chris: Tell me about how you plan to use this model in your lessons next time? Do you think that the model is restricted in other ways, like by the expectations of the school/ curriculum/ mentor's expectations?

Paul: I'm planning to use the model in a short scheme of 4/5 lessons exploring the life of a central character, similar to the Emmanuel workshop. The lessons will be resourced by numerous pieces of historical information and stimulus material which can be interpreted and realised however the pupils wish. Each session will feature, mini-plenaries and reflection sections where the pupils progress, reactions and learning can be discussed and assessed, by which I mean summed up/shared/appreciated & concluded, not marked or scored, and embedded. I personally do not see any restrictions from my mentor's point of view. As for the school/curriculum once a teacher in a school, if an individual wanted to use this unit, then a careful consideration of the intended class to receive it should be made. They can plan and pitch it to Senior Leadership Teams or Heads of Department.

By including the features that Paul describes here, he is enacting the discourse of modern teacher practice. The inclusion of features like mini-plenaries also serves to demonstrate and support his identity as a teacher regardless of whether or not these features will support meaningful drama learning or indeed, if they are even necessary!

Chris: Given that you have planned and taught this lesson together, how risk effective was the model in planning drama learning? What did it enable you to do that might not have been possible without the model?

Beth: Using the model meant that my planning became slightly easier as I had a personal connection to the unit, but I also found it somewhat difficult to make my learning visible. I really relished the opportunity to utilise artefacts that I had accumulated over a number of years; one of the reasons I'd held

Such a teacher response!

onto them is because I knew they would make great stimuli for Drama work, I just didn't know how to connect them – the model structured my ability to do that. It enabled me to plan a unit which would encourage the pupils to engage on a different level to their other Drama work, something which is significantly harder to do when using a piece of fiction, or even a well-known non-fiction story. After some thought I was able to connect the different artefacts under one narrative, explored through Drama skills, but the main aim for the pupils' Drama learning was to encourage them to explore the less tangible aspects and create genuine and creative responses.

Chris: As you are nearing the end of your teaching of this scheme of work have you observed a difference in the pupils' responses to this session compared to others? If so what differences did you notice?

Beth: The first three lessons were challenging, I think. Although pupils took a while to settle into the mode of working and were initially self-conscious when sharing their ideas, especially with peers, they engaged with the work well. Regardless of ability, pupils were able to create work of a higher standard than they were able to in the previous unit.

Does this therefore demonstrate that this approach to planning for drama learning enables teachers to balance the drama form and drama content in a meaningful way/ or in a more meaningful way than other ways of doing it? Has Beth used elements of artfulness to facilitate this?

Paul: Yeah… I noticed that some pupils required more support in order to create more detailed work, as their immediate response was just to 'play soldiers' with very little content. All pupils were able to create work that was designed to have an emotional impact on the audience – some with no prompting, some with a little prompting and some with a more significant amount of prompting and questioning. What was interesting to see was that the level of support needed for each pupil did not necessarily correspond with their level, for example lower ability pupils did not necessarily require the most support with these tasks.

This was not the point! Unless Paul was meaning audience to be an 'internal audience' i.e. the class. The point was not to 'impact' on an audience rather that the drama serve as meaningful for those experiencing it as a process not as a performance.

Beth: Following on from that, I noticed that in other groups pupils required more reminding and support to get into an appropriate mind set in lessons. Some groups needed a substantial amount which I felt lessened the impact of the model – responses may have been forced or generic in order to comply with the lesson.

Is that the learners' responsibility or the teacher's? I suspect the latter. Had they adapted and used the notion of 'invitation to participate', as outlined in chapter 3.6(b), I suspect that the framing would have been clearer and thus the need to remind and support pupils into an 'appropriate mind set' would have been negated, whatever an appropriate mind set is. Similarly developing notions of embodied pedagogy an artfulness have not necessarily manifest here.

Does this not therefore demonstrate that in my facilitating the development of this pedagogy with my learners, I did not ensure that my learners understood this? Is this evidence that I am fighting against the dominant educational discourse? In future I will have to address this more explicitly.

Chris: What impact does using this model have on your practice?

Paul: It has made me reconsider how I construct my units of work using a range of different topics – rather than teaching a text or genre I am more inclined to teach using human stories. Although the unit took significantly longer to plan I do not in any way feel this is necessarily a negative thing as it meant that the tasks that I planned were perhaps more

carefully considered and meaningful. It also re-invigorated my motivation for planning different units.

Chris:… and you Beth?

Beth: I think that during my PGCE year I am getting used to adapting other teacher's units of work and so I relish the opportunity to create new units like this one. However, I also feel that because I have been mainly adapting other teacher's work, planning my own using this model was a daunting task and I have doubted myself at times. I was extremely conscious of the fact that I was trying to make the exploration of the content the core of the learning rather than the form of the activities. This meant that I had to consider the tasks more carefully in order to ensure they would contribute to the natural progression of the exploration.

64 Wood Lane- The letters

The action of the scene takes place sometime in December, 2017 in Birmingham, West Midlands, England. A living room. Chris is trying to wrap the Christmas lights onto the tree, much to Candice's amusement. The children are excited having attempted to write a letter to Santa. They watch.

[21]

Candice: Did you use the letters that your mum found when she moved?

Chris: Yeah… still struggling to know what 'wick as a snig' means!

Eddy: (*interrupting*)… dad, can I have a dog from Santa?

Chris: We'll have to wait and see what he brings.

Candice: (*laughing*)…You northerners and your weird words!

Chris: What d'ya mean?

Candice: What is it? (*she feigns a Lancashire accent, badly*) "put wood in'th 'ole"… (*laughing*)… "it'd catch pigeons, it wer' tha' quick!"

They all laugh

Candice: "He couldn't catch a pig in a ginnel"! (*laughter subsides*) What did they make of them?

Chris: They talked about Emmanuel and Alice living in different realities, which I found quite interesting. I think it's clear that whilst they were living at the same time, their worlds were completely different.

[21] An example of the letters from Emmanuel and Alice and how they are used in the drama workshop described in chapter 3.4

Candice: Not communicating?

Chris: I think it's more than that… (*Pause*)… not imagining each other…

9 Water Street
Ribchester
August 28th

Dear Emmanuel,[22]

I received your letter and post cards and thank you very much. I am glad to hear you are still keeping well as me and the children are. Our Freda is as usual. She is running after all the dogs she sees. Tom Ormand's dog snatched at her today. She is always running after it, and she is always climbing on the darn sails. She fell off today and cut her forehead and nose. She is as wick as a snig. Our John is rolling on, I had him weighed about a week ago and he was 12lb. I have had him weighed today and he is nearly 14lb. You will have a picture to look at when you come home, your father is set up with him, and he goes mad if we call him Jack, he says he has to be called John. He minds him every Sunday afternoon while I go to benediction, he never cries, he can laugh and crows as if he were six months old.

I am sorry to tell you that your Johnny is in the trenches again, when he was in the hospital there was a big battle. There were 900 Scotch guards killed belonging to his regiment, and he says he has gone back in the trenches with the few pals that are left. Poor lad, I think he has done his bit, he would give something if he could, have a look at the old city once again but it seems there's no such luck. I hope he will get a furlough before long, he deserves one. Leo Liversage has been in a big battle. A tale got out that he was killed but it isn't true, I don't know whether he has been wounded or not.

Your father has sold all the fruit for £8. I could not manage to get up the trees. There is a good crop if you'd been at home, we could have made some money out of them. The trees are roped with apples and pears. We are getting the potatoes up now, I think these will be a nice crop. Tommy Smalley is at Ribchester he says you do look smart in your uniform. I hope I shall get to see you when you come to Blackpool and it will not be as bad as Oswestry. I went to the new mill after work last week but I haven't to start while next week. I asked for looms but they are all running. Coals are going to be 2/6 a bag, lamp oil 2/6 a gallon. All the prices go up every week and I want to get a good stock in of everything. I will send you some tobacco next Friday.

From your ever loving wife, Alice x

Freda x

John x

[22] A letter written by Alice, Emmanuel's wife. Year unknown.

Guillemont, France

July 9th

Dear Alice,[23]

The soldiers at the front need more rest. While in the trenches the water is well over our knees most of the time. The war is going to last some time yet, and might be another twelve months before it is over.

Last week, we started away just after dawn from our camp and I think it was about an hour later that we encountered the enemy. They were on the opposite side of the valley and as we came over the brow of the hill they opened on us with rifle fire and shrapnel from about 900 yards. We lost three officers and about 100 men killed and wounded in that half hour. I do not want any more days like that one. (this section censored). We drove the Germans back and held them there for eight days. I cannot tell you all I should like to, as it would never reach you.

Today, we have just come out of the trenches after being in for six days and up to our waists in water. A couple of evenings ago, while we were in the trenches, one of the Germans came over to our trench for a cigarette and then back again, and he was not fired at! We and the Germans started walking about in the open between the two trenches, repairing them, and there was no firing at all. I think they are all getting fed up with it.

Your Emmanuel x

Candice: What do you mean, not imagining each other?

Chris: By imagining and reasoning 'as if' and as an 'other', understanding of different contexts can be created. Had Alice imagined Emmanuel's situation, I suspect her letter might be different in tone and vice versa.

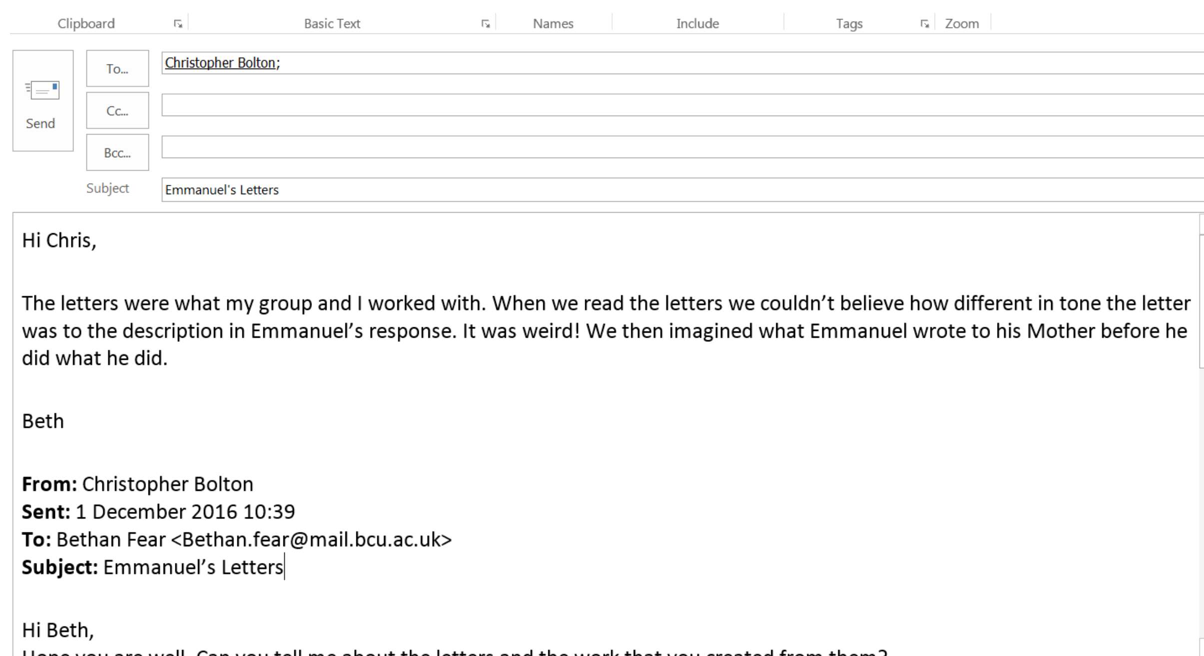
Candice: How could she imagine it, why would she? She was stuck at home not knowing. I reckon the conditions were so abstract to her that it would have been difficult.

Chris: Yeah…(*he turns on the lights. They all cheer!*)…and I think that Emmanuel wanted to write about what was happening to him at that moment. That's why the letters feel like they are written by strangers.

It is through my imagination, and by my imagining and artfulness, that the framing together of seemingly un-related scenarios has enabled me to bring them into reality. In this way, the research position is relational, useful and generative, organic, and complex. Adopting an "Imagineering approach" (Nijs, 2015: 17) means that I am not necessarily focussing on "convincing through the use of objective truth" rather that I am using my imagination to create a fascinating narrative to explore my own reality.

[23] A letter written by Emmanuel.

(The festivities and conversation are broken by the arrival of an email[24])



Clipboard | Basic Text | Names | Include | Tags | Zoom

Send

To... Christopher Bolton;

Cc...

Bcc...

Subject: Emmanuel's Letters

Hi Chris,

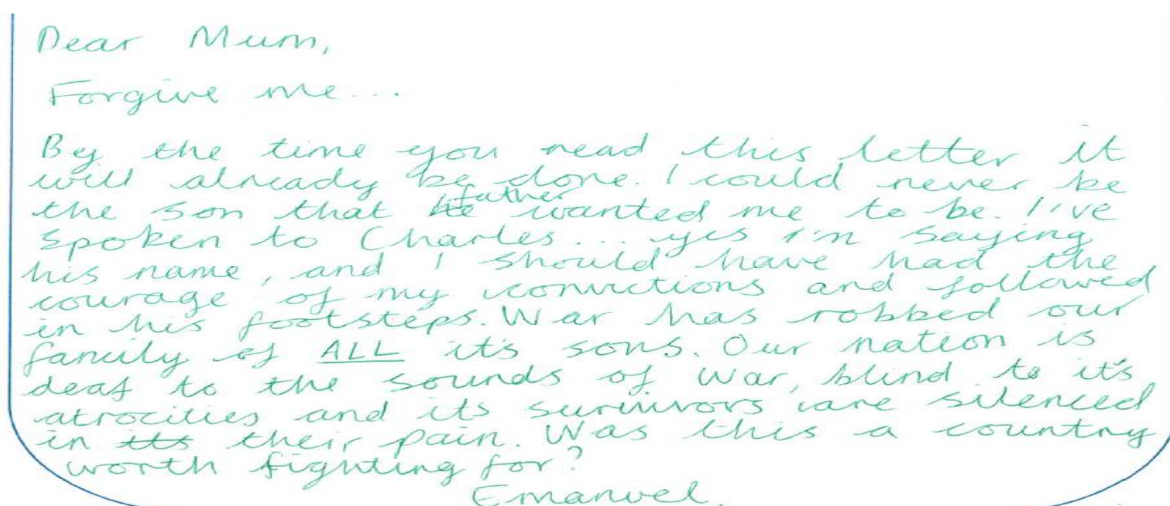
The letters were what my group and I worked with. When we read the letters we couldn't believe how different in tone the letter was to the description in Emmanuel's response. It was weird! We then imagined what Emmanuel wrote to his Mother before he did what he did.

Beth

From: Christopher Bolton
Sent: 1 December 2016 10:39
To: Bethan Fear <Bethan.fear@mail.bcu.ac.uk>
Subject: Emmanuel's Letters

Hi Beth,
Hope you are well. Can you tell me about the letters and the work that you created from them?

Candice: Everything ok?



Dear Mum,

Forgive me...

By the time you read this letter it will already be done. I could never be the son that ~~he~~ father wanted me to be. I've spoken to Charles... yes I'm saying his name, and I should have had the courage of my convictions and followed in his footsteps. War has robbed our family of ALL it's sons. Our nation is deaf to the sounds of war, blind to it's atrocities and its survivors are silenced in ~~its~~ their pain. Was this a country worth fighting for?

Emanuel.

25

Chris: Yeah… just an email. I forgot that Beth's group did some writing in role as if they were Emmanuel before he stitched his face.

Candice: What did they write?

Chris: It reminded me of that Gillham quote…

[24] Email written by Beth in response to an email I wrote on 1st December 2016
[25] A participant response to task one from the workshop as described in chapter 3.4

"Our society does terrible things to its young.
Our society knocks the questioning, the tenderness, the sociability, the vibrancy out of them. As a matter of course. They must be made to adapt themselves to this society.
Or it drugs them.
Or it criminalises them.
Or it kills them."

Gillham, G., (1994:5)

Candice: how old was he when this all happened?

Chris: About 29…

12 Water Street- Ribchester[26]

The action of the scene takes place sometime in ***September 1915 in Ribchester****, East Lancashire, England.*

12 Water Street in Ribchester, September 1915. Doorstep. Alice appears in a maid's uniform and apron carrying a metal bucket and scrubbing brush. She has a red ribbon in her hair. She kneels down and begins to scrub the step. She works slowly, deliberately, thoroughly. Stops. Surveys the step for a moment and then continues with the scrubbing. A sharp, sudden, subdued intake of breath. Stops. Examines a finger. Puts it gingerly in her mouth. Sucks on it. Looks at it again. Submerges the brush in the bucket once more and continues to scrub. Emmanuel appears, he too wears an apron carrying a small box of vegetables from his father's farm. He watches Alice scrub. Quietly puts the box down to one side and looks on with his hands in his apron. She continues to scrub. She stops for a moment to remove a lock of hair from her eyes.

Emmanuel: For sure you missed a bit.

Alice jumps up and turns towards him.

Alice: Away with you Emmanuel Armer!

Emmanuel: I know you're pleased to see me.

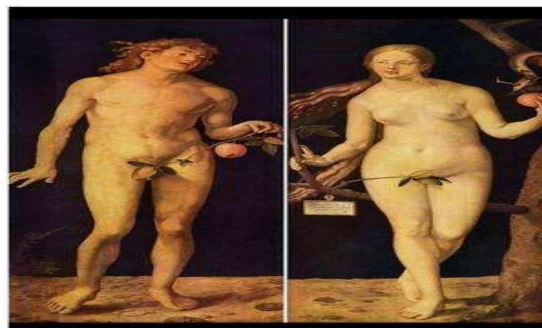
Alice: I am /not -

Emmanuel: Don't be / shy now -

Alice: And what's your business hanging about the streets? Out front here. You're supposed to go around the back.

Emmanuel: I preferred the view from the front.

Alice: Stop it now. Away with you. Haven't the time for idling. This doorstep needs to be clean enough for visitors to step on. I've a list



Albrecht Dürer: *Adam and Eve* (1507)

Reflecting back on the workshop much was made about the symbolism of the apple in particular. The apple features in three of the stimuli and the participants were keen to make the link. I wonder why? It was noted between the trainees that the inclusion of the apple had significant meaning for them as they wrestled with trying to understand the origins of Emmanuel's actions.

The discussions included the historical meaning of the apple as a symbol of knowledge, immortality, temptation and the 'fall of man'. **Were they trying to explore Heathcote's notion of 'man in a mess'**? Implicit within this were links to the Old Testament of the Bible, itself a text that arguably stitched together 'truth' and 'fiction'. In contrast the modern day meaning of the apple was also discussed as a gift or award to a teacher.

It is interesting therefore that Paul responded that "I myself hold no religious stance but I was raised with a Catholic undertone to everything. This does not affect my teaching, for I am no preacher, but I am becoming more aware that I do give little signs of this, such as; "Character A really gives Character B hell in this scene." Or "Thank God/Christ for that eh?" Such comments are relatively harmless but I am growing more aware every time I same one of them, I think it drives a wedge, however small, between me and none Christian pupils. A habit I am working on reducing as much as possible." Here I wonder that through the exploration of this symbol within the drama, the apple, he was unconsciously bringing out and exploring an aspect of his identity both as a person but also in becoming a teacher: in this respect the drama created a space to discuss this. Whilst this was a story about an 'other' he was in fact exploring himself. The discussion, through the symbol, enabled Paul to make the links between the language he used in teaching, his past experiences and his evolving identity.

[26] 12 Water Street, Ribchester was the address of Emmanuel. This scene is provided to participants as a stimulus for activity one in the drama process as described in chapter 3.4.

of jobs longer than my arm to be finished before the mornings out.

Emmanuel: Come on Alice. Go on, say you're pleased to see me/ now?

Alice: I don't talk to men unchaperoned in the streets.

Emmanuel: I'm not men. I'm Manny. And if you'd take up my offer to walk out with you, I wouldn't have to stop you in the streets would I?

Alice: Hardly know you.

Emmanuel: But I can tell you like me (*Takes an apple from the box. Shines it on his shirt*) Can I tempt you?

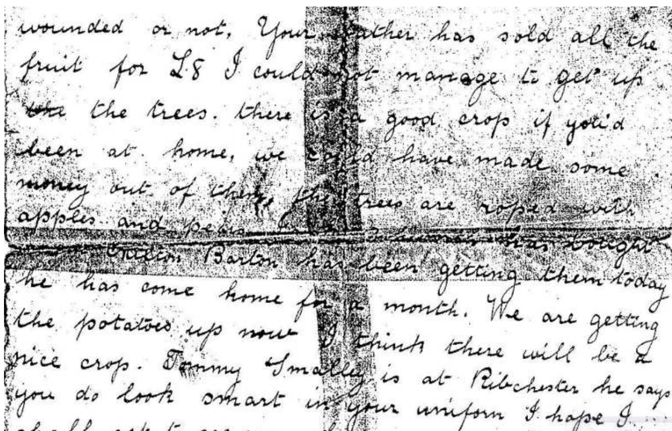
Alice: Don't prattle.

Emmanuel: I brought it special for you. (*He holds it out*) Go on. Take a bite. (*She looks anxiously over her shoulder*) Come on!

Alice: Trying to get me dismissed.

Emmanuel: Keep it for later (*Popping the apple in her apron*). You can think of me…

Exit



wounded or not, Your father has sold all the fruit for £8 I could not manage to get up the trees. there is a good crop if you'd been at home, we could have made some money out of them, the trees are roped with apples and pears [illegible] Barton has been getting them today he has come home for a month. We are getting the potatoes up now I think there will be a nice crop. Tommy Smalley is at Ribchester he says you do look smart in your uniform I hope I…

27

Your father has sold all the fruit for £8. I could not manage to get up the trees. There is a good crop if you'd been at home, we could have made some money out of them. The trees are roped with apples and pears. We are getting the potatoes up now, I think these will be a nice crop. Tommy Smalley is at Ribchester he says you do look smart in your uniform.

The apple. He gave her one. She harvested one. Someone threw an apple. 'Act and close up.
"It's the Adam and Eve story, something about temptation and forbidden knowledge."

I wonder what Alice would have said about this assemblage? Given that at this time the women suffrage movement would have been gathering momentum, hearing her voice now would be interesting. The letter she wrote to Emmanuel whilst he was fighting on the front line in World War 1 is arguably symptomatic of the time in which she was living, how could it not be? The content revolving around home life, children and keeping the home going.

Ultimately, she was left behind and could only imagine what might be happening to her husband in the war.

Imagination in action

Imagination as a tool.

[27] Image of Alice, Emmanuel's wife. Date unknown

64 Wood Lane- A chance conversation

The action of the scene takes place sometime in November, 2017 in Birmingham, West Midlands, England. A kitchen. Chris is trying to explain the previous conversation to Candice. The children have figured out how to use the Amazon Echo and play nursery rhymes. ***Chris feels like a fake****. Candice knows him well. He seems* ***worried*** *that she will think he is trying to be something he is not. It can be heard in his voice. He sits at the breakfast bar. They drink a glass of red wine. Candice is washing up the plates from dinner. Bath time is soon. 'O' The Grand Old Duke of York can be heard.*

Chris: Remember I told you about Dorothy Heathcote?

Candice: Yes…I think I do…/

Chris: /… she said that the way a student should interact with drama was through an intense personal relationship with the material. Intimate involvement with the presented issues in a dramatic moment would challenge participants to confront not only their understanding of the issues raised by the workshop, but also, would be the best way to communicate what they make of it-

Fictional or otherwise! Here is a useful tension in the findings and the research. This should be discussed and problematized; what is authentic; is it my story or theirs? Does this problem help me understand the value of my own pedagogy and identity and/or the affect I have had on the continued development of drama pedagogy for those with whom I work?

Candice: Uh? What the hell does that mean? Come on you'll need to explain it better than that-

Chris: Oh, sorry, really? Well, I've written about it, chapter 3.1 I think, I'm not sure anymore! I think I wrote that by imagining and reasoning 'as if' and as an 'other', understanding of different contexts can be created. This results in the co-construction of new and different meanings for both the participants and myself as a researcher.

Candice: Ok, I get that, its empathy yeah?

Chris: Yeah I guess so. Well, from the discussion I had with Paul and Beth it appears that this is the case…(*he sips his wine*)…Within the drama workshop, the conscious importance of imagining oneself as an 'other' was central. After the workshop this is also true. Through this process- imagining oneself as the other or taking on different roles- it was clear that they were learning and un-learning through the workshop. The discussion also revealed that the process has enabled us to arrive at new understandings of not only drama but also of ourselves and each other. Unexpectedly, I had not thought about the potential impact on the relationship between myself and my trainees.

Is this a performative experience? That knowledge emerges from sensory processes that give rise to a multiplicity of understandings? Is this my affective practice in action?

Together, the participants and I were learning about the dominant narrative of education in that a space was created to explore their role as a teacher. This was further complicated by exploring their role as a teacher working within the current educational discourse. More than this, however, I was learning about my complicit role in this. I was/am affected by them whilst also affecting their identity formation.

Candice: (*topping up the wine)* I think that makes sense. Sounds interesting. I wonder what Emmanuel would say? (*mock, scary voice) Ooooo*…Do you think he's here?

Chris: (*smirking*) Probably, somewhere-

Emmanuel: 'Ere…remember Bolton, that's Gavin not you Chris, recommended tha' participants an' teachers re-evaluate their goals within t' dramatic experience and questions t' separation between exploration of a theme or issue within t' drama and t' goal of mountin'

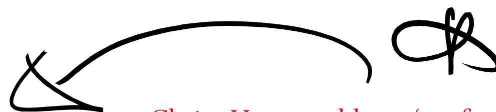
a production. I sign'd up t'war thinkin' one thing but the experience of being there changed mi thinkin'. You asked t' group to explore mi story an' applied some fiction but you never asked 'em to share a product-

Chris: That's true Emmanuel… whilst the exploration is a process it is also the product, they exist at the same time-

Candice: So, go on then, what's the point of doing it then-

Chris: Well, there was no need for my students to produce a performance to show others based upon Emmanuel's story.

Candice: I suppose-



Chris: How could we 'perform' what he had experienced? We would only be re-creating a version of the past based upon our interpretations in the present. I wrote about that in a chapter, 3.7 I think.

Candice: What did you write?

Chris: Given the use of language and the exploration of Emmanuel's story through drama, the subsequent narratives will always be a story about the past not the past itself. I am arguing here that the experience of the participants in weaving and stitching together what the story meant is both a process and a product at the same time and holds more value than a performance to an external audience.

Candice: You need to write that down, it sounds impressive!

Chris: (*finishing his wine*) I already did in chapter 2.4-

Candice: …don't be sarcastic!

But in a sense here the participants were creating a kind of performance. By experiencing and embodying Emmanuel's story, they were trying to express the meaning of it through the drama. This was useful for all the various social actors involved in my research, namely myself-in-the-research and during the workshop, the new drama teachers experiencing the workshop and potentially their students in schools. This multi-layered, trans-individual intersectionality moves toward affective practice. Facilitating Emmanuel's story through my own affective practice creates a space for the new drama teachers with whom I work to engage with embodied meaning-making, whether they are conscious of this or not. In future this useful insight should be discussed in relation to how drama teachers might affect their learners more generally.

A play within a play

A drama studio. 2017. Trainee teachers are developing both their understanding of drama pedagogy and their understanding of a character through the use of drama. As part of this they are to create a duologue between two characters, Dr. Rivers and Emmanuel Armer. The trainee teachers are really struggling to find an answer to explain why Emmanuel did what he did. Chris is in the corner of the room with Emmanuel observing the dramatic exploration unfold. They talk, stood side-by-by, rarely looking at each other as they observe the class.

Emmanuel: Wha' the' doin' son?

Chris: Trying to understand how you told people about your experience. Look. Listen.

Paul: …yeah we could, I'll imagine that I'm Emmanuel then, I think I should be sitting in River's office, waiting-

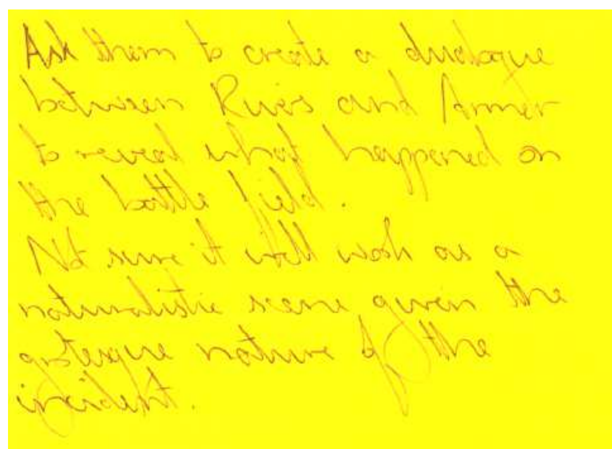
Beth: yeah yeah, that's how we'll start. I'll come in-

Paul: what will we say/and do

Beth: with a clip board as if I been with another patient

Paul: Let's use the stuff we wrote, like a script

Beth: Where is it? *(she looks)*



19th September 1917. Dr. River's office. There are two leather chairs either side of a large mahogany desk. The air is dusty. Stillness. Emmanuel sits. Waiting. River's enters with a clipboard. Closes the door quietly behind him. Stillness. Emmanuel does not react. Rivers walks to his chair. Sits. A beat.

Dr Rivers: How you feeling today?

Emmanuel: I didn't wanna talk, not to 'im. Anyroad. Rivers wern't a girl, I'll tell ya tha'.

Chris: I know, they're pretending. Let's just listen to what they say and see what happens…

Emmanuel: *(Staring at his feet. No reaction)*

Dr Rivers: I want to pick up on something you said yesterday, you mentioned a clash, where are you? What time of day is it?

Emmanuel: It wern't yesterday, it t'wer 1917. 'undred year ago!. I told 'em we were stationed in t'renches south of Arras in the Wailly-Bretencourt area. Oi you two, we were in t'trenches-

Emmanuel: The mud, I remember the mud. It got under your nails, stuck to your clothes, your skin. There was no day or night, it all rolled into one.

Emmanuel: Tha' true… yep, that's exactly how it wer.

Dr Rivers: What happened to you?

Emmanuel: It's so long ago now. It feels like a bit of a dream. Like a half remembrance. It's a bit like that dream within a dream poem mi father giv' me. Poe, that's reet Edgar Allan Poe, giv' it mi for mi birthday. Learnt to read it wi' mi brother… (*pause*) …All that we see or seem is but a dream within a dream-

Chris: A bit like the film Inception[28]?

Emmanuel: I've not sin it.

Emmanuel:	There was a bright light, I was thrown into the air, I fell on something soft… the rotting corpse…the dead German soldier… if filled my mouth… then nothing.
Dr Rivers:	You talked about the dead soldier before.
Emmanuel:	Did that happen? I dream about it all the time. I don't know what's real anymore. I don't think I could've come up with something that vile, but I don't think real people experience things like this.
Dr Rivers:	Here is real. This is not fiction. Tell me about this sense of hopelessness.

Emmanuel: Am I real?

Chris: You are to me-

Emmanuel:	You won't be able to imagine it, this hell I'm in.
Dr Rivers:	Try…
Emmanuel:	Night after night it continues. I can feel it, smell it, touch it, taste it. It never stops.

Emmanuel: I'm sure we 'ad that conversation before. We wer drinkin' coffee. Am I imaginin' it?

Chris: I can imagine it-

Dr Rivers:	Is that why you keep being sick?
Emmanuel:	I can't get that taste out of my mouth.
Dr Rivers:	What taste?
Emmanuel:	His flesh.
Dr Rivers:	Flesh?
Emmanuel:	That poor Fritz
Dr Rivers:	What happened?
Emmanuel:	I don't know exactly but I found myself drowning in his decomposing flesh. He must have been there for weeks. I must have fallen on top of him. Was that real?

[28] ***Inception*** is a 2010 psychological science fiction action film written and directed by Christopher Nolan.

Dr Rivers: It's your story Manny…what about the war memorial? Can you tell me about that time?

R: OK. So tell me about that day at the war memorial.
A: I can't. Not yet.

[29]

Emmanuel: 'Ow di' they know what 'append? They can't just mek it up. Not allowed.

Chris: (*addressing the group*) Remember to make a note of what you are finding out as a result of doing the drama-

Paul: I reckon he wanted to block out the existing pain of his wounds from the trenches. I also think he wanted to empathise with his brother's loss of sight.

Emmanuel: Er… what's e' on about? I 'ad six brothers, all killed.

Beth: That's interesting, what about his visions of his wife and daughter?

Paul: The images are characterised by guilt and isolation.

Beth: Yeah I get that. I suppose he has become shut down to real life. He sees himself as a monster for his part in the war and his lashing out towards his wife and leaving her.

Emmanuel: Aye, tha' t'wer tough.

Chris: What do you imagine was his state of mind?

Emmanuel: I am 'ere, ya know…

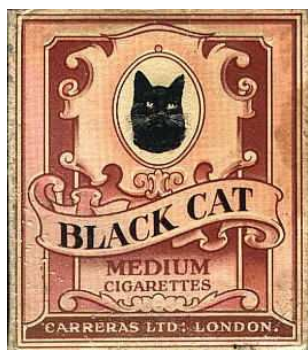
Paul: Confused and disturbed. He clearly sees unfairness in all family relationships. He is suffering from attachment issues from his distorted memories of his father and brother.

Beth: He was mentally unstable. Emotionally removed from normal life. I think he has abnormal reactions to stressful situations. We know this by the amount of stress in his life such as the responsibilities heaped on him by home life of an emotionally needy wife along with child- in the letters. Also, financial difficulties (of not being able to help with the harvest) are adding to his mental state and contributing to his a lack of reasonable judgement.

Chris: Is that why you stitched up your face?

Emmanuel: Because of you this is me.

[29] This is a section of script created during the workshop by the participants. This script was developed in response to task 5 as described in chapter 3.4



The Black Cat Cigarette[30]

December, 1919. Preston town square. The action takes place near a war memorial in the centre of the town square. It is mid-morning. EA and CB walk slowly toward the memorial, side by side. Emmanuel smokes a Black Cat cigarette from the Carreras tobacco company, left over from the 'Smokes for the Troops' fund. They stop near enough to see the names of fallen soldiers written on the war memorial.

Emmanuel: I rem'ber t' war memorial. It wer' January an' cold, a 'ard cold that stole ya' breath. Breathing felt like glass down mi throat. T'people in t'ownsquare wer' won'dring about. Aimless, like there wer' nowt going on. They didn't know what wer' really 'appening. Existing in another place, at another time. I knew what I wer' about to do. Mi fingers wer' so cold I was worried that I wouldn't be able to stitch t' needle let alone mi face. I wer'nt actin', it wer' real. I needed to feel again…/

Chris: *(sensitively)*…and here I am, trying to use drama, and the fiction created by it, to understand a particular moment. I'm trying to explore how drama can be used as a pedagogy to help people understand that it not only involves people learning how to act but that they are learning to be actors in the/ a real world.

Emmanuel… *(confused)* a real world or the real world? T' only real world is when ya' bein' bombed every night, up to ya' nuts in mud. Slurry. Waste!

Chris: Sorry, *(pause)*… I'm not sure which world anymore. How did you end up here?

Emmanuel: We trusted those bastards who signed us up. Leo Liversage and I wer' told stories 'bout 'king and country', 'bout Fritz an' they med us feel a sense of duty. "I wer killin' Germans before ya number wer dry" they'd tell us tryin' to demean us. Their stories med us commit t' war. Death… (*he flicks his smoked cigarette to the* floor). There wer' no mutual respect.

Chris: Your number was dry?

Emmanuel: That's reet. It t'wer an expression used by more experienced officers t' put us greenhorns down. At first, after me training, I felt embarrassed like I was pretending to be a soldier, it wer' awkward.

[30] A popular World War 1 brand of cigarette from the House of Carreras, which would later form part of Rothmans International in 1972. Interestingly during World War 1 these cigarettes were sent to the front line containing French dictionaries and supplied millions of copies of French phrase and grammar books.

But when they shared their stories I trusted 'em. They knew how to act. I thought if I could do what they did I'd be 'reet. They knew best an' 'cos of this we did what they said.

Chris: So you were learning how to act in the real world by imitating?

Emmanuel: Aye… that's reet.

Chris: What does the notion of power mean for our relationship?

Emmanuel: I barely bloody know you, only that you are one of my descendants! I didn't even give you permission to use my story!

Chris: …but I'm giving you a voice and telling a version of your story. I'm engaging in an element of recovery history within which your voice is recovered.

They move closer to the war memorial. Emmanuel reads some names. He appears to be looking for soldiers he once knew.

Chris: When you did what you did, how did you do it? What did the sign around your neck say? Why did you do it here? What is the something that snapped?

Emmanuel: Ya askin' too many bloody questions, I'm not the expert!

My personal research, used *an* oral history. Penniston-Bird & Barber (2009:105&106) define this as "…a spoken memoir, while 'oral history' describes a historical process or methodology". This approach enabled me to engage with an element of "recovery history" whereby "the voices of those who have been hidden" in history "such as the working classes" could be recovered.

Emmanuel has a voice, which is voiced by myself.

The Legend of Colportage

The action of the scene takes place sometime in December, 2017 in Birmingham, West Midlands, England.

An office. Yet again, Chris is answering a number of mind numbing emails. Yet again, he seems distracted. Paul and Beth appear at the door to his office. They knock. Chris smiles and gestures for them to come in. Then the sound of another email pings. Chris ignores it.

Chris: Last time we spoke we discussed our changing relationship and the felt experience of the workshop. Why do you think it was so powerful?

Paul: Hearing about the stories of real people has so much more power than our favourite fairy tale or soap opera.

Or people that we either feel or assume to be real!

Colportage is the distribution of publications, books and religious tracts by carriers called colporteurs or colporters.

Chris: Yes, I agree. I found this quote by Zaslove (2007), which I like. He wrote, teaching is, "a form of colportage driven by a sense of non-contemporaneity, part legend, part fairy tale" (:94)

Beth: What's colportage?

Here is another example of 3.6(d and e); questioning and valuing participants' contributions.

The story in the workshop is non-contemporaneous as it happened many years ago. As a result, the stories of Emmanuel and what happened to him are now part of legend and fairy tale. Although the converse is true at the same time; when exploring the story it begins to exist in the minds of those imagining it. It becomes affective and embodied. The interplay and interweaving of my personal, historical and cultural intersections in this study are useful in exploring how my identity and practice can affect and/or be affected.

Aside: One could argue that things like war memorials are part of a particular form of fictionalising war. In a Heathcotian sense, therefore, they are signs and portents. Stories arise from symbols to commemorate war and those symbols present a version of history for people to interpret. In addition, and for example, the valorisation of sacrifice that Emmanuel's story presents, to some extent, refutes or at least challenges the notion of 'real world evidence'. Again, the boundary between reality and fiction is blurred through the signs, portents and frames of the drama.

Chris: I didn't know either! Colportage relates to the distribution of publications, books and religious tracts by carriers called colporteurs. I like this idea. This approach to carrying Emmanuel's story is useful don't you think?

Paul: Yeah, I think so. There is genuineness and real world evidence that fiction can never match; war memorials, land marks and even graveyards are anchors we all leave behind long after our own stories have finished. Examining these is as close to time travel as we can get-

Chris: Why are you interested in using this model or approach to drama?

Beth: Following my experience of being a participant in the drama I can see how it's simple but effective method covers all the necessary factors for engaging a class on a topic. This has been reinforced by my experience in my second placement school where they use real people's stories to engage and motivate the learners. Basing the lesson on fact immerses the learners and this gives them an emotive response to the topic, thus helping them engage with the learning.

Chris: Do you mean that fictionalising reality enables a more emotive response?

Beth: I think so. That sounds better.

Chris: That's interesting and you Paul?

What does this mean? Does this relate to the risk of mechanical teaching, compliant pedagogy and risk aversive teaching as identified in chapter 2.7? If this is taken to be true, here is evidence that Paul is complying with the dominant discourse and/or way of teaching in the school context. In future I might explore the depth of learning that arises from considerations about intersectionality in an artful way.

Aside: Convincing stories or emotional resonance? Paul is very wedded to this idea of 'the real' and perhaps discussing the idea of reality and fiction should be another layer to the model.

Paul: I am interested by the model because I wish to explore its effect on the learning of a class of pupils. I wish to investigate the differences from normal lesson content. I think the impact of using real stories from our past is both a way to connect with our world and the individuals we meet in it. I believe that the sharing of stories is one of the core aspects that make human and that story sharing is a critical part of both human and theatre history going back thousands of years if not more. Its value cannot be underestimated.

?

Chris: I agree. I think that, ultimately, drama is about stories and the potential meanings that arise from them. When you said "I wish to investigate the differences from normal lesson content", what exactly do you mean?

Paul: I wish to investigate the difference between using, not only real stories but the stories of my own family, and the regular classroom fiction. Exploring the stories of real people felt very different from examining fictional characters when I was part of the model and I wish to explore this aspect further.

Is there a difference between real stories and stories about our own families? Again, this reveals a struggle about what is real and makes me consider how the creation of meaningful and engaging drama learning is affected by this struggle. Does my affective practice influence the identity formation and practice of the new drama teachers with whom I work? Does drama in education as a subject in its own right fall foul to this struggle?

Problematizing the idea of 'the real' is a useful aspect of my approach and a valuable contribution to the field. Similarly, exploring the affect of the porous relationship between traditional concepts of 'truth' and 'fiction' helps me to question my own understanding of drama practice and concepts that I believe have value in the field of DiE.

Chris: Do you think personal stories are a core aspect that makes us human?

Beth: Definitely.

Chris: To what extent, then, has this model influenced your practice and why?

Paul: The model introduced me to a whole different style of exploration and delivery of an issue/stimulus/event. It has affected how I perceive young learners in lessons. For me, the model highlights the concept that every one of us has a past, a story and a reason why we are here, stretching far back beyond our own lifespan.

Chris:…(*smiling*) that's interesting…

Paul: Yeah, we all come from different lanes of life, been on different journeys and various experiences to bring us all together on a single day, in a single space at one time. I think that after experiencing the model it has taught me to value everyone's journey and respect people's circumstances. Experiencing this model has taught me a whole different approach to teaching a topic and particularly on how to embed the learning for a class.

Beth: So I have used it in one scheme about Derek Bentley, the last man to be hanged in the UK, as I felt it would fit nicely into the model. It is a true story, there are lots of artefacts (his police statement, eye witness account, interviews with Craig, his last letter, his sisters book etc.) and the fiction comes from myself and the class being able to 'fill in the gaps' and apply our own 'dramatic truth' to the scheme.
I used the model as it is extremely simple and the Venn diagram makes it very clear what to include. The marriage of the three circles ensures that the topic is cohesive and then you can apply the learning. It works in terms of a scheme as well as a lesson.

Beth's response here is interesting in that she appears to be using the approach and extending it to suit her needs in practice. This is evidence that she is making the approach her own. I wonder to what extent this approach has been internalised and embodied by her. Is she still using this approach to drama in her own practice?

Are we existing in the same reality?

The Third Man

Third man – the trench slang meaning unlucky or being unlucky. The phrase was coined after the superstition the soldiers believed in which stated that the third man to light his cigarette from the same match would be shot down by an enemy sniper.

www.warhistoryonline.com [Accessed 14.03.18]

4th September 1916. Emmanuel's division has moved to the Somme battlefield in the front line opposite the village of Guillemont. It is raining, softly. The trench stinks of fear and coffee. Emmanuel's rifle is propped against the wall. It has a mechanical grinder with a hand crank built into the buttstock, in which there is a hollowed space to stock with coffee beans. He grinds them up, dumps them out and cooks the coffee. Chris, wearing an oversized trench coat is squatting next to him.

Emmanuel: Shun't be long. Get mugs for t' coffee…

Chris: How long have you been here?

Emmanuel: Jus' arrived, couple o' days ago. Before tha' we were stationed in t'renches south of Arras in the Wailly-Bretencourt area.

Chris: How come you moved?

Emmanuel: Followin' orders. That's t' soldiers' life, follow th' orders, try not to think, don't question. Situation is hopeless now…

Chris: Can you

R: Tell me about this sense of hopelessness.
A: You won't be able to imagine it, this hell I'm in.
R: Try anyway.
A: Night after night it continues. I can feel it, smell it, touch it, taste it. It never stops.

[31]

Chris: Are you talking about the pear drops?

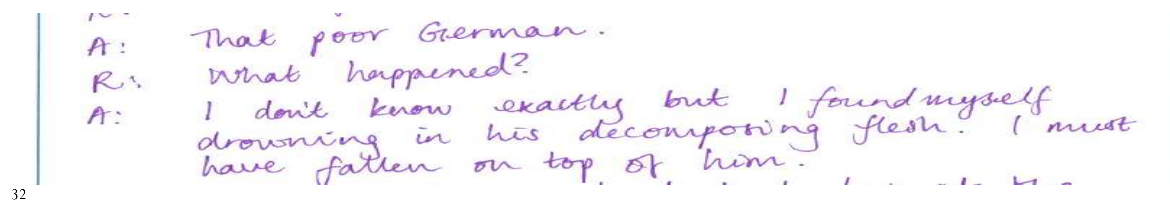
Emmanuel: (*laughing to himself*)… pickin' up t' lingo eh? Not t' pear drops. That smells of Fritz's chemicals. (*Changing*)…Ya won't imagine this smell, even if I told ya…it don't sound real…

Chris: Try me. I don't know what real means anymore?

Emmanuel: Alreet…what 'ad happen'd to me wer so vile, so disgustin'. Followin' orders Leo went first, through barbed wire an he wer' followed by Jimmy. Rekkie mission. Last o'day. I went third.

[31] Participant's response to task five of the workshop as described in chapter 3.4- a script

Crack! I wer thrown in't air by th' explosion of a shell. Landed, splat, head-first, German corpse. Poor Fritz! His gas-filled belly ruptur'd on t'impact… (*he stares at the floor*)… before I lost consciousness, I'd time t' realise that what filled mi nose and mi mouth wer decomposin' human flesh. (*Pause*). Now, whenever I try t' eat, tha' taste and smell comes back. Nightly, I relive t' experience. From every nightmare I wake vomitin'. Leo has seen mi on mi knees, retchin' up t' last ounce of bile, hardly lookin' like a human bein' at all, mi body seems to 'ave become merely the skin-and-bone casin' for a tormented alimentary canal. Mi sufferin' is without purpose or dignity, it's a joke.



A: That poor German.
R: What happened?
A: I don't know exactly but I found myself drowning in his decomposing flesh. I must have fallen on top of him.

[32]

Chris: (*Pause, a beat*)…I can imagine the story but not the reality.

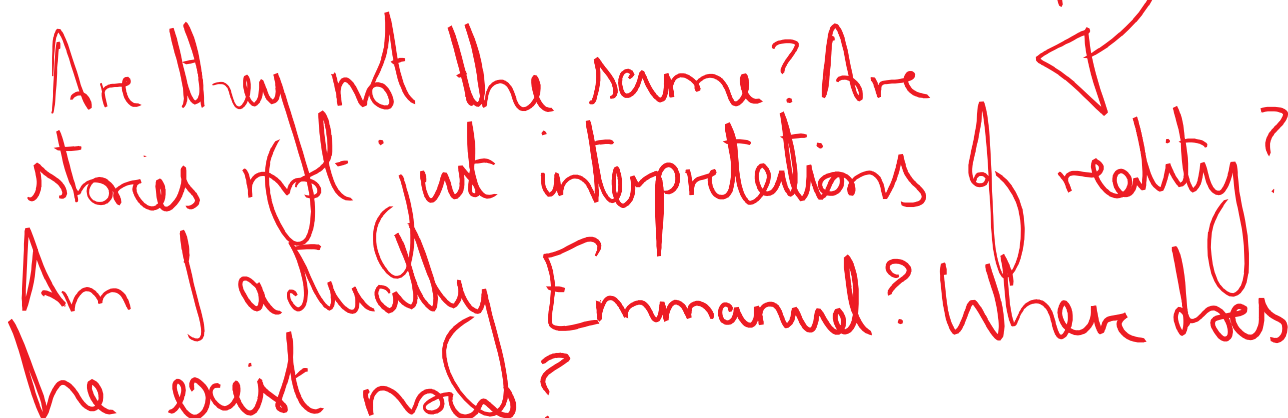
Emmanuel: (*Pouring the coffee*)… it'll get cold. Drink up.

Chris: Should I even be telling this story anymore? I can't do it justice.

Emmanuel: Ya gotta do what ya gotta do. Sounds like tha's th' academic in ya.

Chris: Huh? It's a world away from this… knee deep in mud… death all around…

Emmanuel: Tha's why it's important, so it dun't 'app'n again.



[32] Participant's response to task five of the workshop as described in chapter 3.4- a script

Blind-Stitch

Emmanuel walks to the war memorial. Hands in pockets. Slow. The air is crisp, cold, and motionless. People hurry by. In the distance the market can be heard. Muffled yet clear. He sits. Stillness. From his pocket he removes two needles. One is thicker than the other. He places them next to his thigh on the floor. He then removes a spool of thread. Stillness. He sets it down next to the needles and then removes a sign from inside his coat, placing it around his neck. He then threads a needle. Stillness.

"They snatched a man 'un in the town square. He was sat under the war memorial. His face was sewn. Sewn right up. Eyes, ears 'an mouth. He 'ad a sign round his neck. Don't know what it said, too many people crowding round. Some of 'em was abusing' him. Saw an apple hurt 'im- chucked it 'ard and close up. Then the military police comes, masses of 'em. Overkill. They was really rough. One of the MPs was 'avin' a right dig. Bloke couldn't see to defend 'isself. Then Something' snapped."

7. Conclusions: The artful art of teaching drama

In order to frame the conclusion it is important to reflect upon the aims of the research. Primarily, this research sought to explore and unpick how my identity and practice as both a drama teacher and senior lecturer has, and continues to, shape, challenge and affirm the entry of new drama teachers to the teaching profession. Emerging from this process are a number of considerations to make about the affect on and of my identity and affective practice as trans-individual and embodied. The manifestation of my identity and affective practice have, as I have shown in the previous chapter, been influenced by my personal values, historical context(s) and cultural experiences. Similarly, my identity as a drama teacher and senior lecturer along with my use of an embodied pedagogy has had an affect on the new drama teachers with whom I work. Both the affect *on* my practice and the affect *of* my practice now form elements of an artful drama teacher, which builds on Chemi's (2014) concept, as discussed in chapters 2.9 and 2.10. The research process has opened up useful spaces for me to explore how all these different elements co-exist. Within my stitched together sections in the previous chapter, I can discern risk, risk aversion and the re-construction of my professional identity (ies). The research also helped me to question my own understanding of drama practices and drama concepts that I believe have value in the field and my role in promoting these values as useful and important. Consequently, using drama to explore the personal, historical and cultural intersections contained within my identity and practice, and the resulting stitching together of that process in Chapter 6, has been useful for me in creating new meanings about my identity and practice, which are future-forming and also explore my affect on new drama teachers entering the profession. This research moreover, has led me to consider new areas of interest that stimulate and challenge aspects of my own practice as a drama teacher, as well as DiE practice more widely. It is evident that both my new professional hybrid identity as a teacher-researcher and DiE practice are in constant motion, entangled and intertwined, and are changeable as they affect not only the practice of new drama teachers entering the profession but also my personal values of drama more generally.

This auto ethnographic study of drama in practice suggests the practical application of one specific approach at one specific time makes a strong contribution to my field. This is strengthened by the extent to which both my professional identity and this approach might now continue to be adapted, re-used, edited, un-stitched and re-woven for other drama educators and their students. Alongside this, the use of an Arts-based research approach, namely the stitching together and un-picking of this drama methodology, has created a new approach to the facilitation of drama in schools. This has simultaneously allowed me to explore aspects of my own professional identity. This is the essence of both artful practice and pedagogy. Using an ABR method has provided me with new insights and learning and has offered me "ways to tap into what would otherwise be inaccessible" (Leavy, 2017: 9). I have been able to theorise about some of the ways in which my practice is connected to and influenced by a larger context. Through this aesthetic knowing, I have thought conceptually, symbolically and metaphorically. This has enabled me to take what I have learned through the use of an auto ethnographic approach and express it coherently through the creation of my layered script, which can be seen in chapter 6- the findings. McNiff (1998: 21) defines this type of ABR as "disciplined inquiry" and placing my drama practice in this context has enabled me to explore some of the challenges concerning drama's purpose, how it is assessed and evaluated. Through this approach, I was able to explore the potential role of personal stories, experiences and resources in the creation of meaningful and engaging drama learning.

The artful approach not only challenges the demands of the neoliberal performance culture in which drama education currently exists but is also agentic, empowering and useful for new drama teachers in structuring meaningful drama learning experiences as they enter the profession. By focusing on the pro-social outcomes of this new approach, I am reclaiming the agency of new drama teachers entering the profession by enabling them to develop, shape and adapt their identity within the field of DiE. As a result of this process, I have also explored the use of this methodology in the creation of a meaningful doctoral thesis that makes a unique contribution to the field of drama in education. This thesis, therefore, explores

not only my new hybrid professional identity but also its affect as a new approach to structuring drama learning, planning and the creation of new drama teacher identities.

7.1- Framed boundaries- Identity and Practice

A framed boundary is a useful tool to consider and explore both the creation of professional identity and the basis of learning in drama within my approach. By considering boundaries within identity formation and the development of drama practice, a new drama teacher can also situate these boundaries within a certain frame. For example, and in relation to the pedagogical model in *figure 5*, a framed boundary that has emerged from the research and one that needs further consideration is a 'Reality-Fiction Sphere' (see *figure 8* below). This figure has been useful in enabling me, as a drama teacher, to consider which aspects of reality to share from within the dramatic frame and how that reality is imagined. It has provided me with an approach to the creation of drama learning experiences, such as Emmanuel's story, whilst also creating a space in which I can artfully explore my own identity as a drama teacher. It is through the creation of this meaningful drama learning experience for others that I have created a version of myself as *an artful teacher*. This figure is also useful for new drama teachers for similar reasons as it promotes their thinking about the affect of their relationship between truth and fiction *whilst artfully teaching drama* by facilitating a space to consider the porous nature between the two concepts. This rethinking affects the creation of professional identities as new drama teachers seek to develop an artful approach within their practice. In essence, this is the world of artful pedagogy both for myself and the new drama teachers with whom I work. In this pedagogy the affective transition from 'fictitious knowledge' about the drama created and the creation of a professional yet artfully realised identity to a 'phenomenological reality' in a classroom, as discussed in chapter 2.6, is revealed and experienced.

Moreover, I am arguing that the notion of reality created by new drama teachers through this alternative practice in the classroom and through their performed identity as a drama teacher might be developed to consider notions about reality as a teaching resource more explicitly. By which I mean problematizing the

idea of 'real' and using this as a pedagogical tool is a valuable contribution to knowledge in the field of drama education. By considering the degree of reality to be explored through the drama and/or which aspects of reality to use, new drama teachers can weave together meaningful learning experiences, which supports their approach to planning. By doing this, drama learning becomes more meaningful for all involved- teacher(s) and learner(s). In order to do this new drama teachers need a clear philosophical and theoretical conception of 'the real' and 'the imagined' before they embark on facilitating dramatic exploration. This involves an artful approach to teaching and learning, which contains elements of risk and feeling awkward, but could ultimately lead to the construction of a professional identity and thus become embodied in practice. New drama teachers might consider how reality provides the framework for drama learning- the form- whilst at the same time considering how the imagination can be used as a tool to provide the story for the drama experience- the content. However, conceptualising these ideas is equally as important as considering the relationship between them.

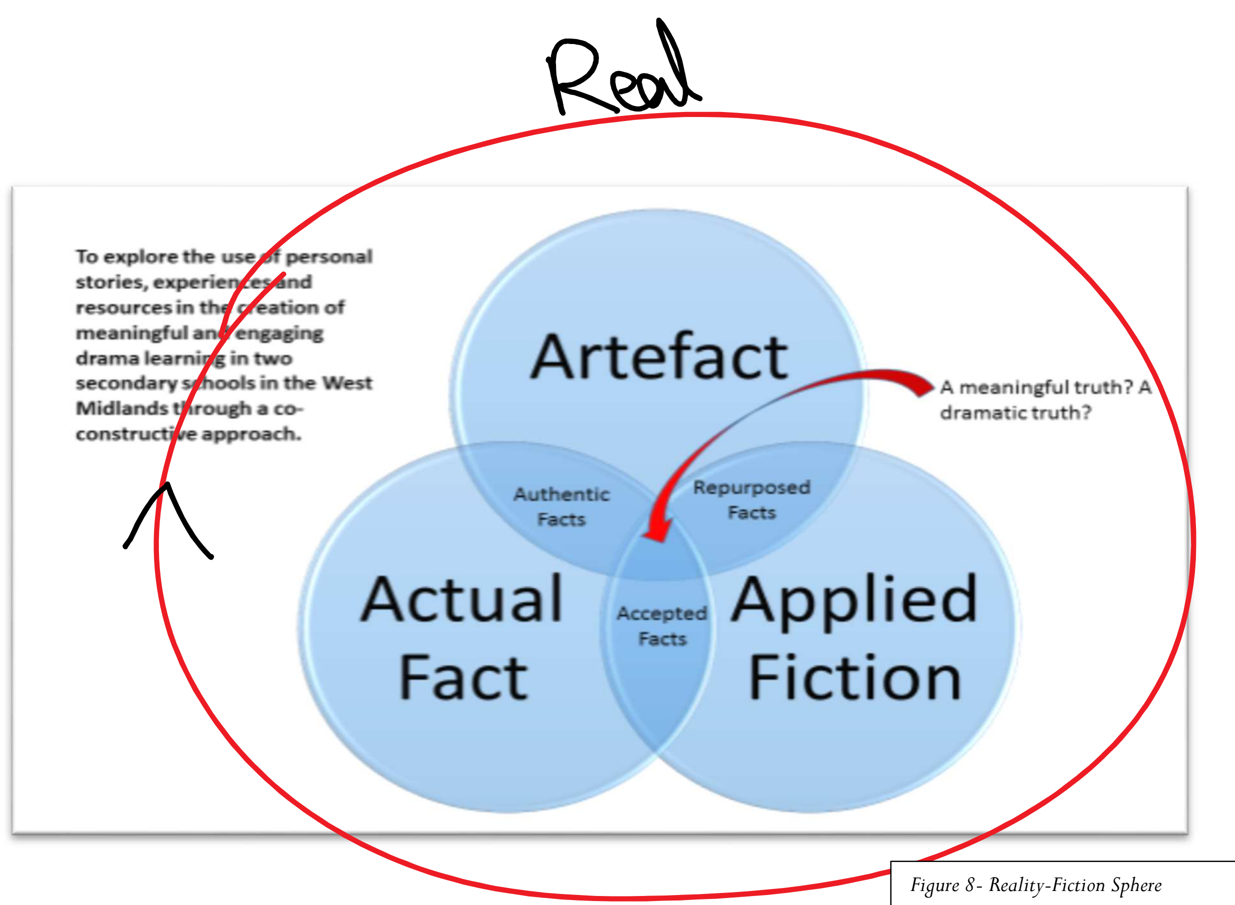


Figure 8- Reality-Fiction Sphere

It is evidently clear that drama learning often takes place in and through fictitious worlds. In order to create a fictitious/fictional world, the relationship between 'the real' and 'the imagined' is fundamental! Drama learning takes place and is built upon by the interplay of these concepts- without this interplay drama learning arguably becomes meaningless. For example, using a story about a relative, as I did provides new drama teachers with the opportunity to re-frame, play with and re-imagine the purpose of their own stories and family histories. Therefore, the reality of any such story can be deliberately altered and changed to suit the fictional (dramatic) world being created. Real people and events in this sense provides the anchor from which the imagination is free to float, move and sway. However, considering notions of artfulness in this sophisticated approach can/has affect/affected my own identity and the identities of new drama teachers when realising this in practice. It is only by embodying this approach and believing in my creative artfulness as a drama teacher, that the meaningful learning experience can hold true and be put to work by other drama teachers.

In order to enact this artful pedagogy, new drama teachers need to consider whereabouts their dramatic frame sits within the 'Reality-Fiction Sphere' and the extent to which it moves and slides around/within this sphere. In doing so, a new drama teacher needs to consider how the movement between reality and fiction is managed, signed and signified within the dramatic experience they want to create. For example, if I am using letters written by Emmanuel as a resource within my drama workshop, then how I signify them in the drama will depend upon the authenticity of the artefact. However, the converse is true at the same time in that how authentic the artefacts are depends upon the authenticity of my signifying them within the drama experience. Therefore, not only does the reality of an artefact lie with its authenticity but also upon an aspect of my professional identity as an actor or facilitator. This consideration of a framed boundary therefore enables both myself and new drama teachers to reflect upon the thrust and direction

of the drama learning experience and, therefore, consider how effective and purposeful the learning is when creating different meaningful learning experiences for learners.

In considering a framed boundary within a drama workshop or experience, new drama teachers and I are able to consider the structure used to create it. For example if the boundary of the story to be used is framed closer to a version of 'truth' within the sphere, then less fictional artefacts, texts and resources might be required, with the converse being that the more fictional the story the more 'truthful' the artefacts, texts and resources used need to be. In both cases, however, the notion of re-purposing and applying fiction is to be considered but the movement around the sphere through the framed boundaries will ultimately give the drama learning its shape provided that this is signified clearly. This signification relies upon a drama teacher's necessary ability to act and pretend and thus their identity as a teacher moves toward their artfulness as an 'actor'. However, in framing a meaningful drama learning experience closer to a version of the 'truth' there is more risk for a teacher in sharing their story. This creates an additional framed boundary, a personal boundary, which is affected by the level of confidence a teacher has in their professional identity as a teacher. Therefore, considering the framed boundary of truth for the drama learning experience can ultimately shape its structure and protect the practitioner or new drama teacher from emotional harm. Taken in this sense, therefore, the model becomes a bounded space within which new drama teachers can plan to create dramatic learning experiences.

Another framed boundary to consider in the development of this model is the affect of time and space on a drama learning experience, its relationship to the participants and how time and space are used to enhance the learning experience. By this I mean the time and space in which the initial workshop is delivered to the new drama teachers with whom I work. One of the main challenges of using this model is the extent to which the understanding and experience of a new drama teacher impacts upon the facilitation and sharing of it through their emerging practice in the classroom. It was apparent that before this model was used as I had intended, the new drama teachers in this auto ethnographic study of drama practice were keen to create illusionary boundaries either to protect themselves or to make excuses about

how the drama might be received by learners in their schools. These illusionary boundaries exist as perceptions of the dominant education Discourse within the minds of those new to the profession. In essence, these illusionary boundaries manifest as a display of risk aversive behaviour that are not bound solely into the threat of observation but tied into perceptions of themselves in the classroom as a teacher. The responses demonstrated a limited understanding of teaching and learning in drama. Therefore, in un-picking the model, a further framed boundary is added; that of the new drama teacher's position in time and space in relation to drama learning and teaching.

Linked to this notion of risk aversive protection it was evident that the new drama teachers were conscious of external factors that might affect their practice. For example, Beth's response "I believe that the best drama learning comes from subjects that the learners can connect with, something specific to them, where they live, what they face every day and this means that I sometimes worry that my lessons aren't 'academic' enough for something Ofsted will want to see" is interesting. This exposes a contradiction in her perception of drama teaching as a space for meaningful learning, as discussed in chapter 2.6. Here she recognises the potential power that experiences in drama can have and that drama can create the conditions and space for learners to connect to their learning but then limits this potential with her own perceived boundary that this is not 'academic enough' for a disciplinary power such as Ofsted. Where does this perception come from and why does she believe in it? This is worrying, as she is valuing the opinion of external agencies higher that those she is meant to teach. This specific example also means that in my role as a drama teacher and senior lecturer, I might have to make more explicit the intricate relationship between drama's epistemology and the aesthetic of drama. Heightening the importance or value of art as a way of knowing the world might be promoted more strongly to affect the entry of new drama teachers to the teaching profession. Similarly, Paul's response that "this approach can be difficult as it will not appear in any curriculum" is evidence that as this model has been both perceived as difficult to implement and that as this model is new, it risks being rejected by new drama teachers. If added to this risk is the fact that new drama teachers would only use this approach with older students then the

perceived barriers are strengthened and the model's value is diminished. This means that new drama teachers doubt their belief in the subject for fear of being judged 'academically' whilst revealing a misunderstanding of the subject's potential to engage beyond the 'academic'. Overcoming these perceived risks and/or feelings of awkwardness as defined by Taniguchi *et al.* (2005) is something that I have learned and might address through my own practice in future iterations of Emmanuel's workshop.

Here there are three areas developing for future consideration:

1. The tension between knowing the potential impact of this type of approach on a personal level as a learner and making this work within the education system as a teacher
2. The perception-'worry' -or view that drama of this nature is not 'academic' and therefore, understanding clearly what drama of this type is
3. The fear that this type of drama learning would not be valued by Ofsted or potentially anyone in a perceived position of power within a school

7.2- Textual Tableaux

The "textual staging" (Richardson, 1997: 64) of my data, as discussed in chapter 5.1, is also useful. Considering the framed boundaries further involves the textual-tableaux 'findings' being re-used in another iteration of the workshop and this opportunity to construct elements of my professional identity through and in a story has arisen from the deconstruction of Emmanuel's workshop. The textual-tableaux now form the basis of new stimulus material for the original workshop as described in chapter 3.4, and I might now explore how this can be woven into the dramatic frame of the drama experience. This could help to address some of the framed boundaries explored in chapter 7.1. For example, in exploring the 'academic' nature of this artful pedagogy, I could use the scene *A play within a play* to explore the affect of time and reality on thinking and learning. This might involve me exploring how my professional identity has been affected by notions of time and reality and thus how this might affect the development of new drama teachers' professional identity on entering the teaching profession. By playing with notions

of time and reality in a learning experience and by reflecting on their conceptual uses within a script, new drama teachers will be enabled to explore how this can not only be used as a pedagogical tool for meaning making in their own practice, but also what this might mean for their emerging professional identity. In effect, time and reality as concepts become ways to differentiate the learning to challenge conceptual thinking. In doing so, the relationship between truth and fiction becomes further un-stitched and disrupted and there is the potential that in getting so far from the events of a story that the drama learning experience loses its integrity. This careful balancing between conceptual exploration and practical drama work can be addressed by a new drama teachers' artful approach to their pedagogy.

Linked to conceptual notions of time and reality, the textual tableaux should now also be used to facilitate new drama teachers in thinking about the drama concepts that I believe have value in the field of DiE. Whilst this particular auto ethnographic study of practice explored how my identity and practice has and continues to shape, challenge and affirm the entry of new drama teachers to the teaching profession, the subsequent textual tableaux that have been created now become learning resources in their own right. Subsequently new drama teachers with whom I work in the future could use the textual tableaux to examine the characters in the script who appear to be in a similar position to themselves. Therefore, my research not only develops the thinking and practice of myself but could also provide rich opportunities for new drama teacher that I work with in the future. Whilst the reflexive position taken in this thesis has enabled me to make new connections and discoveries as part of my new hybrid teacher/research identity, it might also provide a similar experience for new drama teachers entering the profession. Exploring the script in this way would open up spaces for new drama teachers to question their own rationale for drama teaching and/or why they might adopt this approach to drama learning. By discovering the 'other' in the script, it opens up areas of discussion and consideration. This is framed by examining the tension between knowing the potential affect of this type of approach on a personal level as a learner and making this work within the education system as a teacher, as highlighted in chapter 7.1.

Through the use of textual tableaux it has become obvious that despite the intense personal response that was affected- a moment of unity- it is hard to know whether the longitudinal impact of this affective experience on the practice of new drama teachers has been embodied in their pedagogy. Upon reflection, this does not necessarily matter, as it has become part of their historical experience, whether this is remembered or not. The intense personal relationship with the material- fictional or otherwise -which I modelled, might not necessarily be observed in those who sought to use this approach- but does this matter as I am writing now? Using my affective practice and the model described in *figure 5* was, and still is, an important way to support new drama teachers in thinking about their rationale for drama teaching. It also creates a space for new drama teachers to consider how their rationale aligns, challenges and/or contests the neoliberal system in which they will ultimately be operating. The meaningful drama learning experience created a space for new drama teachers to explore their identity as teachers. It was not solely about Emmanuel and his story per se. It was through the other (Emmanuel) that they came to recognise an aspect of themselves- this is central.

In playfully shifting and changing my hybrid role between practitioner-researcher-teacher-Emmanuel, it has enabled the continued development of my own drama pedagogy. This is unmistakeable through the intense personal response and exploration of my practice through my auto ethnographic study. However, it is difficult to say to what extent this has had an affect on those involved in the experience. They could now be interviewed, two years into their career to see if anything has been changed, or even if they are still using this approach. However, I suspect that they are not.

7.3- Because of you this is me

Given the passage of time since the research was conducted and the assumption that the new drama teachers related to/ inferred in this auto ethnographic study of practice are still working in education, they are now arguably meeting some challenges to their pedagogy as drama teachers and their motivation for drama teaching may be affected by its very being. Whilst my affective practice, modelled through this

research, has become a form of embodied pedagogy for me, it is unclear as to the extent that it has become trans-individual and/or embodied by others who experienced this learning. Added to this, the approach needed to facilitate DiE of this type faces challenges particularly if new drama teachers are quick to create boundaries to protect their professional identity and survive within the profession, as explored in this thesis. In trying to meet the requirements of the professional neoliberal Discourse, explored in chapter 2.1, new drama teachers jeopardise the potential for deep, meaningful and relevant content. If both drama teachers inferred in this auto ethnographic study are still working in education they will be continually forced to concentrate their practice primarily on two areas within an economy of performance (Stronachs *et al.* 2002). Firstly, the drama form, which is easier to measure, evidence in quantitative terms, and thus demonstrate their impact as a teacher in a neoliberal arena. Secondly, to prove their teacher identity by meeting the professional requirements of various auditing strategies and statutory requirements, such as the Teaching Standards. Conforming to these two areas will not only influence their practice but also affect DiE itself: this is because these two considerations become legitimated as 'good' drama teaching meaning that other ways of practising drama teaching become difficult to establish. Thus, this type of drama learning becomes normalised/overly valued in practice. This issue is further intensified by potentially complying to a work environment that requires teachers to 'perform' so that certain external criteria, such as the Teaching Standards, can be met in order to succeed/remain in the compulsory school education context. Ball (2003:223) argues that in such a teaching environment "Beliefs are no longer important- it is output that counts". Drama educators and teachers, particularly new drama teachers, are highly aware that the outcome of their lessons is important in making judgements about not only their identity as a teacher but also the position of drama in secondary education, which is already under threat from the EBacc, for example. What this means is that a spectacle is created in the drama classroom and that this enacted fabulation of teaching and learning- a teaching performance- is there to be seen and judged. The purpose of this fabulation- a teaching performance- is to both maintain the teacher's position within the school and comply with dominating narratives about teaching and learning. This means that

new drama teachers will need to develop a resilient and robust approach in living productively with this tension by developing different ways of working with DiE, such as the approach outlined in this thesis, for example.

Consequently, and because of this auto ethnographic research, I am forced to question if, in my role as a senior lecturer in DiE, I am complicit in supporting the system highlighted above. Moreover, initial teacher education for drama teachers is at risk of further legitimising this 'box-ticking' performative culture through the way in which new drama teachers are assessed, audited and their progress monitored. Therefore, just by fulfilling my responsibilities as a drama teacher educator I am complicit in this economy of performance, as I, like them, have to prove, perform and comply with the ITE framework in which I work. As Hornbrook identifies, "we [teachers] are in a world of appearances, where what counts is the effectiveness with which an agent adopts the appropriate role in a society made up of improvised encounters." (1998:65). Ball (2003:220) further argues that teachers inevitably experience ontological insecurity, which leads them to endlessly wonder "whether we are doing enough, doing the right thing, doing as much as others, or as well as others" consequently teachers are "constantly looking to improve, to be better, to be excellent.". Given the lack of a nationally agreed curriculum for drama, the ontological insecurity for drama teachers is further exacerbated and strengthened by threats to the survival of the subject of drama in schools through performative indicators such as the EBacc, for example. Whilst new drama teachers might be affected by these considerations, similarities exist for me in that my artful pedagogical approach to drama might not be valued by new drama teachers with whom I work because of its sophisticated and organic nature. This has been revealed through my work with Emmanuel's story, my auto ethnographic approach and the intersections between my personal values, historical context(s) and cultural experiences in education.

From the title and response from the workshops to the sign around Emmanuel's neck, I have taken the phrase 'Because of you this is me', as central to this thesis. This phrase resonates strongly with my hybrid identity as a teacher/researcher and stitches together these two elements of myself. It suggests that there

is a strong interdependence in terms of identity (for teacher educators and their trainees and new drama teachers) that is explored through the approach to drama in this thesis. Considering the phrase I have learned that my professional identity exists as, and is informed by, my understanding and performance of four concepts: myself as learner; myself as drama teacher; myself as teacher-trainer and myself as researcher. This hybrid teacher/research identity is complex, multi-layered and has been stitched together through various affective experiences discussed in my findings chapter. Added to this could be 'myself as writer', but for the purpose of these findings I am using the term researcher to cover that aspect of identity. All four aspects of this professional identity intersect throughout this thesis. The different aspects of my identity and their intersectional relationship to each other inform and reform each other. For example, acting like a researcher has informed my practice as a teacher-trainer. This, in turn, has informed my practice and performance as a teacher, which has ultimately then informed me as a learner. This can be see diagrammatically in *figure* 9 below.

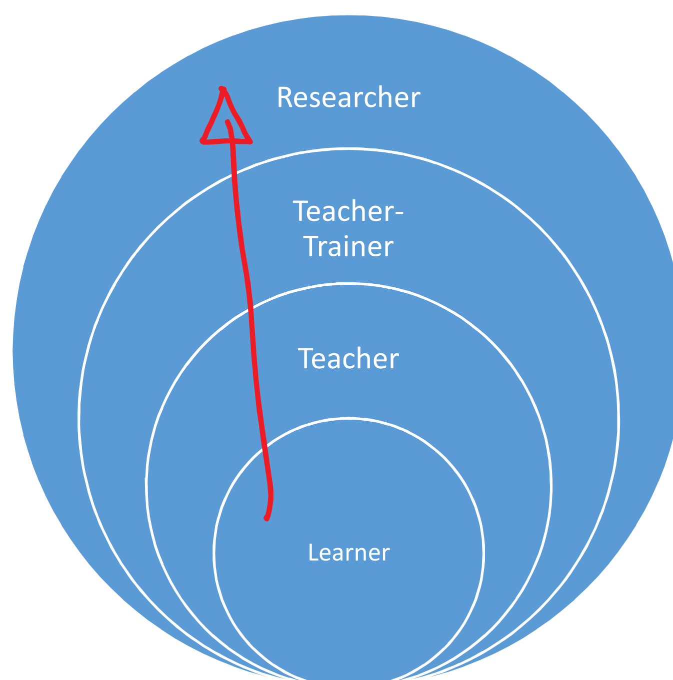


Figure 9- Version one of my performed identity

This intersectional thinking about professional identity, has enabled me to consider how the following four elements are weaved and stitched into the creation of my professional identity: the historical figure

of Emmanuel; the artful pedagogy structuring the drama workshop; the new drama teachers taking part in the workshop; and the resultant research. All four elements contribute to the performance of a professional identity. For example, as a learner I was curious and wanted to learn more about the historical figure of Emmanuel. In order to do this I had to research his story and then use my creative and artful skills to create a dramatic narrative. This process supported me as a teacher in order to facilitate the workshop, which then informed my practice as a teacher-trainer in creating learning opportunities for new drama teachers. This can be seen diagrammatically in *figure* 10 below.

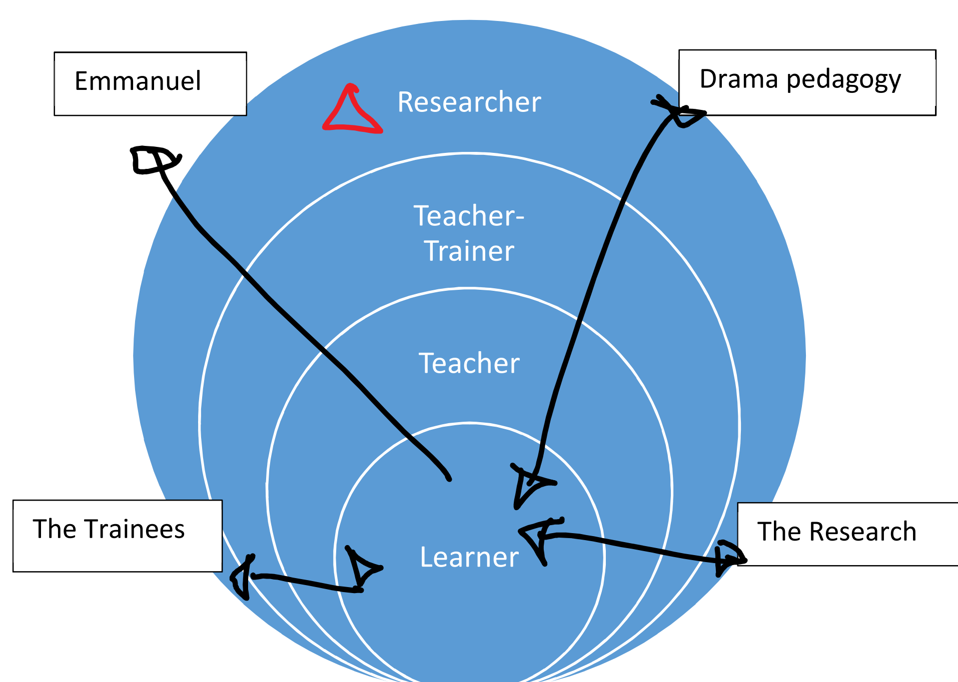


Figure 10-Version two of my performed identity

However, this still does not fully explain the creation of my professional identity or the performance of it through this thesis, nor does it help me to understand fully the phrase 'Because of you this is me'. To do this I have stitched together the four elements of Emmanuel, the new drama teachers with whom I worked, the research and the artful drama pedagogy. For example, do I make Emmanuel exist because I am performing as learner? Do I make Emmanuel exist because of the research undertaken, or because of my performance as teacher or teacher-trainer? Alternatively, do the participants in the workshop make Emmanuel exist because of the research undertaken? Am I who I am because of the new drama teachers with whom I work, my pedagogy, Emmanuel or the research? These are complicated ontological

questions that have arisen from my findings within this thesis and can be see diagrammatically in figure 11 below.

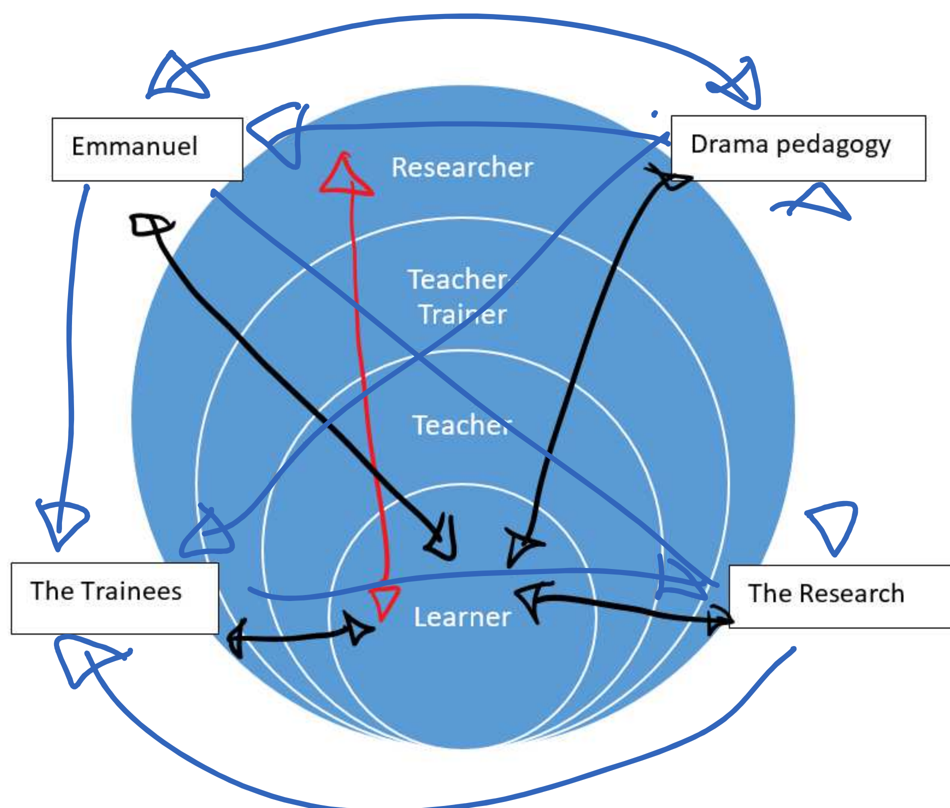


Figure 11-Version three of my performed identity

Ultimately, by considering the phrase 'Because of you this is me', which is a common response whenever the workshop has been facilitated and Emmanuel's story shared, has enabled me to think about the construction of my professional identity as a constructed/hybrid identity .

In conclusion, I maintain that my artful approach to drama in education is a new contribution to the field, but it is not one without challenges. The exploration of how drama teachers, particularly those new to the profession and those in training for the profession, can use and play with notions of truth and fiction to create meaningful learning experiences challenges and contests the neoliberal Discourse that has informed education and that values tangible outcomes that are easier to measure. However, by exploring the intersections in identity, both personal and professional, new drama teachers and I can draw upon our

own resources, stories and experiences to develop our pedagogies. In doing so, we can become resilient and in some cases challenge and contest the current neoliberal narrative in English education.

7.4- Future Lines of Enquiry- Stitching Together

As the thesis originated in and from my own professional practice it is important to return to it and consider its utility and application. Here I suggest that there are three stakeholders to consider: new drama teachers and those new to drama teaching; teacher trainers, particularly those working in DiE, and those working in initial teacher training generally; and policy makers. The following future lines of enquiry are given to promote further thinking and discussion. I have decided to create future lines of enquiry for new drama teachers first, for two reasons. Firstly, they are the teachers who will hopefully continue to develop the practice of DiE and become strong advocates of the subject and secondly, because the thesis originated and was affected by them.

New drama teachers:

For those new to drama teaching and the teaching profession it is vital that they are able to acknowledge that shaping and affecting their professional identity in practice will be their perceptions of what that professional identity actually consists of/entails. These perceptions about professional identity, often informed by dominant, neoliberal conceptions of teaching and learning in drama, are particularly powerful and potentially confusing whilst at the same time comforting and safe. As new drama teachers are learning about the teaching profession through their training, they may be holding on to perceptions of what a drama teacher is and/ or what a drama teacher does to provide themselves with a sense of security. Indeed, acknowledging this is important for enculturating new drama teachers into the field. In essence, it is central that new drama teachers understand not only dominant perceptions of what ‘drama teachers’ and ‘drama teaching’ is/are but also how and why those perceptions have been constructed in particular ways and what their implications are for practice and professional identity. In doing so, those new to the profession can begin to understand their own personal rationale for teaching and begin to

explore how their identity will shift and change. As a part of this exploration, new drama teachers should be mindful of, even better resist, the notion of emblematic figures and/or teaching as an "expression of the zeitgeist" (Stronach *et al.* 2002: 3). They also need to be aware that how to teach and what to teach are open and contestable.

Whilst this understanding of dominant perceptions is important for new drama teachers, a useful future line of enquiry might involve, questioning and challenging how these perceptions are, or have been, framed: how have these perceptions been shaped, informed, presented and interpreted? For example, being aware that one's personal experience of drama learning is subjective, personal and interpretive means that new drama teachers can begin to consider that this will not be the same for everyone nor will everyone experience, or have experienced, drama in a similar manner. By considering this, new drama teachers can begin to move away from perceptions about drama's impact as a personal experience to consider drama as a complex pedagogy to use in the classroom and how this needs to serve all learners in the classroom or studio rather than what they think will work based on their own personal experience. Exploring identity (professional and otherwise) as a way of knowing and how this relates to practice could be facilitated through the implementation of new drama workshops similar to Emmanuel's story. Exploring this through the formation of new meaningful drama learning experiences from new drama teachers' own personal family histories could provide an interesting approach to exploring this.

In order to do this, new drama teachers might adopt an ABR method of research themselves when investigating the development of their professional identity. Not only would this support them in developing meaningful learning experiences in their practice, it would also facilitate the space for them to explore elements of the identity formation. Putting ABR methods to work in the development of new drama teacher identity (ies) would be a useful approach and one that could be explored in the future. This is a significant and informative shift in terms of initial teacher training and provides a new way to 'train' drama teachers of the future.

New drama teachers might also explore their perceptions of specific boundaries within the profession, such as 'proving progress', 'peer evaluation' or implementing the requirements of departmental policy, as only perceptions. It could be both useful and important that these boundaries, and indeed their perceptions of these boundaries, are explored as either helpful strategies or hindrances to shape drama-learning experiences. However, this should not become the focus of the drama experience in itself nor that boundaries change the content of the experience. Exploring how to balance this consideration with an artful approach could be useful. For example, for those new drama teachers working in schools that have adopted the 'do now task'[33] phenomena at the start of lessons, they might consider how they can use this boundary as part of the dramatic experience rather than a boundary that halts, disrupts or disconnects from the dramatic learning experience.

Despite the pressure of the teaching profession and all the 'things' that new teachers must remember whilst teaching in the classroom, it is essential that they do not allow these considerations to cloud their artistic spirit and their artfulness. Instead, they should remember to use creative approach(es) to be seriously playful, curious and spirited! New drama teachers should remember to continue to explore and develop their own creativity as drama makers and artistry as theatre creators. Underpinning this future line of enquiry is a reminder to be playful with notions of truth and fiction and that the model suggested in this thesis is an excellent example of how to do this. In doing so, new drama teachers might explore and/or be able to create new and exciting ways to practice that help them navigate through and around perceived boundaries.

Whilst it is acknowledged that these future lines of enquiry run the risk of adding more aspects and considerations to the role of a new drama teacher in terms of their practice and professional identity, it is important that they be re-positioned and re-framed within DiE. It could be useful for new drama teachers to explore how they develop different roles within their drama teacher identity that not only resist

[33] A 'do now task' is usually a short activity displayed on the board or that is waiting for learners as they enter the space and is often completed in silence.

compliance with dominating narratives, but that can also comply at the same time. And in doing so develop roles that enable them to learn to live with or manage dominant /taken for granted narratives about their work. Through this type of enquiry, new drama teachers could develop resilience and confidence in their own practice with it becoming an embodied aspect of the teacher identity. This requires learning when and what to demonstrate when complying with current professional standards/assessment regimes/economies of performance but also knowing why and how to resist this compliance. Exploring the idea of a shape-shifting professional identity might also mean developing an understanding of how to use other narratives, such as the artful pedagogy explored in this thesis, to scaffold the creation of different and more meaningful learning experiences in DiE. This requires trust that the learning experiences being created within their practice are valuable. It also requires new drama teachers to focus on the process of the dramatic learning experience and not just the outcome. The outcome becomes a by-product of the process- and new drama teachers need to learn to trust that process! If the dramatic learning process is well considered then the outcomes of it will be meaningful, integral and purposeful.

Teacher trainers:

Fundamentally, DiE teacher trainers (DTTs), like me, seek to help those new to the profession to develop into purposeful and strong drama teachers. This is necessary and underpinned by a belief in not only new drama teachers but also the subject of drama itself. Therefore, one future line of enquiry made through this thesis and which could be developed is how teacher trainers like myself might collectively reclaim and promote the value of drama's fundamental elements- dramatic truth, fiction, space, time and action- in education and how we might re-position them so as to increase their value and celebrate their worth. By heightening the importance of these central elements for new drama teachers and through initial teacher education, DTTs might explore how they are able to facilitate the conditions for new drama teachers to see the context(s) they will be creating in, working through, and ultimately how these experiences will be, or have been, shaped. In other words, by using the fundamentals of the subject of

drama, DTT's might explore more fundamentally how they enculturate new drama teachers into the profession with greater resilience and confidence.

To do this, DTTs might demonstrate and/or explore with new drama teachers how they, or indeed have, overcome perceived boundaries when working in schools as drama teachers themselves, but also how they continue to do this in their own contexts as initial teacher trainers and educators. By modelling their own pedagogy, taking explicit risks and by being brave enough to 'open up' their approach for judgement, critique and discussion, it could provide a useful explorative space to not only understand how to facilitate meaningful drama learning experiences but also, perhaps more importantly, what that approach means. A meaningful drama learning experience framed in this way becomes meaningful and important in the development of new drama teachers' pedagogy as it creates a safe space for DTTs to use their pre-existing knowledge of drama teaching to test, challenge or question their approach through the their own practice. In this way, by working through the 'other', new drama teachers can develop and/or explore their drama teacher identity.

One further future line of enquiry might be to explore the process of supporting those new to drama teaching beyond the length of any formal teacher-training course accredited by a university. This probably already happens informally, but exploring a more formal approach would not only meet the requirements of Ofsted's 'two-stage' inspection policy of initial teacher training, it might more importantly support and nurture new drama teachers working in the field. One way to do this would be to create and explore the benefits of a community of practice that supports, celebrates, consoles and develops drama in education pedagogy and practice. Formally accrediting this work, through masters credits for example, might also strengthen the purpose of such a community whilst revealing new considerations about teacher motivation and commitment. Additionally, inviting new drama teachers to such a community of practice might enable them to continue to question their own practice through research and exploring the benefits of this would ensure that the subject of drama is protected. What this means for DTTs is that the supportive scaffold provided during a Post Graduate Certificate in Education qualification, for example,

is slowly removed so that new drama teachers become independently critical of their own practice. This raises their agency whilst also enabling DTTs to demonstrate how they continue, or are continuing to, support new teachers.

Policy makers:

Policy makers, such as the Department for Education, need to re-consider what education is for and reject the notion that what is meaningful in education is what can be easily measured. This is no easy task particularly given the current neoliberal climate as discussed in chapters 2.1 and 2.7. However, a future line of enquiry might include how policy can be affected through research in drama in education. I strongly believe that policy makers need to consider that both socially and culturally, we are moving into a different time, which is seeing the convergence of a number of important issues that young people are actively engaging with and/or struggling to understand. This is considerably more pressing by the fact that 50% of the world's population is under the age of 30 as identified by the World Economic Forum (2017). For young people today, environmental issues such as climate change, threats of terrorism, Brexit, mental health and well-being, and mistrust in government serve as a few of these important issues at the time of writing. Educational policy should be seeking to address young peoples' needs, fears and concerns.

My future line of enquiry here might be to explore what positive impact educational policy could make for drama in education and/or arts education more generally. This exploration could consider how policies might support schools creating curricula that support young people in learning what it means to be human. This exploration might strengthen my call to develop learners' "human-ness" and would strengthen and value young peoples' beliefs, values, and experiences both of and in the world more highly than their ability to perform in examinations. Exploring this, would support the creation of conditions for schools to develop purposeful and meaningful curricula, whilst also alleviating pressures to perform to particular neoliberal standards. Whilst meeting the needs of young people, it would enable teachers to engage with teaching and learning beyond the threat of examinations and/ observation in a more

meaningful way. This would create the conditions in which the process of learning is valued, and in effect create the space for human-ness to be known.

I have argued throughout this thesis that Drama, as a subject, is one way to know what being human means. Therefore, building curricula around drama, indeed the arts more generally, must be considered by policy makers in order to reflect the current and forthcoming cultural and social age. Policy makers should celebrate drama's humanistic values in education and drama should be used to support the education of young people enabling them to live in the world.

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Appendix 1

Fleming's ways of conceptualising drama provides a relatively accessible way of thinking about the different sides of drama. The table below demonstrates the positives and negatives of these concepts. (Fleming, 2011: 28)

Drama as	Weakness	Strength
Literary discipline	Drama was written to be watched and performed, not studied passively from behind desks.	Places emphasis on content and gives balance to an approach which over-emphasises stagecraft at the expense of meaning.
Theatre	Danger of emphasis on empty experiences for pupils where the focus on acting, lighting, scenery does not take enough account of content.	Restores drama as a cultural, communal activity with its own distinct subject content. Emphasises responding to drama as well as performing.
Dramatic play	Lack of sufficient subject discipline means that it is often difficult to know what learning is going on. Difficult to assess or determine progression.	Pupils tend to be involved and engaged because the work is accessible. More potential for drama as a teaching methodology.

Similarly, Neelands' (2005: 4) 'four conditions of theatre' provides an alternative way of viewing drama:

An elected context

Theatre is by choice. It is bracketed off from 'daily life'. It is a mode of live experience that is special and different from our everyday experience. The 'choice' is often formalized by the spatial and temporal separation of theatre from life, so that performances are advertised to occur at a certain time within a designated performance space.

Transformation of self, time and place

Within the 'elected context' there is the expectation that a 'virtual present' or 'imagined world', which is representative of an 'absent' or 'other' reality, will be enacted through the symbolic transformation of presence, time and space. The performance space, the experience of time and the actors all become something different for the duration of the performance.

Theatre is a rule-bound activity

Certain rules are 'perpetual' – there must be a choice as to whether an event is experienced as theatre, for instance. Others are tied to particular paradigms – the rules and conventions of a particular form or period of theatre. These rules relate both to the art of theatre and also to the terms of the social encounter that is theatre; being silent or joining in, for instance.

Actor-audience interactions

There is always a performer function (the transformed self) and an audience function (reacting and responding to the performer's actions). In some forms of theatre these functions are clearly separated – the audience comes to communicate with actors. In others, the separation is less defined – a group

come together to communicate as actors and as audience. Whatever form theatre takes, there must be communication between performer and audience

Whereas, Kempe and Ashwell's (2007: 9) 'three modes of activity in drama' include:

Creating drama- The main focus of creating is experimenting with the shaping of ideas that emerge from the group.

Performing drama- One of the elements of drama that distinguishes it from other art forms is the way in which it uses, and indeed exists in, time. Drama is a 'temporal art form'. This is in itself has implications, for not form of writing or electronic recording can fully capture the live dramatic event.

Responding to drama- Responding to drama might simply be what is happening when one says 'I liked that'. Of course, one might be responding to a number of things about the drama when this is said. We could be responding to the content of the drama, that is, the storyline or the characters of the theme. Or we could be responding to the form, that is, the way the story was told, the way the characters were portrayed or the way the theme was symbolise.

Appendix 2

Dorothy Heathcote - informed by her theatre background - asserts in her paper 'Signs and Portents' that we use 'a network of signs' to communicate with one another. As part of this all human beings learn to use and read these signs from a pre-language stage and that "we cannot help *signing* so long as there is another human being who needs to read the signs. Actions become *sign* whenever there is more than one person to read the action" (1984: 160).

She argues that we use this same network of signs both in real life and theatre "human beings signalling across space, in immediate time, to and with others - each reading and signalling within the action of each passing moment".

The actor is highly trained and skilled in the art of communication and as Yeoman (1995: 29) states, in the "delicate manipulation of the total sign system" in terms of the use of language, vocal tone and physicality. When we work 'in role' we make conscious use of this sign system (one which we have learned and that already exists) and manipulate this to great effect within a fictional context.

Heathcote identifies that working/teaching in role (as a method of enriching the learning experience) means:

- We have a voice in the drama
- We become part of the action
- We operate in 'now' time – there is immediacy
- We create something 'to deflect attention' - preventing a sense of feeling stared at