



If women write in milk, do children write in snot? Children's voices  
in documented drama.

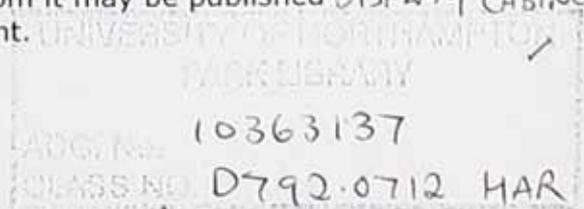
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## Abstract

This thesis investigates the documentation of drama as a means of assessment at GCSE (General Certificate of Secondary Education). Through a feminist lens, this research exposes the external influences that govern the students' experience of drama as an examination. It is a statutory requirement for all GCSE subjects to include a Quality of Written and Communication (QWC) component and this has led to tension between the government's insistence for parity across all GCSE subjects and drama's historical, emancipatory/equity reputation of valuing the felt, emotional learning process. The teacher-researcher's story unfolds through the six stages of heuristic inquiry (Moustakas, 1990).

This study explores the complexities, potential and value of documentation and focuses on two case studies undertaken over three years between 2008 and 2011. Initially the study focuses on the students' experience of the exam and the completion and assessment of their documentation. The report's focus then widens to include those practitioners who have had some impact in the development of drama, including those who work in the theatre and use working notebooks to document and reflect on their practice. In the subsequent 2010 case study of Year 10 students, an optional method of documentation is offered to both encourage in-role writing and to use as a reflective aide memoir for critical dialogue during tutorials. It also examines the marking criteria of the documentation and questions its capacity to measure students' lived experience in a creative and valuable way.

The adoption of the French feminist's metaphor of *writing in milk* drives the study. It is argued that the present statutory QWC (Quality of Written and Communication) component that relies on the measurement of a student's ability to spell and punctuate does little to encourage either student or teacher to create documentation that truly reflects the potentially rich creative flow that is the nutritious *milk* of the valuable process of a true learning drama experience. This is a waste of an opportunity for learning.

During this period of the research, memories of the assessment methods used by the now extinct Leicestershire Mode III syllabus grow in significance. The problem of assessing the ephemeral felt experience of the drama student was accepted as an opportunity to theorise rather than sanitise through standardisation.

The study concludes by suggesting that drama practitioners re-visit the drama pedagogy embedded in the now defunct Leicestershire Mode III exam. Its assessment strategy employed formative assessment through the process of drama. The thesis suggests that a revision of the current interpretation of QWC could provide a space within the documentation process for students to express their voice with an enhanced level of commitment and creativity. This will entail a more complex marking criteria where teachers should rise to this challenge of enabling students to reach their own unique potential.

## DECLARATION

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Sally Harris

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# Chapter 1

## Writing in Milk

*This first phase is like the attention-getting circumstance pointing to something that cannot yet be seen but has the smell of significance that draws any scientist into inquiry. From this intuitive place comes hypothesis, theories and questions that stimulate positivist scientists as well as scientific explorers to begin what may be years or a whole lifetime of research to discover some external truth. It is also the place where the subjective scientist feels a call to discover some internal meaning. From the moment of the call, the researcher may not even be aware of what needs to be done – only that something is calling out and that to dismiss it is to deny something very important in the self. (Sela-Smith, 2002: 65)*

## Chapter 1 Writing in Milk

### 1.1 Introduction

This study is about GCSE (General Certificate of Secondary Education) students' documentation and how it is assessed in drama examinations. It is also about pedagogy: how we live with our students and interpret those systems that decide how we should teach and learn. The study takes place in a secondary school where I teach drama. It leaves temporarily to seek the advice and opinions of those whose livelihood depends on the development of drama. It returns with new questions, new findings and understandings: how can documentation be used to release the creative potential of students to enhance their literacy and creativity when used within the process of drama? Located in the field of drama education, this study investigates both my students' and my own perceptions of what is valuable, creative and measurable in a drama exam. This chapter contextualises the research: It explains how I came to and what I brought with me to this study; my rationale for the adoption of the French feminist metaphor of *writing in milk* and what I mean by *writing in snot*.

### 1.2 Purpose of research

As a drama teacher I make assumptions that the teaching and learning that occurs within drama at its best endeavours to be a creative and empowering experience for students. I would hope to extend this assumption to include the assessed practical process and its required documentation. However, given that the government agencies such as Ofsted that rely on data that is quantitative and numerical, this inquiry asks: How does the Edexcel syllabus measure the attainment of the drama students' practical, kinaesthetic and emotional experience? What can drama teachers do to extend and develop their students' voices so that they can communicate the depth and quality of the process of their workshops – their 'lived experience' through the assessed written component of the 'documentary response'? The purpose of this research then, is to investigate the extent to which the Edexcel GCSE Drama exam allows its students to express themselves with a level of literacy that reflects their ability and potential through the process of documentation. Furthermore, it questions whether this syllabus misses a valuable opportunity for assessing the level of engagement and understanding gained by the students living through the drama process? E.g. In-role writing, letters written from another character etc. This study is therefore guided by the following **Key Research Question**:

To what extent has EDEXCEL revised the Drama GCSE syllabus to give adolescents a voice (valorised by drama practitioners) and provide assessment strategies that are creative, valuable and measurable?

### 1.3 Origin of research question: If women write in milk - do children write in snot?

To explain and contextualise the research question I have referenced heavily from Sela-Smith's analysis of Moustakas' (1990) heuristic research methods: *Entrance to the last frontier* (2002). This will be discussed and critiqued in far more detail in chapter 3. This method of research compliments the process of my research and the methods privileged by feminist researchers such as Etherington (2004), Gallagher (2000), Ely, Vinz, Downing and Anzul (2001) and Clendenin (2007). It provides a helpful framework and reference point with which to begin to explain how I came to this research, and the ensuing process and purpose of my study. As I write, I am aware of this peculiar, reflexive position. My thoughts unfold: projecting, advancing, consolidating new meanings, new understandings whilst constantly looking backwards at the milestones of this research journey. I find it both helpful and encouraging that I can identify with Sela-Smith's own experience of *looking back* where she could identify her own research with the same sequence as Moustakas's six phases of research: 'initial engagement, immersion, incubation, illumination, explication, and creative synthesis' (ibid: 54). In the following section I have used her own sub-headings taken from the reference that precedes this chapter:

- *The attention-getting circumstance*
- *The smell of significance*
- *The intuitive place*
- *What needs to be done*

#### 1.3.1 PHASE 1: THE INITIAL ENGAGEMENT. 'The attention-getting circumstance'

The *first phase* of this research, my 'initial engagement' began some years ago before I had even contemplated this research. It grew out of a chance remark made with my colleagues during a discussion about the disappointing quality of our students' Drama GCSE students' portfolios.

In 2006, I was Head of an Expressive and Performing Arts department. This department embraced the subject departments of Media, Music, Drama, Dance and Art. At this time, the drama department consisted of three drama teachers, myself included. One of the other teachers was the Head of Drama. It was our job to mark and internally moderate these portfolios as well as their practical workshops. The Edexcel examining board had already sent a request for ten randomly chosen students for us to send to them for moderation.

In one of our classrooms, the Head of Drama had spread across a row of tables, cards with numbers written on them that corresponded to the full range of marks that could be awarded in the exam from 0 – 100. He had already calculated from last year's results the grading that corresponded to these marks. The most important mark that we were interested in was the one that corresponded to the range of marks within the vital C grade band. At that time, (2006) schools were judged on their success at achieving 5 A-C grades. (Currently, schools are judged solely on the number of students who achieve the government arbitrary target number of 30% of students gaining a C grade in both English and Maths.) The Head of Drama had placed the C grade card in the centre of the row of tables and had written this grade in larger and bolder marker pen. We had already marked our portfolios and now began to place them in rank order around the room. The marks awarded were for both their portfolio and their practical work. A maximum of eighty marks could be achieved for the two practical workshops and a maximum of forty marks awarded for the corresponding portfolios. Our initial calculations of each student's mark were based on our decision as teachers, in what we believed should be the grades that each student achieves over the two years. Before, calculating their final grade, in terms of the marking criteria we based our marks on our own gut reaction, our sense of what qualified an A, B, C, D grade student. Lower than this grade, was only really given to those students who had failed to finish the course. We had been doing this for a number of years. Once we had roughly moderated the whole range of students from the three classes we then matched them to the board's marking criteria. The portfolio and practical marks were merged together. If a student's portfolio was inadequate or poorly presented then how we assessed the student's practical would be calculated their final mark. A talented practical drama student who struggled with writing could still achieve a good grade (good could mean as high as an A grade) if we had DVD evidence and a supporting written comment. This also worked the other way round: if a student produced an artistic and well presented portfolio then their practical marks could be adjusted to achieve what we felt was a fair grade.

As we began to look at each other's students' portfolios we began to lament not only their poor standard of writing but also their lack of engagement in communicating their response to their practical workshops. As teachers we observed that too often students, who had been thoroughly or even passionately involved in a drama workshop, had played an active and significant role in its process; had shown a good understanding of the required drama subject knowledge, had failed to communicate this in their portfolios. The work achieved in the practically assessed workshops just didn't measure up to their evidence in their portfolios.

My remark was made during a flippant moment, whilst looking at a student's portfolio: 'they're *writing in snot*'. It was a derogatory comment. It was said as a playful yet cynical adaptation of, and in opposition to, the French feminist Hélène Cixous'. I was referring to Cixous' concept of *écriture féminine* (feminine writing). In her passionate article: '*Sorties: Out and Out: Attacks/ways Out/Forays*' (1986: 99) she creates the *woman writing in milk* metaphor championing women to emerge from the patriarchal order of language and its oppression of the female voice by writing in a language of their own: *écriture féminine*. 'She writes with white ink...Voice: milk that could go on forever' (ibid: 99).

My *writing in snot* analogy was said in contrast to the *milk* metaphor – an *écriture adolescence*. That *writing in milk (écriture féminine)* implies maturity as well as a creative freedom/flow of expression. I remember performing in the office, a crude, gesturing caricature of a student wiping her nose on paper in a bored, unconscious manner. *Snot- écriture adolescence* - implies the result of a reflex; there is nothing nutritious or valuable in *snot*. The importance of metaphor in research is as Prudence Wales (2006: 8) explains that 'it evokes understanding at a deeper level and can help connect 'parts' into a 'coherent' whole'. Constantly working with the metaphor of milk challenged my theorising. It became surprisingly formulaic, not in a reductive sense, but provided an underlying fluid, the sustenance that fed and connected the multi-perspectives of this research.

*I have other associations. When I hear the word government I hear a deep grey leaden thump of a safe door slamming, when I think of pen on paper I hear a scratch. Milk is silent, except for gurgles of comfort. Milk remains a constant opaque, sweet nourishing liquid that drips from breast or bottle, that seeps and spills in and out of cracks in pavements, or pools on table tops. Snot is sticky and excretory. It is unable to mature.*

### 1.3.2 'The smell of significance'

It was my recall of the empowering experience of adopting Cixous' passionate, unorthodox metaphorical style in the writing up of my research for an MA that identified 'the problem from within' (2002: 63). The truth in this seemingly contrived and frivolous research question has served to focus my attentions on the origins of this research. My easy recall and adaptation of Cixous' concept in response to my colleagues' discussion, betrays the *truth* of the profound influence that French feminist writers such as Cixous and Kristeva, have had on my development as writer, teacher and novice academic. In *truth*, I find Cixous' writing difficult to analyse. Her style is 'intensely metaphorical, poetical and explicitly anti-theoretical' (Moi, 1985), but I love the sounds that

reverberate from her text. I may not have truly understood her writing but I could 'smell its significance' (Sela-Smith: 65). In her words: 'I speculate that it is not the thinking-observing self but the *'I-who-feels'* who is experiencing the feeling that provides access to the aspects of the tacit dimension of non-verbal thought.' (ibid: 62). My 'thinking-observing self' (ibid: 65) had, of course, concluded that my students' work was under-developed and pedestrian both in its format and in its level of communication and understanding of their drama workshops. I felt their work lacked engagement. Not only that, my understanding of western patriarchal theory<sup>1</sup>, is that it exposes a male linear narrative that governs and suppresses women's voices. I had, in this chance remark, revealed my assimilation of this theory in my own previous MA research which had studied the complexities of locating women's voices, in western plays. It now resurfaced in the back of my mind to question, appropriate and analogise the problem that children too, within the patriarchal system of education, have difficulty writing their own voice. It is through this feminist research methodology (that privileges the subjective, qualitative, story-telling, ethnographic research methods) that I begin to recognise the adolescent as subject, and to consider whether there is a space in the context of the GCSE drama exam, where s/he can be heard.

It is the *I-who-feels* (Sela-Smith: 62) that reflected on my MA research experience and *felt* that my own positive, empowering experience of documenting my research in the creative writing style inspired by the French feminists Julia Kristeva and Helene Cixous and encouraged by my tutor, could be passed on to my own students in their drama portfolio documentation. At that time I didn't know quite how but in that 'tacit dimension' (ibid: 65) I had a *hunch*, a belief that the *process method* of drama teaching and the *process* of documenting should be perceived as equally valuable by all those involved: the EDEXCEL examination board, the teachers and of course the students themselves.

My MA was written *in milk*. *Writing in milk* meant I loved doing it and I cared. My rather cynical sounding *Writing in snot* sentence, on the other hand, betrays that *I-who-feels* doubted my students' enjoyment or that they gained any value when completing their GCSE portfolios. I *felt* that their documentation failed to reflect their valuable engagement in their practical work and that they didn't care. This first phase in Sela-Smith's (2002: 65) words was the 'attention-getting circumstance pointing to something that cannot yet be seen but has the smell of significance that draws any scientist into inquiry.'

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<sup>1</sup> In western culture, the text's author is a father.....whose pen is an instrument of generative power like his penis. ( Gilbert and Gunbar, 1984: 6)

### 1.3.3 'From this intuitive place'

The heuristic process begins with a question or problem from within, regarding a passionate concern that calls out to the researcher. The personal question or problem connected to self-understanding is rooted in tacit knowledge and creates a sense of *unease* that the researcher seeks to resolve.

(2002: 63)

My *intuitive* (ibid: 65) internal place is *rooted* in my *tacit knowledge* as woman and drama teacher. To clarify my own reasons for conducting this research and therefore convince myself and those who read it that it has purpose and value, I need to introduce the 'field' of this research: where I am located and how I came to be here. This is relevant to how I position and perceive myself in this inquiry. As Ely et al., (2001: 16) argue: '...researchers have done themselves a disservice by over emphasising the concept of field-as-external as opposed to the concept of field-as internal. To us, this is a view that plays right into the either/or distinction for some researchers to think of the field as essentially 'external'. This is important not only in my questioning of the emancipatory value of the portfolio/ documentation for students taking the EDEXCEL drama exam – their *writing in snot* – but also to begin to discuss the influence of French feminism which introduced me to a broader feminist methodology. My external truth 'out there' is the field of drama-in-education, however, as Ely et al. continue: 'We have discovered through our own research that the transaction between what we're experiencing and how we feel about what we're experiencing, deserves to be written about as part of our representation of the "field"' (ibid: 16).

It is with this in mind that in the following section, I focus on those French feminists who have inspired my interest in this unorthodox alternative writing style. Although this may traditionally fall into either the Literature Review and/or the Methodology chapter, I must stress again that this chapter introduces the beginning of my understanding of the field. I will continue to discuss the influence and methodology of feminist researchers and drama practitioners in more detail but from these beginnings – the explanation of my 'Initial engagement' to its 'Creative Synthesis' (Sela-Smith, 2002: 65) - I will be continually referring to those feminists and drama practitioners who have:

- developed my understanding of the way I see and understand the site of this research i.e. my school, my world of work;
- provided a lens with which to perceive myself and my students' position in the education system that governs our world;

- offered alternative, compatible qualitative methods of research with which to communicate my research findings in my subjective position as the students' teacher and researcher
- permitted and sanctioned my subjective *felt* experience as a mirror to reflect and empathise with the students' lived/felt experience' of the drama exam i.e. the opportunity for me to write 'in milk' along the way.

What follows is an *exposition*: a *pre-amble*, a *meandering* into the field of this research. This is not the focus of my study. It is an attempt to explain how I came to the focus of my research. The analogy of the lens is helpful to locate this intuitive place – the *time before* this research – when for me it was somewhat blurred, out-of-focus; or the analogy of the lens placed in a wide-angled position, the *time-before* when I stood outside this research before I could sharpen and focus my lens on the object of my study; the *time-before* my subsequent research questions; the *time-before* I surveyed the field through both my review of the relevant literature and my chosen methodology.

This following section introduces the influence of French feminist style of writing. It is not the focus of this study or in the traditional sense: The Literature review. My references, taken from French feminist literature interspersed in the following narratives, serve to clarify and enhance my own words or when I am lost for a better explanation or illustration. I hope to demonstrate through the following anecdote *my beginnings* in this research and how this introduces me to other feminist literature and subsequently the literature review of the field of drama-in-education where myself, and my students are located; and to respond to that call:

- How can I help my students to find their voice through the format of the drama portfolio within an Examination System that privileges the written word?
- How can my own liberating and empowering experience of my MA be transferred to my own students in their choice of writing format?

This choice of writing format, as a research method, will be further explained and justified in chapter 3. However, at this stage of the research I wish to focus on the beginning of my journey. The anecdote that follows provides an *exposition* of my experience as both a woman and drama teacher in order to explain not only how I arrived at this location but also how I wish to continue with this journey and what luggage accompanies me. The continuous use of anecdotes both remembered and recorded in my journals I attribute to my readings of feminist literature.

In 1997, I embarked on an MA in Theatre Studies. During the course our group was asked to perform a piece of play text from a chosen sociological perspective. This course had introduced us to Elaine Aston's (1995: 43) critique on *Death of a Salesman*:

Miller's *Death of a Salesman*, ...is emblematic of the oppressive systems of closure which the dominant tradition of staging classic realism presents for the female subject. The 'I' of the dramatic discourse is male and the female subject,...is in 'male drag'. Actiantially, she is positioned in the agent of Linda Loman, the 'helper' (handmaiden) in the ejaculatory narrative of the American Dream, which is not her narrative. Ideologically, she is an object of exchange in a heterosexual economy founded on bourgeois familial relations. (ibid: 1995: 43)

One of my colleagues had also joined the course and together we decided to go some way to address Aston's critique in a five minute, dramatic presentation. I had studied *Death of a Salesman*, when I was seventeen so feeling familiar with the text it was a natural choice. I must stress that this task was part of a workshop rather than an in depth study. However, we both enjoyed creating our five-minute performance where we attempted to present extracts from the play from a feminist perspective. I can only vaguely remember the content of the piece, and the extent to which we explored Aston's ideas would have been very little, but this brief experience prompted me to put the play on with my own sixth formers and to explore feminist theatre practice as the focus of my own research project entitled: *A Woman's Place: Searching for Linda and the Woman in Death of a Salesman*.

As I set about reading various feminist critiques I began to regularly come across the concept of Lacanian Theory and the Symbolic Order. It was regularly mentioned by feminist writers but often as a passing reference that assumed that I should know. I felt outlawed rather than encouraged by my feminist sisters. I couldn't understand nor imagine *The Imaginary* or the *Primordial*. I poured over Jill Dolan's (1992) explanation:

The moment of recognition in the mirror phase occurs at the same time as the entry into language. The child enters the world of grammar, sequence, self and Other according to Lacan, a world in which he can now recognise difference. (1992: 42)

It all makes sense now but as a newcomer, in my position as a novice in the world of feminist theory, I was puzzled and alienated. I knew that I had to understand the theory in order to write. I was also booked in for a tutorial. I had nothing to offer. Desperate to understand and break through the academic theorising I set myself the task of deconstructing the paragraph in my own terms:

At first I doodled illustrations of mother and child in front of a mirror. It took me some time to understand myself as *part of my mother*. It was with the luxury of the word processor that provided the break-through in my understanding. I began to play with different fonts and margins. I found that I could communicate a sense of voice - my voice - as an infant - as yet unable to grasp language. This process mirrored my own marginalisation. Unable to grasp the language of academic theory, the process of literally placing the (my) small, italicised voice in the unorthodox right hand margin revealed the significance of this theory and my understanding of Lacanian theory. In this diminished position on paper, I was able to see the difference: 'the world of grammar, sequence, self and Other' (Dolan, 1992: 42). I punctuated with dashes not commas or full stops not only to create a sense of the world of the infant, but also in defiance of the patriarchal Law of our language. I played with the sequence of words, allowing the murmurings and babblings of the wordless infant to evolve and grow as language began to order and separate my imagined infant from the imagined, fictional Mummy and Daddy figures: conventional and therefore authoritative in upright, size 12 font and at times in bold. During this process of shaping the text in front of me I began to understand:

The imaginary: Primordial - my sole purpose is pursuing pleasure and avoiding pain - instinct/passion - unconstrained by conscience/language. Imagine:

*breathingblanketbreastsnufflebreathingblanketbreastsnufflebreathingblanketmmmmmbreastmmmmz  
zzzzpinwahhhhhbreathgaspbrethbreastmmmm-mmmm-mmmsnufflebreah tin - - -*

*Emptywahhmmmmmmmmummmum-mmmmma*

(What do you mean? Define - separate - order - into the Symbolic)

*mummabreastmumma*

Evie? Evie? Look Mumma - Over: here - - - Look it's Mumma - *Mum-mum-Mmmmm-mummabreast-  
yummmumma*

**No!** No more Evie - Look

Evie Look

Look in the mirror -

Here's Mummy -

and here's Evie

Look at Evie

Look at pretty Evie - Wave to Evie - Smile at Evie -

Look Daddy - Look at Evie in the mirror - pretty Evie - Smile at Daddy through the mirror - Look  
watch Mummy do it - Evie do it -

Look Adam - look at your sister Evie -

Give Mummy a kiss Evie -

*mmmmm*

**No! No breast!** Just a little kiss Evie –

Give Adam a kiss – Give daddy a kiss – Look like Mummy

**No!** Evie – gen-tly

**Careful** Evie – careful – **No!**

**Don't** interrupt Daddy – Evie – sit still

Catch Adam Catch – Kick Adam kick – Stick 'em up Adam – Shout! Bang! Bang! Adam

Wave Daddy Bye Bye

Yes Adam – one day – take Daddy's brief case out to his car –

No Evie stay with Mummy – Look Evie – Like Mummy – wave at Daddy like Mummy

I want what he's got – *gasp* – *choke* –

Ssshhh! Quiet! Come over here.

Still unsure of my ability to succeed in this MA and therefore defensive, I arrived at my tutorial, ready to be told to go away and write properly. On the contrary, my tutor, Franc Chamberlain, welcomed this response and introduced me to Hélène Cixous (1989, 1975) and Julia Kristeva (1977, 1983). From that point I exulted in the passionate style of their work. I could hear their voices. They gave me license to write in a style that I could give me a voice of my own. I was writing about a play that I was directing. I structured my thesis as a play with a prologue, three acts and an epilogue. I chopped up text from the bible and placed them in the middle of my own. I used the 'border' facility to separate and fragment the text. I illustrated the Virgin Mary on tracing paper and laid this image over the top of a fragmented text of the Magnificat (Luke II, v.39 – 56) to illustrate Kate Millet's warning: 'Patriarchy is on God's side' (1991: 547).

(My soul doth magnify the Lord/And my spirit hath rejoiced in God my Saviour)

*You're the handsomest man in the world to me*

(For he hath looked upon the lowliness of his handmaiden...)

Magnificat (Luke II, v.39 – 56)

I could see and feel the age-old text through the body of a woman. I was able to physically place my own *text* both in my writing, my voice and body in relation to the historical/cultural/sociological layers. I was able to situate myself in a patriarchal culture. I read with new meaning. Belsey (1997: 4) explained the challenge to traditional literary criticism that arose in the seventies and argued: 'Language does not merely name male superiority: it produces it...Meanings, it became clear, are cultural, and are learned, though we learn them so young that they seem to be there by nature'. I

had for a long time been aware of the dominance of the masculine pronoun and had been alerted to this through my readings of drama textbooks. I still remember the surprise when reading for the first time Jonathan Neelands' (1984) *Making Sense of Drama* where he wrote *hers*, in place of *his* as the prioritised pronoun for his narrative. I was fascinated by those feminists such as Forte (1996: 32) who challenged the *classic realism* of our western plays as 'a re-inscription of the dominant order', and Elaine Aston's (1995: 42) 'concept of linear time to those dramatic forms such as realism which are alienating to the female subject' - that my expression of voice could only be heard or accepted through masculine language - the Symbolic Order, the Law of the Father. I was excited by the feminist drama critics who exposed the 'dominant public action on the stage and in the audience that stress a male world, in which the women are kept to the sides in recesses, or are displayed for the male viewer' (Reinhardt cited in Aston, 1995: 2).

I illustrated a storyboard in my attempt to understand and apply Laura Mulvey's (1990) theory on the male gaze and the positioning of women in film to my own production of *Death of a Salesman*.

In my critique of Miller's play in response to feminist criticism, I set up a fictional dialogue with Arthur Miller asking him to defend his work. This imagined dialogue, conjured up in my own head, became remarkably helpful. My father had a copy of Arthur Miller's autobiography (Miller, 1991). On the cover, there was a picture of Miller in his study therefore I was able to place myself in an imagined context of myself asking him questions about his play *Death of a Salesman*. It was imagined but there was a *truth* in how I placed myself as an *interviewer*, wanting to listen and understand the facts that I had found in his biographies and articles. In fact I could argue that writing an orthodox critique of Miller's work could sound objective and therefore authoritative. Setting an imagined Miller's voice in an imagined dialogue with my own exposed my understanding of his words as a listener, as interviewer, as one who wanted to understand. His reported words, taken and repositioned in my imagined dialogue, enabled me to listen and, I hope, allowed my reader to hear both our voices in that re-positioning of his autobiographical text into my fictional place of an imagined interview. I had to listen and therefore understand the evidence that I had collected about him in real critiques and biographies. Dramatising his words in an imaginative dialogue may have been fictional but it was not false. In this fictional location, I reported his actual words gleaned from published articles and biographies. I sanctioned their validity through accurate referencing and a bibliography. Furthermore, my fictional response read with verisimilitude. It was truthful because it could be believed (Ely et al., 2001: 34). In the process of (*re*) searching for his ideas I was collecting *factual* data. The imaginary context let me hear his voice and so *listen* with *understanding*. My

conjuring up of Miller's voice allowed me to hear what he had to say and answer with my own. It created an imagined intimacy as if I was privy to his ideas. This in turn gave me confidence in my own interpretation of my words. The choice of alternative and relatively unorthodox documentation and the physical act of visualising, *realising* and *making real* my understanding of *Death of a Salesman*, enabled me to have a depth of understanding of feminist critical theory, that previously I had found difficult to access.

When I embarked on this research I had no idea about the effect that it would have on my personal and professional life as a teacher. I truly believed that like my own experience of my MA in Theatre Studies, this research experience would improve the quality of my teaching of students' documentation of their GCSE drama exam. I have been seriously disappointed. This belief was informed by my own experience as a student on an MA course back in 1997. Through taught lectures and seminars, I was introduced to the idea that linear, 'academic' analysis was not the only way of communicating dramatic experience. Instead as students, we were encouraged to be creative and artistic. Documentation methods were challenged with a breadth of examples of alternative ways in which to record theatre experience. Not only that, we were introduced to feminism and the wonderful writings of women directors and playwrights. In no way did the creative aspect of the course allow a free and easy approach. In fact it was the opposite. The process of drawing, use of poetry and my own writing up of the dissertation in a dramatic form of a play, provided a bridge to understand the very complex writing of the associated feminist literature. This *tacit knowing* of the creative and organic process (Etherington, 2004: 101) impacted on my confidence as a teacher and the way I saw myself as part of the educational world.

The MA allowed me to share the results of my dissertation with my students who took part in my sixth form production of Arthur Miller's play *Death of a Salesman*. I had directed the play using feminist theatrical strategies. The students relished my montage of photographs, drawn cartoons of themselves in a storyboard of their rehearsals and they eagerly asked for extracts to be photocopied for their own memories of the experience.

Since then, I have tried to categorise my MA experience in research terms. I could classify my investigation of *Death of a Salesman* as a case study – it was an intensive investigation on a single situation but there was no 'range of qualitative research methods' (Grix, 2004: 162). I could claim an ethnographic approach because of the value I placed on my students as co-participants however, I did not interview them or observe them *consciously* as a researcher. I simply asked them to work

with me on a play together. At the beginning and during each rehearsal I would discuss my ideas with them and explain the feminist disruption of the text. They would sit in a circle with me as I showed them my drawings and notes from my working notebook. Throughout the process we discussed together what we should do. They worked with me as an ensemble in the common goal to produce a play. I was the director/ researcher. The results therefore, could be seen as the play and the documentation of their work. The students' involvement at every stage of the process ranged from their reading of my preparation notes for rehearsal to their work being translated into my own documentation and analysis of the experience. It ensured transparency, throughout the process. The photos, the notes, the sketches were my method of collecting data. The sharing of these amongst my students along the way provided the 'validity check'.

Certainly there were outcomes and findings and the validity of the process was born out by both the authority of the university's external marking which approved its plausibility. My own personal validation of the experience came from the reactions of my students: the process of putting on the play and their delight in seeing themselves interpreted through my choice of documentation. They asked for copies of the photos and a record of their own particular contribution to the play in photos or as cartoon figures in a storyboard. Some asked to take the dissertation home to read. They wanted to see themselves 'written up' in the thick volume of my thesis. It was then that I began to question whether my alternative methods of documentation of this play was not only a valuable vehicle to enhance my own understanding of academic theory but that this process could be transferred to my own students' portfolios in their GCSE exam. For my MA I was allowed to physically make sense of my artistic experience as a director. In my endeavour to understand and communicate the lived experience of this process, I chose to express my ideas and concepts through a montage of photographs, poems, lyrics and imaginary dialogues. It may to some seem an easy option and certainly for me it was easy in that it was exciting and rewarding and fun to do. However, what is of fundamental importance to me as a teacher is my own experience of using concrete, visual, artistic methods to capture my experience: this process maintained and kept alive my emotional memory of the play. Here, I risk sounding evangelical, but I underwent a transformation - a transcendence - in my ability to access academic theory. I grew in confidence as a writer. Surely this was and *is* transferable to the documentary evidence or portfolio required from the drama student in their response to their practical drama workshops.

#### 1.4 The importance of this research.

The students are expected to respond and capture the ephemeral nature of the *lived experience*; and that way of responding through pictures or writing or both, needs to encourage a level of literacy that reflects the students' powers of expression. Not only that, in the light of my own experience, this process gave me a confident voice, a voice that was *mine*. For me, a valuable opportunity for creative, *living* writing, was and still is, being overlooked. Surely, Drama teachers have always championed the value of drama as a way of enabling students to write with confidence and imagination. Yet here I am, in the memory of the *time-before* this research, in my role as a teacher and examiner, ploughing through a pile of portfolios that betray my students' disengaged narratives that bear little resemblance to their practical, exciting, emotional *lived* experience. I believe now and realised then, that the drama GCSE portfolios were unused and undervalued as a resource and learning medium for developing my students' understanding and their powers of communication – for giving them a voice.

The title of this research still holds. *Writing in snot* implies that what is excreted is waste. The writing that flows from my students' pens too often lacks author-ity and is an opportunity wasted. A marking criteria that relies solely on a student's ability to spell and punctuate does little to encourage either the student to create a portfolio that truly reflects the potentially, rich creative flow that is the nutritious *milk* of the valuable process of a true learning drama experience. This is a waste of an opportunity for learning.

My survival as a motivated teacher relies on my never ending quest to find ways of learning that inspire creativity and understanding in my students. I am also convinced that drama is a valuable learning medium and provides an enabling vehicle for expressing words and ideas. I hope that the previous anecdote of my own empowering experience of documentation clarifies and locates myself as a 'subjective scientist' who feels a call to discover some 'internal meaning'; the 'self-discovery' which led me to this research, my sense of 'unease' that I wish to 'resolve'. (Sela-Smith, 2002: 65.)

This first phase begins with my 'initial engagement' (ibid: 65) in the unhappiness I feel with my students' portfolios, and my conviction that there are creative methods of documentation that will enhance students' learning – that 'smell of significance' (ibid: 2002: 65). This is inspired through my MA course where I am introduced to the work of feminists such as Hélène Cixous (1986: 99) and her concept of *écriture féminine* (feminine writing). I believe that my own experience of writing in her poetic and unconventional style empowers my understanding of less accessible academic texts and

consequently gives me the confidence to write with genuine authority – a voice of my own. The *writing in milk* metaphor calls for women to emerge from the patriarchal order of language and its oppression of the female voice by writing in a language of their own: *écriture féminine*. 'She writes with white ink....'Voice: milk that could go on forever' (ibid: 99). I feel convinced that I can pass on this liberating experience on to my students. My initial position at the beginning this research, is my hunch that documentation can be an empowering experience for my students and that the Edexcel examination fails to provide an opportunity for them to express their creative potential, and therefore encourages work that is 'snot'.

## 1.5 Outline of the Report

### 1.5.1 PHASE 2 THE IMMERSION

#### Stage 1 The 2008 Case Study.

In my original research design this case study was to be the entire focus of the research in which to explore and answer the research question. The 2008 Case Study reveals uncomfortable evidence that the students' portfolios are unimaginative and bear little resemblance to the workshops that we have 'lived through'. The writing is pedestrian and soul-less. There is little evidence of engagement. I feel embarrassed by their documentation and acknowledge my pedantic teacher intervention of issuing my students with a writing frame. This results in 'penning' their exciting memories of the workshops into a rigid structure that standardises and sanitises their living, organic drama experience.

#### 1.5.2 Stage 2 Among Colleagues

It is through these events and findings of this case study that I begin a journey that takes me from the research site of my school to the outside world of the drama experts and to return to try out my findings in my own teaching practice. Therefore, the first 2008 case study is concerned with the findings of the original 'case': the problem as I see it in *my* students' documentation. I step out from the interior world of my school and seek those academics and practitioners that have influenced drama practice and theory. Although these interviewees have all given their permission to be named in this research I have been advised to protect their identities. Therefore, I have given them pseudonyms: NA, PS, RT, SV and SE who contributed to the writing of the syllabus.

David Hornbrook (1989) still haunts the drama world: the debate on whether drama should be process or product still leaks through in both my questioning and their answers. I bring up the extinct Leicestershire Mode III examination in all of the interviews. PS reveals an affectionate view towards this examination as one would remember a much-loved elderly relative – a heart of gold but out of touch – and redundant in this day and age. RT recognises its deficiencies in providing subject knowledge, and theatre skills, but reminisces about the sophisticated principles underpinning the assessment. SE believes that this exam, in his opinion deservedly ‘got a bad press’, and views his own role within Edexcel as ‘getting back to what drama is’.

In terms of documentation, the interviewees question the relevance or need for a written paper in drama. NA argues that we need to equip our students with writing skills for their future as actors that if they enjoy drama this could be an incentive. He launches an angry attack on the skills-based examinations that do nothing to prepare actors at GCSE: ‘actors don’t have skills – actors have understanding – actors are immersed in humanity – actors have a background in English Literature – in history and anthropology and all of those things’. He believes that the present examinations have emerged through lack of consultation with drama academics and practitioners in the writing of the syllabus. However, in the face of the imposed Quality of Written Communication (QWC) element of the exam, both RT and PS recommend that drama should adopt Fine Art’s use of mood boards as a way of assessing the three-dimensional properties of drama. Of particular interest is RT’s adaptation of documentation as an investigative, collaborative process that compliments process drama. He believes that this can prevent students from producing shallow ‘skits’ in drama. During the interviews I refer to the Teacher’s guidelines on teaching and marking the students’ documentary evidence (Edexcel, 2009). I question Edexcel’s reasons for recommending the convention ‘Role on the wall’ as an example of documentary evidence, and their decision to ignore in-role writing in the form of letters, diaries and other forms of documentation e.g. manuscripts, ‘laws of the land’. Further examples are given in chapter 2 (Neelands and Dickinson, 2006:65–66).

### 1.5.3 Stage 3: Case Study 2010.

#### Adopting and implementing the *Reflective Sketchbooks*

I adopt SV’s work with the *Reflective Sketchbooks*. This discovery begins to challenge my understanding of this method of documentation’s success. The students are enthusiastic in their reaction to the sketchbooks and I am thrilled at the documentation they produce. They hold them in

high esteem and each little notebook is a delight to read. This, I plan to conclude, is the answer to documentation in drama assessment: it encourages the students to be creative, engaged and to continue with the drama process – the ‘creative trail’ – a critical dialogue between the students and myself. The tutorials prove to be an important part of enabling the students’ voice to be heard loud and clear and with authority through their juxtaposition of in-role writing, archive material and reflections of their lived experience. I am beginning to awake to a new awareness of a connection between the *Reflective Sketchbooks* and accompanying tutorials in relation to the underlying, unique properties of the drama process. Both, I sense, involve a method of learning, understanding and assessment that students and teachers value. It will take the discovery of archived materials to illuminate my understanding of the success of the *Reflective Sketchbooks*: that it is my understanding of the potency of process drama pedagogy, that has lain unnoticed and dormant, that is now incubating, but slowly awakening during the implementation of these sketchbooks.

#### 1.5.4 PHASE 3: THE INCUBATION

##### Stage 4 The discovery of archived materials: The Boxes

It is the discovery of archived material where the ‘incubation of this research allows tacit, intuitive and often unconscious processing of the research to proceed’ (Nuttall, 2006: 430).

The experience of digging deep into the contents of the boxes uncovers rich archived material of drama syllabi. It maps my own history of drama teaching and the extent to which this has influenced my practice over the last 28 years. Searching through the archived materials I am taken by the freshness and passion of the writings. David Cross’s MA (1993) champions the position of the teacher in assessing for understanding rather than memory and theatre skills. To me these archived materials belong to a world long gone - revolutionary, liberating: an educational discourse that has been progressively and oppressively silenced. This now informs my analysis of Edexcel’s syllabus. My ‘initial’ heuristic engagement has been ‘illuminated’ by new understandings: what has driven this research has been a deep sense of loss of the assessment process that informed process drama’s pedagogy. As one of my colleagues summed up, this is part of my ‘blood and bones’.

### 1.5.5 PHASE 4 THE ILLUMINATION PHASE:

#### The Benefactors: Re-discovering familiar voices

The discovery of these archived materials propels me to excavate further into the past. I return to my old drama books that I bought at the beginning of my teacher training and I re-read them with a new understanding. In my study amongst others collected on my shelves, I pull out *Learning Through Drama* written in 1977 (See chapter 2: McGregor, Robinson and Tate, 1977: 4). I feel instantly at home reading the familiar language of drama in educational discourse.

As this research draws to a close, there emerges a new find that has been bubbling beneath the surface ever since I began. *I know but cannot tell* (Polanyi, 1966: 4). I cannot let go of the writing in milk and snot analogy nor the belief that process drama has something to do with enhancing students' education. As I write towards a *final conclusion* it is with the precursor that it is *final for now*. Because as I write the work generated by this research in my school is ongoing. As I write, the previous chapter's focus on the archived portfolios and the discovery of the archived material of the Leicestershire Mode III examination has provided me with a newly invigorated mission to challenge my present teaching and learning.

### 1.6 Defining the territory and key assumptions

The key assumptions of this research are that documentation for assessment in drama has the potential to provide a creative medium for students to express and reflect on their lived experience of the drama process. It also assumes that there are ways in which the marking of documentation can be a valuable, creative process and measurable. This is supported with my own liberating experience of adopting the practice of *écriture féminine* (feminine writing) and the metaphor of *writing in milk* (Cixous, 1986) can be applied to my own teaching of documentation. I also believe that through a feminist lens I am mindful of the adolescent as subject where in the context of the school s/he can be heard.

This research focuses on two case studies undertaken over three years 2008–2011. The case studies investigated four Year 11 drama students' response to the compulsory documentation component required of the Edexcel GCSE Drama examination and four Year 10 students completing *Reflective Sketchbooks* as an alternative and optional method of documentation: the Edexcel BTEC vocational course. Although the sample is small this investigation is carried out in the authentic environment of

both courses i.e. the collaborative nature of drama workshops continued with the creation and completion of the documentation during school lessons. Therefore this research provides detailed accounts of eight drama students within the context of the two drama classes involved in the Edexcel and BTEC assessment. In the period between the two case studies I extend my research to those practitioners who have had some impact or knowledge in drama, including those who work in the theatre and use working notebooks to document and reflect on their practice. This provides further evidence within which to question and challenge my understanding of the value of documentation and to intervene with an alternative approach. This provides further opportunities to explore the potential of documentation as a vehicle for reflection and creativity. It also provides an alternative method of assessment.

## **1.7 Background to the research**

### **1.7.1 A brief history of the 1988 – 1996 Leicestershire Mode III drama exam**

Since the early eighties there has been a series of interventions by successive governments to instil parity and standardisation between all subjects. This government agency goes under the name of the Qualifications Curriculum Authority (QCA). It is now compulsory for every GCSE subject to have a compulsory written component: QWC (Quality of Written Communication). This has resulted in significant changes in the assessment of drama and is responsible for the prolific generation of *advisory* publications for teacher and students (see chapter 2). It was also responsible for, as some would see it, the devastating effect on the Oxford Cambridge and RSA Examinations board (OCR) that inherited the original Leicestershire Mode III exam from the eighties.

### **1.7.2 The principles behind the Leicestershire Mode III syllabus**

In 1992, I began teaching the Leicestershire Mode III (Leics. Mode III) drama exam. This experience is responsible for much of my thinking behind this research. The exam had been piloted in Leicestershire since 1988. As a young teacher embarking on the teaching of drama, I had completed two years of teaching the old 'O' level exam, which was heavily theatre arts based. At the time, I was undertaking the RSA course in drama, led by NA, who introduced me to the Leicestershire Mode III examination, and who was at that time Northamptonshire's drama advisor. This innovative exam, pioneered by a group of Leicestershire teachers, responded entirely appropriately with my new and developing understanding of the *living through* drama pedagogy. It was run on a consortium basis,

usually based on the Local Authority area. Its assessment was based on a 20 hour Realisation Test (this was later reduced to 16) at the end of the two-year course. During this test, their teacher, who recorded their achievements as they took place, continuously assessed the students. The assessment focused on 5 Assessment Objectives:

- A. To select and employ drama genres/styles/conventions and shape the drama
- B. To reflect upon their work at all stages
- C. To negotiate both in and out of role
- D. To make appropriate use of available resources (for example people, materials, facilities)
- E. To communicate deliberate meaning(s)/atmosphere(s) by using chosen structures

The teachers graded their students according to whether they were *basic* (3-4 marks) or moving up the scale through *competent* (5-6) to *skilful* (7-8) and gaining top marks if they were *consistently accomplished* (9-10). The teachers transcribed the students' actions and words as they worked through the drama process. The last few hours of the Realisation Test were moderated with fellow teachers from their consortium where the final marks were deliberated. There was no externally marked final performance. This was a popular exam amongst teachers where at its best, the principles of process drama was embedded in its syllabus. It has been heavily criticised largely due to the subjective nature of the assessment, which will be referred to in further chapters. However, by 1994, government agencies such as the School Curriculum and Assessment Authority (SCAA) began to affect the survival of this exam. From 2000, OCR took over the exam and *hid* its Realisation Test under the guise of coursework and the addition of a written notebook. However, this was not compulsory. By 2001, the Qualifications and Curriculum Authority's (QCA) increasing demand for parity amongst the GCSE subjects resulted in new and revised drama syllabi which largely put an end to the drama pedagogy led assessment strategies that at its heart championed the *process of understanding and learning* rather than an end product, i.e. a performance and a written component. The full implications of how I perceive these government interventions on students' learning will gather momentum as the research unfolds. See chapter 7 for a detailed analysis.

### 1.7.3 Development of the portfolio

For the purpose of this research it is useful to consider the requirements of one other examination body: The Oxford Cambridge and RSA Examinations (OCR) who inherited the original Leicestershire Mode III exam from the eighties. All students taking drama GCSE have to provide a portfolio and to

take part in an externally examined performance. This performance can be in the form of theatre crafts e.g. technical skills such as lighting and sound, costume, masks and make-up.

Both Edexcel and OCR have endeavoured to maintain the process element to drama in their specifications. Edexcel states: 'the ways in which ideas, feelings and meanings are conveyed through the language of drama'; OCR claims that their specification 'is different in that it emphasises and assesses drama processes as well as the final product.' Although Edexcel makes a similar claim:

Units 1 and 2 deal with the processes of drama and offer the potential for exploration and experiment without the pressure of mounting a complete production with all the associated responsibility and decision making. (Edexcel syllabus, 2009)

Both assess the students' abilities to 'work together towards a common purpose' (Cross and Reynolds, 2002) and 'interpersonal and group working skills' (Edexcel syllabus, 2009).

The development through both assessment objectives are linked to text and in providing a script to work with. Both have a portfolio. Edexcel has a devised piece of the candidates own choice of performance whereas OCR provides a stimulus or script for their students to respond to in a devised piece. Both have scripts to study, both an open stimulus. Both boards allow the teacher to construct their own drama activities.

OCR and Edexcel examination boards assess the student's ability to:

- Understand and apply this understanding to shape the drama process, whether it is called *conventions* or *explorative strategies* as in Edexcel.
- Able to evaluate their own and others' work
- To work with text/script and to be aware of theatre conventions within the process or explicitly in the realisation of devised work during workshops/realisation test, and to take part in a performance.

OCR's written component requires 600 words of continuous writing or six to ten sides of writing that can include storyboards, sound tape recordings, sketches, diagrams. In OCR the teacher makes accompanying notes very similar to the previous OCR exam.

The 2003 Edexcel Drama GCSE syllabus interpreted this QWC requirement as the *Portfolio*. Students were given a choice of format: one side of A3 using pictures, diagrams and annotations or two sides of A4 linear written text. The instructions were that the 'portfolio should not exceed six sheets of A4 paper (both sides) or A3 (one side only) for Unit one and six sheets of A4 paper (both sides) or A3 (one side only) for Unit 2'. In the Teacher's guide, there is an underlying assumption that the Drama GCSE portfolio encourages creativity. In the Edexcel 2003 Teacher's guide, the well-known phrase: 'For if a picture paints a thousand words...' (Edexcel, 2001:62) is written to encourage us as teachers to offer this method of documentation. These words imply an alternative and therefore a creative way of communicating the students' response to their work.

By the end of this fieldwork in 2009, the Edexcel syllabus had made adjustments to its written component by renaming it *Documentary evidence*. The syllabus remains unchanged in the other components. The students are still required to record and analyse their response to their assessed practical drama work. The abandonment of the *Portfolio* signifies an important change in the exam. The portfolio no longer stipulates that the student's response to their work can be either in A3 or 4. However, the students 'may include Drawings, sketches, and plans' (Edexcel Ltd., 2009: 20). Both Units are given word limits between one and two thousand. The most significant change is that their written work is to be completed under controlled conditions.

Despite these changes and the further restrictions imposed by the government, I believe, that Edexcel still endeavours to provide a method of assessment that recognises and accommodates Drama's historical, emancipatory/equity reputation (Gallagher, 2007; Neelands, 2010; Taylor, 1996) of valuing the learning process, the *lived experience* of the students. Also, I cannot help but feel that given the government's agencies such as Ofsted which relies on quantitative and numerical data, this is Edexcel's benevolent attempt to provide a syllabus that seeks to measure the drama student's practical, kinaesthetic and emotional experience. This is a factor that affects all areas of our teaching. In a recent survey at my school, my deputy Arts Director gave each of us on the Senior Management Team a questionnaire on our perception of how we could improve our teaching and learning. One of the answers has since been published for discussion with our Learning Group:

A National focus upon measured outcomes has obviously necessitated the establishment of systems of assessment, alongside objectives and targets, which, when taken together, are now viewed as the 'right', indeed the only way of (allegedly) securing success. This really is a descent into the most basic understanding of the benefits education can offer us all. It is pretty much the antithesis of the conditions which teachers require, in order to work creatively with learners and engender the

motivation and commitment to learning which would result in genuine success.' (A member of Kingswood School Leadership Group, 2011)

The marking criteria that applies to the documentation of drama fails to identify the creative opportunities of this process and consists of nothing more than a reference to the candidates use of spelling and grammar (see Appendix 1.1). Although, I recognise the importance of these literacy skills, the marking criteria indicates that very little thought has been given to the complexities and artistic potential of drama documentation as an art form in its own right and as a valuable assessment of the students' engagement and understanding of the drama process. At the heart of this research lie the problems and assumptions of this method of documentation research. An investigation of this will be analysed in the Case Study where I follow and teach a two-year course of the GCSE drama exam to my own students.

## Chapter 2

# What's best for our children - by whose Authority?

Suppose the *Fall* should be celebrated and not deplored? As I played with it, my story resolved itself into an account of the necessity of growing up, and a refusal to lament the loss of innocence. The true end of human life, I found myself saying was not redemption by a non-existent Son of God, but the gaining of and transmission of wisdom. Innocence is not wise, and wisdom cannot be innocent, and if we are going to do any good in the world, we have to leave childhood behind. (Philip Pullman, *Introduction to Paradise Lost*, 2005: 10)

## Chapter 2 What's best for our children – by whose Authority? THE IMMERSION PHASE continued.

### 2.1 Introduction

In this chapter, in keeping with the heuristic process of this research, I present the literature that has inspired and challenged my developing theory of the problems faced by students and teachers in the assessment of their documentation in drama. Some of the readings lose their significance along the way; some however gain gravity as the fieldwork generates new discoveries. This chapter consists of two parts. The first section begins to unravel my initial engagement with the complexity of assessing GCSE drama students' portfolios by referring to French feminist literature. It is this literature that has inspired this research and its influence on my metaphorical title: *Writing in milk* (Cixous, 1975).

**The second section** examines the range of literature generated from the subject field of drama and its impact on how it is taught in the curriculum. It exposes the dialectical relationship between the over-arching authority of the Government and its agents and recipients: the drama teachers and academics. As agents and recipients of the Government's statutory orders, there has and continues to be a range of reactions to make sense of, to comply with; to reject or to provide an antithesis to these orders. In surveying the literature that has proliferated since, it would appear that drama teachers and academics have capitulated, synthesised their reactions to the government's directives. In the light of the new government initiative that *Every Child Matters*<sup>1</sup> it would seem especially relevant to question the persistent claims made through drama literature that drama provides a unique emancipating, creative pedagogy for its students.

The reading undertaken during the process of this research has provided me with an imagined dialogue with the women and men who write. I have gravitated to those authors whose words excite and challenge my understanding of drama pedagogy. As I have discussed in chapter one, I am dissatisfied with my teaching of drama documentation and have blamed successive governments' reliance on quantitative and numerical data that does little to encourage a creative approach to our teaching and our students' learning. However, we need courage in order to change for the better our students' experience of education: history has proved that it will be difficult to work against an *Authority* that refuses to listen

<sup>1</sup> <http://www.everychildmatters.gov.uk/aims>

or to conceive of any other truth. From the beginning – it seems apt to use this biblical phrase - the word *Authority* with a capital A has pervaded my 'smell of significance' in this research. For some time I have wondered why this particular significance, that has God-like connotations, has continued to influence my perspective but one that presents the enormity we face as teachers if we dare to, or wish to completely transform our education system. It was quite late in this research that I remembered Philip Pullman's novel *Northern Lights* (1995) and his introduction to Milton's *Paradise Lost* (2005: 10). See Epigraph.

This may appear to be a digression but just as Philip Pullman sets out to theorise our deep-seated western cultural acceptance of Christian and Jewish theology, the root of our patriarchal assumptions (whether we like it or not), we too can apply this hypothesis to question our acceptance of the prevailing patriarchal Education System as unquestionable and immovable. Pullman's challenging imaginative overhaul of our acceptance of what the *Fall* denotes – that we are constantly in danger of 'moral descent', the lapse of humankind...into a state of sin - a person's moral descent, typically through succumbing to temptation (NOAD - New Oxford American dictionary) echoes our own belief in the dangers of questioning the *Fall* from *academic* Grace in which our ideological educational system is built. In other words we continue our belief in 'back to basics' or a wish for a time before we *fell*, whether it is the garden of Eden, Camelot or the golden age of Grammar schools and when we all could spell and do maths.

## 2.2 Section 1. Feminist Literature – reading and writing in milk

At this stage of the research I present my own readings of feminist literature that I find helpful as an apparatus to excavate the world of adolescence. It is in this chapter that I identify the French and Anglo/American feminist writings that underpin my understanding and unfolding theory of how the students' voices are heard within our Education system. The literature considers feminist theories that enhance my understanding of my work with students. I am also enamoured of their writing. It is no coincidence that I have been smitten with the vitality of their written accounts when I am desperate to improve the writing of my own students.

Perceiving the role of women in a patriarchal society for me is a *given*. I realise that there are problems with making assumptions about patriarchy and my assumption that the Government ordained Education/Examination system is patriarchal. However, this has

enabled me to problematise the position of students both male and female in our Education System.

In the dictionary, patriarchy is defined as 'a system of society or government in which men hold the power and women are largely excluded from it' (NOAD). At a very basic level we could question whether our governing bodies are dominated by men, however, a quick head count of suits and ties on the television - from the National News to political parties and games shows - will present a convincing result that they are! Despite the large number of women teachers in the profession, their roles too often reinforce the existence of a patriarchal authority. My own school replicates Grumet's (1988: 25) observations that male administrators and department leaders dominate female staff. I have for years in my own school been frustrated at the hierarchical staffing where whatever the department or pastoral organisation there are 'daddies' at the top while beneath we 'mummies' serve! Despite being on the senior management team where there is a fairly equal ratio of four men to three women, both the head and deputy head are male. In terms of 'air time' in meetings we women struggle to be heard. It is hardly surprising that the perceived low status of the profession is compounded by the low status of primary education, dominated by women, where opportunities for progression are limited.

My interpretation of patriarchy is informed from my reading and understanding of the French feminist's revision of Jacques Lacan's work where the Symbolic Order (the child's entry into language) is identified with the *Law of the Father*. I am particularly interested in Plaskow's (1990) perception and definition of the ultimate *Authority* - God - which she terms as a *Sovereign Otherness*: 'male imagery is comforting and familiar - comforting because familiar - but it is an integral part of a system that consigns women to the margins.... Images of dominance softened by affection' (ibid: 1990: 7). Although her own feminist observations are concerned with the place of women in Judaism, this has particular resonance with my questioning of the perceived *benevolence* of the Edexcel Examination. My perception is based on my own belief in the liberalism and child-centred creed inherent in the educational literature on drama including Edexcel's (2003: 5, 2009: 12) published teacher guidance in its GCSE drama syllabus. For example its aims are to give the students the opportunities to develop:

- Creative and imaginative powers, and the practical skills for communicating and expressing ideas, feelings and meanings in drama
- Investigative, analytical, experimental and interpretive capabilities, aesthetic understanding and critical skills (Edexcel, 2003: 5)

And in 2009 Edexcel Teacher's Guide:

- Work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas
- Develop a basis for their future roles as active citizens in employment and society in general, as well as for the further possible study of drama
- Actively engage in the process of dramatic study in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds. (Edexcel, 2009)

This is an impressive list and it is one that I imagine most teachers would want their students to experience. However, the noble aims published in Edexcel's Teacher Guide (2009) and Syllabus (2003 – 2009) is dominated by the requirements of the government's distant acronym-*ed* agencies such as the QCA (Qualifications and Curriculum Authority), QWC (Quality of Written Communication) and for example the 2009 introduction of controlled conditions. Those who are at the mercy of these orders cling to its hierarchical ladder. The *Authority* is invisible. This invisibility is powerful. I cannot help but equate the dominant position of an *Almighty God* – the epitome of Masculine Authority (I won't be persuaded that God is a *she* or an *it* – my utterly Church of England conservative village upbringing won't have it any other way – Our Father till Kingdom come – Amen) with the *Authority* of those invisible agencies that carry out educational government initiatives – the educational Law that deems how our children should be taught and how we as teachers should teach them and it would seem without question. Like the notion of God, his word is Truth and it follows that *he* is unquestioned. As teachers, we take great pains to interpret and decipher the *ordained* text of the syllabus. We may question its *Word* and look for *meaning* but will abide by its Law and how we should *administer* its *Truth* to our student disciples. Most of us will carry out the letter of the Law i.e. the National Curriculum Orders, and not deviate from the syllabus written in *tablets of stone*. As Plaskow (1990:7) warns: 'Verbal idols [...] can be every bit as powerful as sculpted over – indeed more powerful for

being less visible.' Although the preceding paragraphs may be read as playful in my use of religious semantics, this springs from my reading of feminist writers where terms such as 'The Law of the Father' (Toril Moi, 1985: 11), 'the symbolic order of a patriarchal society', 'transcendental *Authority*' (Belsey and Moore, 1997: 5, Eagleton, 1986: 242) appear in many of their texts. As I become more deeply immersed in the problem of this research: how students are measured in their documenting of the drama process, I am drawn to their theories – an alignment with my own concern at the extent to which the students have ownership of their documentation. Is it too simple to equate the concept of a male linear narrative to the A4 format of documentation to the 'unbound' cyclical (as opposed to linear) A3 montage format of a feminine narrative? I remind myself of Toril Moi's (1985: 99) explanation of Lacanian theory: that the moment the Father disrupts the dyadic relationship between mother and child, which signifies loss and separation for the child, corresponds to her/his entry into the Symbolic Order and acquisition of Language. Furthermore, the loss of the 'maternal body' requires the child to 'repress her desire' for the 'imaginary unity' with her mother. Because of the acquisition of language the child now enters into the Symbolic Order where 'he learns to say I am' and 'distinguish between 'you are or he is'. This, Moi (1985: 99) argues is the equivalent to admitting that the child has taken up its allotted place in the Symbolic Order and given up the claim for imaginary identity...The speaking subject that says I am he (she) who has lost something...the sentence 'I am', Moi concludes 'can best be translated' as 'I am that which I am not' (1985: 99). Is it too contrived to apply this reading of feminist literature to excavate the problem of my students' documentation? Should my attempt to appropriate feminist theory to my research remain as a playful musing? Is it robust enough to carry a theory through to a satisfactory conclusion – finite and measurable? Or will it serve as an eternal, something that sings between the lines of my research, not pin-downable – but like half-learnt lyrics create the gist of meaning 'the source of the song that resonates through all female writing'. (ibid: 114) I would like to suggest that the examples of French feminist literature introduced me to a style of writing that celebrated the sound and feeling. Moi (ibid: 102) describes Cixous's (1975) writing as 'intensely metaphorical, poetic and explicitly anti-theoretical, and her central images create a dense web of signifiers that offers no obvious edge to seize hold of for the analytically minded critic'. Although I do not pretend to have reached Cixous's standard of writing, she has been an inspiration. Perhaps it is her 'anti-theoretical' writing that urges me to question the appropriateness of drama documentation. As I proposed in Chapter One, the experience of *writing in milk* could be

adopted and *taught* in my teaching of the portfolio. Feminist writing moves me towards questioning whether the marking criteria, which is in effect an 'analytically minded critic' (ibid: 102) is unable to *seize hold* of a student's *anti-theoretical* account of their living experience of drama, when it is expressed in a cyclical, *feminine* montage of feelings. How much easier it is to mark a students' drama experience in the logical, rationale, orthodox, masculine linear narrative of the A4 text.

At this point I feel it is relevant to move on to those women who are both feminist and drama teachers and share the conviction that drama's pedagogy is at its heart concerned with liberating and valuing the voice of the student. It is through feminist and educational literature that I am introduced to the women who write about the positioning of adolescents alongside women who 'have never had the status of men, excluded from the institutions, the standards, and the state that insure patriarchal privilege' (Grumet, 1988: 62) and consider feminist concerns of how to 'give voice to those who are rarely heard' (Alldred, 2006: 150). It illuminates the subordinate position of not only the drama student but also the teacher within, as I see it, a patriarchal oppressive education system.

I have related my love of the unorthodox writings of the French feminists who write themselves: There are others. I find these first hand accounts of their experiences, allows me to access their theories. I am not excluded. I am invited to share. I feel a part of their story. Their ideas and theories are often introduced from *their* first person, their *own* person, their story of the experience they seek to share. (Letharby, 2003: 9) They seek to 'undermine the division between objectivity and subjectivity' (Walkerdine, 1997). It is from this position that Walkerdine persuades us that because we cannot prevent subjectivity in research that we should 'think more carefully how to utilise our subjectivity as a feature of the research process' (ibid: 59). She refers to the third person narrative of orthodox research as being the 'hiding place, not a guarantor of objectivity at all' (ibid: 59). From a young age, we are convinced by our teachers, that anecdotal evidence is subjective and therefore less worthy than the objective analysis preferred in academic circles. Subjective implies less worthy than objective. Subjectivity is *soft*, objectivity is *hard*.

For this research, it is relevant to consider feminist emphasis on subjectivity in my quest to enhance the efficacy and value of my students' voices. The drama academic/practitioner Kathleen Gallagher (2000, 2007) values subjectivity as an effective way of communicating

her own voice to her readers. She has attributed the success of her own research to the personal involvement necessary for unique observations and sharing of the concerns of human beings. Gallagher's (2000) work is touching. In her introduction she writes movingly about her parents: 'My greatest teacher was my father' (ibid: 6) immediately drawing us in to her life, sharing her world with ours as parents and teachers. She gives an account of her father's determination to support her wish as a young girl to join the local baseball league:

...his very life taught me what I have come to value as the two most important qualities that a teacher can possess: I learned from his example that a teacher must envision a world of possibilities; and I learned that a teacher is a care giver, in the fullest sense of the word (ibid: 2000: 7).

What makes this extract appealing is that rather than issuing her readers with a bullet pointed list on how to be a good teacher, she pre-empts this advice with an engaging personal story of a girl's love for her father who goes against the odds to encourage her passion for the male dominated game of baseball. Her encouragement of her own students to see 'beyond themselves' is a motif that runs throughout her book; a narrative of events where the girls look at different stories of other girls' dilemmas. She cites Karen Gallas' (2001: 21; 1994) research into the importance of narrative, that 'children lose their natural gifts for narrative expression over years spent with adults (ibid: 2001)'.

Similarly, Maxine Greene's (2000: 91) own account of her love and interest in history is attributed to her reading of stories as a child: *Peter Pan* gave her insight as to the power of imagination, the metaphor of flight through an open window 'gave me some hint of what imagination could do before I ever learned the word'. In her example of how she learnt historical and social facts through writing an historical novel, she writes about her heightened state of learning that she had not experienced in 'all (her) my years of specialization at Barnard' (ibid: 107) She continues:

Something very special happened for me in mediating great events through a single consciousness, viewing the personal in relation to the public from a private point of view. I was beginning to recognise the importance of vantage point when it came to the dialogue that is history. As time went on and I came closer to discovering my own "voice", meaning my woman's voice, through the writing I was doing, I learned much more about vantage point and more about history. (Greene, 1995: 108)

Greene's conviction that in understanding where we are placed in the world – our orientation, leads to her missive that we 'must see our life in story' (ibid: 108). Greene is convinced that writing a fictional account of historical lives gave her far more insight and understanding than writing in an orthodox traditional and academic way. The point of these two extracts, is that surely if respected academic practitioners value subjective story-telling as empowering their own and their children's voice then one would imagine that every attempt should be made by teachers and examination boards to employ such techniques to enhance the communicability of our students' writing. Gallagher's association of her own father's love and that of teaching leads me to the work of Madelaine Grumet (1988: 32) who writes about the role of women teachers: In her role as a teacher of student teachers, she encourages them to write autobiographical accounts of their lives, 'We employ many women, even many mothers, as the very agents who deliver their children to the patriarchy' (1988: 61). Her purpose is to challenge her students to express and question their own perception of teaching children in a 'language that dominates the discourse of schooling, we invite language that celebrates system and denies doubt, that confesses frustration but withholds love' (ibid: 59). Her mission to release new, fresh understandings through autobiography rather than the language of the 'discourse of schooling' is one that I find particularly pertinent in my ongoing search to understand the systems that control our students' freedom of voice. I am inspired by her recognition that to teach we need 'to bring out the life worlds out of obscurity so we may bring our experience to the patriarchal descriptions that constitute our sense of what it means to know, to nurture, to think, to succeed (ibid: 61).'

Words such as *love* and *care* may not sit comfortably in traditional academic writing, but Kathleen Gallagher and Madelaine Grumet are courageous and intuitive to name them, subjective and deeply felt, powerful and potent. They cannot excuse an enforced separation that we believe somehow is necessary between parenting and teaching and I am that 'subjective scientist (who) feels a call to discover some internal meaning...(I may not) even be aware of what needs to be done – only that something is calling out and that to dismiss it is to deny something very important in the self' (Sela-Smith, 2002: 65).

I remember -

'It's difficult to talk about love,' announces a young woman from a Shakespeare T.I.E workshop, to my GCSE & A level drama students, 'I used to think I was in love at your age but realised that it was just infatuation. I didn't know what love was until I was 27,'

Nobody visibly flinches. Heads bowed to one side, the students ape listening, there's nothing new about adults taking the floor and extolling their wisdom of experience.

The play being studied is *Romeo and Juliet*, ironic, given the workshop leader's introduction, which we know is a tragic tale of teenage love between a fourteen and seventeen old. This unconscious coupling of the subject of the play and the woman's own reflective personal context reveals an assumption about her claim to know through maturity hence adulthood, what love is; to assume that adolescents don't. This is an uncomfortable assumption. Mass marketing for teenagers, through magazines and music, relies on the lure of Love – to be loved and lovable. To imagine that one can judge Love – the real thing rather than the false, through the validation of elders, throws a disturbing light on those elders who deceive their young targets with Love's intoxicating potency.

But Love hurts at any age, Love makes us write, sing, dance – lose weight, lose hope, reason; altruistic love, noble, divine. Love can end in tears or babies or both. Love, won't lie still but flits amongst definitions and teases – maybe I am –maybe I'm not. Ah the wise ones tell their young: There are different types of Love – love for lovers, love for babies, love for mothers and fathers, brothers and sisters - make sure you understand the difference, because the pleasure of breast feeding is *sensuous* not *sexual* we members of the mothers' club coo amongst each other, not daring to speak of the unruly thread of nerve that tugs between nipple and clitoris. (Of course, my nipple knows the difference between an adult and a baby. At least Germaine Greer had the nerve to talk about the eroticism of mother love.)<sup>2</sup> And doesn't love mellow into a more serene love as we grow older? Tell that to me and my friends – middle-aged and blushing (not necessarily flushing) whatever the time on our biological clocks. With what arrogance we theorise and classify our definitions of what it is to love. Infatuation is misguided/foolish, unable to recognise the real thing – and therefore assigned, more often than not, to be suffered by the young, the inexperienced, the foolish. Retrospectively we can always evaluate our love. We can always on reflection, with hindsight say - think what we ought to have done. And isn't that the point about the

<sup>2</sup> Greer, Germaine, 1984, Better No Sex than Bad sex, Sunday Times Review: 33, 13 January

tragedy of Romeo and Juliet? – 'The fearful passage of their death-mark'd love, /And the continuance of their parents' rage,/Which, but their children's end, nought could remove, ...' (Shakespeare, The Prologue, lines 9 – 11)

*The fearful passage:*

Let's stick with Love. How we judge love. What precedes and follows this young woman's concept of her own falling in and out of love? Perhaps a collection of anecdotes of love found and lost over time which validates, for now, her judgement of having found the real thing. Within the French feminist Kristeva's *temporal order* (Moi, 1986: 187), this young woman denies her previous experience of passion and hurt, her unconscious *jouissance* in the name of the father. This anecdotal example, found by accident but held up to analysis within a feminist framework convinces me that in my quest for identification of the adolescent with the feminine something will be revealed about my own conceptions and misconceptions as a teacher of adolescents. I must stick with love because in my growing towards adulthood and motherhood, I remember the pain as if it was yesterday. The feeling hasn't changed. Sticky love - swollen, pregnant with interpretations, delivered by the tongue at the roof of my mouth, easily contaminated with a slip of the tongue, a harsh hissing *st*, as wily as that old snake which slid down the apple tree in the garden of Eden and betrayed Eve's joy in the unconscious present, the pulse and stickiness of her love of sex. Love, betrayed by time's own classification, bound in a word that denies its beginnings in her heart's desire, her unconscious glistening clitoris. Temporal time, judges and classifies the hearts of our adolescents within the 'symbolic order – the order of verbal communication, the paternal order of genealogy.' (Kristeva, [1979] in Moi, 1986). Temporal time, 'death marked', parental rage, wrench Eve's love from her unconsciousness and bind it, in words – label it foolish – label it Sin – label it Lust.

*So What's best for our children – by whose Authority?*

In reference to their writing, their literature, I can begin to consider the possibilities that arise when using a French feminist apparatus to excavate the world of the adolescence in an exercise of substituting *feminine* with *adolescence*. One such anecdote reveals my concerns

about the teaching of adolescence – their 'place in production.'<sup>3</sup> As I write and interact with Grumet's words I provide my own anecdotal, autobiographical accounts to show how we, as adults and teachers listen to and locate the adolescent voice; how we expose the *silenced* female voice within the world of patriarchy. I imitate their questioning on the *audibility* of the adolescent voice within the 'oppressive' authoritative examination system. Referring to the following feminist literature I consider how far the term *adolescence* defines and determines their position in our social, historical and cultural life.

And so I begin an exercise of excavating the world of the adolescent through the apparatus of feminism; an exercise of substituting *écriture féminine* with *écriture* adolescence. How far does the term *adolescence* define and determine their position – in our social, historical and cultural life? Because once the somewhat mechanical exercise of substituting one word with another begins, sense and understanding transmogrifies with a life of its own. New meanings and new considerations multiply 'the recognition that meaning is not simply something 'expressed' or 'reflected' in language: it is actually produced by it' (Eagleton, 1996). The very process of looking up the words associated with another exposes our culture'.

This following exercise explores the position of the adolescent within the education system through Kristeva's own model of questioning. She argues that we define the woman's function as definitive of 'mother', since, she explains, 'that is the only function of the other sex' to which we can attribute difference. Civilisation, she explains: 'consecrates (religious or secular) the representation of femininity. Kristeva (Moi, 1985: 163) argues that in our civilisation, 'motherhood is the fantasy nurtured by the adult, man, or woman, of a lost territory... that our fantasy of motherhood, idealises the relationships that 'binds us to her, one that cannot be localised – an idealisation of *primary narcissism*<sup>4</sup>.'

I look to the dictionary definition for those words that define the roots of Authority. The symbolic order that classifies adolescence reveals a mire of considerations in terms of *lost*

<sup>3</sup> Kristeva writes about the dynamics of social groups that are defined in their place according to social production 'but especially their role in the mode of production and its representations, which while bearing the specific socio-cultural traits of the formation in question, are diagonal to it and connect it to other social cultural formations. P. 190 *Women, Psychoanalysis, Politics*. (1981)

<sup>4</sup> Kristeva (ibid: 163) asks: 'what is there in the portrayal of the Maternal in general and particularly Christian, virginal one, that reduces social anguish and gratifies the male being?'

*fantasy of youth and their lost territory if it ever existed and one that reduces social anguish.*

Young: youthful, boyish, girlish, virginal, maidenly, sweet sixteen, teenager, juvenile; maturing, developing, growing, bourgeoning, blooming, flowering; vernal: beardless, unripe, green, callow, awkward..

Youngster –young adult, young hopeful

Youth young man, lad, laddie, cub, yob yoblet, young woman, laddette, minx baggage, damsel, nymph, chav,

Through a feminist lens the dictionary definition of young men and women betray a prejudiced, historical/romantic image of young men and women. It bears the hallmark of *primary narcissism*. The young women are romantically linked with medieval, chivalrous names that assume their pre-sexually active state. As the paradox of the Virgin Mary enables women to clean up their act by both aspiring and regretting their state of sexual consequence i.e. the issue, the offspring, so we consecrate Innocence in our own appropriation of Youth. I wish to suggest that we absorb adolescence through the fantasy of innocence, the time before sin, through the consecrated world of fictional fantasy of adolescent-hood – Harry Potter, bespectacled, asexual; Famous Five etc. as an antidote to the tragedy of Jamie Bulger and the children in *The Turn of the Screw*.

Kristeva (1977, cited in Moi, 1986: 161) argues that 'our femininity is absorbed by motherhood' and this is traditionally represented, consciously or not, by the great mass of people, women and men. As Christianity refines a 'symbolic construct' for femininity – 'maternity', so the governments of our day refine a symbolic construct in the shape of the institution of schools. This appeases the *social anguish* of not just our parents but the economy (ibid: 161).

Historically, as the Church absorbs woman's femininity into *maternity* so adolescence – the period of growing up between childhood and adulthood – is absorbed into the Education system in an attempt to consecrate adolescence in an attempt to create a social construct for teenage sexuality. Childhood is defined as the period of time between birth and puberty. The definition of puberty is the period of *becoming* and capable of reproduction which on average begins at the age of twelve in girls and fourteen in boys: the

age in schools where secondary education begins and primary is left behind. Ironically this rather medical definition interprets the adolescent in terms of her/his sexual development whereas the Authority of the Education System chooses to, in the words of Madelaine Grumet (1988: 8) 'negate biology with culture' – that we absorb this period of development through intellectual and moral development.

So, returning to Kristeva's theory that femininity is absorbed into maternity, I begin to search in the dictionary for an equivalent word that could substitute Kristeva's word 'maternity', her symbolic construct for femininity. I search to find my own word that may serve as an equivalent 'symbolic construct' for adolescent hood within our education system – a word that could define this period of rapid developing sexuality of our young people where we as adults, parents and teachers appease our social anguish by nurturing a fantasy of innocence in order to consecrate our representation of teenagers. Maternity, we know, has its roots in the Latin for mother = mater, maternal, maternity, father = pater, paternal, paternity, frater = fraternal, fraternity, so I begin to search for an equally suitable Latin root for student and of course there's the word – pupil – defined as one who is taught by another. Furthermore, the Latin derivation *pup* generates a host of words for the state of being young, pupa means girl/doll, pupus means boy. And of course pupa refers to the form taken by an insect in a 'torpid stage of passive development between larva and imago.'<sup>5</sup> Memories of my own anguish over my own teenagers wrapped in duvets with the curtains closed in the middle of a summer's afternoon watching *The Doors* video, instead of revising for their exams comes to mind. When I challenged them with my own authority their voices were muffled and largely unheard. I am reminded of Grumet's (1998: 8) comment that 'the reflexive capacity of parents to re-conceive our own childhoods and education as well as our own situations as adults and to choose another way for ourselves expressed in the nurture of our progeny'. This inspires me to pin down a substitute term for our social construct for adolescence, perhaps the word: Pupalinity.

### 2.3 Section 2 The oppressive structures that govern our schools.

As long ago as 1971, Ivan Illich (1971: 26-27) in his famous book, 'De-schooling Society' raised the issue of schools grouping children together according to age, and that the notion of childhood is a recent phenomena: 'The school system is a modern phenomena, as is the childhood it produces... We have grown accustomed to children. We have decided that they

<sup>5</sup> Ed. Sykes, J.B. (1982) *The Concise Oxford Dictionary*, 7<sup>th</sup> Edition, Oxford University Press, Oxford

should go to school, do as they are told...we expect them to know their place and behave like children...' (Ibid: 1971: 26) and argues that 'Growing up through childhood means being condemned to a process of inhuman conflict between self-awareness and the role imposed by a society going through its own school age'.

If Illich's theory is correct then this imposition of schools on the lives of young people will extend further into the oppressive structure that governs the schools themselves, the government's education system and its agents that carry out its policies. Referring to Illich at the beginning of this chapter records an historical educationalist's radical theory on education but one that has never caught on. However, his theory questions what we take for granted, and is therefore relevant to this research. He cites the work of the educationalist Paulo Freire (1996; 1970) who in turn continues to influence our current drama practitioner's theories, globally (Dalrymple, 2006).

This research is confined to the study of the adolescent's voice within the examination system. The literature generated by the hierarchical governing bodies who control her/his world exposes a system that places the adolescent as dependant on, at the mercy of, and *immersed* in the exam system (Goulet in Freire, 2006; 1974: ix). It seems especially relevant to consider Freire's view of the *technocrat* in referring to authoritarian establishment of the Government. Goulet (ibid 2006; 1974: ix) refers to the Brazilian educationalist Paulo Freire's (2006) theory that the importance of 'problematizing' this 'immersed' position allows us to be objective and to be critically aware of the nature of our social and cultural position and continues: 'Problematizing is the antithesis of the technocrat's problem-solving' (ibid: ix).

#### 2.4 The Government's statutory literature: 'The force of absolute authority'<sup>6</sup>

Since the eighties, each successive Government's implementation of the National Curriculum, has continued to have a significant influence on the way drama is both taught and assessed. In all state schools therefore, it is important to analyse the government's technocratic 'problem solving' in its mission to educate our young people and to improve their examination results. This involves looking at the statutory mechanics of assessment in its relation to the development of drama as a subject to be taught and examined. In their mission to improve our children's education, teachers have taken on the role of *technocrats*

<sup>6</sup> In Eagleton's (2005: 34) analysis of English as a subject, he refers to T.S. Eliott's extreme right wing authoritarianism - The Tradition - 'the force of an absolute authority.'

and yet, from the literature that has generated from this position, there is an identifiable unhappiness amongst both those who teach and theorise about drama. It is the extent to which the teacher/practitioner's voice is heard upon the educational platform that gives us insight into the immersed position of the adolescent. For as yet they seem to have no voice. In this scenario both teacher and student are drowning. Immersed together, it is the voice of the teacher who struggles to make herself heard and to project her head above the water in order to *speak for* the adolescent. However, whether the teacher chooses to continue to tread water in this educational sea of troubles is another story.

Freire (1996: 30) warns that the 'oppressed suffer from the duality', and that even if they understand their oppressed position, they may not consider that without them the 'oppressor cannot exist'. Likewise, in the teacher's duty to teach and officiate her students' successful passage through the system of exams, paradoxically, 'discovering himself to be an oppressor may cause considerable anguish, but it does not necessarily lead to solidarity with the oppressed...They discover that without freedom they cannot exist authentically. Yet although they desire authentic existence they fear it' (ibid: 1996: 30).

The following examples of literature generated from the subject of drama in the curriculum reveal this duality: a dialectical relationship that exists between the over-arching authority of the Government and the teachers and academics. As agents and recipients of the Government's statutory orders, there will naturally be a reaction to make sense of, to comply with; to reject or to provide an antithesis to these orders. In the light of Freire's beliefs, despite the opposition that continues against the National Curriculum, it would appear that teachers and academics have capitulated, synthesised their reaction because how can schools exist without it? Independent schools can. They are 'free to set their own curriculum'<sup>7</sup>. And this immediately exposes inequality; a 'class' issue that begs the question: if the middle/upper class high-earners are exempt from a national policy, what is the National Curriculum for if not to provide a working class curriculum? Am I right to assume that if we as teachers are rarely heard and excluded from the public educational platform then the chance of our students having a voice will be precious little?

To find out whether this is the case, an excavation of the layers of the authoritative exam system is needed in order to discover the position of student and teacher. In the

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<sup>7</sup> [http://en.wikipedia.org/wiki/National\\_Curriculum](http://en.wikipedia.org/wiki/National_Curriculum)

hierarchical layering of the exam system, the student lies at the bottom. Above the student, academics and drama teachers alike are positioned in relation to the requirements of the governing exam system. It is the study of the literature regarding this relationship that may expose a compromise between carrying out orders and defending their claims for drama's unique emancipating, creative pedagogy for the good of their students. Identifying what it is that adolescents need liberating from may expose the place and position from which the adolescent can be heard, if at all, and go some way to understand the extent to which the drama exam allows young people to communicate and express their voice; and for both teachers and students to assess its audibility, its clarity; its ability to communicate and convey meaning.

### 2.5 Those who seek reform (all mouth and trousers?)

As I write, I am conscious that new initiatives are being continuously created and imposed throughout this research. Currently, we are facing another overhaul of our curriculum with the introduction of *The English Baccalaureate*. This has sent many schools into a quandary because of its impact on their curriculum, structured to appease the previous government's directive. A school's survival rests on public and government approval and therefore to secure a safe category of *Outstanding, Good or Satisfactory*, they have to create a curriculum where students achieve according to arbitrary figures of what is the perceived acceptable percentage pass rate of GCSEs, and of course in subjects that are perceived as acceptable and academic. This perception will of course be based on the blanket belief that all students whatever their aptitude, their talent, their interests must have English, Maths and Science. Or else what? It is an interesting philosophical question to debate the unquestioned faith in the value of these three subjects as being the be all and end all in a child's future success. This is not to de-value them but to question on what philosophical grounds this is based on other than *we had to do them and therefore so will you because it has always been so*. There is currently plenty of literature available that addresses the problem with *National* curriculums. Guy Claxton (2008) observes this continuous criticism of education based on the often mythical, nostalgic belief of what is good for our children:

When you start to believe the kinds of criticisms that are made of education, you quickly discover that there is very little that is new. The concerns about levels of literacy, about the pressures of exams, about teaching methods that dull mind and spirit, the disconnection from life, go back more than a hundred years. (2008: 25)

There is also plenty of literature that supports and heeds the voice of the child through research. Guy Claxton (2009: 8-9) offers disturbing but fascinating evidence on how young people perceive their world. More than ten years ago, a major study was carried out by the Industrial Society (now the Work Foundation) in 1997 on 35,000 young people aged between eleven and twenty-five, reported that:

63% felt that school did not prepare them for life in the real world. Three-quarters of all 11 – 25 year olds, and 85% of all young women, were afraid of being physically attacked. Only one fifth of all young people said that they felt part of their local community. More young people said that they felt part of their friendship group than they did of their family. Less than half felt part of their school....' (2009: 8 – 9)

Claxton concludes that the words used to describe their future included: 'uncaring, violent, mechanised, unsustainable and corrupt' (2009: 8 – 9). He also expresses his concerns at the levels of stress experienced by young people on exam achievement: 'UK government concerns with standards and accountability have led to teenagers being tested virtually to destruction' (Ibid: 9). Claxton also includes the head of QCA (Qualifications and Curriculum Authority) Dr. Ken Boston, saying 'the assessment load is huge. It is far greater than in other countries, and is not necessary for the purpose' and Sir Al Aynsley-Green for The Children's Commissioner for England's question 'What is the purpose of education? Is it for the attainment of government targets or is it to provide children with the life skills to become confident adults?'<sup>8</sup>

In Ken Robinson's (2010) latest inspirational book *The Element*, he presents the stories of creative artists such as Arianna Huffington, Marr Froening and Paul McCartney who it would seem *in spite of* their education became successful! This reminds me of my own schooling. In 1968, at the age of fourteen I went to a High School in Leicestershire. These were the best years of my school life. The Head teacher created a curriculum that was based on the Humanities. Our learning centred on a topic or theme and every subject was taught through this theme. Humanities was the learning medium. If we were studying the Middle Ages then we explored this period of history through every discipline from Science to Dance/drama. The effect of this learning had life long consequences in how I view the best of education.

<sup>8</sup>Reported in 'Exam strain on schools 'too great', The Observer, 26/3/06.

Because I know what it is like to view every subject as part of and not separate from another. I know what it is like to sit with my teachers from *every* subject discipline to film a documentary of the Middle Ages in our local Church yard. I know what it is like to sit with the Vicar and my school friends and to research the archived records of those families alive at that time. I know what it is like to *run* to Science and Maths as enthusiastically as I did to my dance and drama lessons. I know what it feels like to illustrate my Physics teacher's words for our class. I know what it feels like to love my teachers and to look forward to the *lived experience* of school every day. On the other hand, changing schools to *move on* (how ironic that sounds!) to a school that berated the loss of its status from Grammar to Comprehensive (the Head in assembly, announced that since going comprehensive the Oxfam collection had gone down!), taught me what it is to feel alienated from the black-gowned, expressionless teachers who swept through dark corridors and demanded that we stood up in the middle of our lessons, whenever they walked in signalling that nothing could compare to the importance of their entrance, certainly not our learning. So I know what it is like to feel bereft of excitement in lessons, of the warmth, humour and love of my teachers and feel loved in return.

I know what it feels like to be 'turned off'.

And I agree with Diane Ravitch's despairing observation: 'we may find that we have obtained a paradoxical and terrible outcome: higher test scores and worse education.' (2010: 230)

And welcome Ken Robinson's argument:

There is a basic flaw in the way some policymakers have interpreted the idea of going back to basics to upgrade educational standards. They look at getting back to basics as a way of reinforcing the old Industrial Revolution era – a hierarchy of subjects. They seem to believe that if they feed our children a nationally prescribed menu of reading, writing and arithmetic, we'll be more competitive in the world and more prepared for the future.

What is catastrophically wrong with this mode of thinking is that it severely underestimates human capacity. We place tremendous significance on standardised tests, we cut funding for what we consider 'nonessential programmes' and then we wonder why our children seem unimaginative and uninspired. In these ways, our current education system systematically drains the creativity out of our children. (2010: 16)

So what has been the impact of such apparently admired academics in the field of Education? Isn't it alarming that they have also been directly involved with the governments initiatives where there seems to be disapproval? Their voices are obviously approved of by teachers, publishers and those organisations that invite them as attractive keynote speakers. Can I deduce from my own experience that they certainly aren't listened to by successive governments. What do governments fear? Is it, as I will hear later, when I interview one educationalist in the field of drama, a fear of *Daily Mail* readers? That *back to basics* will win votes every time over creativity? What future has drama then in our present education system? Because to understand how our students' voices are heard if at all we need to understand the positioning of their platform, in or outside the margins. The evidence is alarming.

## 2.6. The Grand Narrative

The hope of constructing a 'grand narrative', either intellectual or political, that will give us an ultimate truth and will lead us to freedom has been shattered in multiple readings and multiple truths." (Lather, 1991: vii)

One of these 'truths', as I have argued may be to critique through a feminist lens, the underlying patriarchy or phallocentrism of the government ordained Education System. At the beginning of this chapter I discussed my alliance to French feminist theories in an attempt to challenge my understanding of the student's position within this system. Simply given if according to Lacanian theory the 'patriarchal symbolic order [...] privileg(es) masculinity at the expense of femininity' (Andermahr, 1997: 163) then where does this place drama, its students and teachers? Hence my endeavour to challenge the *masculine* symbolic order of our students' education in favour of a *feminine* approach that seeks to liberate those of us who have little authority in the way in which we teach and learn. Deconstructing binary opposition as privileging male over female creates I suggest, a useful model to critique the established Education System. Its powerful and dominating position as an authority, places the concept of *academic* subjects in binary opposition to other un-academic subjects and thereby designating those others to be of less value. Therefore, we may perceive academic subjects privileged over vocational courses. One obvious one will be English/Drama (English privileged over Drama).

The National Curriculum, established in 1993, continues to deliver, monitor and be assessed by OfSted (Office for Standards in Education - a non ministerial government department under the Education Act 1992). This centralised curriculum's aim is to 'ensure a broad and balanced education for all pupils.'<sup>9</sup> It defines the depth and breadth of study for pupils across four phases of their school career. The curriculum is now divided into *Core* subjects: English, Maths and Science and the *Foundation* subjects:

- History
- Geography
- Modern Foreign Language
- Design and Technology
- Information and Communication Technology
- Art and Design
- Music
- Physical Education
- Citizenship
- Religious Education

We are currently in the grip of the present 2011 government's introduction of the *English Baccalaureate*, which promises to serve, in their words, an indicator 'for parents and pupils to see how their school is performing against key academic subjects'<sup>10</sup>. These 5 subjects are:

- English
- Maths
- Science
- a Language
- History or Geography

These two lists reveal immediately what the Government of our day deems suitable and important for our children to study. The latter has caused a mixture of incredulity in our school but also amusement because it exposes a disturbingly narrow view of education steeped in some ancient notion of an academic curriculum – again the old back to basics

<sup>9</sup> See Department for Education's web site: [www.education.gov.uk](http://www.education.gov.uk)

<sup>10</sup> As above.

spectre. Ten years ago, Ken Robinson wrote on the danger of using the word *academic* as a 'synonym for *educational*' (2010: 80). He explains 'Politicians say we must raise standards in schools. When asked which standards they're likely to say academic standards. So are most people.' (ibid: 80).

The government latch onto this perception by justifying the Department for Education's introduction of the *English Baccalaureate* (2012) with kindly, *fatherly* (my perception I know!) but contradictory advice that both reduces the choice of subjects that can be quantified and qualified as valuable and at the same time warn of the damaging effects for students if we deny access: 'We hope this will encourage schools to open up opportunities to all of their pupils to study a core of academic subjects and rectify the current inequalities that exist.' This advice is then followed by the warning: 'It is important to recognise that by "cutting off" any area of the English Baccalaureate a pupil's future options are restricted and this would need to be considered carefully.' The tone adopted in these words implies that those parents and teachers who care about their children's education will, if they are sensible, realise that these five academic subjects are the ones that are truly educational. Already we are held to ransom over arbitrary numbers that measure our success on the limiting criteria of success in English and Maths, and now to be accused of not expanding our curriculum to other perceived and grossly uneducated guesses at what adds up to a good education, is shocking and undermining. On what judgement is this being made? Ken Robinson's (2001: 80) theory is that the current perception of academic ability is deeply ingrained in our history for example our inherited ideas of the old grammar school system. It is helpful to read his ideas on our general assumptions of education:

The idea of academic ability is so much part of our thinking about educational achievement that this seems like common sense. This is where the difficulty lies. The conflation of academic ability with intelligence is simply taken for granted. It is in this sense an ideology. Like most ideologies, this one persists despite all evidence to the contrary. (2001: 80)

He concludes that because politicians whatever their persuasions are only interested in short term goals to secure their position, they rely on 'received wisdom'. The mantra of 'back to basics' has connotations of *sound common sense* and this will always be received against a belief that to consider anything other will be a 'non-sense'. Robinson concludes:

Like many others (politicians) they argue that the standards that applied to them at school should apply to everyone else now and in the future. They do this whether or not their own experiences at school were good or bad, successful or otherwise. (2001: 81)

The absence of drama and dance but the inclusion of Music, Art and Design betrays 'the force of an absolute authority' (Eagleton, 2005: 34)<sup>11</sup>. It includes token arts subjects that will provide a breadth of learning and begs the question from what criteria were these particular arts chosen? The National Curriculum's exclusion on the development of drama cannot, therefore be underestimated:

This curriculum is unambiguously subject-based...Academic subjects are in the ascendant. Little time, status or importance is to be given to aesthetic, practical or social and personal subjects, still less to forms of learning that have no clear subject designation at all (Hargreaves, A. 1989: 55).

The National Curriculum has created its own language and acronyms that we as teachers readily use. The term NC *orders* reflect for many teachers the oppressive system in which they work since this National intervention. Methods of assessment have multiplied with the Government's initiative:

1. 'Every Child Matters' Here schools have been given a list of what this means for their teaching and learning, that each bullet point will inform the school's development plan. The recent Arts Council award 'Artsmark' requires schools to support their bid with evidence of how this supports their curriculum <sup>12</sup>:

- Be healthy
- Stay safe
- Enjoy and achieve
- Make a positive contribution
- Achieve economic well-being

## 2.7 The Government's method of assessment:

<sup>11</sup> In Eagleton's (2005: 34) see footnote on previous page.

<sup>12</sup> <http://www.everychildmatters.gov.uk/aims/>

The similarities in the above examples of teaching and learning would seem to fit comfortably with the benevolent objectives of *Every Child Matters* policy which make it all the more remarkable that drama has no independent voice in the teaching and learning of the National Curriculum. However, this is not surprising when it bears little resemblance to the Government's own methods of assessing a school's success at teaching and learning. Schools and their teachers are subjected to a demoralising monitoring where rigid quantitative data is required which makes no allowance for human beings or human fallibility let alone providing a human ear for schools to celebrate evidence of success other than percentages of GCSE A-C grades or the chilling number exercises that reduce students' to a *value-added' currency*. They do, however, provide literature that advises teachers about their professional practice. One such example which is relevant to this research is the government initiative that has been running for some years and has been assimilated into the discourse of every teacher is **Assessment for Learning** (AFL).

The principles of this initiative are directed by the QCA and sponsored by the DCSF. It believes that all teachers should regard assessment for 'learning as a key professional skill.' This sounds entirely commonsensical. However, the policy continues to elaborate this idea by demanding that 'at the outset of lessons students know what they are expected to learn.' From my own experience, as a mentor for trainee teachers and in my own capacity as Assistant Head in monitoring teaching and learning, this has led to a dirge of lessons that begin with the teacher writing lesson objectives on the board and then proceeding to round up the lesson by referring back again to tick off what has been learnt. I wonder how a student copes with such predictability? I also recently visited an English lesson where one of the teachers who in the last inspection was accredited with *Good* with features of *Outstanding* for her use of ICT. I was suitably impressed by her adept skill at using the white board, but for me it was little more than a worksheet with questions and answers transferred onto a screen. And who can blame her? What English teacher would compromise her teaching by risking anything other under the oppressive and relentless scrutiny of Ofsted? However, the advice concerning the assessment process will appear familiar to drama teachers: 'The assessment process as an essential part of everyday practice and involves the teacher and learners in reflection, dialogue and decision making'. We should 'develop the capacity for self-assessment'.<sup>13</sup> Furthermore, as this research will reveal, I would argue that despite the valuable principles behind these words, the

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<sup>13</sup> See Department for Education's web site: [www.education.gov.uk](http://www.education.gov.uk)

government's unbending mission to standardise assessment has inhibited teachers' own practice in fulfilling this goal.

## 2.8 Process drama

Throughout this research I refer to *process drama* (O'Neill, 1995; O'Toole, 1992) and the *lived/living experience* (Heathcote, 1969; Bolton, 1979; Van Manen, 1990). This needs clarifying and placing in the field of drama. It is a name or title that I have always used since teaching drama including the term *Drama in Education*. In my teacher-training year in 1979, I was lucky enough to observe Dorothy Heathcote working with a group of local secondary school students in the Lecture Theatre of the college. The audience was packed with tutors and students. One of my most vivid memories was of Heathcote's stern approach to the young students. I thought she lacked any sense of humour. I was also struck that nobody clapped/applauded the students' work. Unfortunately, at the post evaluation session, I brought this observation up and immediately regretted it. I remember the disparaging looks from both tutors and my fellow students. I was obviously appallingly ignorant of how Heathcote worked. I also remember the tutors and students talking with disdain about the pretentious 'smarmy middle-class-ness' of the students. I left the session embarrassed, bewildered and angry. I had learnt to adapt my vowels when moving 'up north' to a village school from St. Albans, in order to survive. However, within no time at all I embraced her methods. I have related this anecdote to reveal how my knowledge of drama was deeply immersed in my own experience of drama as performance. In my first interview as an English teacher I remember talking about how I would teach literature by using classroom drama. I remember the interview panel asking me to explain this term and I told them that it involved pushing back the chairs and teaching in role. I'm not sure how far I went into explaining my then limited experience of drama but I had gathered already that drama was *a way of learning*.

One of the first books that I bought as a novice drama teacher was Gavin Bolton's (1979) book *Towards a Theory of drama in education*, I still remember the sense of excitement as I contemplated this, for me, new way of teaching when I read this book. In his first chapter he suggested that there were three basic forms of educational drama experience: Type A: Exercise; Type B: Dramatic playing; Type C: Theatre (ibid: 3). He proceeds to add another: Type D: Drama for understanding. In this type of drama he identifies an 'internal action'

(ibid: 14) that 'represents the individual's attitude to his world based on his feelings about the world (ibid: 24). He concludes that 'Type D Drama is primarily concerned with learning at a subjective level of meaning' (ibid: 32). It is also where I came across for the first time the expression 'living through' experience in drama although Bolton warns that the teacher should never succumb to the living through where 'his job is to contrive, not to participate in the full dramatic –playing sense'. My heavy referencing of Bolton's definition of drama situates my own understanding of my teaching practice. Another important convention of process drama is the importance based on collective learning rather than the individual. This is further developed in Bolton and Heathcote's (1999) *So you want to use role-play?*, where the traditional approach to role-play is seen as that of an individual type of character, they advocate the whole class in role:

[...] in this approach we have further removed the significance of the individual in order to embrace the notion of a [fictional] group of people. They are to be artisans, employers, librarians, scientists, artists, children, parents, pedestrians, and so on. Using this method whatever happens in the fiction is going to happen to a social grouping whose only claim to an identity is that they are a group and can identify themselves as a group. They learn about what role-behaviours are required of them as a group; they adopt that role, as a group; they respond to whatever happens, as a group; they make things happen as a group. (1999: x)

The emphasis on the group experience will have consequences in assessment. The Leicestershire Mode III examination created a set of marking criteria that accommodated the group learning inherent in process drama. The government's drive for parity in all examinations was unable to respond to this way of working. This has had serious implications to how drama is assessed and developed as an examination subject.

As this research gathers momentum, the significance of these 'process drama' terms gain in importance: the process of the students documenting of their *lived experience*, their *living* documentation, the emphasis of the *learning process* rather than *product*. Advocates of this method of practice (O'Toole, 1992: 2; Taylor, 2006: 1–26 et al) clarify process drama's origins and meaning. O'Neill (1995: xv) defines *Process drama* as 'an ongoing event, unlike product, a term that implies conclusion, completion, and a finished object. A theatre piece is often regarded as a product...' It is helpful to consider further definitions of drama as process. Philip Taylor and Christine Warner (2006: 6) produce a list of the features of process drama which I have re-produced below:

- Separate units linked in an organic manner
- Thematic exploration rather than an isolated or random skit or sketch
- A happening and an experience that doesn't depend on a written script or sketch
- A concern with a participants' change in outlook
- Improvisational activity
- Outcomes not predetermined but discovered in process
- A script generated through action
- The leader working actively both within and outside the drama

Teachers in process drama should see themselves as:

- Structure operators who weave the units of action together into an artful experience
- Artists, the teachers, collaborating with their students, the co-artists
- Building a work in process
- Able to release themselves from their lesson plans
- Capable of finding questions to explore rather than providing answers
- Raising possibilities rather than confirming probabilities

I go over these bullet points and consider whether these features are employed in my own teaching of drama especially in my teaching of the Edexcel examination of Drama. For the moment I leave them here. They serve as an uncomfortable reminder of the findings of my first case study.

### 2.9 The *living through literature*

Handbooks such as Cecily O'Neill's *Drama Guidelines* (1976) and later, *Drama Structures: A practical handbook for Teachers* (1982) provided a selection of lessons that spoke to the teacher with an immediacy as if leading her through the lesson. The word *structure* marked a development from the free narrative of the likes of Peter Slade (1954) and Brian Way (1967) and reflected O'Neill's dual text which provided a commentary of the process of the lesson and also objectives clearly explaining the intentions and process taking place. This teacher friendly discourse was reflected in the writings of other 'heavyweights' of the drama world e.g. Neelands (1984), Burgess & Gaudry (1985) and Morgan & Sexton (1987).

The emphasis on defining the drama teacher's role as facilitator (Gallagher, 2000:16, Bolton, 1995: 4) rather than just plain drama teacher marked a difference, a development in drama pedagogy. Furthermore, its advocates' use of the word *facilitator* as being an important difference implied that in its absence, the teaching of drama was deficient.

The teacher's responsibility is to empower and the most useful way of doing this is for the teacher to play a facilitating role (i.e., the teacher operates from within the dramatic art, not outside it). The regular teacher/student relationship is laid aside for that of colleagues and artists. (Bolton 1995: 4)

Choosing to exchange the word *facilitator* with *teacher* identifies an assumption about the inadequacy in traditional teaching and an assumption about the added worthiness and virtue in facilitating. In black and white terms, facilitating according to the dictionary definition is 'to make easy, promote, help forward' whereas teaching is 'to enable or induce by instruction or training'- open arms rather than finger wagging. Furthermore and presumably, the recipients will experience a different learning. They are facilitated rather than taught. They share the 'meaning making' Bolton (1992:4) and for Neelands (2004: 44) 'all teachers play the facilitator role: wanting to make it easier or less difficult for pupils to achieve their potential in a positive climate.'<sup>14</sup>

There is no doubt that the common theme throughout the literature is that drama is liberating. Papers abound with titles such as 'What it means to be human'. Publications claim in children's own words: 'Drama sets you free!' (SHA Secondary Heads Association publication 1998), 'They let you be yourself but you can be creative' (Specialist Schools Academies Trust: 2006) and it is the child who negotiates the learning, 'The adult is a guest and should behave as such, taking cues from the children, seeking their help or advice or offering help, but being careful never to take over or dominate...They should be careful not to out-stay their welcome' (McNaughton, 2003: 6).

### 2.10 Drama Pedagogy – *doing the right thing*

A much-used word in this discourse is *pedagogy* – of course - we are pedagogues. If I look up pedagogy it explains that it is: a method and practice of teaching, esp. as an academic

<sup>14</sup> The role of the facilitator is explained in far more detail in a section in Jonothan Neelands' *Beginning Drama* 11 – 14 p.45 – 48 (2004) David Fulton Publishers.

subject or theoretical concept (NOAD). Somehow, in my recent experience, I sense that it has become associated with something greater, more important than the notion of everyday teaching. It feels as if the general use of this word has become a significant part of our discourse. I have used the word pedagogy myself to convey a sense of something *other* than our present mode of skills based teaching. Perhaps this originates from a deep desire to elevate our practice into something that is worth debating, analysing and striving for - perhaps it is a word that fills a longing and this yawning gap is defined by its absence. I am fascinated by Van Manen's (1990: 50) philosophical analysis of the term pedagogy that is moving me further to my own explication of this research. His understanding of pedagogy is rooted in both teaching and parenting:

Parenting is not an entity, not a certain form of behaviour, not even a feeling or an emotion like 'love' or 'care. And yet we sense this presence that we call mothering or fathering in our pedagogic lives with children. And this is because pedagogy announces itself not as entity, behaviour, feeling or emotion but *through* them. Parenting is utter mystery, yet knowable. (Van Manen, 1990: 50)

Once I adopt the role of parenting to my teaching practice using Van Manen's (ibid: 146) concept of 'doing the right thing' for our children: the 'unfolding of our pedagogic nature' that relies on instinct rather than theory (ibid: 146); I feel that I am getting closer to understanding the 'smell of significance' (Sela-Smith, 2002: 65) that began this research and my quest to investigate my dissatisfaction with my students' drama documentation. It begins to explain my conviction that our students must recognize something good and *genuine* about the process of documentation of drama and that this should not be an 'end product' but a process as Ross Prior explains:

[...] there is a great deal of tacit knowledge being generated in the process. How this tacit knowledge is harnessed is particularly important to the success of the drama being used as a productive pedagogy – pedagogy which is concerned with enhanced learning agendas rather than reproductive pedagogy which may occupy a great deal of time but offers limited learning potential. (Prior, 2009: 261)

I would argue that The Leicestershire Mode III exam celebrated the living teaching and tacit learning experience through a 'productive pedagogy' (2009: 261). Its pedagogical principles allowed teachers to *live through and with their students'* in order to create a learning experience as something continuous, evolving and shared. It was never intended that Teachers should create a static examination. Teachers collaborated together to create a

method of assessment that did not set out to pass or fail children by what they can prove - through pinning down in writing their recall of facts and skills *about* drama which in Prior's terms is a 'reproductive pedagogy' (2009: 261). Instead the ongoing collaborative process between teacher and child sought to record the lived experience of the drama as something that is gained, generative and benefits others. As Manen (1990: 89) explains 'my child's behaviour becomes the topic of my (pedagogic) reflection.' He continues that for the teacher, self-reflection is the way that pedagogy reflects on itself while serving another' (ibid: 89).

The teachers transcribed their words as facilitators. For now, I resist being cynical in analyzing the important question of the authenticity of the students' words during this process but would like to propose that if we borrow from Van Manen's (1990) theory of pedagogy which I have found invaluable in my attempts to make sense of this journey and regard this phenomena from a parental perspective then the examples given in the previous chapter of the archived teachers' transcriptions (taken during the Leicestershire Mode III exam) show a touching engagement of the students' experience; a passionate drive to value their participation and give weight and meaning to their words.

### 2.11 Drama: Outlaws of the curriculum?

It would appear that the advice above replicates the pedagogy of process drama as a learning process and one that positions the student and teacher within a 'contract of learning' (Neelands 1984:27). Jonathan Neelands has written extensively on the enabling and emancipating properties of drama in education. His discourse thrives on words that celebrate the potent role of the child in the drama process: students are 'active meaning makers' not 'passive recipients'. Teachers are 'interested listener' rather than 'teller', Drama is a 'learning medium' – they 'negotiate' with their teacher within a 'contract of learning'. The teacher is not an instructor but a 'facilitator' (ibid: 2-7). Drama is not seen as a subject or as a distinct curriculum area...It is not quantifiable or academic...It is a class resource – intended for all teachers whatever space is available' (ibid: 1984: 24). Drama is for 'understanding', the child 'experiencing' rather than performing, 'drama for learning', drama for 'living through' (Heathcote, 1969), Drama, as 'process for change' not product. 'Ownership' for both teacher and student, within the 'learning contract': 'to plummet deep into feeling and meaning' (Wagner, 1979: 13). The purpose of process-centred learning is to

enable children to discover, for *themselves*, new meanings – not to inculcate tired, well-worn meanings as is the case in content-centred education' (Neelands, 1984: 4) Teachers must be willing to take '*informed risks* in order to develop experience as a teacher and encourage children to do the same in order to broaden their horizons...' above all, they should 'help children to discover their own voice' (1984: 24). These terms sound remarkably fresh and innovative. Yet most of them are written nearly thirty years ago or more.

However, Drama in education's teachers and practitioners' historical championing of its freedom from subject status now places it uncomfortably as either outlaws of the curriculum, or subservient to the subject of English, within the *Listening and Speaking* component. It is no wonder then that drama in education continually adopts a 'defensive' stance entirely necessary but it has had the effect of distracting us from development work...' (Neelands 1993: 52). From this position, the voice of drama is weakened and immersed. This problem has continued to arouse debate at conferences and in its literature. The effect of the National Curriculum and the National Literacy Strategy Framework first published by the DfES now the DCSF (Department for Children, Schools and Families) in 2003, was and still is designed to cover the requirements of English and includes *Speaking and Listening*. It has given rise to literature concerning the position of drama within our education system. In the first instance, as we have seen, the most significant point is that it is not seen as a separate subject in its own right but as a strand of the subject English under the title of *Speaking and Listening*. This positioning, as a subject subservient to another continues to feed the debate concerning drama's status as a subject or a teaching methodology. This is reflected in its literature that continues to question its status and betrays an uneasiness that is evident in those who write about the place and status of drama.

### 2.12 Drama – a proper subject?

If we are to take seriously the voice of the drama student then we need to understand the preoccupation with the defending of drama as a 'serious' subject. It is obvious from the literature already that drama practitioners and teachers are constantly defending their position for both themselves and their students. If drama as a subject is a weak relative within the curriculum then this may affect the student's own sense of worth in her/his worth as a disciple of this discipline. This preoccupation is hardly surprising when the examination

board Edexcel seeks to qualify its syllabus by describing Drama's position in its development of its qualification: 'Edexcel has developed GCSE Drama qualification to match the Drama aspects of the new National Curriculum Key Stage 4 programme of study for English.' Surprisingly, it continues to explain its subject position by stating: 'There are no prescribed subject criteria for GCSE Drama, but the subject criteria for Arts and Design, English Literature and Music have been used for the purposes of comparability in terms of content and the range of assessment tasks.'<sup>15</sup> On what grounds? It is a simple undertaking of guesswork to assume that drama should fit with practical subjects and that literature equates with drama's association with plays, playwriting. However, the exam itself, as we shall see later on in this chapter, has made every effort to include its own distinct criteria in its division of assessment objectives that clearly define what should be learnt during this course.

### 2.13 How *good* drama measures up

In Ofsted's 2002 publication '*Inspecting Drama: 11 – 16 with guidance on self-evaluation*', the requirements of the visiting Inspectors, are to not only assess the success of drama as a subject but also to consider how successfully the subject contributes to pupils' spiritual, moral, social and cultural development, and how effectively it helps prepare pupils for adult life in a culturally and ethnically diverse society' (ibid:7). Kempe and Ashgoid (2006) warn their prospective students that:

Although drama is inspected as a part of English, head teachers can ask for the work of the drama department to be inspected separately. Inspectors may also seek evidence of how drama contributes to the pupils' personal, social and moral and spiritual development both as a part of a taught curriculum and as an extra-curricular activity. (2006: 142)

So how do Her Majesty's Inspectors measure the success of drama? It would appear from Ofsted's assessment of successful drama teaching has established its criteria from a rather archaic idea of what drama's 'traditional subject' knowledge should be. Throughout its exemplar report, reference is made and indeed asked for as proof of the students' knowledge in disturbingly quaint 'theatre' terms such as: corpsing, upstaging and is given as an example to show the achievements of a 'higher attaining girl in Year 9':

<sup>15</sup> Publications code [UG008960] Specification – Edexcel GCSE Drama Issue – 2- December 2002  
<http://www.edexcel.org.uk>

She cannot resist showing how much she has learnt about stage techniques, talking of corpsing and upstaging with enjoyment...She delights in Shakespeare and demonstrates alacrity the gossiping tone and exaggerated behaviour of the nurse in *Romeo and Juliet*' – the report continues: 'she is slightly contemptuous of the level of some of the improvisation work her class is doing: 'It's always about drugs or AIDS.' Clearly, (writes the Inspector) she would like to be more adventurous and to see more of an end product. ( Ofsted 2002: 13)

This report's underlying approval for the classics is tangible and makes a value judgement about the kind of work that is set in drama. The use of the young girl's conclusions in this report that a Shakespeare text is both more *adventurous* and more of an *end product* than drugs or AIDS, assumes that the latter subjects are dull and unfinished, incomplete and therefore dissatisfying. Perhaps so, however, this could also be said for the teaching of *Shakespeare* or in this report's exemplar use, genres such as *Commedia dell'Arte* – all traditional examples of theatre. I am not suggesting that we should debate the worth of different drama genres but that it is illuminating in this example that the writers of this report have decided that the teaching of classics is more worthy. There is a referential undertone to the texts and subject content chosen in this report. Reference is also made to evidence in the form of written work e.g. the use of working notebooks to record the students' ideas for set and makeup design and for higher achievers to be given worksheets on various playwrights and genres. In conclusion it would seem that Ofsted, the governing body, may create an imbalance in the teaching and learning of drama by valorising an elitist theatre studies approach for our young people rather than that of drama as a *living through* learning process.

### 2.14 The value of writing in drama

In the Prologue, I have written about my introduction to drama as an English Teacher and explained how I began to use drama to enhance my students writing, that to write from and through the experience of the drama process seemed second nature to my teaching and for my students as learners. The Edexcel specifications, from 2003 onward, relies on the student's written evaluation to meet the requirements of the government's QWC (Quality of Written Communication) initiative. However, as I have discussed in Chapter 1, despite the provision of the initial portfolio they fail to employ the potential of drama to enhance the students' documentation. There is plenty of evidence from eminent drama practitioners of

how writing that is embedded in the lived experience of the drama lesson enhances students' writing. David Booth (1994) explains:

I have found that when writing is embedded in context that has personal significance for the writer, the writing skills themselves will be enhanced. If children are engaged in expressive and reflective aspects of drama, living through, 'here and now' experiences that draw upon their life meanings, then the writing that grows out of it may possess the same characteristics and qualities. (1994: 123)

Philip Taylor (1996: 47- 51, 1998: 101-104) provides helpful examples of how he uses in-role writing to enable students to reflect on their experience. He explains that although his class 'enjoy writing the letters, the petitions, the advertisements and other tasks which informed our drama work, having them critique the quality of teaching and learning is different matter' (ibid: 47). Taylor attempts what he describes as a 'liberating means for releasing the students to share their in their journal their ideas on drama, how drama can be structured' by writing to a fictitious teacher. The examples that Taylor gives provide a valuable insight into the students' understanding of their work.

Heathcote's use of documentation is widely acknowledged. Betty Wagner's (1979: 170) account of Heathcote's use of documentation makes fascinating reading where the students as monks create their *archived material*. Wagner describes a group of nine to thirteen year olds in role as Monks creating and handling of a fictional manuscript. 'As the drama proceeded and the children saw their words transformed from sound on the breath to ink onto the paper, they began to grow a language to match their drama experience.' As Heathcote explains, 'the development of language relies on language use within meaningful contexts' (Wagner, 1984).

In Rachel Dickinson and Jonothan Neelands' (2006: 65-66) *Improving Your Primary School Through Drama*, they list a host of writing mediums that are enhanced through the medium of drama. It includes documents such as 'official reports, laws of the land, archive material'. This list of documentation illustrates that writing in drama need not be limited to in-role writing i.e. the student's individual expression in letter or diary writing. It can also be collaborative as in the above example of 'writing the laws of the land'. This activity can engage the whole class with their teacher exploring legal terms and register. The range of contexts made available through the lived experience enables participants to express

themselves in a wide range of differing registers that challenge their use of language and understanding. This requires the teacher to identify *genuine* opportunities for students to produce *authentic* documentation so that her students experience a truthful purpose for documenting their work.

However, Philip Taylor (ibid: 47) believes that too often drama teachers ask their students to write in journals/notebooks on what they did in their drama which often results in 'glib and pedestrian') writing:

Experienced drama teachers will not be surprised by this comment. Journals tend to become deathly documents in classrooms, which inhibit rather than liberate. (ibid: 47)

Taylor also observes that when journals are used in an 'instrumental' fashion, they become nothing more than checks on task completion, an intrusive evaluation tool which only serves the teacher's need for behavioural control' (ibid 47). This instrumental use of journals is often justified as the student's personal notebook to record not only their feelings about their work within the drama process but also an evaluation about what the work is about. As Gallagher points out:

[...] drama is often more concerned about a 'process' than a 'product', although it may result in very fine products. It is possible to assess a process, but the wrong kind of assessment can halt a process and arrest its movement. Students often see assessment as a final judgement, something that congeals the movement of process and brings a kind of stasis to the experience. Arts educators, therefore, must struggle with the assessment of the artistic processes, given the trend toward measurable, quantifiable, testable educational outcomes. This would mean a greater reliance on holistic scoring instruments. (2001: 109)

Unfortunately, it would seem that drama's potential for enhancing the student's experience of writing is ignored by Edexcel and other examination boards – that their only genuine purpose for documenting the drama process is for a convenient means of assessment to comply with the QWC component.

### 2.15 Drama advocates' response to government orders

With each new government initiative, eminent drama practitioners have embraced the challenge to formulate their subject position through the writing and presenting of teacher

handbooks/papers. For over ten years drama handbooks have been written for teachers in response to the National Curriculum's orders for Speaking and Listening. In 2000, as Head of Expressive Arts, given that drama has no formal programme of study to follow other than prescribed in English, I was unsure how to respond to the growing demand by the government to provide assessment strategies that measured students' progress in National Curriculum levels. So it was with some relief that Kempe and Ashwell's (2000) *Progression in Secondary Drama* provided an assessment framework to measure progression in drama. Kempe and Ashwell stress that the descriptor of levels is not statutory but has been 'produced with specific reference to drama requirements in the English curriculum and the National Literacy Strategy, key aspects of the various GCSE drama syllabi and Ofsted's guidance on drama' (2000: 37). Within this framework they identify three activities of 'creating', 'performing' and 'responding' in order to monitor and assess progression. My department was grateful for this simple means of assessment and still employs these three categories. Our current climate's preoccupation with assessment has resulted in my own school demanding six-weekly interim reports where simplistic means of measuring progression can be efficiently achieved. For teachers of drama this often means up to four groups for each year group. Dealing with this workload hardly encourages teachers to philosophise over assessment criteria.

One of the first examples of practitioners involved in producing exam handbooks for students was Sally Mackey's and Simon Cook's (1995) *Drama & Theatre Studies* handbook which provided an aid to passing the AQA Theatre Studies exam. It was Mackey's response to the initial drama teachers' devotion to her county presentations in Northamptonshire, which drew for students and teachers alike, the distinction between writing for Drama and writing for English Literature. Its success as a teaching aid, for it was the teachers rather than the students who used her ideas for their lessons, was its clear formula. Not only was there exemplar material provided for the students to emulate in their theatre writing, but Mackey and Cook (1995) provided a tabulated 'Systems for Analysis' for students and teachers to fill in to provide revision on how a character would demonstrate her/his role; bullet points summing up the previous chapter for ease of understanding of what needed to be learnt. Neelands (2000) provided the next manual with firmly structured potential answers in a 'how-to-pass', key-to -success handbook. Teachers have devoured them. Our present culture's obsession with assessment and exam results, that preaches a way of achieving success if only a student knows how, has significantly transmuted the original drama

advocate's personal narrative. Teachers/drama practitioners like Jonothan Neelands (1984) had spoken through their text with immediacy and passion for the events that had occurred in the classroom. This went hand in hand with the 'learning through' approach. This has now been replaced with highly functional, structured manuals that deal with the cold facts of exam success.

Ken Taylor's (2001) GCSE Drama for Edexcel attempts to produce a student-friendly course handbook, substitutes the usual text book third person narrative with the familiar pronoun 'you', yet replicates the specifications in words that are just as evasive to those outside the discourse of drama: 'You will have the opportunity to use Drama forms to deepen your knowledge and understanding of an idea or issue and to communicate this understanding though the medium of Drama'. The most disturbing outcome of the Edexcel syllabus is the board's division of drama into criteria of the response and development stage of the exam. David Davis (2005: 164) accuses the Edexcel examining board of 'reduc(ing) a complex art form to a list of things that can be practised, learnt and tested.' Based on Jonothan Neelands' and Tony Goode's (1990) identification of drama conventions in *Structuring Drama Work*, the board has categorised process drama into an unnatural divisions: explorative strategies, drama medium, and elements. As far back as the eighties, Jonothan Neelands worked with teachers to identify drama conventions to shape the 'living through' process of Heathcote's legacy. Davis argues that what began as a 'valuable resource' i.e. Neelands handbook 'Structuring Drama Work' (Neelands, 1990) has instead become 'the total method'; that Neelands' formulising of conventions has led to a 'bits and pieces' approach to teaching for a whole generation of students. Evidence of this *technocratic*, or in Davis' words, 'negative influence' is the 'appalling concoction that masquerades under the title of 'EDEXCEL GCSE Drama'. Finally, Davis accuses DfES's adoption of these skills and laments that 'the complex 'living through' drama is left out.' His critique of the development of drama for assessment at GCSE offers a significant insight into the development of the Edexcel syllabus. It will come to resonate with the findings that emerge from my fieldwork. It also illuminates the prolific generation of published drama educational handbooks available to as Davis observes makes it easy for drama teachers to absorb and implement. It also makes the ephemeral nature of drama easier to mark. But this has a consequence and one that I believe, like Davis has a detrimental effect on the highly complex, valuable living through experience. As the findings of this research are revealed, I am increasingly convinced that the diminishing value of process drama as highlighted by David Davis (2005)

has a detrimental effect on the drama students' achievement in the examination. Cecily O'Neill's own explanation of the characteristics of process drama clarifies this:

Learning about drama occurs through engagement in the experience. Too often, theatre arts courses expose students' deficiencies and weaken their confidence by immediately requiring them to perform both formally and informally. For many, lack of experience and technique will make this a painful experience. Process drama, on the other hand, permits direct engagement with the event, a range of role-taking and an encounter with the power of drama without necessarily demanding the immediate display of sophisticated acting techniques. (O'Neill, 1995: xiv)

Before ending this chapter I find it fascinating to read Gavin Bolton's (1979) understanding of assessment. There is a touching absence of reference to any kind of statutory evidence e.g. the current National Curriculum levels. He reveals his own sense of teacher autonomy that I fear has long gone: 'I tend to use drama in a way that poses questions, rather than implies answers' (ibid: 135). Bolton's perception of assessment is that 'the students' achievement in understanding is an act of faith on the part of the teacher' who looks for 'clues'. He gives two examples of what the assessment could measure: 'a desire to talk' and 'his quality of performance in related arts (drawing, and particularly poetry) subsequent to the experience' (ibid: 136). A long list accompanies these two examples. There is no mention of theatre skills but a tacit, felt criteria: 'Integrity of feeling' and 'Trust in the teacher; readiness to evaluate and criticise the teacher's contribution'; a 'willingness to take risks, to try new territory, new forms', and I wonder whether we can ever resurrect this approach to teaching again.

In the chapters that follow, there will be references made to the difficulty of assessing drama by those practitioners involved in its development. Opinions and reflections will be made about the assessment process and sadly, there will be those who, despite having the authority to effect change will share or collude with the government's aim for efficiency and parity in examinations. Here it seems, this will always be privileged over complexity and uniqueness and the teacher and students 'relishing'<sup>16</sup> the problem of assessment.

In the following chapter, a feminist framework will provide a means of excavating this problem. Jill Dolan (1993:225) writes 'to be a feminist scholar is to practice political resistance to tradition, to dominance, to patriarchy.' The review of feminist and drama

<sup>16</sup> David Cross in his MA 1993, encourages teachers to 'relish' the complexity of assessing drama in the Leicestershire Mode III Examination that existed between 1988 and 1996.

literature has hopefully set out a framework within which to examine the world of the adolescent's position in the examination system. By applying Feminist and Drama methodology to excavate the world of the adolescent within an oppressive examination system, this research will attempt to reveal the locations and perspectives of both teachers and the students who work within and for the drama examination. From this perspective, can drama teachers extend and develop children's voices, their powers of literacy, through the process of documentation?

## Charting the Territory

## Chapter 3

# Charting the Territory

*Each phase is an uncharted territory because the ground is not formed until the inquirer creates both the territory and the path by surrendering to the unknown and then walks the territory to discover what is there. (Sela-Smith, 2002: 64)*

## Chapter 3 Charting the Territory: THE IMMERSION PHASE continued

### 3.1 Introduction

This chapter presents the methods used during the *Immersion phase* within this heuristic research design. It discusses the rationale for the methods chosen and the research methodologies that informs these choices. The two previous chapters have hopefully grounded this research in the field of drama in education through a feminist lens. My choice of literature, from both feminist and drama-in-education sources reveals how I choose to support and challenge my understanding of Drama in the context of our Education and secondary schools' Examination system. The 'weighting' that I give to some authorities in this field rather than others exposes my *bias* i.e. the way I see and understand my own position as teacher/researcher and woman from my beginnings and subsequent arrival and reason for conducting this research:

...being reflexive and open about what we do and how we do it, and the relationship between this and what is known, is crucial for academic feminists as it allows others who read our work to understand the background and claims we are making. (Letharby, 2003: 6)

My research approach is qualitative, my data making and collection is therefore, collaborative. I want to seek out and tell the lives and voices of those I teach which are hidden behind reductive impersonal, quantitative data that grips my school. Rather than reducing my language to mathematical coding to explain the progress and attainment of those I teach, in this research I *elaborate*. My descriptions are thick, and anecdotal. Our stories will matter. My choice of research literature weaves through this chapter and will endeavour to:

- 1) expose and make transparent my predilections and my *bias*
- 2) Include those academics who champion the reflexive, ethnographic, feminist researcher, who constantly remind me that I myself am part of what I am studying (Richards, 2009: 49)
- 3) Use of the personal pronoun to reveal my own personal involvement in providing qualitative data that can give life and feeling to numbers, calculus and predictions
- 4) Justify the choice of methods used to seek and generate answers that challenge my assumptions

- 5) Create opportunities to work in collaboration with my participants i.e. students, fellow teachers and academics to both discover and create data
- 6) Explain how I intend to Interpret, analyse and writing up the evolving data

### 3.2 The Research Methodologies that inform this research

The design of this research has been influenced and informed by both feminist and Drama in Education theory.<sup>1</sup>

Much has been written about whether there exists a feminist method for research. Reinharz argues that 'feminist methodology is the sum of research methods' (1992: 240). I have found this helpful in identifying a strong link between my own drama in education perspective and feminism, in that both acknowledge their shared mission to liberate and give voice to those who are unheard. I have found it useful to reproduce nine of Reinharz's (ibid: 240) identified themes that define feminist methodology and to compare them with comparable themes in drama in education. I have set out my own identified drama education themes below Reinharz's italicised feminist themes:

1. *Feminism is a perspective not a research method*

Drama in Education is a perspective that informs the process of teaching and learning rather than a prescribed teaching strategy or method.

2. *Feminists use a multiplicity of research methods*

Drama teachers use a number of dramatic conventions to explore social issues

3. *Feminist research is guided by Feminist theory*

Drama teachers are guided by influential Drama in Education theory e.g. Dorothy Heathcote (1978) Gavin Bolton (1979), Jonothan Neelands (1984), Cecily O'Neill (1995) et al.

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<sup>1</sup> I have used the full title of Drama in Education to stress that this implies the process-led pedagogy rather than Drama as theatre/product. See Chapter 1 & 2, O'Neill (1995), O'Toole (1996), Neelands (2002: 4-10)

4. *Feminist research is transdisciplinary*

Drama in education is a cross-curricular learning medium

5. *Feminist research aims to guide social change*

Drama teachers introduce/expose/encourage their students to live through fictional social contexts and issues, so that in the safety of the drama they can become active meaning/decision makers and consider/act out opportunities for social change

6. *Feminist research strives to represent human diversity*

Drama teachers strive to represent human diversity through fictional contexts, providing opportunities for their students to explore different cultures, social and historical issues. The drama teacher will endeavour to reveal both sides of human stories and dilemmas e.g. introducing scenarios/taking on the role of both Oppressor and Oppressed

7. *Feminist research frequently includes the researcher as a person*

Drama teachers frequently include themselves in the drama e.g. Teacher in role. This role can be a leading/primary/protagonist/supportive role in the drama; similarly s/he can often take a secondary/supportive/antagonistic role in order to shape the drama and challenge preconceived/prejudiced ideas.

8. *Feminist research frequently attempts to develop special relations with the people studied (in interactive research)*

Drama in Education's pedagogy relies on an equity-based relationships between teachers and students exploring issues through a collaboratively created story; a 'teaching and learning contract', teacher as facilitator, enabler. It also requires a symbiotic relationship of trust between both teacher and students where fictional roles and contexts protect the participants so that they can confidently and comfortably explore potentially 'sensitive' issues that may involve some element of risk-taking e.g. racism, homosexuality, drugs, abortion.

9. *Feminist research involves an ongoing criticism of non-feminist scholarship*

Those who champion process drama (Neelands, 1984, O'Neill, 1995, O'Toole, 1992, et al) provide 'on-going criticism' to the non- process drama where the study of

theatre and performance skills are perceived as not only far more convenient to assess, but arguably raised to academic status - hence scholarship - in schools, the examination system and the public.

### 3.3 The Research Design

#### 3.3.1 Defining a Model for This Research

The original design of this research consisted solely of one case study aimed at investigating the extent to which Edexcel GCSE exam provided methods of assessment for students' portfolios that were creative, valuable and measurable. The methods employed in this case study were inspired by Kathleen Gallagher's ethnographic, reflective research (2001: 14) where her own position as teacher-researcher was 'critical in drama research'. It was important for her to work with the girls to create a 'picture to be filled with the words of girls themselves.' As she suggests: 'The more differently positioned eyes there are, the more complete the picture' (ibid: 15). Her accounts of her own students' insights were vital to her 'research picture' in that they were the 'source' of her data. My natural affiliation to her research was affirmed through her accounts as a drama teacher and her research methods (her involvement in the drama lessons, the video-taping of lessons and detailed notes). It seemed natural that I should continue to teach the exam as facilitator of the workshop and therefore a participant within the case itself. In my role as teacher-researcher and assessor I was engaged in my role as a researcher as a 'participant researcher' (ibid: 17). This 'insider' position, Gallagher explains encourages students to share their experiences because the teacher has participated in the workshops and shared the experience (ibid: 16). In Philip Taylor's words an ethnographic approach 'demands an understanding of how people think, feel, and act upon their own naturalistic settings' (1996: 37).

The data and questions that emerged from this case study of a 'single event' (2002: 11) i.e. the exam, could not be contained. My adoption of an ethnographic, reflexive stance continued to propel my research out into the field of drama education to those educators and theatre practitioners who have in some way influenced or have an opinion on documentation in drama as a means of assessment. It was the data from one of these interviews that inspired me to conduct a second case study where I could introduce an

alternative method of documentation as a means of assessment. At this point of the research I envisaged that this second case study would conclude the research. However, I was then confronted with a third collection of unexpected data that provided a fresh insight on the research. At the heart of this inquiry were the needs of the students but they existed in relationship to myself, and each emerging context, the interior, immediate world of the drama studio and the external educational world outside. Despite our different institutional and geographical locations, within the field of drama education, we shared the same experience, discourse and domain. I could maintain my participant/observer role. I was amongst colleagues. In this ethnographic role as researcher I observed the worlds of my students and my colleagues and tried to make sense of the educational worlds we inhabited. My ethnographic stance required both participating in the research processes involved in the drama examination: drama workshops, the assessment of the portfolios, the interviewing of the drama practitioners, and also observing the 'social realities' of the drama studio' within the social context of the school and the wider examination system. Edmiston & Wilhelm (1996: 92) suggest that complementary to this ethnographic stance is the phenomenological where my search to understand the complexities of assessing drama documentation has looked for both ethnographic 'commonalities' as much as the phenomena of 'individual differences'. This phenomenological approach sought to understand the students' uniquely felt 'lived experiences' of the drama workshops in relation to their documented accounts for assessment. This was vital to my understanding of how the students perceived and experienced the recording of their portfolios. My participation in the workshops from both a phenomenological and ethnographic viewpoint allowed me to 'contextualise(d) personal individual meanings' (phenomenological) of the lived experience of the drama and the contextualise(d) (ethnographic) 'shared social/cultural meanings' of the examination process. Experiencing for myself, the lived experience of the workshops allowed me to be part of the data and in heuristic terms as Nuttal (2006: 434) points out, adopting an interpretive phenomenological approach 'emphasises the importance of how participants think' and corresponds to the appropriate method for the immersion and incubation stages of heuristic inquiry.

Therefore, the research design evolved. My own particular 'lived through experience' as a drama teacher drove this research. At each stage my reflections on the process and the outcomes sought to valorise my conviction that our students' creative potential and individual voice could be released through the *lived through experience* of documentation.

Taylor believes this reflective stance 'demands a discovery of self, a recognition of how one interacts with others, and how others are read by this interaction' (1996: 27). This subjective view may be judged as too narrow and may raise questions about the value of this research in the wider world of *other* students in *other* schools with *other* teachers.

This design then, from my initial 'vision' sketched out my purpose that led eventually to my adoption of a heuristic method of inquiry that valorises intuitive, self-discovery as a necessary process in research. Therefore, I am justifiably subjective in my research design. It is this last approach that I will use to analyse and reflect upon the process of how my own particular journey progressed in this research.

### 3.3.2 Overview of Research Design

In order to illustrate this research design as an evolving *process* rather than a preconceived *product* in which to carry out my research, I need to continue to acknowledge that my methodology for this research has been born out of my alliance and empathy with feminism and drama-in-education. As I have explained, both feminist and drama in education advocate and valorise *process over product* (Reinharz, 1992: 218; Gallagher, 2001: 109).

What follows is an explanation of how this research has *evolved*, that its overall design has been defined, formulated and documented through retrospect i.e. my interpretation and choice of methods have been governed by the world of work - my school, my students and the exam system. It conveys my reflexive perspective from my position as both woman and teacher. My continual looking back and seeing 'what has happened' influences the way I looked forward. I write in the present tense to continue the living process of this research and my writing in milk.

As explained in Chapter One, it is through my reading of Etherington (2004: 109), Sela-Smith (2002), and later John Nuttall (2006) that I am introduced to Moustakas's (1990) identification of six phases within the process of heuristic inquiry. I remember vividly, reading the above accounts of how adopting this method had benefited their research. As a drama teacher, I welcome, and am familiar with the unpredictable, living, unfolding narratives that I play out with my students in my day-to-day work in the studio. The above

academics' sanction the *anti-design*, and champion heuristic inquiry for its validating and clarifying methods which are open-ended' (Moustakas, 2001: 266). Therefore, feelings that I have *lost my way* are replaced by a new confidence in *finding my way* on a journey where the end is uncertain. The notion of *Surrender to feelings of the Experiencing I* (Sela-Smith, 2002: 55) propels this research. Her use of sensory terms such as the *smell of significance* makes utter sense to my affiliation with the living, breathing, sensory, subjective yet collaborative experience of process drama. I am further convinced of this compatibility with Moustakas's explanation: 'The heuristic process is autobiographic, yet with virtually every question that matters personally there is also a social – and perhaps universal –significance' (1990: 15). Through the heuristic stages of this research, I will tell this personal story in collaboration with those who help along the way; those who take me from the *particular* to the *universal*<sup>2</sup> i.e. the social interaction with my students over the particular problem of teaching documentation; to understand the *universal* significance of how our children are educated, and both as drama teacher and drama researcher ask: *What is this play about?*<sup>3</sup>*What am I researching?*

### 3.3.3 Validity

Sela-Smith (2002) argues that if a heuristic approach is followed, then in order to validate one's own personal experience, we do not need to compare with others how accurate we are in our descriptions. Rather 'the feeling response, as experienced, is valid as it stands' [...] checking against others' experience can become reductionist toward some statistical mean' (2002: 79). I do find her advice compelling that as researchers we should have the confidence to allow 'processes to unfold' in order to deepen our 'self-understanding' and our self-transformation that so that others can experience the 'story'. However, my natural inclination as a social being in a social institution is to seek confirmation in the way I think and act with others. As a teacher, my work will always be collaborative therefore I will always seek out comparative experiences with my colleagues and students hence my reason for inviting my fellow teachers to take part in aspects of this research. Not only that, but I collaborate with those outside my school not only through the interviews I have

<sup>2</sup> I cannot resist comparing Moustakas's theory with Dorothy Heathcote's conception of *From the particular to the universal*, (O'Neill and Johnson, 1984: 103), her *Man in a Mess*<sup>2</sup> (Davis, 2005: 168)

<sup>3</sup> John O'Toole (1992: 60) lists 'What shall we do a drama about?' as a process drama convention. Certainly, at the beginning of my drama teaching this was the way in which I began most of my lessons. It involves the teacher responding to the area/s of interest suggested by the students. It is the teacher's role as facilitator to guide whatever the topic into a challenging drama.

secured but also through their writing and my reading. Their perspective matters not simply as a review of literature 'out there' but as an important, abstract, intangible communion with their philosophies and of those who I read and write about. I seek their approval through their literature – checking out their political, ideological stance through an internal and fictional dialogue. These collaborations and day-to-day encounters/dialogues with those I teach, work with, and read, create multi-perspectives that will clarify, not reduce my understanding of the data we make and gather. Philip Taylor writes about his work with Margot Ely, where she advises him to acknowledge that the work they do with their participants allows them to check their readings: 'to solicit other possible readings, to hone our insights and findings, and to gain the needed distance, and so work for credibility' (Taylor, 1996: 43). My job is to communicate, author and edit those perspectives. Like a novelist/poet/playwright who selects from life those multi-perspectives of character and experience in order to recreate the truth of a day, I will not tell every minute, but seek to tell my own reflexive, ethnographic, heuristic story through careful selection of those perspectives that will ensure verisimilitude.

In order to produce a credible account of this research I need to 'provide information about the contexts in which the data are located' (Etherington, 2004: 37). Laurel Richardson tackles the question of traditional ideas of validity by arguing that 'there is no single truth' that we should acknowledge our 'angle of repose' (Richardson, 1994: 516-29). Her now famous and adopted metaphor of 'crystallisation', (Etherington, 2004: 148, Denzin and Lincoln, 2008: 7) has enabled subsequent researchers to apply a term that 'provides us with a deepened, complex, thoroughly partial understanding of the topic. Paradoxically we know more and doubt what we know. Ingeniously, we know there is always more to know' (Richardson, 1994: 516).

### **3.4 The Territory**

#### **3.4.1 Research Site**

Presenting a value-free and objective analysis of my chosen site, is not possible and 'to suppose that any researcher enters a field without past experience or some pre-existing ideas is unrealistic. To suppose that their presence will not exert an influence on the data is equally unrealistic' (Silverman, 2005: 29). The research site is my own school where I have worked for the last 28 years (See Chapter 1). In the writing up of this research I have been mindful of Kathleen Gallagher's framework (2007) where she introduces the sites of her

research with official accounts from each school's web site then follows this extract with her own subjective observations in order to contrast the 'subjectivities within these 'spaces' to reveal the 'relationship of power' (ibid: 56). My own subjective picture of the school will be ever present in the following chapters that chart this research.

In *official* terms the school is an 11-18 comprehensive 'within a difficult semi-urban context, which became a specialist arts college in 2004. Below is an extract from the school's 2009 Self Evaluation Form (SEF).

**Figure 3.1 2009 School's Self Evaluation Form (SEF)**

*The school has seen substantial change since September 2005 when \*\*\*\*\* was required to assimilate 60+ Yr 9 students and 60 + Y10 students from a neighbouring 'failing' Secondary school and became spit-site. \*\*\*\*\* is scheduled to be totally rebuilt with a target date for opening of September 2009 – but now more likely Easter 2010.*

*The town suffered a major setback in the 1980s with the closure of British steel's manufacturing plant which had formed the industrial heart of the town. Since then the town has struggled to attract any major industrial employers – though some large companies have set up in the town (e.g. RS components, Oxford University Press). However, much of the employment is related to warehousing and distribution and has little in the way of long-term career structure, part-time and agency work is common, and large numbers of the workforce is female.*

*The socio-economic profile of the town shows that there are few professional and managerial jobs and this has a marked effect on the social profile of the school's population. In reality, the town has struggled to recover fully from the closure of the steel works, both in terms of large-scale employment and the loss of identity and morale which the closure brought about.*

*The town is recognised, within its county and beyond as an area of social deprivation with high levels of youth crime, anti-social behaviour, drug use and teenage pregnancy – all of which are reflected in priorities of the Local Strategic Plan and in the work which the school undertakes.*

- *The immediate area is ranked 14,084 out of 32,482 on the index of multiple deprivation;*
- *The percentage of adults with HE qualifications is half the national average;*
- *The percentage of higher social class households is half the national average;*
- *The percentage of students entitled to a free school meal is at or around the national average -but the number claiming FSM(Free School Meals) is actually lower. The overwhelming majority of our students are from a 'white British' background – reflecting the Scottish heritage brought about by the migration to the area as a result of the setting up of the steel works. The number of students with English as a second language is low as a result – although increasing as a result of European migration.*

*In this challenging context, the school achieves creditable examination success e.g. 65% 5 A-Cs. The arts play an important part in this success because we place an emphasis on an entitlement curriculum where the arts contribute to a significant and privileged part of the timetable. We believe that students will carry their positive experience of the arts into their life-long learning. Annual mobility of students:*

*09/07/08 = 1253*

*11/09/08 = 1242*

*07/07/09 = 1221*

*09/09/09 = 1245*

*28 = statemented pupils - 1 undergoing statutory assessment*

*358 = school action*

*43 = school action plus*

Although we have always been supportive of the arts, and have for over 20 years dedicated our timetable to the arts throughout the key stages, it is our specialist status and its funding that has greatly contributed to our continued development and support of the arts in our school. We were the pilot group for Artsmark and have a long reputation of producing students who have had notable success in the creative industries. Below is a further extract of our 2009 Self Evaluation Form (SEF).

Figure 3.2 2009 School's Self Evaluation Form (SEF) continued

*The school has a strong ethos based on 'core values' of equality, respect, responsibility, community, high expectations and achievement. These were established by the whole staff and they are revisited with any new staff each year. The ethos is characterised by the positive relationships which exist between the staff and students and amongst themselves – bolstered by an effective pastoral system.*

*The school has:*

*No particular religious affiliation*

*Is popular and regularly oversubscribed (276 original applications for 200 places for the September 2009 intake)*

And what follows is my own subjective view - an instinctive snapshot of the place where I work. It should be read as such:

I am an Assistant Head with responsibility for employing the arts as a way of promoting creative learning and thereby raising attainment. I feel an intense loyalty to the school. It is hard not to talk about the school and my colleagues without mentioning the word *love* - a word that doesn't sit comfortably in the discourse of research. Its ethos values respect towards each other throughout its community. It is a happy school. Our assemblies are run on an inherited Quaker tradition where we sit in a circle and observe a five-minute silence for reflection before a member of staff or students get up to talk. Visitors are regularly surprised at both the teachers' and students' strict observation of this custom. I believe there is a strong tradition of liberalism - a healthy disrespect for officiousness; that we do things differently and better than other schools. We care for one another and invest much of our capital in staffing and believe that we have smaller class sizes than other schools; that we have far less cover to do if teachers are absent. If we have a designated non-contact period we are free to do what we like with it. We can go home. There is no policy on what staff should wear. We respect and trust each other. We disapprove of notices on walls that tell our students 'not to' or 'don't' and encourage 'please could you...' We have an impressive staff attendance record. The arts are valued and so from my perspective I feel supported in my working life. Those who I work with in the Expressive and Performing Arts department are intelligent, bold and creative. The students seem them as innovators. Students call us by our first names. We have exceptional relationships and excellent

discipline. From my perspective the students are a pleasure to be with and to teach. Having fun is a teaching objective.

### 3.4.2 The Keeper of the Keys: Data collection

I am complicit in the generation and analysis of school data. My role as a member of the school's management team, requires that I regularly monitor and track students' progress. I engage in interviews both informally during lessons and in more formal out of hours interviews with students and their parents where we discuss their progress and *trawl* through their Calculated Value Added (CVAs) scores based on their year 6 (Key Stage 2) predictions based on their Standard Assessment Tests (SATs). Therefore, for this research I have not only embarked on this study as a researcher, but also in my role as their teacher and have set my students' targets according to the data approved of by the government. Each student is given a *progression line* formulated from the projected level of achievement predicted from her/his KS2 data. I have inside information. Although I cannot visualise the precise details of either their practical or documented work produced by their forthcoming drama exam, I have a good idea of how they will perform. And although this research is not concerned with the sharing and usefulness of data for teachers and students I am aware of my superior position in that I am *in the know* and the students are not. It is a requirement of my role to include in my register data on the individual students in each class that I teach. This data tracks each student's attainment since they were in Year 6 at primary school. Based on Standard Assessment Tests (SATs). In my role as both Assistant Head and classroom teacher I am required to monitor each student's progress and negotiate target grades for their exams.

### 3.4.3 The External Influences: 'The Culture of Crisis'<sup>4</sup>

The method of collecting data was largely dictated by my role as a teacher bound by the dead lines and procedures necessary for the successful completion of both the GCSE and BTEC examinations. This was a prevailing factor throughout the research in particular, my wish to conduct the research as an ethnographic, reflexive, feminist *researcher*. I was keen to champion my students' voices: to co-construct meanings and foster equality throughout

<sup>4</sup> The term 'Culture of Crisis' was introduced to me during a conversation with Clare Lee Subject Leader The Open University, Milton Keynes PGCE Maths and Professor Sue Johnston-Wilder Maths Warwick University in the spring of 2010.

the research. However, throughout the period of this first case study I was, as was every other teacher in the school, required to fill in data sheets that give our predicted grades of the students we teach. Prior to the spring term when the case study was carried out, I had with both members of the Leadership team and my own department, discussed and analysed the predicted grades. At both levels, all of us were made aware of the school's potential results based on the predicted grades. The staff had been informed through a cascading series of meetings from the Leadership to the Heads of Department and department meetings. We were all made aware of our current CVA (Calculated Value-added) scores of 985 based on our predictive grades of the students that were below the government's arbitrary figure that all schools should be achieving a CVA of 1000. Not only that, we knew that unless we achieved 30% 5 A-C grades at GCSE we would be put on what was known as the 'shit' list amongst us as teachers. The punishment for any school achieving below this percentage was to be threatened with closure. Although we mocked this arbitrary number, we were unable to shrug off this threat. The spectre of Ofsted inspections governs our lives. Regarding the context that I have given of the school we would find it hard to achieve that result given the assimilation of the failing school the previous year. It is in this 'culture of crisis' that I undertook this research. In terms of the second case study in 2010, the BTEC examination allowed a far more liberal approach which allowed all teachers in the Performing Arts department to both write the course and decide on my own method of teaching and assessing of how my students achieved each unit's 'learning outcomes', I was able to take advantage of this new freedom and conduct the course to not only meet the needs of my students' but to experiment with the *Reflective Sketchbooks*. My research position was, to a far greater extent, allowed to develop.

#### 3.4.4 My role as Teacher/Examiner/Researcher

Like any other examination syllabus, the Edexcel GCSE syllabus requires the teacher to be responsible for its interpretation and implementation. Therefore for this research, the teacher's *assumed* objectivity in the assessment of this exam, traditionally valued by many researchers as: 'value free, coherent and orderly – in fact "hygienic"' (Stanley & Wise, 1993: 6) is at odds with myself as teacher/researcher. As their teacher my responsibility was to:

- enable my students to achieve their potential in the Edexcel GCSE drama exam

- to interpret the syllabus in order to provide the necessary opportunities for students to achieve their potential in both the practical workshops and their documentation.

Furthermore, my subjective position in this research was further accentuated by my teacher role in the writing of the programme of study i.e. the workshops. The transparency of this research would always be clouded by my own triumvirate position as teacher/examiner/researcher. It was imperative then, that as their drama teacher, I will use my experience and sensitivity to transfer the most banal response from each student to raise her/his words into a valued and worthwhile response. Good teachers work hard at this. How can my research be objective? It cannot hope to be while my role as a teacher and facilitator prioritises the raising of my students' examination achievements.

### 3.4.5 Colleagues from my own school

In my ethnographic position, much of my thinking has resulted in continuous dialogue with my colleagues as we go about our daily business of teaching. Rory, who participated in the 2008 case study, has taught in my department for the last seven years and continues to team-teach Drama groups with me. Dave, my Deputy Arts Director, works with me on our whole school Creativity agenda via the *Learning Group*. Within this relationship, I have been fortunate enough to be able to engage in a shared discourse that has inspired and challenged my assumptions. Both Rory and Dave are both ex-Drama students.

### 3.5 The Research Process

The primary research question drives the research:

**Primary Research question:** To what extent has Edexcel revised the Drama GCSE syllabus to give adolescents a voice (valorised by drama practitioners) and provided assessment strategies that are creative, valuable and measurable?

To present the design of this research there are **two** sections:

- A. A framework of the journey of the 4 stages of this research. The methods used, participants, research questions, and data evidence generated and collected.
- B. A more detailed explanation and rationale of the methods used e.g. Ethics, methods of data collection, writing up and data analysis.

### 3.5.1 Section A: The Four Stages of Research:

1. The Edexcel Drama GCSE Case study
2. The Interviews: Among Colleagues
3. The Edexcel Performing Arts BTEC Case Study: The Reflective Sketchbooks
4. The finding of archived materials

Below I have provided a figure that locates the above **four stages** of the research within the **six phases** of Moustakas's (1990) heuristic research method. The two phases are capitalised i.e. the IMMERSION and INCUBATION PHASE and correspond to the process of heuristic self discovery experienced as the research 'unfolds in its own way' (ibid: 2001).

**Figure 3.3 The 4 Stages of Research within the 2 corresponding IMMERSION and INCUBATION PHASES.**

Stage	Date	Research Focus	Method	Participants	Raw Data
<b>IMMERSION PHASE</b>					
1	Feb – May 2008	Students' choice of documentation	Case Study	Year 11 2008 Edexcel GCSE candidates	Vignettes sourced from notebook Student portfolio Interviews/Transcripts DVD recording
2	August - December 2009	Consulting experts in field of drama	Unstructured Interviews	RT: OCR SE: Edexcel Dr. PS: Prof. NA Prof. Allan Owens Frantic Assembly	Audio recording Transcripts Frantic Assembly Notebooks
3	January to April 2010	Using Reflective Sketchbook	Case Study	Year 10 Edexcel BTEC	Narrative vignettes sourced from field notes. Reflective sketchbooks Transcripts DVD recording

INCUBATION PHASE					
4	October 2010	2 boxes of Archived materials	Document analysis	None	Archived materials: 1992 – 1996 Leics. Mode III syllabus David Cross's MA Thesis  2003 – 2007 Edexcel student portfolios

### 3.5.2 Stage 1: The 2008 Edexcel GCSE Exam

**Objective:** To provide a *baseline*<sup>5</sup> for the investigation of the initial research question.

This case study provides the following areas for investigation:

- To what extent has the students' practical *lived experience* been successfully expressed in their portfolio?
- How do the students perceive the value of their documented voice i.e. the portfolio?
- How do students perceive the drama exam: its value, its purpose; its place in the public world of qualifications?
- To what extent does the Edexcel examination provide an assessment strategy that is valuable, creative and measurable in drama?

**Cohort:** KS4 Drama GCSE class (Year 10 – 11 age range 14 – 16)

**Total number in class:** 34

**Participants / Students:** 2 Girls + 2 Boys = 4 students.

The **students** selected on the grounds that they are:

- authentic 2006 – 2008 GCSE Edexcel **volunteer** Drama candidates

and can

- provide a comparison between empirical quantitative data with their *living through* 'felt' success of their own assessments

**Teacher/colleague** Rory' Ex-student, Co-teacher in GCSE Drama

<sup>5</sup> I have borrowed the term *baseline* usually associated with action research design, to mark the stage in this research that seeks to identify the initial problem in the assumption that without intervention my own teaching and the students' response to their documentation would have remained unchanged. (See Parsons and Brown, 2002: 139)

This first case study consists of a large class of 34 students. I team-teach this class with my colleague Rory. This has had a beneficial advantage of allowing one of us to be in-role and one to lead during the workshop process.

### 3.5.3 Stage 2: Among Colleagues

**Method:** Open-structured interviews

**Period** August – December 2009

**Objectives:** To investigate current thinking of those practitioners influential and/or actively engaged in the field of Drama-in-Education and Edexcel Examination GCSE Syllabus through:

- their perception of Drama's liberal, equity-based pedagogy that values the learning process of young people (See Chapter 2)
- their thoughts and opinions on the value of documentation as an assessed component of drama
- the extent to which the students' voices are valued during this process

This also includes the field of theatre. If GCSE examinations are seen as preparation for the world 'out there', how do theatre practitioners value their own documentation of their working process?

**Research questions:**

- Is there value in students documenting their 'lived experience' in drama?
- Can documentation i.e. working notebooks, journals, portfolios provide a valuable method of assessing students' 'lived experience' in drama?

**Participants**

- **Academic/Practitioners/writers in the field:** NA, Professor of Drama in Education; Dr. PS, Senior lecturer PGCE, Professor Allan Owens: Drama in Education.
- **Examination course leaders:** SE, Qualifications Leader for Edexcel including editor of Edexcel course books, RT, Chief Examiner and writer of OCR GCSE Drama course books.

- **Theatre Practitioners:** Scott Graham and Steven Hoggett, artistic directors of Frantic Assembly who use working notebooks as a source of documenting their theatre making.

For a more detailed view of the above participants I have provided a table that sets my relationship to them as a researcher, whether this is new or established. It also provides a preview of how I consider the value of their perspective in relation to the research question. (See Fig: Table of 2<sup>nd</sup> stage Educationalists and Theatre Directors.)

Figure: 3.4 Table of 2<sup>nd</sup> stage. Educationalists and Theatre Directors

Date	Venue	Practitioner	Research relationship with interviewee	Perspective
21.8.09	Leicester CPD unit	RT Chief Examiner of OCR Drama	Fellow student on 1986 - 88 Advanced Diploma in Drama Leics.	Co - Author of Leics. Mode 3 exam 1988 – 1996 and later the OCR – 1996 – 2001. Historical perspective to development of documentation.
1.9.09	Reading University	Dr. PS Senior Lecturer PGCE Secondary Drama course.	Drama department base assessment on PS's drama texts.	Author of standard texts in many secondary schools and training programmes in the UK.
21.9.09	***** * School	SE EDEXCEL Qualifications Leader	EDEXCEL response to request re: the rationale behind inclusion of documentation in the Drama GCSE exam.	Qualifications Leader & Series Editor responsible for the editing and writing of past & current 2009 EDEXCEL syllabus
5.10.09	Leather-head	Scott Graham Artistic Director of Frantic Assembly	Ex 'A' level Theatre Studies student. Co Artistic Director of <i>Frantic Assembly</i> theatre company. Co-author of <i>The Frantic Assembly book of devising theatre</i> . (2009) Routledge.	The working notebook is fundamental to their Director's working process
12.10.09	Chester University	Allan Owens Prof. of Drama in Education, National Fellow; PGCE	Introduced to Owens's work on Reflective Sketchbooks during an informal meeting with NA.	Research on the use of Reflective Sketchbooks with Clive Hotham's (Cass Business school) MSc & MBA
19.10. 09	British Museum, London	Steven Hoggett Artistic Director of Frantic Assembly	Co- Artistic director of Frantic. I met Steven Hoggett in 1992 in connection with Scott. He is co-author of (2009) <i>The Frantic Assembly book of devising theatre</i>	Both Steven's and Scott's notebooks are constant companions as they both teach/direct.
7.12.09	Warwick University	Prof. NA National Teaching Fellow and Chair of Drama and Theatre Education	In 1986 drama advisor for Northamptonshire. His practice and theory forms much of my own drama pedagogy.	Influential, acclaimed practitioner he champions the civilising effects of process drama when taught effectively.

### 3.5.4 Stage 3: The Reflective Sketchbooks

#### Method: Case Study

- **Research question:** Can the 'Reflective Sketchbook' provide a liberating method of assessment that enables students to express themselves freely and with a level of literacy that reflects their understanding, ability and potential?
- **Cohort:** 2009 – 2011 KS4 BTEC Performing Arts (Year 10 – 11 age range 14 – 16)
- **Total number in class:** 22
- **Participants** 3 girls + 1 boy = 4

The **students** in this case study have been selected on the grounds that they are:

- 2010 – 2011 Edexcel BTEC Level 2 Performing Arts **volunteer** Drama candidates

*and can provide a comparison between*

- the 2008 case study and the intervention of Reflective Sketchbooks as creative and liberating alternative.
- their *living through* 'felt' success of their documentation
- the value of the Reflective Sketchbooks as a dialogic/reflective tool between teacher and learner.

### 3.5.5 Stage 4 The Discovery of Archived Material

This final stage of the research threw new light on my presumptions made about the findings made so far in this research. The archived material consists of two boxes that contain past portfolios and syllabi.

### 3.6 Method of Data Analysis

Interpretive analysis is made through the raw data of the interviews, transcripts, observations of the practical workshops including journal, field notes and transcripts of DVD footage. During this analysis and the writing up patterns will emerge that expose **themes** that are relevant to the research questions. I am well aware of the difficulty of presenting the 'truth' of both my own and the students' experience through my own 'composed' truth in the writing up of this data (Ely et al., 2001). However, through this

narrative I have endeavoured to emphasise that this is my story of self-discovery – my version.

### 3.7 Section B: A Rationale of Methods

This section presents the following:

- A rationale of the methods used
- Ethical considerations
- Data generation/collection
- writing up and data analysis

#### 3.7.1 Case Study

Given the subject of my research and its focus on the examination process and production of the portfolio I feel that the term **case study** aptly embraces the methods that would be used in order to: ‘concentrate on a specific instance or situation and to identify the various interactions at work’ (Bell, 1999: 11). As Stake (2008: 119) points out: ‘By whatever methods, we choose to study the case’. The ‘case’ in this research provides a detailed picture of the problems I face in teaching the exam process as governed by the structure of the Edexcel exam. It is of *intrinsic* (ibid: 128) interest for me as a teacher in my school. The ‘self-contained’ nature of the word *case* provides the boundaries needed to identify the research site, the participants, and the environment in which it is placed. Placing my self in ‘the thick of it’ enabled me to ‘understand the case within its own world’ (ibid: 128).

#### 3.7.2 Interviews

I am eager to adopt the interview methods of those researchers (Gallagher, 2007: 58-9; Letharby, 2003:84) who value the collaborative and participatory role of the ‘researched’ with the ‘researcher’ who generate rather than *collect* data: an ‘open-ended speech event’ (Gallagher, 2007: 58-9) and in the final 2010 case study a ‘dialogic conversation’.<sup>6</sup>

<sup>6</sup> ‘Dialogic conversation’ was the term used by Allan Owens in interview 12.10.09. See transcript in Appendices. He uses this term to describe his method of interviewing his MA students with their Reflective Sketchbooks. I adopted the same practice See Case Study 3.

The extent to which I can achieve equality in collaboration between myself, and the interviewees, varies and depends on the status of the participants. I am conscious of the different roles that both myself, and the participants adopt during the interviews. This affects not only my questioning but also how I structure the interviews. To achieve genuine equality during the interview process is not always possible. For my student participants, I will always have the unavoidable superior status of being teacher, examiner and adult.

Within each phase of the research I conduct interviews with the different set of participants. During this process the structure and purpose of the interviews change as new considerations and questions arise from the original research questions. As the research unfolds, the data collected and generated by the initial case study leads me to respond and adapt to each different set of participants and their context.

### 3.7.3 Ethical Issues in Data Collection and Usage

When we enter into relationships with our research participants it is inevitable that issues of power come into focus and require us constantly to scrutinise and interrogate our own positions, views and behaviours, turning back onto ourselves the same scrupulous lens through which we examine the lives of our participants... (Etherington, 2004: 226)

The research project's focus on the exam presents me with an interesting situation. The conduct of the exam frames both student case studies and has exposed ethical considerations of the process of both the research and the examination. During the conduct of the case study I experienced the dual position as teacher and researcher where the protocol for conducting the exam and the research is entirely different. The 'authority' of the University of Northampton Ethics board demands a protocol in data collection for research in its protection of the rights of those who are being researched, however, the Examining board Edexcel requires no permission or procedures to protect their examinees, the students. The Edexcel Drama GCSE examination requires a 'video recording, which must be on VHS format, should be long shot/ wide angle and show students working on an activity or task in the lesson. The moderator will use the video recording to assess the general standard of the work of the centre. The evidence will be a recording of 20 – 30 minute video recording of the students taking parting their 6-hour workshops' (Edexcel Foundation 2001: 41). The BTEC exam requires filmed evidence, but again there is no permission required from the students. Before this research I had not questioned this disregard of the students' rights to be filmed. In fact, I have always dismissed the current

obsession with obtaining permission for every photograph or video recording, believing that it is indicative of our paranoia about paedophiles. Our school has a generic policy that is annually published in the newsletter informing the parents that they may wish to refuse their child's photograph or to be filmed.

### 3.7.4 Gaining Permission/Letters of Consent

For both Case Studies, I explained the purpose of my research to both 2008 and the 2010 in their drama lessons and asked for volunteers. Nearly all of the students volunteered to take part in the research. I gave each student a formal consent form and an accompanying letter addressed to his or her parents or guardians (See Appendix 2a: v. Letter of Consent: Student). The letter introduces the project and explained that all the sessions would take place on the school's premises. It informed the parents that this would involve:

- filming their child in drama workshops
- being interviewed as part of a group and on their own
- permission to allow their 'anonymous quotes' to be used in publications.

At the bottom of this form there is a space for parent, researcher and researchee to sign. Both groups of students who took part in the two case studies were keen to be acknowledged in this research. I explained to them that the researcher was required to protect and honour their identity and rights as a participant in this research; that anonymity was important so that they could feel free to respond honestly to my questions. I also explained how they were entitled to ask for their contributions to be withdrawn at any stage of the research and that I would share with them their transcripts and DVD footage so that they could check the accuracy of my findings. I then proceeded to ask them if we could follow Gallagher's example where her students invented their own pseudonyms. In this case, she also asked the students to include their own descriptors (Gallagher, 2007: 9). In both case studies some chose to adopt fictional names from the film *Titanic*. In both 2008 and 2010 groups, despite all the students agreeing to volunteer to be part of the research only four letters out of each group were returned and signed by their parents.

### 3.7.5 Among *Colleagues*: Gaining permission in second stage of research

The title *Among Colleagues* was arrived at through my recognition of the collaboration and common interest that exists between teachers, examiners and academics in the field of Education. I initially contacted each colleague through emails stating my interest in their views on documentation in drama. For this group of participants, I sent out consent letters in advance of the agreed dates for the interview. Given the expertise of these participants, I included far more detail about the research. I sent out my research questions in advance for them to read so that they could allow themselves time to study or research the questions. This opportunity allowed 'transparency' within the research revealing, through my research questions, my own political agenda as a teacher in the Education and Examination System. I will elaborate on this further when I analyse the data.

Each participant showed an impressive knowledge of not only the Edexcel GCSE syllabus but also their considered opinions and perspectives on the value of documentation in other examination syllabi such as OCR and BTEC. The transparency of my research was particularly aimed at the Edexcel interviewee, SE, where hopefully the early warning of my underlying criticisms of the syllabus' requirement and assessment of the documentary evidence could be anticipated. I wanted to allay any suspicions that my research was subversive. I wanted to be open in my subjective position as a researcher that I held the conviction that the present form of creating valuable documentary evidence is not enough. This paid off. The Edexcel advisor engaged with the questions and arrived at the interview with my consent letter carefully annotated. Similarly, the other colleagues had time to refresh both their knowledge of the syllabus and their historical associations. Sharing my understanding and relation to the questions surrounding this topic, I believe, placed me in the position of inquirer rather than in a superior position of interviewer. This positioning of researcher and researched created an informative dialogue with which to question my understanding of the value of the drama portfolio. On completion of the transcripts I sent each interviewee a copy of the transcript. Each one granted me permission to use this evidence, their own name and without any amendments or omissions (See Appendix 2b Letter of Consent: Practitioner).

During the interviews, I was aware of the tensions that could exist between these participants who historically positioned themselves in opposition during the theatre versus drama debate years. I felt it was important to make them aware of who amongst their fellow practitioners will be interviewed. Very often one of them would reference another e.g. 'I know that so and so won't agree- ', or 'I know that you are interviewing so and so.' There were often playful mildly subversive comments that divulged inside stories like 'I shouldn't say this but I will'. Positioned as the mediator between these participants, I could not help but take sides as Lyn Richards reminds me, 'You are hardly an innocent bystander in the process of data making' (Richards, 2009: 21). This made me very conscious of presenting this data in a way that acknowledges my subjective position as an interviewer.

### 3.8 Generating the Data: Focus of Research and Method Chosen

#### 3.8.1 The Two Case Studies: 2008 GCSE Edexcel GCSE Exam and 2010 BTEC Level 2 Performing Arts assessment.

In both case studies, I observed and participated in my own directed workshops: 2008 GCSE class and 2010 BTEC Performing Arts. Within both classes, 4 students volunteered for this research. The Programme of Study (POS) remained the same for both classes. Both classes of students took part in a total of 2 x 6 hour workshops on *Disaster* project.

#### 3.8.2 The 'Disaster' Workshops

Teachers conducting the Edexcel exam choose their own topic: a minimum of three texts that contrast in socio/historical/cultural themes. The teacher writes a POS Programme of Study that provides opportunities for the students to experience each of the learning areas of the syllabus. I have chosen to explore the implications of Disasters: Titanic, Holocaust. For students this provides an engaging topic. It has within its socio/cultural/historical context a place for drama students to position themselves as social enquirers in terms of class and racial issues. The success of the films *Titanic* (1997) and *Schindler's List* (1993) still provide students with an accessible story and text to explore. Edexcel acknowledge film and soundtrack as text. We also show the 50s film *A Night to Remember* (1958) which provides a far more factual interpretation of the sinking of the *Titanic* and as with

*Schindler's list* includes documentary style information to highlight the human tragic loss of life: due to the lack of lifeboats and the segregation of class, and the Nazi's appalling treatment of the Jews. Both 'disasters' provide human interest and opportunities to challenge the students' abilities to express their response artistically through theatre and drama.

### 3.8.3 The Two Student Case Studies

This first case study provided an investigation into the students' experience of Edexcel's process and method of assessment through the formative workshops and summative portfolios. The workshops provide opportunities for the students to use and test their knowledge and understanding of three components: explorative strategies, medium and elements in order to explore the project theme. From this practical lived experience the students were able to choose their method of documentation: documentation of their work throughout the process both in and out of role, was recorded by the students on either A3 montage or A4 written text. The data generated in this initial case study established a baseline frame of reference for evaluation (Parsons and Brown, 2002:94) to compare the subsequent data generated by the second case study: The intervention of the *Reflective Sketchbooks*. Conducting two case studies allowed a comparison between the two. The first case study established what already existed in the assessment of GCSE Drama. The second case study provided an intervention of an alternative method of documentation. Only the method of documentation and assessment were different. (See Figure below)

Figure 3.5 Comparison of evidence for the 2008 &amp; 2010 Case Studies

Assessment	2008 Edexcel GCSE Drama	2010 Edexcel BTEC Performing Arts
Documentation	Portfolio: Choice of A4 & A3 Montage	Reflective Sketchbook or Journal
Opportunities for lived experience	2 x 6 hour workshop including in-role writing	2 x 6 hour workshop including in-role writing
Assessment strategy	Internally marked by teacher/researcher Externally moderated <ul style="list-style-type: none"> <li>• Response</li> <li>• Development</li> <li>• Evaluation</li> </ul>	Tutorial: Teacher/researcher and Student Dialogic conversation to identify critical trail through reflections on sketchbook

### 3.8.4 The Generation of Data Through Exam Process

#### First Stage

The generation and collection of data was largely dictated by the evidence required for the 2008 Edexcel GCSE exam and the BTEC Performing Arts assessment: the documentation of the practical workshops. The process-driven nature of drama requires the teacher to participate through her own fictional role and at the same time to continuously perceive and assess the developments of the drama in order to facilitate the needs of the students in the development of their drama. As the students' teacher/examiner, I took part in the workshops as both leader/facilitator and in, as appropriate to the drama process, either a passive, equal or dominant role. Collecting the data for the practical workshops, involved documenting their work in my teacher notebook and the filmed documentation. The portfolios were completed after the workshops; however, the in-role letter writing was completed during the living through process.

### 3.8.5 Among *Colleagues*: The Second Stage of Research

In this second stage of the research, I wanted to look up and out to those who have been involved in the development of GCSE drama. As a reflexive researcher, I place myself at the heart of this research. As Kim Etherington (2004: 30) explains that being reflexive will

require an understanding of not only how I 'view the self' but also my 'constantly changing sense of self [...] within the context of our changing world.' Therefore I have widened this research to include those practitioners who will extend my understanding of the value of documentation in drama:

- the field of drama education
- my practice as a drama teacher

Despite the literature available on the value of drama in education including its enabling properties in creative writing, (Taylor, 1996: 47; Neelands, 2004: 34; et al) none, it seems to me, directly addresses the value of documentation as an assessment strategy. So far, my choice of interviewees consisted of my fellow colleagues and students, who co-habited the secluded world of my school. The danger of 'navel gazing' is often cited in qualitative research handbooks (Taylor, 1996: 27) and I felt compelled to look up and out from the closed world of my school. Conscious of the need for transparency in this research and my subjective teacher-influenced interpretation and analysis of the findings, I interviewed those colleagues who would:

- challenge or further my understanding of the practicalities, intentions and philosophy behind the inclusion of documentation in drama exams; and
- facilitate a dialogic forum that would reveal, excavate, and clarify for me, undiscovered opinions and thoughts on the purpose of the assessment process and the marking criteria of the exam.
- 

In contrast to the GCSE and BTEC students, these 6 participants/colleagues are experts in their field. For my research, this second phase of interviews, complimented my reading and theoretical understanding of drama in education, two of which I have referenced throughout much of this research.

The questions and conduct of the interviews were *discussions* akin to Gallagher's example of: 'open-ended speech event' (2007: 57). During these interviews I was undoubtedly challenged by their questioning on the assumptions I have made about the assessment and of drama. This significantly influenced the direction and progress of this research (I will refer to this in the data analysis of the transcripts in subsequent chapters). Each colleague devoted a minimum of two hours. All showed an interest in the area of the research and all

provided considerable help in enabling me as a teacher/researcher to explore the value of the documentation process.

### 3.8.6 The Second Case Study 2010

During the second case study of 2010, I followed the same structure as the 2008 workshop above, but this time the *Reflective Sketchbooks* were introduced. Using the sketchbooks was voluntary, however the most confident and clever student chose to use this method of documentation and very rapidly the other students followed. I gave them their index cards at the end of each weekly lesson after their workshop. There were twelve weeks in this spring term. The first eight were dedicated to the practical workshops. During the final four weeks of the term we watched the film of our workshops and dedicate the time to completing the sketchbooks and conducting the filmed tutorials/interviews. At first the *Reflective sketchbooks* were completed in the students' own time. During the remainder of the term the students expressed their wish to complete their sketchbooks together. I asked them to take me through their *Reflective Sketchbooks*, adopting in Owens's terms, a 'dialogic conversation' (see Chapter 6). It was during this last set of interviews involving the students as interviewees, that their status, their voice, adopts an authority through their own active part in the discussions about their personal documentation i.e. their *Reflective Sketchbooks*.

## 3.9 Methods of Data Collection

### 3.9.1 Recording the *Lived Experience*: the Practical Workshops

There were two observed and filmed workshops for both 2008 and 2010 Case Studies provide evidence with which to analyse the documentation process of the students.

### 3.9.2 Case Study 1: 2008 Edexcel Drama GCSE examination

Edexcel's GCSE exam requires filmed evidence for the board's moderator to gain a general idea of the standard of work achieved by the students in relation to their portfolio. A 'canon' mini digital video camera, with a wide lens, was positioned at one end of the studio, so that the whole group could be filmed. The recordings were edited by Rory (co-teacher) to produce a 20-minute snapshot of their work at significant sections of the drama.

For research purposes, filming the workshop enabled a **comparative analysis** of the 'lived experience' with the students' transference of this experience into the chosen form of their documented portfolio. I focused on the four volunteers' progress throughout the 12 hours. The workshops included in-role writing as passengers on board the *Titanic* and Jewish prisoners in a concentration camp. The recording of both sound and picture were both clear. The recordings were transferred onto disc for transcribing.

### 3.9.3 Case Study 2: 2010 Edexcel BTEC Performing Arts workshops

During the 2010 cohort's BTEC examination, although assessable evidence is required, there are no such stipulations of how teachers collect data for assessment. I repeated the same pattern for recording the workshops and the interviews. However, for this case study, I used the highly practical and efficient pocket sized digital 'Flip' camera to record the students' work. The camera acts as a memory stick and is plugged into any pc. The simplicity of operation and compactness of this camera has enabled me to carry the camera in my pocket and film at anytime during this third stage of research. Rewinding and searching for information is extremely simple due to the camera's facility to automatically record digitally where I have stopped and started my filming. The camera can also be placed on top of a tripod so that I am able to film the 2010 students during their tutorials/interviews whilst taking notes. I experienced greater freedom in what and how I filmed their work e.g. close up shots and filming from different angles. Although this can be confusing to an audience, when looking for data in the film, I have become very conscious of my focus as a teacher/observer participant during the process: that what I choose to film reveals my perspective in generating the data.

### 3.9.4 Recording the Interviews:

#### The 2008 GCSE students

The interviews took place in May 2008 after the practical exams had taken place and the portfolios have been completed. The individual interviews were recorded using a 'canon' mini digital video camera, placed at one end of the studio.

#### The 2010 BTEC Level 2 Performing Arts Students

The structure of the third stage of interviews has been influenced by the pioneering work of Professor Owens – one of the interviewees.

I conducted the interviews during the lessons after completing the practical workshops in the drama studio. I booked a classroom for the students to complete their *Reflective Sketchbooks*. This allowed the students to sit at tables and work on their sketchbooks together. In the adjoining corridor, I set up a flip video camera on a tripod and placed a table with two chairs, side by side, facing the camera. For these interviews, I used the *Garage Band* software available on my apple mac. I found this to be a far more convenient way to record the interviews. This software facility has a 'counter' that tracks the interviews. The inbuilt mike recorded the interviewer's words and my own very clearly.

### 3.9.5 The Use of Notebooks and Journals

My own notebooks and journal have provided evidence of my 'felt' and 'hidden' experience and deepened my analysis of the process of this research. Given my own experience of the creative use of notebooks that has led to the focus of this research, it is hardly surprising that I should agree with Jennifer New's (2005: 8) belief and *sing* their virtues: 'Journals are unsung heroes, the working stiffs of creative life.' It is my belief that this genre of writing is beneficial and it is this research that sets out to discover what these benefits could be. I am persuaded by Lyn Richards that recording the journey of the research 'challenges validity and reliability' (2009:25). Kim Etherington (2004) argues that writing about our thoughts and feelings can help us to recognise our *bias*. It is a necessary part of reflexive research. 'The journal can provide a means by which we can make the most of the complexities of our presence in the research setting' (ibid: 128).

I have always actively encouraged my department to use notebooks rather than formulated lesson plans in order to reflect our idea of ourselves as practitioners in the field of drama. It takes us out of the institutionalised position within our school environment and goes some way to connect and valorise ourselves as independent working artists. Our personal *working* notebooks provide an opportunity for us to break away from the restrictive tabulated formulaic structure of the Ofsted lesson plan. This practice has been further influenced by our close relationship with the theatre company *Frantic Assembly*. Their practice as directors, of continuously planning and recording their ideas in their own

notebooks, has always fascinated both teachers and students. I will write about this phenomenon in Chapter 6 where I interview both directors on the subject of their working notebooks.

### 3.9.6 Transcripts

Etherington (2004: 79) advises 'apprentice researchers' to experience the transcribing process as a way of keeping 'intimately connected to the data' (ibid: 79) as part of the learning process and I have, from the beginning of this research resisted the option of giving my tapes to a transcriber. I found it easier to handwrite the transcriptions in a notepad. Using this handwritten approach, I felt more connected to the words being spoken. The furious action of handwriting, tapping *pause* and *play* with my left hand middle finger became totally absorbing, so absorbing that I noticed that when checking the accuracy of my transcribing I often unconsciously transcribed the gist of the interviewees' words and sometimes my reporting was inaccurate. I therefore had to play back the interviews two or three times to check the handwritten version. This software allowed me to number my transcriptions.

The process of transcribing allowed me to recall and analyse as I went along. Throughout the process of transcribing, my own love of both reading and writing stories began to influence my approach. I became increasingly aware of the implications of my 'authorial persona' (Ely, 2007: 596) as I reflected on and reconstructed this event through the process of writing the transcriptions (Richards, 2009: 57). The physical motor practice of transcribing involves an intense activity of handwriting, listening, listening again, crossing out, scribbling, to and fro-ing between marking out/numbering the digital recording track to the manual process of transcription. I believe it acted as a vehicle for intense meditation on the task of re-creating the scenario of the interview. During the process of transcribing it felt as if my physical scrunched up position at my desk is a necessary, slightly masochistic, discipline to transport me into recalling and re-creating the past. A detailed description of the context allowed me to play with the setting of the transcriptions as if they were the set directions of a play or the opening paragraph of a novel. As I listened and wrote down their words I added scribbled notes of how they said things: their body language, expressions, laughter and sighs. This exercise in itself challenged my ability to interpret accurately and with integrity the way they laughed. Interpreting and choosing between the synonyms 'laugh', 'chuckle', 'snigger', 'hoot', was difficult. I was constantly aware of the role I had in

*authorising their true character* within the context of this research story. The danger of flippantly dropping in a bracketed adverb could seriously misrepresent their/my meaning.

### 3.10 Re- Presenting the Data<sup>7</sup>: How Are Our Voices Heard?

In the process of both doing and writing up my research, my constant concern has been how to present the mass of qualitative data collected from the interviews/transcripts, DVD footage, notebooks and scribbles; the quantitative data that affects my every day working life as a teacher. It all seems relevant and indispensable. How do I represent a true picture of what has happened between myself and the other contributors during this case study? How do I represent the level of commitment given to the production of my students' voice that speaks through the documentation? On what grounds do we privilege the 'hygienic' (Stanley & Wise, 1993) figures and tables over the colourful, personal, visceral experience of reading the text through the illustrations of young people's work? If this research is to measure the value and creativity of their work why can't my participants' illustrations that manifest their lived experience of the documentation be filtered through my own? (Etherington, 2001: 257). How can I write up this case study so that the reader is able to understand and interpret the data, her/himself? (Etherington, 2004: 55). Do examples of their work have to be marginalised or banished even, to the appendices? How can I transform data collection writing into Ely's (2007: 569) notion that research writing should 'mind readability, beauty and wider communication? How do I rekindle the data and make it 'glow with life' (ibid: 569) and recreate the *live* and *lived* experiences of the contributors, including myself, in this research?

It seems appropriate that my own writing up of this research reflects the examination board's acknowledgement of encouraging pictures on paper as a method of documentation with their own advice: 'A picture paints a thousand words'. Etherington (2004: 150-158) dedicates a whole chapter to her own students' use of creative ways in which to write up research. These include transcripts re-presented as poetry where the line breaks create the pauses – the living, breathing dashes of unconventional grammar. I have adopted Etherington's (2004: 56) use of fragmenting the text to 'break up what might seem a dense

<sup>7</sup> I have borrowed Margot Ely's chapter heading 'In-Forming Re-presentations'. This chapter has encouraged much of my approach to writing and will be referenced here and in later chapters: 'This business of creating forms that come closest to the essence of our understandings and presenting them in trustworthy ways is crucial, ongoing, interactive dance.' (Clandinin, 2007:567).

format that might otherwise be less accessible and allows for natural breaks and hesitations, more normal I speech'. At times I have extended the use of this device to position myself as the teacher on the left hand orthodox side of the margin, whereas my students on the right to create the unbound exuberance of their voices when they finished the practical workshop. Hopefully, my re-presentations will recreate the multi-layered experience my students and colleagues went through in the process of this research. I have taken advantage of technology and have used the *Format* facility to *shade* the lived experience of the workshops: *Titanic* in light turquoise, the *Holocaust* in light yellow and tan. This latter colour has also been used in shading the in-role letters written in the *Titanic* portfolios to show their staining of the letters to look 'old'. My choice to shade the students' extracts creates a relief against the academic text of this research, identifying and reinforcing the difference in text to mine.

In my presentation and analysis of the students' 2008 portfolios, I attempted to match the extracts from the students' own portfolios with a similar font. However, taking their words and reforming/rewriting them to my available font presents problems of validity and authorship. Choosing to *re-present* each student's very personal style of handwriting with the looser, child-like font of *Ayuthayer* or *Chalkduster* could influence my analysis of their text, exposing my own judgement in how I choose to *re-place* them. Therefore, I have chosen to keep to the same font as the main body of the text.

In the following chapters, as a necessary part of the analysis of my findings, I will include my own, subjective narrative through vignettes, journal extracts, to tell my own story of the development and generation of data using a heuristic and reflexive approach. I continue to recount the workshops in the present tense to evoke the living experience of the event.

In the last chapter I included my position as teacher/researcher/examiner and how this triumvirate position, where the very name implies authority, will affect my perception and subsequent analysis of the findings. The validity of the findings and my analysis of these case studies will depend as much on your interpretations as mine, however, Stake stresses the importance of not only presenting enough details about the case study 'but to describe the case in sufficient descriptive narrative so that readers can experience these happenings vicariously and draw their own conclusions' (Stake, 2008: 128). I have read and re-read advice on research methods and how the writing up should be done but until now I have

felt resistant to my preconceived ideas of what it is to write in an academic style. 'There is no getting around it. We write to know. We write to learn. We write to discover' (Ely, 2007: 571)

I am anxious to recreate in the following chapters the co-constructed *live* and *lived* experiences of this research – to write in milk.

## Chapter 4

# Living Memories and Deathly documents

*'But suppose your daemon settles in a shape you don't like?'*

*'Well then you're discontented...'<sup>1</sup>*

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<sup>1</sup> Lyra talking to the Able Seaman (Pullman, 1995: 142)

## Chapter 4 Living memories and deathly documents

This chapter presents:

1. An outline of the case study (see chapter 3)
2. A series of vignettes revealing my own perceived, lived experience of the students' response to the practical assessed workshops
3. The student interviews
4. My unfolding story of the assessment process: the completion of practical sessions and the students' portfolios
5. My analysis of these findings

### 4.1 Introduction

The following case study marks the first stage of the research and focuses on the Edexcel examination. During the period between February and May 2008, the students produce a portfolio of documented evidence based on two, six hour drama workshops. In both chapter 1 and 3, I have hopefully provided a context for this research emphasising my own subjective role as teacher/researcher and assessor. Having taught this exam since 2001, I have accumulated over recent years, a growing dissatisfaction with the quality of my students' documentation. The case study provides an opportunity to re-visit and re-acquaint myself with the processes involved with this exam with a measure of distance, in my additional role as researcher. This multi-layered perspective of teacher/researcher/assessor is difficult to separate in my observations of the practical workshops and interviews. However, in my role as researcher during the analysis and writing up of this data, I have made every attempt to *re-present* the lived experience of the workshops through vignettes and visual methods of inquiry. See chapter 3 (Etherington, 2004).

The case study focuses on Edexcel's Paper 1 – Unit 1. The students are assessed on a six hour drama exploration workshop. The workshop is divided into 3 stages: *Response*, *Development* and *Evaluation*. To illustrate my own perception of the lived experience I have chosen two examples where the class including Rory and myself, have taken part in a **whole group improvisation**. This allows me to be both participant and observer.

Within the overarching research question, I have at this stage of the first case study, focused on the following subsidiary questions:

- To what extent has the students' practical *lived experience* been successfully expressed in their portfolio?
- How do the students perceive the value of their documented voice i.e. the portfolio *and*
- Edexcel examination's interpretation of what is valuable, creative and measurable in the documentation of drama?

#### 4.2 The Case study: 2008 Edexcel GCSE drama exam practical workshops

**The Two Disaster Workshops: *Titanic* and *Holocaust*** (See chapter 3 for details of project. See also Appendix 3 and 4: The *Titanic* and *Holocaust* Programme of Study).

**Cohort:** KS4 Drama GCSE class (Year 10 – 11 age range 14 – 16)

**Total number in class:** 34

**Participants:** Year 11 Students: Rose, Mickey, Paul and Kerry. Team Teacher: Rory.

I open this 'case' with a series of vignettes, taken from my notebooks that evoke my own perception (as participant/observer in my teacher/assessor) of the two workshops: The *Titanic* and *Holocaust*.

##### 4.2.1 The *Titanic* workshop.

Within the black walls of the studio, light and sound transforms us. They rise as ghosts from the seabed in the gloom of blue and mist. They take up position and I bring up the colour of day and we are transported to the life on board the *Titanic*. The upper class promenade the deck, the *steerage* play cards and scamper about looking over the railings out to sea. The men below *stoke the huge engines*.

At night, there is entertainment: The upper class *dines* – the *steerage* are jiggling and carrying in *crates of ale*. Someone runs in and says there is ice up on board, and then another exclaims there is water rising. We are all conscious of the *rising panic*. Skilfully, we negotiate in our roles our escape to the top of the ship. We don't allow ourselves to get there too soon. Someone presents a *gate* in front of us. 'I'm sorry – you have to wait here – you have to wait for orders' – the lights begin to flicker. There is screaming. The *passengers* grab chairs and begin to travel with them across the studio, lifting each other over them, pulling each other under them – strapping them like luggage to their backs. The lone violin begins to play 'Nearer my God to Thee' and we begin our slow, slow walk up to the

highest point of the ship – some are praying – dragging each other up as the ship begins to tip on its end- for a moment we are holding onto each other then there is the sound of the ship breaking in two. We let go and roll down the complete length of the studio and then there is the haunting song of 'Josephine' and the voice over of the officer with his torch in a lifeboat scanning the ocean for life – we are frozen – our arms and legs are gently swaying above the water.

#### 4.2.2 The *Holocaust* workshop

I have with me an old suitcase. I have filled it with objects that I think will inspire my students' imagination:

- A silver framed photograph of my mum as a baby taken in 1930
- A floral frock
- A pack of cards
- A brass key
- A felt hat
- A fur coat
- A bag of assorted old shoes.

The students gather round. Through Teacher in Role (TIR) I begin to provide clues about the subject matter of the drama. 'Anywhere will be preferable to the place we have just been in – at least a work camp will have food...hopefully we will be reunited with our families when we get there...'. In the opposite queue the boys are queuing silently. Their grave behaviour – heads lowered, shuffling forward in the queue indicates their recognition and imitation of their understanding of the history of the Holocaust. Rory comes over to our line and takes the suitcase from me and marks it with chalk and says that it can be collected at the end of our journey.

Rory takes on the role of the Nazi Officer. He has two other students as Nazis and is setting up a desk and two tables. The lights are dim. One blue Fresnel lights the area. We wait in darkness. We can make out Rory's quiet voice, giving instructions to the students. We are given orders to queue and are separated into male and female lines.

Both our male and female queues are eerily quiet. I stand with Rose, In the camp we are shown into our barracks. The girls show their disgust at their surroundings. 'We can't sleep on the floor – it is so cold – I'm hungry – when will we see our husbands?' We settle to sleep on the floor and I begin to quietly sing a song that the other girls pick up and join in. I begin to make jokes about the living

quarters taken from the film *Schindler's List*. The girls recognise this and join in with the 'making do' exercise. We tell stories that create our characters. The lights fade and we recognise the signal that this is night time. We lie down and listen to Rory talking with the *guards* making preparations and plans for the following morning allowing us to hear his plans.

We wake up to the guards shouting at us to stand outside our barracks. In lines we are asked to make our way to work. We create a journey to a place where we are set to work digging a trench.

Rory walks into the space and recreates the moment from *Schindler's List* where a chicken has been stolen from the officers' canteen. He arbitrarily shoots one of the students and demands that someone confesses else he will continue shooting us one by one.

In a dark corner of the studio I sit by Rose and Kerry. I have an embroidered scarf in my hands. I begin to tell imagined stories of my children and as I begin to share tales, Kerry and Rose join in with their accounts of their children and their family. I begin to sing a melody from a Jewish song and they begin to hum with me.

One of the girl students has wrapped a coat in the shape of a baby and is rocking it in the corner. I seize this opportunity to create more tension in the drama. I tell her she must hide it or the guards will kill it. The girls quickly respond to this new narrative and offer advice to the 'mother'. Rory responds to this by waking us up by entering the space again and spots the 'baby' and asks the mother to step out into the centre of the studio. He takes hold of the baby. There is little resistance. He then fetches a barrow from the corner of the studio (used in an ongoing production) and places the 'baby' in the barrow. The students make no move and then watch as Rory picks up a 'stone' and hurls it at the barrow.

#### 4.2.3 The Evaluation session

At the end of this *Holocaust* session Rory and I, sit in a circle with the whole class. I am conscious of their excitement and sense of achievement. This session has lasted an hour. Their words overlap each other. I scribble down their comments to support their DVD evidence. The discussion is dominated by the four research student/participants. The students who have not volunteered to be in this research, are represented by the letters A, B, C etc. Within this representational text Rory and I sit on the left-hand margins, the students on the right.

**Students'** voices overlap: Horrible – when I was shot – I nearly cried – I thought that's my Dad – I was screaming but my tears couldn't come out –  
I knew I just had to stay still –

**Rose:** When he made that baby go to the showers –

**Sally** There's two levels though isn't there?  
we know that it's not real and that  
we are in the warmth of the drama studio  
What was the point of doing this?

**Mickey:** (ignores my question) I didn't expect it - never  
thought that would happen but I bet it did –

(Lots of talking that I can't pick up)

Didn't one of you say there's a video  
game where you can be one of the guards? –

**Mickey:** - that's sick

But we're playing with the idea –  
this is only pretend –

**Paul:** – but we were shocked and upset –

**Rose:** and we started as a family – it was because of this –  
we were in the family that's what made us invest in the  
drama –

You know if we have those feelings  
– do you think it helps us understand? –

**Paul:** Yeah – it was the terror – terrible that  
they –

**Kerry:** Paul was my dad - didn't have to like  
it –

**Mickey:** Do you think they believed that they  
would come out?

How did they survive? I've just had my breakfast

It's warm in here –

How can I know what starving is like?

you know – for weeks, months, years?

( I hold up some photos of the *Holocaust* )

**Kerry:** Didn't they experiment on people in mental hospitals?

**Mickey:** and if you were gay – I mean they killed you –

**Rory:** – It took twelve minutes to die in the showers –

**Paul:** They tried to climb on top of each other – to get to the air – when the Nazis opened the door there'd be this pyramid (Paul shows with his hands the shape of the bodies)

**Rose:** There are the records of those who died in the gas chambers

**Sally:** (to Rose) the sheet of departures?

**Paul:** – Do you remember that bit in *Schindler's List* when he had that gun up against that old man's head and kept –

**Mickey:** Imagine having to stand there naked –

(Laughter)

Let's do the shower scene

( More laughter )

**Sally:** can we return to the whole morning and think about what we did?

**Rose:** The person/place game helped us to get into role –

**A:** It prepared us – It helped to show what happened

**B:** The Nazi officers played off each other –  
who could be the worst –

**Rose:** We all worked together at the same time  
'cause there was no audience – we had to make it up  
on the spot – you know – improvising –

**Paul:** - they wouldn't know what was happening next – Jews  
didn't know what would happen to them from one day to the next –

**Rose:** That's what created the atmosphere – no-one knew  
what was going to happen –

**Mickey:** It was really tense –

**Rose:** We kept waiting for the next one to be shot –

**C:** It was something different. What we  
were doing was more important – we were all in role

–

**Rose:** We respected the material and what  
happened –

**C:** Sometimes some of us sit out – but in this  
everyone was doing it –

**E:** Some of us girls were doing what girls do  
– we were sitting around waiting – but the  
lads were all working – bit hard knowing  
what to do – was ok when the baby thing  
happened –

**Rose:** I wasn't myself in this – I had to act  
differently in war –

**Paul:** You know it's not real –

**Rose:** Doing this though makes it more uncomfortable – you  
think about it more -

**Mickey:** it gave it more tension

**Rose :** I loved it that we were all together - all involved.

**F :** we knew that it wasn't going to go away

**G:** But we were serious – when Mickey got shot –

**Kerry:** When C fell down –

**Paul:** I knew I had the choice to help Jamie or to save myself – we were brothers and sisters –

**Rose:** we all felt guilty that we didn't help –

**Mickey:** It was a gut feeling – like – what's he doing?

**Rose:** It was sick – you knew what was coming –

**E:** I didn't want it to be me –

**Rory:** I could see Mickey's fear –

**Mickey:** I was –

**Rory:** But when it didn't happen?

**Mickey:** I was relieved but we knew that he would do it – it was a matter of when –

**C:** If I was there I'd want to die –

**Mickey:** but you'd have to struggle if you can't –

**Paul:** It is hard to survive and struggle.

The bell goes. I tell them that they need to begin writing their portfolios and tell them that we will be using the Computer rooms for the next two weeks. I remind them briefly of what they did the year before and tell them it is pretty much the same and that I will be providing them with a writing frame.

#### 4.2.4 Observations

The formatting of this evaluation session makes explicit the gaps in my facilitating of their words. Both Rory and I sit in the left hand margin of the text and our students reel off their experience. As I read the evaluation session I am scrolling down looking from side to side. In that circle we meet to discuss but in that meeting there is no development of ideas. No *contributing, receiving and modifying of our opinions and ideas*. There is no attempt to *consider the implications of their work*, no skilful practice of encouraging them to *consider the effectiveness<sup>2</sup>* of their drama work. We both miss vital opportunities to develop our students' ideas and thoughts. It is only in retrospect and as I write a text that represents our lived experience that I am made aware of a forgotten language and pedagogical discourse that was part of my day to day teaching of the extinct Leicestershire Mode III exam.

<sup>2</sup> The italicised words are the criteria used in the extinct Leicestershire Mode III exam. See chapter 7 for an extensive analysis of this syllabus.

## 4.3 The Portfolios

### 4.3.1 Completing the portfolios

It is the following Tuesday. I have brought with me a pile of writing frames for both the *Titanic* and the *Holocaust* workshops (See Appendix 5: 2008 *Holocaust* Writing Frame). I stand at the front of the class. They are all busy logging on to their individual computers. I tell them to stop what they are doing and look this way. I hold up the sheets and go through it with them. I finish by saying: 'Even a monkey could do this!' They laugh good-humouredly and I go round handing the sheets out. Rory and I intermittently answer requests for help.

The students happily type away and chatter. I can see the pictures of both *Titanic* and *Holocaust* being researched and downloaded. I take a walk around the rows of students – they stop me at times to refer to the writing frame and I do feel slightly uncomfortable about their own lack of input. This is quickly subsumed by my need to get the work in, marked and assessed.

Memories of these two particular mornings are of our students happily getting on with their work; printing out their sheets of documentation with their downloaded pictures skilfully inserted into their main texts. Rory has elected to be responsible for collecting them into plastic wallets and into folders. Sean has created a title sheet that has three boxes to tick for both AO1 and AO2. As each student hands in their piece of documentation, Rory ticks off the appropriate boxes and there is a real sense of satisfaction amongst all of us as the ticks multiply and the piles of plastic wallets become fatter and fatter.

My memory has it that those two mornings are sunny, that Rory and I are relaxed and enjoying this stage of the year when we know that the exams are coming to an end. Soon it will be the Easter holidays – we can mark the portfolios then and have them all ready for the moderation day in May. We have a designated Training Day set aside at this time of year to allow us as a school to moderate our subjects, mark coursework. I only recall getting a little fraught when a few of the students are lagging behind with their work and saying to all of them at the beginning the lesson: 'How much easier do I have to make this for you? You just have to fill in the gaps – I've done it for you –'

At the end of the two sessions we collect them all up and are both relieved that they are all in and ready for marking.

### 4.3.2 Marking the portfolios

It is the last week of the spring term. I begin to go through the students' individual folders. A sickening feeling rises in my stomach. As I begin to read through them the dull, lifeless repetition of their words alarms me. Portfolio after portfolio presents the same response. The majority of students have followed to the letter the writing frames and have completed little more than an exercise of substituting the pronoun of *I* to *we*.

I collect the four participants' portfolios and set them out in front of me.

## 4.4 Extracts from the students' portfolios

There follows extracts from Mickey and Rose's portfolios. To retain the authenticity of the documents I have left grammatical and technical errors intact.

### 4.4.1 Mickey's portfolio

Mickey has chosen to present his documentation of the *Disaster* project in A3 format. There are two sheets to present the two different topics: The *Titanic* and the *Holocaust*. Both pieces of A3 paper have at their centre their prospective titles written in bold. His research evidence spans out from these titles including his descriptions of the lessons and his role in the workshops. I have produced the extracts without corrections. Mickey has shown some care in his collection/downloading of photographs to show the difference between the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> class accommodation on board the ship. The reader is invited to lift the corners of a 'fold out' to reveal a photo-copy of a *Titanic* ticket. Pasted onto his A3 page are the following:

- An A4 sheet of paper containing '*Titanic facts*' has been down loaded from the internet and pasted on at angles to each other:
- A table of survivors indicating their class or position in the crew
- The measurements of the *Titanic* including its weight
- A photocopy of the *Titanic* showing its layout
- Carefully drawn 'props' that have been segregated by a zig-zag which replicates a tear on the paper to denote the division between the upper class and lower: Lower class – beer bottle and broom, Upper class Top hat and wine bottle with a glass of red wine.

- Two letters to *Rose* from *Mickey*. They are tea-stained and torn:

#### Extract 1.

I have decided to undertake the opportunity of sailing across the atlantic to buy a house for us and Liam to live in. The ship I have taken to travel across is 'unsinkable' *Titanic*. This ship is one of a kind. The entertainment is unmatched. The food is absolutely outstanding – well it is in the upper class. I don't know what it is like in the steerage area. I will be home in roughly 10 days. Until then my love,  
Mickey xx

#### Extract 2.

To Rose,

I write this to you hoping you receive it. They said this ship was unsinkable. I am now having my doubts. They say that women and children are to go on the lifeboats first, personally, I cannot see there being enough lifeboats. I hope to see you soon, Your ever loving husband

Mickey xx

Mickey uses his own name to write to *Rose*. The handwriting is neat and small. His attempt to produce the archived letters shows some engagement in presenting his montage of memories. His attempt to record his thoughts about his reactions to the workshop, reveals that he has heavily relied on the writing frame given with the exception of his answer 'running through my head were that it was every man for themselves and the only person that I could care about was me'. The next extract is entirely from the writing frame, where Mickey has substituted *I* for *we*. He has in effect completed a type of 'cloze test'. His voice is mine and I recall Moi's (1985) observations of how we achieve social success through the 'ventriloquism of patriarchy' (1985: 68).

#### Extract 3

The Slowest Race: We used the game of 'the slowest race to explore the struggle of the passengers escape to the top of the top deck. We used props as obstacles during 'the slowest race' my prop was a chair. During the course of 'the slowest race' we then went into the sinking scene with the rolling over each other. During the slowest race my feelings and emotions were to get to the top of the ship first. The thoughts that were running through my head were that it was every man for themselves and the only person that I could care about was me

**Extract 4 The Development Stage**

The soundtrack helped us develop the different moments of the *Titanic* because it added to the pace and tempo and built up the tension. It also told the story from the romantic departure as well as this it showed us the difference in classes e.g. Rag time of the upper classes to the Irish jig of the steerage it also controlled the rate at which the story was told – to the tragedy and panic and the haunting ending when the ship had sunk and all that remained was the frozen bodies in the water. The use of lighting to symbolize the bursting into life then the blue for night. Then the flashing light to acknowledge the ships failing power. Then we used torch lights for the final scene with the rescuers within the frozen bodies. We used the long drama studio to signify the final sinking where everyone plunges to their deaths.

**Holocaust documentation**

This consists of downloaded material from the internet:

- An areal view of Auschwitz concentration camp
- Facts about the *Holocaust* pasted onto A4 and folded
- Small cut-out photos of the Nazi flag and the barbed fence of the concentration camp
- Props used in the workshop: Rope, suitcase
- 2 accounts of the workshops written on A5 size plain paper and folded and pasted onto A3:

**Extract 5: Mickey's account of the class improvisation:**

This is how we set out the concentration camp improvisation. The men were being watched down one end the girls were also being watched down the other end

Mickey includes a diagram positioning the characters of the drama.

We created a concentration camp and used a whole group improvisation to explore the roles of both Jews and Nazis. This developed my understanding of the behaviour of the Jews and Nazis because they just done whatever they wanted with the jews. For example they would be whipped for talking. The most powerful moment for me personally was when my wife got shot just for being pregnant

#### 4.4.2 Rose's Portfolio

Both these extracts have been written in the drama lesson in A4 format. There is no mention of the activities that Rose took part in the lesson. Her portfolio consists of an atrophied narrative of the *Titanic* and *Holocaust* workshops.

##### Extract 11

Rose Stewart

Age: 26

Married to Charles Stewart

Occupation: Housewife

Mother of William

Reason for being on the Titanic: going to America to invest in a new house

Married 8 years

**Extract 12:** Her first letter reads:

All is going well so far and i'm really enjoying myself, but i can't help but feel alone as it's always the same lifestyle, so may be out here we'll find a new home and a new life/ The ship is lovely and it has a real homey feeling but it doesn't have the faces of home. Will return soon, missing you all, hope things work out this time

\*Rose\*

The only attempt to describe or evaluate the workshops is written below:

**Extract 13:**

I played the role of an upper class citizen, so I was not prevented from getting to the top of the ship.

And a brief attempt to sum up her feelings:

**Extract 14:**

In the workshops I have taken part in I feel that I have learnt a contrast of different points of view of the citizens on the ship. The Titanic was negligence and disregard for the human race, but was a fatal accident.

Like Mickey, her words replicate entirely my writing frame. There is a minimal attempt by Rose to make it *hers*. The voice I hear through her typed text is mine. Philip Taylor's (1996: 47) words neatly sum up my students' portfolios: 'Journals tend to become deathly documents in classrooms, which inhibit rather than liberate'. So what is it that inhibits? What has created this gap between the students' living experience of the two drama practical workshops and their resultant 'deathly documentation'?

#### 4.5 The student Interviews

In chapter 3 I describe how the interviews, in this first case study, set out to be *semi-structured* and that my questions grow from their answers. The following questions provide a framework for the interviews:

- a. the lived experience of the workshops
- b. The assessment process. What is worth marking in the exam?
- c. the value of the portfolio and the choice of format
- d. What does the drama exam value? What does it assess?

##### 4.5.1 How do students perceive the lived experience of the workshops?

The student interviews reveal a positive response to both *Holocaust* and *Titanic* workshops. There is a significant level of excitement conveyed when the students recall their own memory of the workshops. Their descriptions of how they felt are often vivid. Mickey's face is earnest as he reveals the depth of his emotional engagement during the *Holocaust* workshop. He recalls the action of *digging the graves*, his shock at the fictional stoning of the baby – he points to his chest and stomach to emphasise how he felt 'sick' and adds: 'why would anyone do it?' When I ask him how he remembers this section of the exam, he says that he visualises and can smell 'the earth' connecting both his historical knowledge of the digging of the mass graves and his fictional sensory experience in the drama workshop.

Kerry talks about her fear of dying in response to the enactment of the sinking of the *Titanic*. She describes the 'living through' empathetic experience and relates it to her own fear of dying:

**Kerry:** I am afraid of dying – I think about it all the time – really, really scared. [...] this is what they would have felt on the *Titanic* - when we were rolling down on top of each other – it was a bit of fun – then when we did it as part of our play the emotions began to play in your head – people were rolling on top each other but this wasn't fun – it (the

ship) was actually going down (gestures) I don't know how high it was – they'd be in the air and they were going to hit the water – they may drown, they might freeze to death in the freezing cold – the temperature – it's quite scary – you know that emotion that they had because they were the ones who it happened to and this was only a drama – but we can still have that emotion.

Rose explains her initial reaction to the fear she feels in the *Holocaust* workshop: 'It was because we were part of a family – that's what made us invest in the drama' her concern that she enjoyed it although it was 'uncomfortable and you had to be respectful to it – the *Holocaust* was a big thing -'

They value the 'lived' experience of either being on the *Titanic* or being a part of the *Holocaust*. In Kerry's words, she feels that the lived experience is unique to drama: I felt what it was like...feeling it rather than reading about it' or in Paul's words: 'doing it makes you feel me'.

There is also a strong sense of the collective, collaborative process. Rose says 'I loved it because we were all together.' Paul is able to reflect further on the importance of working with the others as part of the creative process:

It was the people around me – making me feel the tension in the room in that situation – the words you've been given from the others. I was the son in the fields with the men and then I was talking to the women in the barracks - I felt like I was the Dad and as I was talking and I was feeling we'd got to get out. So I was thinking how are we going to escape – although Mark was also the dad – so I began to say how scared I was – how frightened - and then when there was the baby in the pram I became protective  
–

Paul's account of his role in the drama, not only echoes the experience of the other three students, but goes further to explain his dual role in the personal fictional experience of the workshop and its distinctive characteristic of 'process drama'. His explanation: 'doing it makes you feel *me* in that situation - I was in the *Titanic* and the *Holocaust* – ' aptly echoes John Carroll's (1996) view that both teacher and student are 'engaged in constructing as well as experiencing the dramatic frame' (1996: 74). Cecily O'Neill (1995) points out that 'Participants control significant aspects of what is taking place; they simultaneously experience and organise it' (1995:1). Paul describes his physical reaction, his heart pumping and of his responsibility to 'make the story dramatic'. He acknowledges the ensemble nature of drama, of those participating with him: ' – it's like the words you've been given from the others.' He is conscious of his 'part' in a performance and within his recollection of the emotional engagement of the workshop he talks in terms of performance and uses its terminology: 'You have to be basically up front – um – not exactly up front but even if you haven't lines to say – you make it as big as possible – your *posture* – your *voice* – your *expressions* – you make your *part* as big as you can – you bring it close to the main action – you get involved with the emotions' (these are

my italics). His detailed account of moments experienced reveals his deep engagement with the narrative of the workshop. He tells his own story.

#### 4.5.2 The Assessment Process. What is worth marking in the exam?

During the marking process, Mickey relates how his engagement in his role is such that he forgets the camera is there or that he is being filmed or marked: 'we were in the drama – I was really into it and I didn't notice it there.' He speculates on the marking process and what I am marking and focuses on his individual characterisation as a Jew in a concentration camp. He emphasises *performance* skills, his sustainment of this role during the drama workshop rather than as a participant in the whole drama: 'That I can use my voice and play the part – if I'm not in a costume can you still tell who I am?'

I am surprised by Mickey's continuing emphasis on performance skills. I ask both Mickey and Kerry how the teacher should assess those participants who perhaps do not demonstrate an *obvious* performance skill, in that they maybe their role is purposely quiet? Mark recognises that a good student could say nothing 'but could get a high grade if their doing something realistic like digging a hole' – and that if a student showed some reaction '– well if they show a flash - a sign – give a mark...'. Mickey does however include 'sticking to your part' and 'planning an escape' as valuable criteria with which the teacher could mark his recognition of engagement and shaping within the drama. There is also recognition of this exam being generous towards its participants in the drama - that there is a reward for partaking in the exam rather than getting it right or wrong. So far, though, Mickey's perception of success in this exam on his ability as a performer rather than a participant:

**Mickey** : [...] at the end of the day you're the one acting and you have to push your acting skills up – if you don't perform you won't get a good mark [...] He cannot help but add: 'If we had costumes and they all matched – that would be good to see – if we were all in Nazi uniform –

Mickey is not alone. They all emphasise the importance of assessing performance skills. However, Kerry feels that the class teacher has the greater responsibility in the assessment process:

**Kerry**: I still think as an examiner you would find it hard to judge if you don't know the child but if you are the teacher and know that's the way they had decide to play that role – and thought that 's really

good the way they done that – but if an examiner – this would change – you could give them an A if they saw them change – but it would be hard to judge you'd have to know what you were doing –

Kerry identifies the potential value of the teacher's knowledge of her students' ability in the assessment process. Kerry makes a clear distinction between what is required for the internally assessed workshops and what is required for the externally moderated devised piece. It is the externally assessed piece that Kerry believes allows her to demonstrate her 'acting skills' and determine a potential 'A' grade. Her division between what constitutes as *acting* in a workshop and *acting* in the final devised piece emphasises the difference she makes between assessing process and performance. It would also suggest that she understands that the requirement of an external assessor to mark her final performance will be the one to qualify her final grade so reinforcing the perception of acquiring theatre skills as superior to process.

This is also recognised by current drama practitioners: The external marking as Cross argues (1993: 138), creates a 'value-structure' that relies on 'waiting for the verdict of a travelling connoisseur'. This is also picked up on by John Carrol (1996:74) who believes that if the assessment of drama becomes simply an 'end product' of a performance then this locates the drama teacher as an outside assessor, an audience member, and ultimately a 'critic'. The role of the teacher in the assessment process will be discussed in detail in chapter 7 where it would seem that the performance 'product' element of the exam is privileged over the process. For now I am becoming increasingly worried that my own teaching practice has been compromised since the forced departure from process-led exam that was blood and bones of my drama teaching pedagogy. See chapter 7.

#### 4.5.3 The value of the portfolio and the choice of format

Mickey appears confident and enthusiastic about his documentation. He has chosen to write up both the *Titanic* and *Holocaust* workshop in A3 format. He finds this process 'easier', than the A4 format: 'I found it easier – just that when I was getting on with it – it flowed better - you can jazz it up - you don't have to write as much' and 'it's fun'. He also enjoyed creating 'fold-outs' [...] nothing boring say like just writing – like the *Titanic* just being written in the middle and bits coming off like a mind map- I wouldn't find that interesting – but I like fold-outs – you'd get a better grade for that – you can fit more in and the more you can fit in the better chance of getting a better grade -'

**Sally:** For the examiner and me?

**Mickey:** Yeah just want to open it and see what's there –

Unfortunately the tape ends here. I would like to develop this idea further. Does his enjoyment of creating fold-outs simply mean 'more content', or is it Mickey's own attempt to create intrigue and a sense of journey as he invites the reader to open his fold-outs to reveal further facts about the *Titanic* or *Holocaust*? He also felt that it was 'very different to coursework – it brings out more creativity like the A3 sheet – much easier than the A4 –'

I am interested in his volunteering of the concept of creativity in the portfolio process and ask him to describe his own creative process in choosing and producing the two A3 documents.

**Mickey:** I got all my pictures on at first and then the spaces I had left I put the *Development Phase* in one section and the *Response* in the other and had things folding out – put them in one block – it was easier than sitting down at the computer and thinking about what to write – I could think while I was gluing – it (A3) was more fun – like you can copy and paste off computers and get the facts but it's (A4) not that exciting –

I could sense his enjoyment of the memory of the physical experience of putting together his work during this process. The two actions thinking and gluing were symbiotic. Whereas the process of *thinking* and writing is in Mickey's opinion, a different and more difficult process, the opportunity provided by the A3 documentation to work in this way reveals something about Mickey's own preferred kinaesthetic way of working. In my search to find out the extent to which students feel they are free to express their voice through their documentation, I wish I had encouraged Mickey to expand on his preferred learning style. At this stage of the interview I am reminded of Edexcel's provision of allowing students the freedom to choose their format between the two methods of documentation but my thoughts are limited or preoccupied on whether Mickey and indeed other students in their final year of compulsory learning would equate traditional examination work, coursework and terminal examinations with *enjoyment* and *easiness*. I interrupt him and ask:

**Sally:** Which do you think has more value? A3 or A4?

**Mickey:** A4 – 'cause you can put more into A4 than A3 – and get a better mark on A4 – if you don't make A3 as good – you can put in more information- but mine was all right – If I did it on A4 it'd be worse -

His immediate response was to see the A4 format (writing) as harder and therefore less accessible to his own preferred way of learning. In Mickey's case it is interesting that he refers to the A3 process as easy, fun and creative and 'free-hand' and declares his dislike of committing his thoughts to a computer. I asked him about what he meant by *easier*:

**Mickey:** Yeah – it's not strenuous on your brain – on the computer I always have to think about what I have to type – it's free-hand as well – 'cause I can't commit myself to staring at a computer and doing it there and then – A3 I can – it's just I find it easier and relaxing.

At this point, given QCA's and QWC's statutory orders to achieve parity between all examination subjects, I want to find out Mickey's own perception of GCSE Drama in comparison with his other subjects. His answers reveal his own perception and assumption in his hierarchical categorisation of A4 and A3 subjects, that certain subjects wouldn't 'allow' an alternative response to documenting his work:

**Mickey:** – If they let you – like in History it would be good to do like about Haig and that stuff – you couldn't do it in English or Maths – they're all on computers – could in history and drama 'cause you're always looking back –

It is also important to note that during the interview I bring up my growing concern with my use of a writing frame in order to provide a structure for their work that perhaps I provide too much information, but Mickey seems accepting of the strategy:

**Mickey:** Not too much – about right – I kept referring to it then do a bit and then go back – that was easy –

It is significant to note that in his portfolio, his attempts to evaluate his experience of the workshop result in lame and pedestrian accounts that follow the given writing frame. It is interesting and illuminating to follow Kerry's ideas regarding the value of the A3 and A4 format. She values the A3 format because it allows her to show her 'personality to the examiner'. Unlike Mark who regards this format as 'easier', she believes A3 format allows her to be 'creative'. Kerry judges A4 to be harder and refers to this method of documentation as 'just a piece of paper with black print on it'. In this analysis, I could conclude that essay writing in Kerry's eyes is impersonal. It would have been helpful to this research if I had taken the opportunity to pursue her opinion. Would Kerry apply this to all her

subjects – English for example? Was this statement influenced by my questioning and made in relation to how she believes her creative drama experience could be told? What I find illuminating is when I question her further about the difficulty she perceives with an A4 format of documentation is how in her answer she speaks not only for herself but for her peers: ‘Because it’s the way we look at it – as a GCSE student – it’s like an essay and I find essays hard – to do good writing –’. Kerry’s use of the collective pronoun ‘we’ makes a significant reference to her experience of the institutionalised context of her social and cultural group of fellow GCSE students. She speaks for them. Her reference to essay writing as *hard*, may not mean that it is particularly difficult but that it is at this time of her school career, relentless.

An important part of Rose’s learning is the ability to express herself rather than ‘just writing’. Rose ‘can’t see the value in writing in drama – it maybe about your opinion but you can say it - you don’t have to write it down –’. She chooses A4 as her format explaining that it merely serves as a ‘summing up’ but given the choice again she says that she would choose A4: ‘I would have done A3 – because you can use imagery and stuff – writing isn’t very creative is it? It’s a bit boring –’ she continues, ‘I didn’t think you could explain it as much as talking about it – ‘cause you had to put what was inside onto paper –’ She struggles with this thought: ‘I can’t explain it but you can feel things and know that you’re feeling but you can’t write it down – you don’t have to write it to feel it’ and I can sympathise with her, after all I refer in chapter 3 to Polanyi’s statement: ‘We know more than we can tell’ (1966:4).

I am concerned that Rose believes that writing is not expressive. When I question Rose about her English experience she answers: ‘We’re not looking at books – we’re doing poetry -’

**Sally:** Isn’t that full of expression and emotion?

**Rose:** Yeah – I suppose but poems are from different cultures and I suppose to understand them you have to put yourself in another culture’s position and try and understand what the person is thinking who wrote them and the people in them – how they’re feeling –

Rose continues to identify the importance of feeling as a part of the learning process. In her account of the *Holocaust* workshop she talks about empathy with her character: ‘You’ve got to put yourself in someone else’s situation’ and yet it seems as if from Rose’s use of the phrase ‘I suppose’ in the latter extract, that in role writing in other subjects does not spring readily to mind. Instead she instinctively

sees English as simply 'looking at books'. She has in this instance not associated the similarities between the subject of English and Drama – that both require empathy. I wonder if Rose would have agreed with this if I had questioned her further? She began the interview talking about how she took on the role of a persecuted Jew – they all did. Is it fair to assume that Rose's experience of English is not empathetic? I continue to follow the creative aspect of writing and suggest that she could write creatively in the form of letters or diary extracts. Rose responds that she enjoys doing this: 'cause you could pretend to be someone else and that is easier and you can make up your story' but dismisses writing in a poetic style. I then pick up on her use of the word *easier* and ask her if she believes A4 to be harder than A3? Rose thinks about this and then decides that the value of the documentation will rest on the 'detail' that even if the A3 paper is full of pictures this will not equate to A4 full of writing: 'Because there's more detail than pictures – pictures are just pictures.'

Finally, I ask Kerry whether she could evaluate her response to a recent school trip to see the stage production of *The Woman in Black*, in A3 montage: a requirement of the 'live production', **evaluative** phase (AO4) unit of the exam.<sup>3</sup> Kerry does not hesitate in making suggestions about how this could be achieved: 'You can do anything on A3 – you just have to use your imagination'. Her description of how she would go about this task reveals an imaginative option and one that I hadn't considered. Her ideas are potentially creative and convey her enthusiastic response to the play. It is her spoken words that reveal her enthusiasm. Unhappily this is not evident in her portfolio.

However, despite the positive comments about A3, they all state that those 'outside' the drama experience of their school (Examiners? Parents? Employers? Etc.) will value A4 more than A3. They believe that A4 allows for more detail and is more difficult and therefore worth more.

#### 4.5.4 In role writing

In Mickey's engagement with the drama process whilst writing in role is in striking contrast to his attempts to 'write about' what happened in the workshops. His explanation of the experience of writing in role highlights how students can be enabled through their role to write in an appropriate different genre and register according to the situation being dramatised. His in-role writing reflects

<sup>3</sup> The specification for this phase does not include this choice: 'The evaluation should be captured on a maximum of two sheets of A4 paper (i.e. four sides) or a maximum of 1,000 words.' (EDEXCEL Specification, 2002: 16). The marking criteria for this phase also clearly includes the QWC requirement that from the lowest Band 4 there is an ascendance of the students need to demonstrate their written technical ability. E.g. Band 3 requires students to: Evaluate their work using the vocabulary of drama with some facility and a reasonably accurate use of spelling, punctuation and grammar. Band 2: 'considerable technical accuracy; and Band 1: an appropriate style of writing that communicates clearly and with almost faultless accuracy' (ibid: 22).

his engagement in his role and his understanding of the social/historical context of both workshops. He describes them as fun – ‘on a computer – you just type but on A3 you get creative – you stain or burn the letters to make them look old – use tea bags – and it looks good [...] It’s hands on really – not just sitting and typing – it was easier to write – you can put yourself on the *Titanic* – say when it was sinking – and run through how it felt if you were writing to your wife or a loved one – you can let the feelings flow through you -’

The value of in-role writing is continued in the next chapter where I interview Edexcel’s Qualification Leader, SE, and in chapter 6 where the students also, to greater effect, use this convention as part of their documentation.

#### 4.5.5 What does the drama exam value? What does it assess?

Kerry feels that she often has to defend her choice of Drama as a GCSE. Her mother refers to it as ‘only a drama’. She acknowledges a perceived view of drama – that it is an ‘easy’ subject but stresses that *research* and *study* is required. Her use of these two words reveals her need to stress that there is an academic process required in the Drama exam so that it is commensurate with her other GCSEs. She believes that the analogous emotions experienced during the *Titanic* and *Holocaust* workshops give an added value to her claimed historical knowledge. Getting a grade, in Kerry’s opinion, is proof that an external authority has validated her experience whether this is in drama or maths. This also alerts me to the effect that our prevailing meritocratic consumer based educational culture feeds on our need for gathering grades as a commodity rather than the value of the learning experience itself. She emphasises the importance of having a *felt*, emotional response during the workshop. This she compares with her other *unemotional* learning experiences i.e. receiving knowledge from a film, or a book is an important observation given the absence of any explicit reference to process as a requirement in the examination’s specification and marking criteria for both the practical workshop and its accompanying portfolio.

#### 4.6 The extent to which the practical *lived experience* has been successfully expressed in the students’ portfolios.

I am fascinated by Rose’s thoughts on understanding and enjoyment. I acknowledge that her portfolio is the most disappointing, an appropriation of the writing frame with little input of her own, but as I transcribe her words they become overlaid with the memory of her practical work in the drama. There emerges a *sense* and distant memory of the ‘old’ exam of the Leics. Mode III. It would

seem that despite the aims of this research i.e. to problematise children's documentation of drama, my questions cannot avoid the investigation of the impact of the practical that precedes the documenting process of their portfolios.

In her understanding of being competent at drama she values confidence and adaptation in her response to the process during the workshop. Her perception of her role as a learner in her other subjects is significant. Her answer suggests that she is aware of drama as an accumulative learning process:

'I think like Drama you get different things – for example in English you get knowledge but in drama you build up – it's weird – it's all in your head but also your confidence in your self – it's weird – you can be anyone in drama – not just you all the time – Because it's different – a different way of expressing yourself in different ways rather than just writing about it –'

Her identification of the different learning experienced in the two subjects English and Drama reveals that she sees the process as a means of 'building on' knowledge rather than her experience in English where she believes it is a process of 'getting the knowledge'. O'Neill sees role-play as providing a task 'to discover the truth of the situation unfolding before them' (1995: 83). Rose expresses this feeling in the 'weirdness' she feels during her role in the whole group improvisation experience.

**Rose:** you've got to put yourself in someone else's situation [...] you can't enjoy it if you don't understand it [...] I know it's sad but I enjoyed doing it – I found it really interesting finding about the history of it. It was really weird. In role I didn't like it – it was frightening and really intense – uncomfortable and you had to be respectful to it – the *Holocaust* was a big thing –

She recognises that in drama she can be the generator of her own knowledge rather than a 'passive recipient' (Neelands 1984: 4). For advocates of process drama: Bolton, (1979), O'Neill (1995), this valorises its 'empowering' attribute, in Paul's words:

What we are is put into our workshops – who we are – we didn't have a script to remember – we just had to think about what we knew about the *Holocaust* and come up with our own stories and ideas in our heads that we knew from general knowledge so you are marking what we know and how we know it –.'

When I ask Paul if this approach to learning could extend to other subjects like Maths, he asserts: 'Everything is on how we understand the subject and how well we develop and learn the subject being yourself'

## 4.7 Emerging themes from the student Interviews

The interviews reveal that out of the four students there is an equal divide between the students' choice of format of A3 and A4 for their portfolios

- Three out of four preferred A3 montage to A4
- All four students believe that A3 montage is a more imaginative way to document their experience.
- Three out of the four students believe that A3 montage allows their thoughts to flow, to be creative and individual

### 4.7.1 Additional themes

- A4 writing as a method of documentation, is perceived as being worth more than A3 montage in terms of accredited value
- A4 is more difficult and like other GCSE subjects
- All of the students emphasise the importance of performance skills
- The empathetic drama experience should be practised in all subjects as a way of learning
- Drama provides a vehicle for expression that other subjects lack
- Drama builds on existing knowledge
- Students recognise the importance of collaboration in drama
- Students recognise the importance of expressing themselves as individuals in their documentation.
- Given the opportunity, students will rely on writing frames

### 4.8 The widening gap

Influenced by Neelands' model (2002: 10)<sup>4</sup> that identifies the dialectical relationship *betwixt and between* of imagination and knowledge, I have attempted to visualise my own interpretation of the widening gap that occurs between the transition period of the students *lived* experience of their drama workshop and their *deathly* documentation of this experience. The following illustrates how I perceive the gap between the students' living accounts of their experience in the drama process and how this is documented. The exception to this is my inclusion of Mickey's in-role letter which I have

<sup>4</sup> I have borrowed Jonothan Neelands' model 'Betwixt and Between' featured in his article 11/09 The Space between our Hearts that first appeared in 2002 *Drama* journal Vol. 9. No.2: 4-10. He presents two columns that show the dialectic relationship between school and the lived experience. I will be referencing this article in Chapter 8.

highlighted. Despite my enthusiasm for this convention, I am still concerned at the brevity and underdeveloped use of literacy in their letters.

Figure 4.1: Living memories and deathly documents

Living Memories	⇐ the widening gap ⇒	Deathly documents
<p>Living experience</p> <p>One of the girls has wrapped a coat in the shape of a baby and is rocking it in the corner. Rory spots the 'baby' and asks the mother to step out into the centre of the studio. He takes hold of the baby. There is little resistance. He then fetches a barrow from the corner of the studio (used in an ongoing production) and places the 'baby' in the barrow. The students make no move and then watch as Rory picks up a 'stone' and hurls it at the barrow.</p>	<p>Reflection in interview</p> <p>It was the people around me – making me feel the tension in the room in that situation – the words you've been given from the others. I was the son in the fields with the men and then I was talking to the women in the barracks - I felt like I was the Dad and as I was talking and I was feeling we'd got to get out. So I was thinking how are we going to escape – although Mark was also the dad – so I began to say how scared I was – how frightened - and then when there was the baby in the pram I became protective –</p>	<p>Documented</p> <p>We created a concentration camp and used a whole group improvisation to explore the roles of both Jews and Nazis. This developed my understanding of the behaviour of the Jews and Nazis because they just done whatever they wanted with the Jews. For example they would be whipped for talking. The most powerful moment for me personally was when my wife got shot just for being pregnant</p>
<p>The <i>passengers</i> grab chairs and begin to travel with them across the studio, lifting each other over them, pulling each other under them – strapping them like luggage to their backs. The lone violin begins to play '<i>Nearer my God to Thee</i>' and we begin our slow, slow walk up to the highest point of the ship – some are praying – dragging each other up as the ship begins to tip on its end- for a moment we are holding onto each other then there is the sound of the ship breaking in two. We let go and roll down the complete length of the studio and then there is the haunting song of '<i>Josephine</i>' and the voice over of the officer with his torch in a lifeboat scanning the ocean for life – we are frozen – our arms and legs are gently swaying above the water.</p>	<p><b>Kerry:</b> I am afraid of dying – I think about it all the time – really, really scared. I think it gives that emotion this is what they would have felt on the <i>Titanic</i> - when we were rolling down on top of each other it gave the effect – down on the floor when we were shown how to do it – it was a bit of fun – then when we did it in the workshop as part of our play the emotions began to play in your head – people were rolling on top each other but this wasn't fun – it was actually going down (gestures) I don't know how high it was – they'd be in the air and they were going to hit the water – they may drown, they might freeze to death in the freezing cold – the temperature – it's quite scary – you know that emotion that they had because they were the ones who it happened to and this was only a drama – but we can still have that emotion.</p>	<p>To Rose,</p> <p>I write this to you hoping you receive it. They said this ship was unsinkable. I am now having my doubts. They say that women and children are to go on the lifeboats first, personally, I cannot see there being enough lifeboats. I hope to see you soon, Your ever loving husband Mickey xx</p> <p>I played the role of an upper class citizen, so I was not prevented from getting to the top of the ship.</p> <p>In the workshops I have taken part in I feel that I have learnt a contrast of different points of view of the citizens on the ship. The <i>Titanic</i> was negligence and disregard for the human race, but was a fatal accident.</p>

The process of creating this illustration defines the divisions created by the *imposition* of the required portfolio. In the first column my attempt to evoke the experience of the workshops is in sympathy with my transcriptions of the students' own words in their interviews. However, in the last column, the examples of their documentation fail to evoke the emotional response to their lived experience. Their responses are an account of *what happened* rather than what was *felt*. This prompts me to remember that I am no stranger to transcribing my students' words. It was part and parcel of my teacher/assessor and moderator role during the Leicestershire Mode III exam.

#### 4.9 What is valuable, creative and measurable in the assessment of these documents?

My 'initial engagement' with this case study reveals an 'unease' that I wish to resolve (Sela-Smith, 2002: 65). I need to consider the above research question in connection with the marking criteria employed in assessing the students' documentation in the 2008 GCSE exam. In each of the assessment criteria, the third bullet point refers to the portfolio. Below I have reproduced the lower bands' criteria for the *Development* and *Evaluation* part of their portfolio.

Figure 4.2 Edexcel marking criteria for development and evaluation stage.

	Candidates will
Band 8-12	<ul style="list-style-type: none"> <li>• Select a style of writing and/or presentation that communicates a sense of how the ideas have been shaped</li> <li>• Evaluate their work using the vocabulary of drama with some facility and a reasonably accurate use of spelling, punctuation and grammar.</li> </ul>
Band 4-7	<ul style="list-style-type: none"> <li>• Attempt to communicate the way they have shaped ideas despite lapses in spelling, punctuation and grammar.</li> <li>• Communicate their views using a basic vocabulary that prevents the development of an argument. Technical errors will be apparent.</li> </ul>
Band 1-3	<ul style="list-style-type: none"> <li>• Communicate some of their intentions in the portfolio but errors will be difficult to ignore.</li> <li>• Communicate a simple meaning but errors in spelling, punctuation and grammar will impede clarity.</li> </ul>

The above examples show that in the middle to lower bands, the marking criteria concentrates on the student's competency in spelling and grammar. It is though, crass to assume that the examining board requires the student's documentation to be marked on this criterion alone. The accompanying practical marks requires the teacher to judge how each student has 'recognised and articulated a range of connections between texts and compare them in a knowledgeable way', or 'clearly focus their ideas and suggestions on aspects of form and structure', and these criteria are expected to be written about in their portfolios. However, in the introduction to the 2002 syllabus under the subheading of *knowledge and understanding* (Edexcel, 2002: 4) it requires students to understand:

- 'the ways in which ideas, feelings and meanings are conveyed through the language of drama'
- 'the ways in which ideas in drama can be recorded and interpreted'.

I am initially alerted to the inclusion of the word 'feelings'. I assume this is a *given*, a natural assumption for those involved in the teaching and learning of drama. However, I notice that the two bullet points above are absent in the examination's marking criteria. I begin to question the possibilities of how adapting these bullet points as assessment objectives, could have on my teaching and my students learning and draw up the comparison below:

Figure 4.3: Adaptation of Edexcel's aims for the teaching of the drama syllabus.

How do we <b>teach</b> for <i>Knowledge and Understanding</i> ?	How do we <b>measure</b> our students' <i>knowledge and understanding</i> ?
<ul style="list-style-type: none"> <li>• the ways in which ideas, feelings and meanings are conveyed through the language of drama</li> <li>• the ways in which ideas in drama can be recorded and interpreted</li> </ul>	<ul style="list-style-type: none"> <li>• the extent to which students convey their ideas, feelings and meanings through the language of drama</li> <li>• the way students record and interpret their ideas</li> </ul>

And question whether this approach to teaching and assessment will:

- sharpen my perception/observation of my students' level of feeling, through the 'language of drama' – the process itself
- generate creative ways in which my students record their feelings as *living* documents within the *living* process of the drama: in-role letter writing, the production of artefacts, individual/collaborative poetry and pictures
- engage my students, in a collaborative, creative process of documenting their drama in creative ways in which to record and interpret their lived experience

At this stage of the research, I also need to question whether my teaching has been influenced by the marking criteria's requirements? For example the *Response* stage requires the students to include a minimum of four explorative strategies and two skills from the drama medium. This is then to be documented in their portfolios. These summative requirements have I believe, dictated the formative process of my teaching. I think that perhaps this holds a clue to my dissatisfaction with the syllabus.

The exemplar material given by the 2001 specification guide lists the activities that provide opportunities for assessment. In this example, the theme given is *Protest*. (See Appendix 6: 2001 Example of an Assessment workshop). This includes the four required explorative strategies: *still image*, *thought track*, *hot-seating* and *marking the moment*. It also includes the following opportunities for accumulating material for the portfolio: Discussion notes, notes on characterisation', reflection and evaluation, and writing a diary extract, in this example, Emily Davidson's diary entry the night before the Derby.<sup>5</sup>

The guidance also gives an example of creating an A3 montage (See Appendix 7: Teacher Guide for Portfolio). At the centre of its template there is an oblique outline for a letter to be written by the students from a member of the family. Here, in the 2001 specifications, the board set out the requirements for the three sections of the exam:

**Response stage:** to record 'their understanding and appreciation of the texts explored' and how this was 'enhanced and developed through the use of explorative strategies.'

**Development Stage:** they need to provide a script of the work they have created during this phase, and can include (optional) a storyboard, stage directions and in-role writing.

**Evaluation phase:** the students reflect on their own work and others making reference to the social, cultural and /or historical contexts of the texts studied.

At first I am encouraged by the inclusion of *in-role* writing as a creative medium for developing and reflecting on the drama process, but then I notice that there is a categorisation of what should be included in each phase. Their division of drama into separate categories is linked to their categorisation of what type of documentation should be applied. I question the rationale for restricting in-role writing to the *Development Stage*. Can't in-role writing be applied to all three phases? For example a letter can be used as an explorative strategy, a development of role as in the *Titanic* workshop, a reflective medium to respond to a developing story; all three can be written within the drama process to create a document that can be used as part of the drama and acted upon as the process continues (Berthoff, 1981, Taylor 1998:104).

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<sup>5</sup> See appendix 6 and bibliography: Edexcel (2001) GCSE Drama: Specification Guide – Issue 1- April 2001, Edexcel Publications. UG009829.

I also read the advice given by the board to allow students to 'draft and re-draft their work'. The advice throughout is benevolent, almost tentative: You might want to introduce...(62). In bold font we are advised: 'It is important to stress that these are examples and suggestions they are not prescriptive' (Edexcel, 2001: 62-63). As mentioned in chapter 1, during the INSET courses run by Edexcel we were encouraged to use our 'professional judgement'.

I look again at the notes I have made on the post workshop discussion and focus on those comments and questions posed from the students in the whole group evaluation session *re-presented* in the beginning of this chapter. I am perturbed by my lack of intervention, space and guidance during this evaluation. I fail to facilitate opportunities for my students to discover for themselves the implications of their work in the *Holocaust* workshop.

I begin to think back to the origins of the *Holocaust* project. I was teaching a 1996 group of GCSE students. Rory was one of them. The syllabus was the Leicestershire Mode III exam. As a stimulus, to begin the *Realisation Test* (see chapter 1), I had presented my students with Nietzsche's quote [1886]: 'I have no interest in Truth. Power all in all, is beyond Good and Evil<sup>6</sup>.' We began with a collaborative task of working with my students to define a 'key question' that would guide our investigation of this statement. It drove our learning objective: our response to the question in the light of the lived experience of the fictional, and at times, analogous workshop. We would return to reflect on this statement again and again after each explorative activity. Significantly, the *Holocaust* project arose from this question. When the Leicestershire Mode III exam had been abandoned and I responded to the new requirements of the Edexcel (2001) specification to provide a Programme of Study of the projects chosen. Given the popularity of the 1996 exam, I *re-produced* the *structure* of the project. Therefore, my response to the new syllabus's requirements for the students to employ four *Explorative Strategies* in Unit One, was to *pre-scribe* them in the POS. My use of a hyphen to split *pre* and *scribe* is to emphasise this newly adopted practice. Rather than allowing the *Explorative Strategies* to emerge collaboratively from the *process* of investigating Nietzsche's philosophical statement, I was now employing a very different practice of teaching: writing, *inscribing*, *prescribing*, and *scripting* the process that my students would undertake. The plot, as it were, was already predetermined. The consequences of such are serious. I wonder how far this has affected the potency of my students' voices? Rather than active meaning makers my students have become little more than actors in a script. Furthermore, throughout the *Realisation Test*, we, as teachers assessed

<sup>6</sup> I found this quote some years ago in a history pamphlet that accompanied a film on the Holocaust. I no longer have the pamphlet. However, the origins of this quote can be found in several translations of Nietzsche's *Beyond Good and Evil*. See bibliography Faber, M. (1998)

the students' ability to shape and investigate the drama process. It was *their* voice we assessed in the decisions and choices they made. My complacency at knowing and having sole *ownership* of the structure of the POS, denies my students the opportunity for an authentic *shared* drama exploration. These are the significant gaps that are all too obvious in the students' portfolios. I may berate the fact that their work reflects little 'life experience' but I have failed to provide them with the process in which to reflect, build upon and extend their learning. So far I am convinced that providing a creative, valuable and measurable assessment of the portfolios lies somewhere within the process pedagogy of drama. At this stage of the research I am still seeking to understand the research question: the value of documentation, its potential for creativity. There is certainly a pattern that is emerging in my continual reference to the Leicestershire Mode III drama examination. Although it is tempting to reveal this finding at the end of the research, I am conscious that despite writing in the present tense, my approach to this research should be mindful of transparency conveyed through the principles of reflexive, heuristic methodologies. In hindsight, my memory of my understanding of the findings at this stage of the research is one of tacit knowledge (Polanyi, 2009: 4), *knowing* but not as yet being able to *tell* of the profound influence of this exam on my teaching. For now I am aware that:

- My attempt to *re-* present the *Holocaust's* workshop evaluation stage in a disrupted, fragmented text visually exposes the gaps in my role as facilitator during this reflective process but this also instigates an emerging memory of the terminology used in the marking criteria for the evaluation stage in the Leics. Mode III exam.
- The process of questioning and transcribing the students' words during the interviews, allows me to resume the prioritised, valued teacher/student dialogue that was integral to collecting evidence for assessment.

Apart from the students agreeing that in-role writing is more fun, at the end of analysing the interviews there is no doubt that the Portfolios whether in A3 or A4 format do not reflect their engagement in the workshops i.e. their 'lived experience'. I can detect a growing discomfort – I am perturbed by the students' experience of the practical session as much as their reaction to the portfolio process. The research process has been one of excavating, burrowing down to unearth buried practice. It is important for this research that I log this unearthing as a vital discovery of my own developing practice as a drama teacher. To help me with this problem I need to look beyond my

school to seek the advice of those practitioners who may provide further insight into the problem of documenting drama.

Therefore, in the following chapter, I interview six eminent practitioners who offer me helpful insight into both the assessment of GCSE drama, their own perceptions of value of documentation and an alternative. The six interviewees consist of:

- Three academics in the field of drama
- Two theatre practitioners
- Qualifications leader of Edexcel

It will be much later in the final stages of this research that I will rediscover the assessment process employed by the defunct Leics. Mode III and consider its influence on my approach to teaching and assessment.

## Chapter 5

# Among Colleagues

*'If I don't believe that you're actually reading it and are interested then I'll just do a collage – I'll do it for drama – I'll do what she (teacher) wants –'* (Scott Graham in interview, September 2010)

## Chapter 5 Among Colleagues

### 5.1 Introduction

In Chapter 3, I presented those methodologies that influence and frame this research. My chosen reflexive and ethnographic stance involves understanding and relating both my own impact on my findings, and providing other multi-layered interpretations so that my perceptions are both challenged, informed and contextualised by those who share with me social and cultural meanings i.e. the territory of Education. Therefore, this chapter focuses on a series of interviews with those practitioners who have impacted on the development of drama in education. For a biography of these practitioners and their relationship to this research see Chapter 3 Figure 1: Table of 2<sup>nd</sup> stage Educationalists and Theatre Directors).

The participants in the following interviews are:

**RT** Founder of the Leicestershire Mode III, currently examiner of the OCR Drama GCSE and co-author of GCSE Drama for OCR.

**SE** retired Qualifications Leader, responsible for the editing and writing of the new 2009 EDEXCEL syllabus.

**Dr. PS** Senior Lecturer in Drama in Education. Publications include popular secondary school texts on teaching drama for examinations at KS4

**Professor NA** National Teaching fellow and Chair of Drama and Theatre Education

This chapter is in **two** parts.

1. The Educationalists
2. The Director

**PART ONE 'The Educationalists'** investigates the current thinking of those practitioners who I believe are influential and/or actively engaged in the field of drama in secondary schools. Through the following interviews I question:

- their perception of Drama's liberal, equity-based pedagogy that values the learning process of young people (See Chapter 2)
- their thoughts and opinions on the value of documentation as an assessed component of drama
- the extent to which the students' voices are valued during this process

**Part Two 'The Directors'** explores *Frantic Assembly's* founder artistic directors: Scott Graham and Steven Hoggett's views on their use of a working notebook. The rationale for this is that their use of the working notebook is fundamental to their working process. Their interviews offer a theatre practitioner's perspective of the value of documentation as a process rather than as a product for assessment. The focus on process is important for my analysis of documentation in drama where the ongoing debate of 'process versus product' drama still persists.

### 5.1.1 PART ONE: The Educationalists

Each interview begins with an explanation of my choice of title: *If Women write in Milk – do children write in snot?* in relation to my MA experience of producing creative documentation and how I hope to use this experience to enhance and develop the students' own voice in the documentation element of their drama exam. During the interviews I also refer to (See following Appendices) :

- 2001 Example of a workshop assessment for Paper 1 Unit 1 (Appendix 6)
- 2001 Extract from Edexcel GCSE Drama Specification Guide<sup>1</sup> (Appendix 7)
- Edexcel GCSE Drama: 2009 Teacher Guide p. 55-63 (Appendix 8)
- Edexcel GCSE Drama: 2009 Teacher Guide p.101-103 (Appendix 9)

Both of the 'Teacher guides' are edited by SE (2009).

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<sup>1</sup> Prepared by Jane Holden. Edited by Steve Lewis © Edexcel Foundation 2001 Publications Code UG009829)

My findings in the 2008 case study, create new concerns about my teaching practice in relation to the assessment of drama documentation. As discussed in the previous chapter, I am perplexed at the gap between the lived experience of the practical drama sessions and the students' pedestrian documentation. Even the in-role letters betray a lack of engagement in comparison to those I have observed in the past. In Chapter 2, I referenced literature (Gallagher, 2001, 2007; Neelands, 1984; O'Neill 1995 et al.) that attributes drama as a unique and emancipating, creative pedagogy for its students, that drama. Therefore, I am interested in these practitioners' opinions about the Leicestershire Mode III Drama GCSE exam that spanned 14 years until 2001. This process-led examination serves as a historical reference to understand drama's reputation as a liberating experience for students. Despite its failure to meet the requirements of the Qualifications Curriculum Authority (QCA) in 2001, I suspect that the liberal pedagogy still permeates through our current drama examinations at GCSE level. If this is true does it survive as a token component to appease those of us who value this pedagogy or as a genuine belief that the lived, process experience is essential for developing valuable, authentic understanding and learning for our students?

Both questions raise interesting issues:

- If drama practitioners see process drama as a valuable learning experience, to what extent is this *process* valued as an important element for assessing students' learning in drama?
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- Where do those who have influence stand on this? Have they developed their practice to include a new model of pedagogy that is of further benefit for our students' learning or have they capitulated to the government's orders of parity and standardisation? More importantly, if the student's voice was seen at the heart of the now discarded exam what opportunities are given for it to be heard now?

At the beginning of each interview I want to know whether this claim still resonates with these practitioners and the extent to which this pedagogy influences the current Edexcel drama syllabus, hence my inclusion of RT as a representative of an additional syllabus.

### 5.1.2 The liberal legacy of process drama

During the interviews, each practitioner makes reference to Hornbrook (1989) as synonymous with the *Theatre Arts versus Drama in Education* debate (Cross, 1993, Taylor, 1995: 86, Booth, 1994: 77, Male 1990, Neelands, 2002<sup>2</sup>) as Neelands observes:

Two old bogies are back to haunt us; confuse us divide us...because both issues are ideological and political in origin and therefore the presentation and argument of both issues tends to be contradictory, selective and distorted by propoganda.  
(Neelands, 1991: 6-9)

Two of the interviewees refer to this debate as simply *Hornbrook*, often preceded by 'you know – *Hornbrook*' – or 'that was *Hornbrook*'. The following interviews confirm that this historical debate has achieved legendary status. The instinctive response that the word *Hornbrook* triggers reveals a collective value-laden assumption of what this means for drama, whichever side you are on! What is important for this research is the impact this has had on the subsequent development of drama pedagogy and its assessment of our young people.

SE, series editor of Edexcel, foregrounds his qualifications at the beginning of his interview and explains that he is a trained actor and director: '[...] I'm probably somebody who is drama first and education second...' He has underlined and annotated my questions sent with my letter of consent. He recollects the drama in education movement that evolved during the 1950s<sup>3</sup> revealing his own perspective of drama in education's history: '(it was) not about *performance* it was about *education* and the *development* of the *child* and you thought where is the drama in this basically – *What are you talking about?*' He continues:

People were thinking we're not *allowed* to perform - even the Heads were saying that they wanted a Christmas show [...] on the other hand there were drama people, some dumb drama people and we all know who those are – who were essentially saying 'we don't want it to be called drama - we are merely *educationalists* – (104 -108: 3)

<sup>2</sup> 'Hornbrook and the authors of *Drama in Schools* are back!' warned Neelands (2002), and he reminds us that: 'In 1991/2 drama in education was fighting for its life and being torn apart by Hornbrook's wilful demonising of drama teachers which was supported by the post-Thatcherite Arts Council's publication of *Drama in Schools*...'

<sup>3</sup> (See Chapter 2.) An account of the development of drama in education is given in Chapter 2. This includes ((McGregor, Tate, Robinson, 1977: 4); Peter Slade's 'Child Drama' movement. He was responsible for separating drama in education from theatre activities. (Slade, 1958: 1).

He refers to these educationalists as: 'All that mob kind of said things about issues and I'm not against that [...] lots of people were going down that route of *Thou shalt not learn drama techniques in acting form* -'

His anecdotal account substantiates the folklore that has arisen during drama's developmental history. References to Hornbrook (1989, 1991) will arise in all of these educationalists interviews. However RT, founder of the now extinct process-led Leicestershire Mode III examination, is concerned that process led dramas can be difficult for some inexperienced drama teachers to 'structure' because they do not have 'a toolkit to do an exploration and to think about plot and character'. RT feels that in some cases 'it is badly taught [...]'. NA admits that he is a 'process boy' but warns that badly taught process drama can result in 'simplistic improvisations' that involve 'beating you over the head about not taking drugs and not having sex.' However, he argues that championing either dominant positions of theatre or process drama is 'indefensible'. He believes that the 'challenge is how theatre is made [...] *Living through* is not a shapeless improvisational activity but involves relating it to other artists' work. It should also 'mirror high quality arts processes'.

I persist though with my comparison with the present examinations and the now extinct process-led Leicestershire Mode III Drama examination<sup>5</sup>. I wonder whether there has been something lost certainly as far as the student voice is concerned. Before asking this question I ask for their opinion of the exam. SE shows his disapproval, 'and it got a very bad press'.

RT remembers the freedom experienced by drama teachers in the eighties and early nineties who were involved in the teaching and authoring of the Leicestershire Mode III exam: an open playing field – a liberating landscape for both drama teachers and students: 'you could invent anything [...] you could do those sort of things. Every body was doing their own thing'. He employs rebellious semantics: 'we broke every rule in the book – it got through somehow without any close scrutiny and it was doing things which were really pushing the boundaries –'.

RT believes there were problems with process orientated specifications and refers to his own published article in the *National Association for the Teaching of Drama's* journal entitled: *Leicestershire GCSE Drama: a syllabus with a Clear Direction* written in response to Hornbrook's (1989) attack on such exams:

<sup>5</sup> (See Chapter 2). The Leicestershire Mode III Drama exam was founded in 1985 and survived until 2001. It was developed as an alternative to existing theatre arts model. As RT writes: The pedagogy evolved from leading national figures in drama: Dorothy Heathcote and Gavin Bolton (Cross, 1993).

I was accused of being vacuous and not having any theatre skills and drama skills in it – some people said it was more a sociology and humanities course – and you could go to some and think well do they ever do any drama? They're all sitting around discussing the meaning of life (laughter) and nobody actually has done any drama – so there is this problem with that.

This is a criticism shared by PS:

[...] what is it at the end of the day that we are assessing in a GCSE drama exam? It can't be whether they *understand* the plight of Irish immigrants, 'cause that's not drama – I hope they get that knowledge along the way but that's not drama – that's not what I'm in the business of assessing – I'm in the business of assessing what they can do in drama....

PS expresses a *kindly* criticism about the Leicestershire mode III exam's philosophy and practice. During the eighties he conducted his own MA research into the assessment of this exam. This involved the students taking part in a 16-hour investigative workshop. Here he gives an account of his observations of the Leicestershire Mode III moderation sessions:

(The teachers were) 'going around writing down what the kids were saying in the process - then someone would say but he might not mean that – but then another would say let's give him the benefit of the doubt and imagine that he did.

He expresses his doubts about the moderators' debating the students' evidence: 'I'd think well you know who's examining what here?' He was perplexed by the moderators' interaction and their exchange of views: 'It seemed to me that some of the marks were given on a kind of *transactional analysis*'. He continues:

I found it a bit bizarre...there was this *nurturing* ground [...] that way of working was *very dear* to a lot of teachers but I looked at it from an outsider's point of view and thought I can't get to grips with this –

I find it interesting to consider the position of the student here. PS's use of the word *nurture* and the phrase *very dear*, associated with a rich and valuable experience, is diminished by his conclusion 'I couldn't get to grips with it'. Not being able to 'get to grips with it' may mean that 'as an outsider' he assumes an authoritative and objective position; it may mean that 'as an outsider' he is unable to empathise with the living contractual experience that exists between the teacher-assessor and the student-assessed.

Despite RT's past investment in the Leics. Mode III, he too questions the reliability of this method of assessment that relies on the students' voice being transcribed by the teacher. This may distort the authenticity of their voice:

[...]were these marks on how good the kids were or how good their teachers were at finding the evidence? The other issue is that if the teacher was a good writer she could make anything sound good. So maybe there was too much emphasis on the teacher.

Furthermore, RT feels that much of the problem of administering this exam, was the heavy workload involved in the writing up of the students' work during the process. With the increasing demand for data and accountability the exam demanded too much of the teacher: 'in the current climate' he says, 'I think it is a non-starter.'

Despite these doubts, I sense a measure of regret in the abandonment of the process-led Leicestershire Mode III exam. RT points out that with this method of assessment the teacher was responsible for the narrative account of the students' work. He ponders on this value of this process and adds that 'narrative accounts of the arts have proved to be the most valuable research in the arts...'

PS describes his regret at the loss of teacher camaraderie in area consortiums where the drama practice and moderation of the students' work was shared:

I loved it 'cause round here we'd go out in small teams – in twos or threes in each other's schools – see the kids work and it was really interesting and ...then we'd come back to the area consortium and compare things and there was tremendous disagreement in the standards –

There is also concern at what cost the standardisation of exams has had on drama's valued pedagogy? An important observation that RT makes is that the Leics. Mode III assessment criteria provided a structure that enabled teachers to develop both their drama pedagogy and assessment strategies: 'it is tough for teachers but I thought it made them better markers.'

PS suggests that externalising the assessment of the drama exams is at odds with drama teachers' pedagogy:

[...] if you externalise it in the way we do now at GCSE, inevitably this is going to cut down your options of what it is you can offer and what it is you can assess and indeed how it is going to be assessed and I think well that *doesn't* suit the art form and in that sense it's not fair really – it's not a good measure of what we do.

He concludes: 'assessment is about what's convenient for the marker as opposed to what the candidate is able to demonstrate in their understanding.'

I find this last remark troubling. Words such as *convenience*, and *not a good measure of what we do* – reveals PS's concern that the current GCSE exams compromise drama's valued pedagogy or reflect its art form. RT believes that the Leics. Mode III process-led examination encouraged a valuable experience for the student because it made us as teachers *better markers*. It would suggest that RT and PS doubt the value of the existing assessment process in our current Drama exams.

### 5.1.3 Measuring the 'felt' experience

One of the problems that both RT and PS discuss is the assessment of the lived experience in process drama. As RT explains, 'the problem with drama is that it is ephemeral evidence [...] no tangible evidence – it was problematic.'

PS continues to question whether feelings can be measured:

I don't know how to measure that [...] How can we tell? When we're in that kind of field - that aesthetic field - field of feelings - then we can't measure it and so I feel we *can't* examine that...

NA disagrees. He argues that in drama there are 'social indicators' that are measurable:

We can measure how good you are at social acting – using social indicators – you're either good at listening to others or you're not, you're either good at accommodating other people's ideas with your own when making decisions or you're not... Drama is 'entirely to do with how you behave'.

He believes that the mistake made in drama exams is the emphasis on individual acting skills; that this is 'numbskull' and ignores the relationship between the artistic and social. He criticises Hornbrook's recommendations that teachers should be expected to know what each child should do to get to the next level<sup>6</sup>:

He obviously never taught fucking drama in a secondary school in (his) life – or been a teacher who has nine year 7 groups...[...] when I taught drama I didn't make any

<sup>6</sup> Neelands is referring to the National Curriculum levels that teachers use to assess their students' progress. These levels are expected to be known and understood by their students and they should also know how they can achieve the next. This is one of the criteria that Ofsted will judge a good lesson by.

fucking individual assessments in drama - when I taught drama I made social assessments – the dynamics within the groups - the leaders – who had trouble with who? Which was really useful for other teachers –

RT gives a personal account of the difficulties in assessing the 'living through' process as a moderator and external examiner of the Leicestershire Mode III exam. He compares drama moderations with other subjects where there are written papers which provide tangible examples of students' work that can be compared with each other and categorised into a grade boundary:

[...] but there is nothing tangible to look at in drama [...] that's why a lot of exam boards go for performance – you can look at an exam performance and get some hard evidence – but with process drama what do you take to those meetings?

The examining boards ask for teachers to film their students' practical sessions as evidence of their work. A camera is placed at one end of the room. RT explains the difficulties encountered when having to mark students' practical sessions from a film:

I'd sit and wade through the videos and I couldn't tell what the hell was going on! There was this babble of noise – couldn't hear what they were saying – it was just impractical – So we did away with marking the process – we left it with the teacher's professional judgement and the kids' working records.

PS and RT's recall of the rather utopian position of the drama examinations of the eighties and nineties, predictably prepares the entrance of an ominous authority to structure and put an end to these free and easy goings on. As PS argues, 'Like it or lump it - in an examination - there's got to be a product – we've got to examine something that is concrete and tangible – right?'

#### 5.1.4 Taking control: 'Let's get back to what drama is'

SE's emphasis on a) his professional background as an actor and director; b) his experience in teaching vocational courses in Further Education Colleges, and c) teaching of 'actors rather than kids', reveals his approach to the teaching of drama. His claim that he is drama *first* and education second, implies that he perceives education as a second order/consideration. This may explain SE's view of what a drama exam should assess. Despite Edexcel's (2009: 12) aim for students to 'develop a basis for their future role as active citizens in employment and society in general', SE appears to disregard these objectives and philosophy. He believes that students should demonstrate an understanding of drama genres and styles for example Shakespeare and Greek theatre conventions

and with this the students need to 'know the terminology'. This, SE believes, is how drama achieves parity with all GCSEs: 'the terminology fits the subject you are teaching.'

SE points out that the Edexcel exam does create opportunities for students to experience *process* drama within Unit One Practical Exploration. However, he is sceptical about the investigative conventions used in process drama as worthy of assessment if marked on its own: 'you need to realise that GCSE is a qualification [...] but this is only part of it.' He explains that there are other important aspects of drama that belong to theatre arts that drama has suffered from a 'bad reputation' of 'being led by improvisation only [...] What's this got to do with education?' In his opinion there needed to be recognition of 'performing, doing and reading and doing plays'. He argues:

Drama is a subject like all the arts ones and so Edexcel – we – that is myself and the Chief Examiner – let's get back to what drama really is – what's in there that is a) assessable and b) to do with drama and c) creates a qualification that teachers can use.

Both SE and PS discuss the need to define subject content for drama so that students are aware of what they have learnt. For SE there's a 'pile of subject criteria to do with drama only -' He continues:

How do you communicate in drama? You open your mouth and the words come out – can you be heard at the back of the audience? [...] Well what's wrong with teaching them that? – it's about drama skills/technique –

During NA's interview I refer to SE's belief that students should be 'trained' in acting skills: 'to project their voices, to understand timing, their movement –' He dismisses this:

Actors seek truth in theatre through improvisation, through the exploration of process in rehearsal that are not unlike a good drama classroom but they're artistic explorations they're complex, they're layered, they're shaped, they're critical.

NA launches an attack on drama exams: 'There is not one thing in that syllabus that has anything to do with becoming an actor.' For him GCSE drama syllabi are the 'product of Hornbrook supported by the likes of Kempe' [...] made out of that mess [...] what's recorded and what's assessed as being valuable is only relevant in terms of this little subject 'drama' verb.' He continues his attack by recalling the historical context of Drama as a GCSE:

This thing called the subject of drama in schools because it wasn't a foundation subject means that it didn't go through the consultation process that other subjects did so then it was left to the private interests of the Arts Council group under the guidance of Marigold Ashwell to define the assessment criteria but without any reference to anyone else and to the power of Hornbrook to determine what counts as drama as a

subject in our schools [...] if there had been extensive national consultation involving many different interest groups we would not have ended up with the bastard stew that is called 'subject drama' in schools.

I show NA a copy of the Ofsted 2002 guidance for 'Inspecting Drama 11 - 16' and read a section out to him that gives an account of a high ability Year 9 girl who is making excellent progress. She uses theatrical terms as *corpising* and *upstaging*. (See Chapter 2 for a full account) He retorts 'this belongs to the local village am-dram and this is the model of drama that is being given to our young people [...] they have created a model of theatre based on the worst of amateur dramatics.' He continues:

– it's not the way actors train – I mean I've spent ten years evaluating the training of actors and I've just finished a major 3 month strategic government review on actor training – I mean the whole difficulty with it - I mean - when you go back to '*Making Sense of Drama*' (Neelands 1984) that was written about- for Northants middle schools and was principally about drama as a process of learning across the curriculum rather than a subject and that was the distinction made– and it didn't have – it wasn't against *subject* – it just clearly set out how it might be used – but you know subject drama has evolved into this *bastard* subject that bears no resemblance whatsoever to what is taught in universities or what goes on in the profession – most particularly actor training and if anybody imagines that there is *anything* in that syllabus of *any use* to you whatsoever – there just wouldn't be - actors don't have skills – actors have understanding – actors are immersed in the humanity – actors have a background in English Literature – in history and anthropology and all of those things.

However, during SE's interview, he presents a very different view. I ask him how he sees the student's voice in this process. He gives an example of the advice that he gives to teachers when delivering training courses for Edexcel:

If you think your students should be doing King Lear then do King Lear – if you think they'd be better off doing the Christmas panto' as a script then do the Christmas panto' – we don't care –' and added: 'and they are equal. In my view the Christmas panto is far more demanding than King Lear is in terms of acting delivery and technique, skills whatever you want to call it – they are the same...

On the surface this may appear an alarming comparison. The informality of the interview could have encouraged this superficial remark. However, it does highlight SE's conviction, in contrast to NA's, that drama is about skills and technique. It is also important to stress SE's constant reminders throughout the interview that these are *his* opinions and that he acknowledges that some of the consultants of Edexcel would 'frown on' his prioritising of techniques.

The endeavour to identify drama's subject content is explored by RT who explains that within drama there is a language, a terminology where we use words like *semiotics* - and that this may help to raise

drama's status: 'kids feel – oh this is a *real* subject' it has *content*.' RT continues to question whether students consciously understand what they are learning if there is no subject content? He asks: 'and does that matter? This is a philosophical, ideological question of what schools are for.' I explore this aspect of RT's philosophy on education further in chapter 7.

### 5.1.5 Duality: Resistance or capitulation? Encourages or militates

In July 2007 I delivered a paper entitled: *The force of absolute authority<sup>7</sup>: the drama practitioner's response to government's statutory literature* (Harris, 2007). A fuller version of this is written about in Chapter 2. It gave an account of my own experience as a drama teacher working in a secondary school within the constraints, as I saw them, of government directives such as the National Curriculum. I was reading a range of drama literature that claimed to provide a unique liberal, creative pedagogy for its students. However, as I point out in Chapter 2, I was interested by the range of reactions that drama practitioners had concerning successive governments' educational orders. I surmised that drama teachers and academics could have capitulated, synthesised their reactions to the government's directives. I also cited the educationalist Paulo Freire's theory that the 'oppressed suffered from duality' that even if they understand their oppressed position they may not consider that without them 'the oppressor cannot exist' (Freire, 1993: 30). It is interesting that as the interviews progress I become increasingly conscious of SE, PS and RT's words that speak of capitulation and/or subversive actions<sup>8</sup>. This is a theme that permeates these interviews where there are further examples of this 'duality' (Freire, 1993: 30, Chapter 2). For example, SE's interview provides insight into the development of the Edexcel syllabus. He gives his own very personal perspective of the history of the drama examinations up to the new 2009 specification. I detect a familial, fatherly tone in this interview: a sense of *family* loyalty to the team of writers and consultants that SE has worked with at Edexcel. His blasé tone and choice of words self-consciously reduce his sense of importance in the authoring of the syllabus. There is also a sense of deference: being part of this family is exclusive. He refers to a higher faceless authority that knows him by name 'get it written SE'. Despite this command SE alludes to their liberalism: 'They wanted me basically to make sense of the terms of the specification, the planning, structuring [...] So I wrote our broad plan – very broad – because this is Edexcel.'

<sup>7</sup> In Eagleton's (2005: 34) analysis of English as a subject, he refers to T.S. Eliott's extreme right wing authoritarianism - The Tradition - 'the force of an absolute authority.'

<sup>8</sup> PS talks of what the government will allow, and what the Daily Mail will say (485 – 497) RT explains: we broke every rule in the book – it got through somehow and later on as it got through without any close scrutiny and doing things which were really pushing the boundaries – but you could do those sort of things – '(86:2)

Throughout the interview SE is keen to emphasise Edexcel's liberal 'content free' syllabus. He sees the role of the teacher as central to the examination process. He urges teachers to use their knowledge of their students: 'Be a teacher – you know what your students are like, you know their culture – it's your choice and how they respond to that in their documentary evidence is also your choice.'

I am reminded of SE's reference to my research questions given in the letter of consent for this interview: '[...] your questions kind of imply certain things that we at Edexcel frown upon gently.' I am struck by his words: 'frown upon gently'. He is referring to my letter and has underlined my explanatory sentence: *patriarchal oppressive system*. He is aware of my own feminist agenda. I hesitate to employ the word *patronising* to describe SE's views because this may skew my interpretation in an overly negative way. In the context of this interview, the word *patronising*, derived from the Latin *Pater/ Father* meaning: 'to treat with an apparent kindness that betrays a feeling of superiority' aptly positions SE's perspective of drama's purpose in the curriculum. SE does not elaborate. Nor does he attempt to hide his *gentle* disapproval of my enthusiasm for process drama.

SE is conscious of the government's control on the syllabus but excuses QCA and QWC. He talks about the meetings he has had with QCA during the writing of the syllabus. He refers to the absent unnamed 'political masters' who nevertheless are in control: '[...] very often in QCA you'd sit there and they'd ask questions and they would say we'll have to go back to the department – that's what they called it to get an answer [...] QCA would be told to get it organised and impose this audit – and (pointing to Edexcel syllabus) the result is in here.'

He continues to explain the government's requirement for the Quality of Written and Communication (QWC) element of the syllabus:

[...] QCA [...] just said it has to be assessed somewhere which meant we had to have some form of writing - only Maths got away with no writing at all [...] – so we had to have a bit of writing just to satisfy QCA's passion for QWC.

I am intrigued by his description of the writing process of the syllabus:

[...]there's a panel - they lock us in – usually Warwick University, where you eat and drink far too much but they do work us for a couple of days solidly 9 to 9:30 at night pouring over these things with all these other people and this is the result and when this is produced the awarding bodies can then do their thing – but it must be based on this (tapping pamphlet) nothing secret about this [...]

The use of the pronoun 'they' creates an image of an anonymous authority that SE and his colleagues willingly defer to. I feel compelled to compare this anecdote with Freire's (1996) theory of oppression. There is certainly a sense of complicity and collusion between an *Authority* and its *subjects* in the writing of this syllabus. Complying with external, dominating forces is further expanded by SE's explanation of the economic issues that affect Edexcel's response to the new 2009 requirements.

[...] the new GCSE is very much a matter of keeping as far as possible to the old one because we had 60% of the market and if it wasn't broke [...] Edexcel was saying to me 'Don't you do any damage to this and I said 'Well we'll clean up what we've got and in fact the new spec. is a 'cleaning up' of what was already there.

If SE's words are reliable then it seems that Edexcel might be governed by economics and convenience rather than an opportunity to develop the new specification for the student. There is though a detectable excitement in his voice as he describes the take over of Edexcel as a charitable status by the publishers *Pearson Education* in 2004. 'Now *Pearsons* are big – Financial Times – Most education publications are American – FTSE 100 - a Massive company.' His emphasis of *big* corporations conveys a sharp – shark-ish, world of business in contrast to the weaker smaller fry of Edexcel.

PS also accuses the publishing company *Pearsons Education* of being guilty of 'dumbing down' the teaching of drama through their prescriptive GCSE course books for teachers. He was asked to write a new course book. He wanted to offer schemes of work that dealt with more challenging plays. *Pearsons* asked him to stick to 'Blood Brothers' and 'The Woman in Black' in his examples. PS argued that these might be 'popular' but that they were over used by other drama syllabi. He had always admired Edexcel for allowing teachers to have their own choice. When *Pearsons* refused, he declined: 'if you want a course book like that then I think you're dumbing down –'

I ask him about the government's introduction to 'controlled conditions' for Drama examinations.

'Well you can see where that's come from [...] how do you know if the kids have done it?' PS believes that not allowing students to take their work home and complete their written component (portfolio or documentary evidence) limits the students' opportunity to be creative and have ownership of their work. He raises the interesting point that imposing controlled conditions is worse than allowing parents to help with their children's work. He argues that teachers resort to teaching in a 'moribund way and give them a writing frame and tell them to fill in the gaps – And how educational is that?

How much [...] good is that as a test of how much a student can do? Their creativity – their imagination, their work ethic, (referring to the syllabus) their ‘thinking critically?’ PS suggests that there should be a far more open approach to students’ coursework: ‘Students at the end of two years should produce a portfolio similar to Art and do them in their own way’. He concludes: ‘[...] then you’ve got those kids who say actually I can’t be bothered and so you say ok you can’t be bothered and so you end up with fuck-all at the end of the course – or those kids who put in hours and hours ‘cause they want to – well they’re the ones that really deserve the A\*s.’

I ask PS how he perceives the value of the written element for drama students in their exams, he believes that we have little power to do anything else but accept the situation:

[...] so much is politically driven, no government could allow specifications to go through without QWC because otherwise Daily Telegraph, Daily Mail will pick up on it and there’s be headlines: *Government backtracks on literacy standards.*

I find it increasingly disturbing that we have so little voice to challenge the overarching authorities that govern our students’ education.

### 5.1.6 Answering back: Opportunities for student voice

In this section of the interview I return to one of my research questions: Does this syllabus miss a valuable opportunity for assessing the level of engagement and understanding gained by the students ‘living through’ the drama process?

All three practitioners doubt the need for a written component in the drama examination and blamed the QCA for its inclusion. SE is adamant that drama should be about getting ‘on your feet in a studio and do(ing) it’ He states: ‘[...] if I had my way there would be no documentary evidence whatsoever,’ but he feels that, ‘culturally (this) would not be acceptable to QCA and to most schools because teachers like words -’ and adds: ‘ok the world isn’t like that so Edexcel has a bit of documentary evidence.’ He tells me that he has been instrumental in changing the title of portfolio to ‘documentary evidence’ in the prospective exams: ‘I mean I was very keen to use the phrase ‘documentary evidence’ rather than portfolio.’

I am interested in SE’s reasons for this change. He explains that the descriptor portfolio ‘confuses some people. People have an image of an art portfolio – a big A3 thing/box under your arm [...] I just

wanted it to be documentary – I couldn't think of another word than documentary – because people seem to think that documentary is only written but there is talking.'

One of the questions that had been of initial importance in my research had been the phrase 'A picture paints a thousand words.' I am interested in the meaning of this phrase in connection with the original marking of the A3 and A4 Edexcel portfolio. My problem has been the lack of criteria given to indicate how the A3 should be marked and to question whether both forms of documentation were commensurate with each other given that spelling and grammar were part of the marks awarded. I ask SE who had written this and he explains that this is before his time and adds:

It was our way of saying to teachers you do not have to be a slave to the written word – you know drama – because of its very nature can be expressed if you record it in a documentary sense in different ways for example if you are doing a set design or costume design you don't want paragraph after paragraph of 'I want her in a pretty dress – I want her blah, blah, blah – there's a drawing – I want a drawing that 's all –

PS believes that the problem with the written component is that it only measure(s) how well a student has written about their dramatic experience [...] He reads out Edexcel's objectives: *to be actively engaged in the process of dramatic study - critical and reflective thinkers' with enquiring mind* and points out that 'if we had a very free and open portfolio so that they could record in whatever means suited them – their *thinking and enquiring minds – their critical engagement* – which might be pictorial – it might be three-dimensional – that suits the art form [...] the problem is when you look at the assessment criteria you look and see 'well that's not what you're doing – what you're doing is saying: write a 2,000 word report.'

He refers to his own 'Bite size' revision books where he promotes 'poster' documentation: 'I've pushed that with my students'. He recognises the potential of adopting the subject of Art's use of 'mood boards'. He gives the example of this own daughter's use of her portfolio and working notebook for her university course. He believes they are 'pieces of art themselves'. He describes the process: 'it relates to your story of the MA – *I can't really get my head round this so I'm just going to start by putting some ideas down and then bit by bit I'll make sense...*' and that 's what I think is the real strength of the portfolio.' He questions why 'none of the boards have adopted this?' and stresses that artists don't 'just keep a working notebook and write things down'. He asks, 'If we agree that drama is a *three-dimensional* art form then why *constrain* what the candidates are doing?'

PS is concerned that the existing marking criteria encourages teachers to 'teach to the test' and warns that 'it's reductive (he points to the marking criteria). If I was a new teacher I'd look at that and think I have to get them (the students) to write 2,000 words [...] there's nothing three-dimensional about that.' His recognition of the student as artist and the current resistance of the governing examination bodies to devise a method of documentation that allows for their freedom of expression, is encouraging. However, it would appear that despite PS's past associations with Edexcel in publications (Kempe, 2002) that deal with assessment and progression, his support for a more creative and authentic means of expression, has not been included in the marking criteria of the exam.

For the OCR examination, RT has entitled the written component as a 'working record'. This he feels should enhance the students' practical drama similar to the working notebooks kept by theatre practitioners who 'need to reflect'. It is this approach that RT favours. Although RT doubts the need for a written component he feels that 'if we're going to have it we want this working record to be something that helps you create a better piece of work.' Rather than approaching the documentation as a disagreeable component RT uses the documentation as an opportunity to deepen the students' approach to the creation of their work to discourage 'skits' which, he believes, is too often the result of students being left to 'get into small groups and do a play [...] They need to reflect on their work. Their working record can be built into the process – this is process drama – using it to think about what you're doing.'

To illustrate this point RT talks about his research that he has been doing with secondary school teachers in Leicestershire. He too has been inspired by Art's use of 'mood boards' to chart and evidence the process of their students' art work through to the finished product. Like PS, RT values this method of facilitating the students' reflective 'work in progress' as an important part of the assessment process. He has been working with teachers in Leicestershire schools. He shows me a large board where one teacher and her class have created a montage depicting their drama project: '*Kindertransport*'. He explains that they began by collecting historical pictures of 1930 and '40s photos on 'Women at War'. They asked the children to research 'what did people wear? What was in the news at the time?'

I am taken by the detailed collaboration between the teacher and her class of students to express their understanding of the social/cultural/historical world of the Second World War. Care has been taken over the choice of fabrics to create the fashion of the time. The backwash is painted to evoke a

time past: pale green imitating the *Woodbine* cigarette packet stuck to the board, sepia images of faded family photographs, *Symington's* packets of dried food. RT explains that:

[...] there's a thought process going on and so when they go and do their improvisation –they're coming from this context [...] it stops them being shallow skits – for me this sort of work doesn't become – oh now you've got to sit down and draw about it – this is – we're building it in – this is 'process drama'.

I ask whether this activity not only gives students a voice but also enhances it? RT refers to Gavin Bolton's and Dorothy Heathcote's book 'So you want to role-play' and reminds me of a feature of her work where she begins her drama lessons 'doing diagrams (with the children) – making pictures together' (Bolton and Heathcote, 1999: 170). He points out that rather than the teacher saying 'Now this is your drama and now you have to go away and write about it – you build this in the process.'

It would seem that David's background of process drama still impacts on his perception as he endeavours to create an exam that accommodates the learning, living process.

### 5.1.7 Writing in-role – A lost opportunity

I am interested in how PS values in-role writing and describe my own *Titanic* project to him. He responds enthusiastically, 'that kind of 'hot writing' is far more interesting and productive than writing frames –[...] it can be as long as you bloody well like – it's about *your* feelings – it's about *your* thinking.' However, he is conscious of the limits of the marking criteria in accommodating the student's creative response:

They might be doing wonderful things and responding in a wonderful way but then the kids are *constrained* in the way they try and capture and *re-* present that experience 'cause they've got to sit down and write 2,000 words under supervision and the teacher is constrained in how they reward what you're saying is the 'lived experience' [...]. I think they should be rewarded and coming back to that point of 2,000 words is reductive and insulting.

PS gives an example of this in 'Progression in Secondary Drama (Kempe and Ashwell, 2000), 'to generate lively pieces of writing' from the perspective of a character. He warns that this approach can penalise the writing of students. He gives the example of a trialled Key Stage 3 exam: Standard Assessment Task (SATs) that asked students to write in role as Juliet's Nurse to her employers, the Capulets. This exercise asked the students to question what the Nurse's role was in the young lovers'

relationship. He warns that a student who understands 'how in production, the Nurse could be shown as duplicitous and self-preserving role, might reasonably write an answer in which she denied all knowledge of any relationship – an approach, unfortunately that would have gained many marks against the given assessment criteria for the task' (ibid: 2000:229). Kempe and Ashwell's warning of the dangers facing student's who risk writing creatively, is a startling reminder of our reductive, current assessment strategies that too often, as PS points out in the previous section, encourage our teachers to 'teach to the test'. This is a sorry indictment of how our current assessment methods of students' work can penalise rather than liberate their creative voice.

SE is dismissive of the QWC component of the exam. 'If I had my way there would be no documentary evidence whatsoever.' He does though, sympathise with my practice of using in-role writing as part of the drama process: 'There's nothing wrong with what you are saying and it's a good way of teaching drama but whether we want to *assess* that is another issue'. In his words in-role writing is 'a waste of time in my view.' He suggests that if I want to continue to use in-role writing then I can include this in the documentary evidence as part of Unit one's 'Drama Exploration' phase and advises that as long as I identify the thoughts in the letters as 'thought tracking' then this will match the marking criteria. He concludes: 'there you go – you've done it! It's not an Edexcel way of doing things – it's just the Edexcel way of expressing our assessment like this...because (laughing) I write the assessment criteria!' SE's advice may appear helpful, but for me it reveals a sense of contrivance, machination - a trick to manipulate the marking criteria to fit the students' creative writing. This sense of devaluing the assessment process is evident in SE's description of the assessment objectives as 'little trivial sentences' derived from the premise: 'we decide on a percentage – a given range of weighting we can play with – [...] the smallest is the evaluative stage because as I said how much of that rubbish do you want? - 20% only. I don't want the whole thing to be governed by that - '

I express my concern with the type of answer the documentary evidence criteria encourages. I show him an example given in the Teacher guidelines Edexcel's Teacher's Guide (Edexcel Ltd., 2008: 29) of a student's 'outstanding' response to Unit one (figure: 5.1).

Figure: 5.1 Example given in Teacher's guide (Edexcel Ltd. 2008: 29)

Unit 1: Drama Exploration Example 1: Excellent/Outstanding

In our first lesson on the Elephant Man we were given photographs of John Merrick. I hunched my back and bent my legs inward. I also bent my elbow in and flicked my wrists in, whilst tilting my head to lean on my raised shoulder. Using freezing at this moment allowed us to interpret ideas from the film and photograph. It also allowed us to present them clearer by making us do individual freezes, helping us with our improvisation skills. I related my freeze to when Merrick was first seen by Treaves in the film because the doctor could then understand and appreciate how severe Merrick's deformities were. I also put myself in his shoes at 'the freak show' scene and kept my head down to represent my shame or fright at being watched by an audience. I imagined how lost and terrified he must have been at the sound of the crowds and tried to build the feeling into my body.

**Moderator comment:**

Level 1: knowledge and understanding combining personal response to stimuli with perceptive use of drama form.

SE answers that the examples given are to 'make teachers happy' that they aren't a 'gold standard' and adds 'if they do something as boring as this it is still acceptable – if you have a better teacher then great.' He then refers to the 2001 Edexcel example of the War project where a template is given of a possible A3 documentation (see Appendix 7 'Teacher Guide to Portfolio).

'You see the thing there...Teachers complained about the idea which was rubbish – we said: it is only an example, love, you know it's what you make of it – but they can be lazy and precious – [...] I have to write in the lowest common denominator.'

I am perplexed by this response. The first example is a student's description of how s/he replicated a photograph of John Merrick and then proceeds to include a string of drama terminology for example 'freezes' and building feeling in her/his body. S/he expresses her attempt to put her/his self in another's shoes but only describes how she manifests this by keeping her/his 'head down' to represent her/his 'shame or fright'. I don't question whether this candidate demonstrated in her/his practical work an *outstanding* response in the manifestation of John Merrick's fear and shame. But surely in-role writing would be a more effective way of measuring a student's understanding of their character if they had written in-role, a letter to a relative, the doctor or a close friend; or perhaps a diary entry of how s/he felt? SE replies:

[...] you know this thing about should you have letter writing and those kind of things well in drama that doesn't happen because in the real world actors don't write letters in character –[...] we used to have that in the old specification – *letter writing from characters – letters home* (said with derision) because a) it wasn't drama and b) it was

notoriously hard to assess – what are you assessing? Are you assessing English because they can write a letter? - Are you assessing some sort of creative writing thing? Is that drama?

SE continues to use theatre as an example of how in-role writing is inappropriate for actors:

I'm a professional director and I go into rehearsal and halfway through do the Stanislavski thing for example – what is your motivation? What is your character thinking about? Isn't that the same thing? You're saying get into character – but I don't say now write it down and I'll have it in at the end of the rehearsal. You talk it through. I do *not* want to impose that [...] on documentary response. It can happen in your 'workshopy' world - but having said that I don't want to stop you doing it as long as can be recognised by the assessment criteria [...] – and that's life!

It is at this point that I feel that I am not communicating clearly my thoughts to SE about why I value the empathetic approach. As I transcribe his words I can't seem to pick up and pursue my line of questioning and feel that I have missed an opportunity to delve into the rationale for documentary evidence as a valuable measure of reflection in a student. I am especially perturbed by his view that 'writing in-role' in my *workshopy* world should be an 'imposition' rather than a creative opportunity for my students. I do sympathise with his view that as a director actors aren't required to write down their feelings and hand them in at the end of rehearsals and this is echoed by Frantic Assembly's directors' Steven Hoggett's and Scott Graham's views in the next section.

However, SE's solution to the 'waste of time' activity of writing is to require students to 'write up' a factual evaluative report that prioritises the *subject* content of drama over the creative *felt* response of writing in-role from a character's point of view. I also wonder why the students' ability to evaluate should be difficult to assess in their in-role writing? His following response perhaps goes further to clarify his views and his understanding of writing when he asks: 'are you talking about creativity or literacy? Because what *we* are saying is *we don't care about your writing skills* – [...] I don't care about literacy – [...] I don't want to impose another form of literacy on top of this for assessment – can you write letters, can you write plays – who cares? [...] so why impose it on a GCSE?'

SE's perception of literacy is limited to a basic definition of reading and writing that belongs exclusively to the school subject of English. I would argue that academics and educationalists, would apply this to a much broader understanding of how we *read* text. *Semiotics* and *proxemics* are words that we teach our drama students as we *read* the drama. But I don't understand why he dismisses writing as unimportant in drama but then imposes a form of writing that is *least*

accessible, and demands a level and style of literacy that at best will reward from a skill-based perspective and at worst silences the students' ability to express through fictional context of the drama, their personal interpretation of their character and subjects their voice to a framework that results in a mundane, pedestrian description. I am further bewildered by SE's assurance:

We're on your side – we're concerned that people are only teaching to meet the marking criteria. Some of us are horrified at the teacher laziness – the pressures that create this – trouble is with drama – I don't think people realise how imaginative a good drama teacher should be – and that it has to be knowledge based. People want you to *know* things – but it is 'content-free' - we don't impose stuff on you – we're not telling you what to do –

RT views the students' drama experience as an enabling process for literacy and runs courses for drama teachers in Leicestershire entitled: 'Drama in preparation for writing'. He refers to a drama that he has run in primary schools on the *The Snow Queen*. He explains: 'Rather than a student having to conjure up and write something out of what we call 'imagination' – and I don't use imagination anymore – I call it experience. They've all been in it – they then have bags to draw on and their writing is terrific.' He adds, 'and you're more likely to get good writing if the kids are experiencing something – all writing comes from experience.'

I find RT's understanding of the potential of drama to develop children's writing, encouraging. RT's continuous development of his drama practice provides evidence that practitioners still value the process. I am puzzled though. In Chapter 2, I refer to examples from drama practitioners who value drama as an aid to developing children's writing. Why then is it ignored as an assessable piece of evidence in the examination?

### 5.1.8 Ensemble – The collective student voice

An important legacy handed down by Dorothy Heathcote and Gavin Bolton, is their development of the concept of role play and their removal of the significance of the individual in order to embrace the notion of a [*fictional*] group of people' (1999: x). Heathcote and Bolton continue:

They learn about what role-behaviours are required of them as a group; they adopt that role as a group; they respond to whatever happens as a group; they make things happen as a group (ibid: x)

RT also argues that 'an important part of drama's pedagogy is an *ensemble* approach towards the 'living through' process and its assessment'. At the heart of this research is locating the student voice. Referring to the drama practical process RT questions how we value this voice:

[...]have they got enough power to make decisions? And if they have the power to make decisions do they just make decisions on what they know? [...] is student voice just one student voice or is it more than one? Do they make it all together? Is it collectively agreed or is it the one who shouts the loudest – it's all problematic – democracy is problematic.

Although the current 2009 Edexcel specification for Unit 1 Drama Exploration includes 'working effectively as part of a whole class improvisation', I ask RT why this acknowledged ensemble approach, a necessary element of process drama, should become a minor part in drama examinations. RT explains that an *ensemble, shared learning* approach to drama is now under threat because of the new QCA requirements for an assessed *product* of a student's individual performance which as Heathcote and Bolton (1999: x) point out is the 'traditional approach' to understanding role as a 'representation of an individual character or type.' RT shares his own response to this requirement and offers ways in which teachers can maintain an ensemble approach to fulfil the exam requirements:

I've been encouraging ensemble approaches but one of the tricks is you can fiddle around with this because moving into these groups you can almost be in an ensemble thing where they're all doing /contributing to the play - but that begins to get a bit difficult to organise.

Despite RT's belief in the importance of ensemble as a vital part of process drama, he betrays his own surrender to the current drama examinations' constraints on this practice. He uses the word 'tricks' to describe his endeavour to continue to use ensemble as a process.

NA supports and develops Heathcote and Bolton's view. He cites Artistic director of the RSC Michael Boyd's support for ensemble-based theatre: 'Theatre does have a very important role because it is such a quintessentially collaborative art form' (Michael Boyd cited in Neelands, 2009:173 and Neelands, 2010: 9).

During the interview NA makes a passionate call for ensemble as a way of creating authentic learning for students:

drama creates learning – generic learning – social creativity that nobody fucking bothers with and if we don't find it then the planet's doomed - Why can't ensemble be a model for a better world to live in? It's not just me who says that – Michael Boyd says it - It can and would make you a better bunch of performers.

This last remark reminds me of my own experience of teaching and assessing the Leics. Mode III exam. Working with my classes as an ensemble, whether as part of a process or in creating productions remains an integral strategy that I continue to employ throughout the drama curriculum and in my own GCSE workshops. Reflecting on the case study, I am reminded of the whole group improvisations that remain in the students' minds as the most important, challenging aspect of the drama.

However, there are two more 'experts' that I wish to interview.

## 5.2 PART TWO: The Directors

### Theatre practitioners – Artistic Directors of *Frantic Assembly*

I wanted to include in this research the voices of two theatre practitioners who used notebooks and carried them about as precious documents essential to their working practice. Given that we are educating our students for the 'real world' outside the school, I wanted to know what purpose the notebooks served. If keeping a notebook was important and essential to the theatre practitioner how could this form of documentation be seen as useful, worthwhile and rewarding for my own students' documentation? I had known both Scott Graham and Steven Hoggett for more than twenty years as founder artistic directors of Frantic Assembly. Scott had been a drama student at my own school and had introduced me to Steve when he was in his second year at University.

Their notebooks had always fascinated me. They were their constant companions. They referred to them, scribbled in them. They shared and made notes with each other. I would catch a glimpse over their shoulders at their diagrams and annotations as they taught their workshops to my students. During these workshops they would stop midway during a heart-thumping activity and dip into them. The students would stop and in silence look expectantly and often breathlessly, as Scott and Steven referred to each other and their notebooks. They would close them, lay them on the floor by the sound system and resume the activity. At the dinner table they would be at their elbows. At night

they would be taken up to bed to be added to for the following day. The notebooks seemed invaluable to their work as directors.

I interviewed Scott Graham at his home September 2010 and Steven Hoggett at the British Museum October 2010. Both Scott and Steven had sent me their notebooks a few months before so that I was able to study them before their interviews. I interviewed them separately. Examples of their notebooks can be found in Appendix 10.

### 5.2 .1 The value and potential of the notebook

The two notebooks are noticeably different in their content. Scott's *appears* more instinctive: the energetic handwriting scrawls unevenly across plain paper in a stream of consciousness revealing a sense of his own process of directing and designing. Steven's notebook is meticulously presented. His handwriting is elegant. Great care is taken to place mementos, thoughts and working out in a visually aesthetic form.

For Scott, notebooks provide him with the opportunity to record 'what interests you when you hear it and giving yourself a form for you to respond to when you want to - people can speak to themselves in real time and then write notes and drawings.'

Steven describes his notebook as both a 'prophetic document' that either records 'an immediate event or something that happened in the past or what I want to happen in the future' or a 'mathematical slate' when he is trying to work something out. What goes into his notebook could be 'random' or an 'aide memoir'. Both Scott and Steven talk about the sensation of having the notebook under their arms as they walk into the first rehearsal for a new show:

**Steven:** 'that book doesn't have all the answers – in fact it barely has anything – but it will have your initial workings out and there is comfort in having it under your arm as you bring it into that room every single day.'

**Scott:** 'I have a deep suspicion of anyone who doesn't have one' and feels that 'it was not there to map out the story for anyone else –'.

### 5.2.2 'I was just listening to that old fool'

Scott is interested in defining the difference between his own purpose of the notebook as a necessary part of his creative working process and what purpose it serves, as he describes it, in the 'world of education'. As a student he was deeply cynical about his own experience of keeping a 'report' on 'how we were feeling and how the lesson went and I found it hard to be truthful and not to be a bit wanky –'. The notebooks had to be handed in weekly. At the time, Scott was also studying Beckett's (1957) 'Krapp's Last Tape' and was alerted to Krapp's line: 'I was just listening to that old fool'. Consequently, as a student, he became conscious of how his own 'foolish' voice would be heard retrospectively. This process he feels compromised the validity of his voice because it 'had no truth at all because it was contrived.'

### 5.2.3 The Reflective Notebook

Unlike Scott, Steven had not taken drama as a subject at school or university and believed that the notebook should 'feel like a tool – an opportunity – a liberty.' This affects his view of the reflective process when looking back over his notebook:

I read a lot into it, for example – where did I stick that picture? Was it in the middle of a page or did I sneak it into the top corner and what does this mean? I think I certainly look at it in terms of how it describes process, temperament and your response to it. This is written large all over the notebook – I've been able to make judgements that I couldn't make at that moment. Although it's still me, it's the *me* that looks back on it and reflects on the detail of the day, that page, that point that takes another route – another branch. And if I fail I can keep coming back to it.

Scott also reflects on the evocative power of the notebook to conjure up sensory experiences:

notebooks are all about fleeting ideas that never came to fruition – and you forget about them. I seldom look back at them – that's what's interesting about them – I open them and find a particular time in my life and at first it doesn't make sense whatsoever and then it's absolutely startling – so many thoughts that sound great but (laughing) never made it!

### 5.2.4 Journal or Notebook?

Often drama students are asked to keep a journal as part of their documentary evidence. I am interested whether Scott sees this as an enabling medium for one's own personal voice to be heard?

Scott finds this to be an equally awkward experience. He kept a rehearsal diary whilst directing *pool (no water)* (Ravenhill 2006) but struggled to write authentically and not 'become another voice' and

by the end of this period of rehearsals he wondered whether he could hear himself or 'who I wanted to be or who I couldn't help being.'<sup>9</sup>

He explains that the only motivation that he had in writing a notebook at school was to 'get it done' and this was always the night before 'it served no purpose whatsoever 'cause I got the feeling that all that was being tested was: have you done it?'

I tell Scott about the positive impression that Neil Bettles (their Assistant Director, also an ex-student) has had on my sixth form students in his use of a notebook and that some of them have adopted this practice to the point of buying similar styles of notebook.

**Scott:** I imagine Neil has the success he has with his notebook 'cause it's there in his hand and he values it and it's his way of communicating with them and himself'

I tell him that I had great difficulty in getting the GCSE students to take a pride in the documentary component of the exam. Scott makes an important comparison between his own use of the notebooks and that of the students writing for an assessment: '...are the notebooks supposed to be for a genuine documentation of a process as you go through if so you have a relationship with your notebook or is it for summing up that process afterwards? I know that I can only do the former but that comes with a real need to have an idea and retain it.'

As a theatre director, Scott's use of the word *genuine* distinguishes his own value of the purpose of the notebook and alludes to the *disingenuous* purpose of the notebook when used in schools for summative assessment. They both question the usefulness of the notebook in a school environment where it is there to be assessed rather than in their position as theatre directors, they value the notebook as part of their working notebook. An important issue that emerges from both of these interviews is their questioning of how the student's voice can be heard if assessed by an examination system. To be heard they both conclude, they need to be valued. Scott explains 'it's how you feel your notebook will be heard and valued not tested – it's only valued if you are writing to someone who is very, very interested in you...'

Steve questions how the notebook can be used in an authentic way during curriculum time:

**Steven:** How do you do that (keep a notebook) in an examination establishment? - In class time? Go and find some images and paste them in -

<sup>9</sup> An account of this can be found on the director's page of *pool (no water)*.

I talk to Steve about the marking criteria that focuses on spelling and punctuation and how this can limit the voice of students:

**Steven:** There's no time for that in a notebook – you should be allowed to write however you want – your punctuation should be allowed to be bloody awful – not even a capital letter – it's not a communicative element that is for the public at large – it's about feeding your own creativity – that's just about you and you.' He added: 'it's not necessarily about the writing – it could be a page of colour – could be pieces put in with *Sellotape* – isn't that the point? You can have newspaper cuttings - anything you want in it.

I tell Steven about my experience with the sixth form Theatre Studies group where I introduce the *Reflective Sketchbooks*. One of my students soaks one of her cards with dark blue paint. Steve acknowledges the validity of this form of documentation:

[...]there's nothing to say that someone who is able to expand on society in Scandinavia/Norway in Ibsen's time isn't [...] as bright as someone who paints a page dark blue [...] I'm more fascinated by that person who got from a dark blue page to create a detailed character moment or director – for arguments sake, who has a dark blue piece of paper and talks to his actors for 20 minutes on the qualities inherent in that picture of Oslo – just as valuable to a creative room as somebody who writes a twenty-five page document and who reads through it all.

They both suggest an alternative: 'a very modern sketchbook: a bibliography of reference'

'We have always 'championed accessibility to our creative process ...to show where ideas really come from and how they are shaped by the things around us.' (Graham and Hoggett, 2009:218)

To illustrate this point they explain their own collaborative use of notebooks to collect valuable references in order to inspire each other during the devising process. For their recent show *Beautiful Burnout* (Lavery 2010<sup>10</sup>) they assigned themselves different research roles to investigate the world of 'boxing': Scott's role was to research available web sites and Steven's was to read books on boxing and condense them into bullet points. This resulted in their notebooks being largely made up of relevant website images and references which they continuously shared. Steven talks enthusiastically about the collaborative nature of the process: 'We're all creating a very modern sketchbook between us - web site – images – references from books everything created from bite-size chunks so we can run with it.' Scott believes that this is particularly important in his working relationship with other skilled theatre practitioners where you show them the resource rather than 'write about it'. Scott

<sup>10</sup> Bryony Lavery has written two plays for *Frantic Assembly Stockholm*: 2007 and *Beautiful Burnout* 2010.

describes a recent example of where he had seen an advert and had sent the link to Steven who was in America with the message:

'Steven – look over this and he sends one back saying Oh my God! - and then we sent it off to Abi<sup>11</sup> (Abi Morgan) and mentioned Camille Paglia<sup>12</sup>, who she loves and so in the space of two sentences we've evoked these reactions and what we can make out of it.'

He concludes: 'but it wasn't for me to write that – it didn't come from my head – and sometimes the notebook is such a lonely place – it's just me and the notebook and that page will stay blank unless you can share.'

The importance of sharing the influences that inform their creative ideas is presented in their 'Bibliography of Reference', which is featured in each of their show's on-line research packs<sup>13</sup> and in their recent book (Graham and Hoggett, 2009). Scott identifies an important difference between the *purpose* and therefore the *value* of the resource packs and the students' requirement to submit documentary evidence:

Our resource pack could be marked as a process and it could show lots of analytical thought, lots of deep thought and time spent thinking about the work we have made but it is presented in such a way that we believe you have to *experience* the references in order to understand why we're doing and what we're doing – these references are our gut reaction to it – not quite knowing what it is but don't ruin it by writing about it. Just put the reference in front of someone else and see how they'll respond.

However, Scott acknowledges his own freedom and autonomy as a theatre practitioner: 'We can do this because we know the value of references and how this can inspire us'. He doubts that a student's notebook containing a list of web sites and references would be valued in the same way if its purpose is for assessment. He adopts the position of a student in a school: 'If I don't believe that you're actually reading it and are interested then I'll just do a collage – I'll do it for drama – I'll do what she (teacher) wants...'

Both value writing methods as exploratory devices in during the process of creating theatre. In rehearsals they use questionnaires that contain a 'balance of absurd and probing personal questions' to inspire their work. 'It gives the director an understanding of the life experiences of the people he is working with, and often making work for. Invariably the questionnaire responses inspire scenes

<sup>11</sup> Abi Morgan: Playwright and screenwriter.

<sup>12</sup> Camille Paglia, US critic of American Feminism: author, teacher and social critic author of *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (1990)

<sup>13</sup> [www.franticassembly.co.uk/resources/](http://www.franticassembly.co.uk/resources/)

and texts' (Hoggett and Graham, 2009: 177. Steven describes one of their rehearsal methods during Stockholm (Lavery, 2007) that they devised for the two actors George Lamb and Samuel James:

[...] for homework they had to write ten *post-it* notes for their partner over a period of 7 years' [...] and compile a CD for each other – songs for their lover [...] they had a kind of literal – qualitative day where they had discovered lots of things about each other and it was a day of – play – but play that had an easy structure but reaped huge rewards in terms of the play and what they knew about each other – how to play to each other's character – how to play those moments – but we weren't asking them to look at the script – and yet it was probably the most valuable day that we had on it...

Both view this example of in-role work as 'valuable play'.

### Chapter Summary

Throughout this research I have made the assumption that there is a benevolent endeavour by those who write the drama exams, to produce a syllabus for young people that recognises Drama's liberating and empowering pedagogy. Certainly RT and PS share this view. However, both believe that the Leics. Mode III exam was too difficult to assess, attributing this factor to drama's 'ephemeral' and 'intangible' nature. I find this an interesting argument and wonder at this perceived difference between the observing and assessing of the student in performance – the *product* and the student engaged in the *living* experience of the workshop – the *process*. I am confused by this distinction. Isn't any *living* performance ephemeral?

SE believes that writing is a 'waste of time', and inappropriate in the world of theatre – especially the use of empathetic writing, despite this being a part of other GCSE subjects. He has abandoned the use of the montage style *portfolio for documentary evidence*' to satisfy the QWC (Quality of Written Communication). The exemplar material produced from the board privileges writing where students *describe* their performances rather than their *feelings* through their role.

However, RT's development and use of 'mood boards' that appropriates the drama process in order to enhance the students' understanding of their drama, incites me to think about the milk/snot analogy that drives this research. *Skit* and *snot* apart from their similarity in sound both imply in this context of learning a sense of worthlessness. In contrast, RT through this process of documentation is endeavouring to nourish the students' learning experience through an equity-based approach between student and teacher. In my terms, and I am conscious of contrivance. Is this the beginning of my understanding of how students can *write in milk*?

I am concerned at the lack of interest taken in in-role writing as a way of documenting the students' experience given that in my case study this appears to be the most popular form of writing. I am more puzzled by the inclusion of such drama strategies as Role on the Wall, as an expected writing convention but not in role writing (see Appendix 8 p. xxiii). Surely the act of drawing an outline of a figure and filling it in with the character's thoughts, amounts to a similar act of exploring the feelings of a character through a diary or letter. In chapter 2, I referenced David Davies' attack on Edexcel 'that reduces a complex art form to a list of things that can be practised, learnt and tested' (2005: 165) art form. It would seem as if Edexcel, if I am to understand SE's view, has applied the same approach to their interpretation of what is considered a drama documentation activity as opposed to creative writing activity that belongs in the camp of English. I am bewildered by this judgement. Can't we write creatively whatever the subject content? Is there such a thing as *drama writing* that belongs specifically to the subject of drama? I fear there is and that it adds up to the 'deathly journal' writing (Taylor, 1996:47) and the formulaic marking criteria that insists that students describe the mechanics of 'how' an actor should physically deliver lines, which results in dull accounts of 'she should put her hand up to her mouth at this point and frown'.

These interviews leave me considering the following questions:

- Would in-role writing reveal to an assessor a far more accurate measurement of the extent to which the candidate experienced depth of feeling and understanding of their portrayal of the character?
- Would this experience if completed *during* the process of the drama enable the students to analyse and articulate their understanding of their character as part of a necessary developmental rehearsal process?
- Would in role writing encourage a more creative response from the student and therefore a more enjoyable experience of documenting as my own students attested to in the Case study?

I find Scott and Steven's perspective emphasises the difference between the public world of theatre and the institutional world of school. And of course they are. However, both worlds are populated by those who take part in the creation of theatre and drama: the world of the school by all accounts appears inferior or *counterfeit*. A ready distinction can be made that one has active adult theatre makers and the other has children. I would suggest that they too are theatre makers but are rendered passive, silenced recipients of an adult constructed drama examination. In schools I believe that we are in danger of creating 'second hand' experiences for our children. In my own practice,

before a production I ask my student actors, 'Do you want to do a play or a 'school' play? By the expression on my face they realise that a school play means 'second rate'. I do not want to offend any teacher by this remark but wish to avoid the premise: it was really *good* for a school play! In my teaching I worry that I may compromise my expectations because I am a teacher and not a professional director. Therefore, if keeping a notebook is seen as a necessary and valued part of a director's creative working process do we (teachers and examiners) unwittingly perceive our students' assessed component of documentary evidence as a *bolt-on* – an assessed *product* rather than providing them with a *genuine* creative working process as *authentic* creative theatre makers? Is the use of the notebook *disingenuous*? Is the process of documentation of little value or *false*? Do our students sense this? Why should drama documentation be any different or de-valued within the school environment? Why should students take part in a process that appears to contribute little to their development as theatre-makers or indeed confident creative writers? These questions will be addressed in Chapter 7.

These questions deepen my unhappiness with my current practice in teaching the drama exam. During the case study I had to cajole my students into completing their documentary evidence with threats of failure unless they completed this component of the exam. They weren't stubborn but at best compliant and at worse, apathetic.

I am convinced that there *is* potential in documentation. So how do I convince my students that their documentation is *genuine* and not *contrived*? How do I enable them to find a way of documenting their experience so that it is valuable and empowering?

## Chapter 6

# The Reflective Sketchbooks



(the) primary impact of explicit knowledge on tacit is when it acts in the stimulation of new or reshaped tacit knowledge. And the crucial connection from tacit to explicit knowledge is represented as articulation. This is the act of converting the mental into a physical form...To this end our research has indicated that a very important aspect of the *Reflective Sketchbook* is the dialogue generated by the process of its construction and its use in presentation of explicit knowledge to third parties...So the sketchbook becomes a visible artefact at the heart of the knowledge creation and sharing process (Owens et al, 2008:5)

## Chapter 6 Stage 3: The Reflective Sketchbooks

### PHASE TWO (IMMERSION) continued

#### 6.1 Introduction:

This chapter presents a stage in this research that marks an exciting development in my understanding of the potential of documentation as a creative form of expression. It introduces the concept of *Reflective Sketchbooks*: a method of documentation developed by Professor Allan Owens's 2008 collaborative research for use with his own MA and PGCE drama students (Bogdanov, Holtham, Owens, 2008:1). It then presents the second case study that introduces *Reflective Sketchbooks* as documentary evidence for Year 10 Drama students.

During Professor NA's interview, he suggested that I would be interested in the work of Professor Allan Owens (Drama in Education) work on documentation. I contacted Allan and explained my research and my interest in his sketchbooks. During the conversation I mentioned Scott Graham's and Steven Hoggett's own notebooks. He was very interested in these and I offered to bring them with me. I contacted both Scott and Steven and they were happy to share their work.

I was later to find out during the interview that Allan's research had been involved in an action research project in 2008, on teaching and assessing drama PGCSE students. This research was conducted in collaboration with two research partners at the \*\*\*\* Business School, London and their MBA students. The research question asked: 'How a consciously developed reflective sketchbook method can generate levels of critical thought that are both post-graduate and professionally valued in the workplace...' (Bogdanov, Holtham, Owens 2008:1). Both PGCE Drama students (University of \*\*\*\*) and MBA (\*\*\*\* Business school, London) students are required to take a module called 'Subject Enrichment' and 'Business Mystery', respectively. This research also included their development of a tutorial model that Allan termed a 'dialogic conversation'.

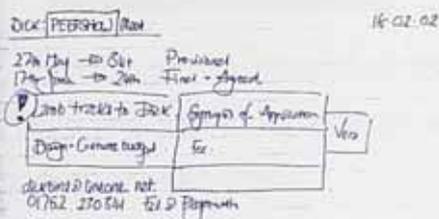
Allan also introduced me to the work of Polanyi (1966) (see chapter 1) and Jennifer New's inspiring book on journals as an art form (2005). In chapter 3 I refer briefly to her

description: 'Journals are unsung heroes, the working stiffs of creative life'. Her book includes a variety of journals that span all walks of life from gardeners, psychiatrists, builders and painters. The journals are all unique in offering insight into the documentation of their lives.

## 6.2 The interview:

At the beginning of the interview, I describe to Allan, my unease at the findings of my 2008 Case Study and confess to having compromised my students' creative potential by imposing a functional writing frame for them to work to in order to merely fulfil the marking criteria of the drama exam. I am anxious to provide him with my own 'montage' of evidence that may explain my journey so far, abdicating responsibility for the future direction of this research. Like a confessional I offer him my unruly raw data:

- Scott and Steven's notebooks
- Dave Robertson's DVD documentation of the Teacher's *Titanic* workshop
- Extracts that I have shown to the other practitioners from Edexcel's Teacher's Guide of exemplar material of documentary evidence.



He listens to my ramblings as I attempt to explain my progress so far. Whilst doing so he takes photos of Scott Graham's and Steven Hoggett's notebooks. He appears genuinely appreciative of their documentation commenting that it shows their notebooks to be 'a part and parcel of their lives'. He carefully scans over the pasted in pictures and diagrams of potential stage sets and ideas for choreography (see Appendix 10). I continue to explain my concerns with the assessment of drama particularly regarding the documentary evidence. I show him the Edexcel exemplar material. He compares Scott and Steven's notebooks with this

example:

[...] they're (Scott and Steven) experimenting with it – there's a real sense of order of process because they're going through where they know they're going to produce something - and the ideas are coming in -

He then refers to the Edexcel example (See Appendix 8 and 9 of 2009 Teacher's Guide of exemplar material of documentary evidence):

This is all summative (referring to Edexcel's exemplar material of student documentation) and they could have done without [...] but (pointing to Scott and Steven's notebooks) these are formative – a *live* document - that's what's interesting in the function of this – how the ideas are coming through.

Allan creates a comfortable alliance between theatre and education by applying educational assessment terms *formative* and *summative*, to describe the two directors' notebooks. Although I am unaware of the form as yet, that his documentation takes, it prepares the ground for considering the possibilities for assessing creative documentation.



At this stage of the interview, I am clearly uncertain of what I want from my students! I have a vague notion that it should be an artistic and valuable experience – worthy intentions but as yet I'm uncertain of what this could be. His gentle nudging towards validating the students' work through 'critical commentary' are made familiar by his bridging of this concept with my own understanding of the Leics. Mode III exam: as teachers we provided a critical commentary

through our transcripts of our students words and actions. Like any good teacher, this serves as a preamble to establish my own level of understanding in an attempt to introduce and develop with his own.

He then proceeds to show me his own examples. Allan says that they are a necessary part of his teaching and research life. He calls them *Reflective Sketchbooks*. I am immediately taken with their appearance: A5 cards - some lined, some plain, some graphed - are held together with metal ring binders. As he begins to relate the story of how he came to use them, he holds up the first *Reflective Sketchbook* and places them by the belt of his jeans. For a split second the little cards flip and spiral on the metal ring. From this position the cards remind me of flip books - those animated 'flicks' produced by drawing stick men on the corner of paper and then flicking them through to create a very basic form of stop frame animation. As he begins to relate the story of how he came to use them, he hands a selection of notebooks to me. They are beautiful. Each page is a collage of pasted in scanned photos, mementoes, diagrams annotated with tiny black writing against a backwash of watercolours.

I wonder still at this moment: why am I so enthralled and I think of the word *artefact*: 'product of human art and workmanship' (OED).

He is enthusiastic about their size and holds up his index and thumb to the 90° angle of the corner of the card and explains:

'[...] since civilisation started – we've been documenting what we're doing the index card has always been with us and is still here now – and I'm interested how we use these to think beyond the square bits of paper that we have to deal with in education all the time'. They came from 'the guys – the creators who work in silicone valley' and 'were called PDA hipsters'. They wondered how they could keep 'reinventing themselves so they started to print off their personal organisers in this smaller size and they'd hang them off their belt – how Californian is that? (laughs) but these are big technological geeks who were finding something in their analogue stuff that actually means something – that they can touch it, smell it or like these (Steven's notebook – picture pasted in) you are always going to remember when you stuck this in – it's like an archive thing – got them on my shelves and I think - when I was there – so it's like that 'lived experience'.

He describes his work with X and suggests that their work on documentation could help with my own. Referring to Polanyi (1958,1966) he explains:

We focus on how you make the tacit explicit (Polanyi, 1966) and pose the question that if 'Scott and Steven and others can intuitively know what they are doing how can they let others know especially in education so that's what we're trying to do otherwise we'd just be professional artists.

Both Allan and Clive Holtham began to research the use of sketchbooks in an endeavour to 'unfreeze' their students' approach to their learning. At the beginning of the MA course, they take both Drama PGCE and MBA students to Prague. The purpose of this is to encourage their students to generate new creative ideas for their research. He gives the following example:

We're in Barcelona wandering around and these two students, John and Julie are thinking 'where are we going?' and we use this French concept of 'drifting' and 'deriving' (Debord, 1957)– French psycho-geographical stuff – you go round a city and see what attracts - of what pulls you and they end up in Barcelona cathedral – old gothic cathedral and in the square there are these thirteen geese and they think why thirteen geese? And they found that there'd been this thirteen year old girl that had been martyred because she wouldn't relinquish her Christian views - and they started to think 'that's like a KS3 kid being martyred because of their beliefs - so they started thinking of a Scheme of Work that they could teach and started thinking about research – what about

spirituality in drama? How does that fit in? They weren't religious people but felt a spirituality within it and so their research focus became about spirituality and morality and how we look at that in drama with young people, and the classroom practice became about this particular girl - how this relates to our lives now. But it came from them wandering around and noticing and being in places and sticking stuff in that they found in one place and then they went round and traced all the street names with her name on and took photos and things like that but for me that was a way of covering what had gone on so we make it compulsory - they have to do it for five days - it's formative as well as summative and they work with fine art PGCE students not to show them how to draw - but how to montage - fine art students are great - but we say you're not being marked on this - maybe an aesthetic of it - a juxtaposition - but not drawing skills - you can be a hopeless draw-rer but you get a brilliant mark - and we review it - we talk as we go around - I do it as well - so they see that I'm doing it - not just marking them with X - he does it for an eight week period with Masters students who are all doing it - imagine business students: 'What the fuck is he doing? - What? Using sketchbooks? We've come here to be business people - but it's about *unfreezing* - about letting go of what you think you are because you've become something else and how are you going to capture that? If you put on an exhibition on *Frantic Assembly's* work - people would love to see how they got their ideas because what's more interesting? Leonardo's final pieces or the sketchbooks that he used? - and the artist's preliminary thinking - they're as important as the other..

I still enjoy reading this account. I have included this uncut version to convey Allan's enthusiasm for promoting creativity in his students. I wonder what we could achieve as teachers if we could build a project like this into our own teaching? I think about my own department and the possibility of funding a similar INSET course where we too could have the luxury of time to 'unfreeze' our own practice. Allan continues to describe the process of assessment: His Drama PGCE students' first MA module is assessed through the *Reflective sketchbooks* that documents their 'Thinking through Practice' - the title of the course: 'They've got to keep a record of their reflection - any shape they like and we have a twenty minute dialogic conversation. They initiate it (the conversation) from what's in here (referring to the *Reflective Sketchbook*) to how they see themselves.'

He explains that he wants to encourage his own drama students to use their sketchbooks as a methodology and adds that 'if they just handed this in (laughs) it wouldn't necessarily in its present form pass the criteria at MA level'. I am interested in this last remark. At the beginning of this interview, whilst looking at Scott and Steven's notebooks, as an educationalist he comments: 'It's whether you have a critical commentary on it that helps others to learn about it that interests me.'

I now wonder as I began to analyse his words whether despite his interest in the value of a critical commentary whether this is influenced by the University's requirement for MA students to submit this with their *Reflective Sketchbooks* with a critical commentary. For example, he likens his position with my own that we are both at the mercy of governing authorities:

Our external examiners, obviously here at the University – they question you and say *What you are doing? – How can you mark this?* And we say: well we look for a 'creative trail' – 'critical trails' that go through it (the *Reflective Sketchbooks*) – that they can articulate.

I find it surprising that despite Allan's position, as an established, respected Professor of Drama in Education and his creation of the MA course, that he too is faced with the same problem as schools:

He's pressed us more this time and we've ended up having to use five templates that they (the PGCE students) look at and they turn that into prose and that takes it away from this (*Reflective Sketchbooks*) – we had to do it to keep it (the MA) on –

The need for continuous prose seems to permeate through all levels of education.

I am reminded of the Leics. Mode III process of the teacher with the moderators, observing the work and writing it down and how I felt that this required a sophisticated method of marking. Allan replies: 'Yes - and in a way this is like the old Leics. Mode III I think – doing this and then we saw that and we see it in their work – and that's an interesting analogy [...]'

Allan gives an account of the types of questions the students are asked in their critical commentaries:

- What have you found out about yourself and how you work?
- What are the themes that have come out from this collision of theory and practice?
- What are the overarching issues that have come out of this whole thing for you in terms of thinking through your practice
- How have you used this as a reflective tool?

Allan gives me a copy of his grading criteria templates (see Figure 6.1). This guides the assessment of his students' *Reflective Sketchbooks* and 'dialogic conversation' conducted during the tutorials.

**Figure. 6.1** Allan Owen's marking criteria for *Reflective Sketchbooks*

**Creativity:** *Ability to show imagination in the creation of your sketchbook through: making connections when combining/juxtaposing ideas; resisting stereotypes; creating/using metaphors; generating ideas*

**Evidence of Reading and sources**

**Critical Reflection:** *your personal application to the discipline of your studies throughout the learning process in this unit*

**Approach, data, methods, and procedures:**

*How you created your sketchbook in relation to your practical work – the process that you went through to learn the discipline required of the unit*

**Communication skills and presentation of thoughts and feelings**

As I read through them I am already thinking of ways in which I can adapt these questions for my students. Finally, I ask Allan whether this process can be at times self indulgent if feelings are recorded in the sketchbooks. He answers that one of the requirements of the students is that when they prepare for the tutorial they use their 'professional' judgement in how they present their sketchbook.

They take the stuff out that is too personal and put something in that will have the flavour of it – 'cause you can re-order it – because one of the things about art is selection and order – so re-ordering allows you take the personal out.

He continues with this thought:

What's public and what's personal? – That excites me [...] what keeps drama and arts educationalists alive and resilient and refreshed? And to me it's that continual thinking and finding and making mistakes and keeping the ideas there.

This interview, as I explained at the beginning of the chapter, was a pivotal point in this research. At this stage I am still immersed. I am buoyant as I leave his office. I have copies of his templates, an article that he has written about his own research into his use of *Reflective Sketchbooks*, and a handful of A5 index cards and a 4 ring binders. I am convinced that the Year 10 students will respond positively to the *Reflective Sketchbooks*. I have not only had the opportunity to talk to someone who is a drama practitioner but one who also values the process of documentation, not simply as a student-friendly, functional mode of expression for assessable evidence, but who values the tacit experience of documenting as a liberating, unfreezing, process for creative thought. It is the collaborative relationship between the teacher and student, through the medium of the tutorials that enables students to articulate

externally their reflection and thoughts in order to recognise both their learning *process* and *progress*. As Allan summarises 'It's about letting go of what you think you are because you've become something else and how you are going to capture that?'

### 6.3 The second case study: The *Reflective Sketchbooks*

**Time period:** January – April 2010.

**Total number in class:** 22

**Period of time in lessons:** 2 hours over 12 weeks.

**Participants:** 4 students, 3 girls and 1 boy selected from 2009 – 2011 cohort of KS4 Edexcel BTEC Drama Performing Arts (Year 10 – 11 age range 14 – 16)

**Focus of Research question for this case study:** Can the 'Reflective Sketchbook' provide a liberating method of assessment that can enable students to express themselves freely and with a level of literacy that reflects their understanding, ability and potential?

The 2008 Case Study marked the end of our drama department's use of Edexcel's GCSE Drama exam. As explained in chapter 1, we decided as a department to abandon the GCSE. There are two reasons for this: Firstly, the Government at this time had revised all examinations including a new Quality of Written Communication (QWC) component, therefore this would involve teaching a new syllabus. Secondly, our success at teaching the Edexcel *BTEC Performing Arts* qualification, allowed us (and still does) far more autonomy in how we teach and assess our students. It is important to note then, that both examinations belong to EDEXCEL however, both have a distinctly different approach i.e. the GCSE is classed as *academic* and the BTEC as *vocational*. The main difference is there is no external assessor for the students' performance. Each year BTEC sends an assessor to schools to (a) assess the school's quality control system, and b) to check the Quality Nominee's rigour in checking the assessment process of all subjects. This role is undertaken by our Head of Performing Arts and monitored by a member of the Leadership, myself. The BTEC exam allows us greater freedom in choosing our methods of teaching and assessing our established brand of performing arts created over the years with our long and established relationship with Frantic Assembly. This new freedom allowed me to adapt Professor Allan Owen's use of '*Reflective Sketchbooks*'.

My position in this case study had changed from my initial one in the first GCSE examination. In the first one I was the class teacher throughout the two years. In this second case study, I was able to take over my colleague Rory's class for a whole term from January to April 2010. I had taught some of the students in the lower years but in my senior position in the school I had not had the same amount of contact with these students. Some I had never taught.

I decided to replicate the *Titanic* workshop for this stage in the research. I hoped this would provide this research with a common grounding – a comparative analysis with which to compare the two cohorts in their use of documentation. As with the first case study the students were required to reflect their 'lived experience' of the drama workshops. Their previous teacher had preferred to use 'journals' as a way of documenting their drama experience and had told them that they needed to fill them in order to get a good mark.

After the first *Titanic* workshop, I presented the group with examples of *Reflective Sketchbooks* that I had completed with my current A level students. I told them about my research, that I was interested in how students could document drama and asked if they would help. I asked them if I could have permission to use their work and explained that they would need a letter of consent from their parents. I gave them the choice of documentation. They could choose to respond to their experience of the *Titanic* in any way they liked. I told them about Allan's own example of the use and history of the *Reflective Sketchbooks*. There was some resistance to the format and understandable loyalty to their previous teacher's preference for journals; however, at the end of each session I offered the index cards to the class. At first only one girl, who was held in high regard by the rest of the class for her academic ability by the class took the cards, very quickly the others followed. Initially, the students took them home to complete after each session. At the end of the project all students had chosen to produce a *Reflective Sketchbook* and the final completion was carried out during class time when the workshops had ended. This process was filmed and recorded on DVD.

As explained in chapter 3, my research has led me to examples of other academics who have experimented with presenting data for example: Margot Ely (2007), Kim Etherington (2004) and Prue Wales (2006). I discuss this method further in chapter 3. I have attempted to

repeat this technique in order to present my data as reflective sketches: a rough and unfinished version of this work in progress before its completion. There follows:

- Extracts from my notebook
- Reflective sketches
- Extracts and analysis of transcripts taken from student interviews

### 6.3.1 Extracts from my notebook

I ask the class if they want to finish their *Reflective Sketchbooks* at home. There is a mixed response. I give them the choice. The following lesson, I take them into a classroom where the tables are set out in groups that will sit between four and six students. I have brought a box of crayons, pens, and glue. I have also sought permission from the librarian for the students to have access to the computers and the photocopier.

I am touched by the excitement generated in the classroom. There is a happy buzz of activity. Curt has downloaded a copy of the *Titanic* menu for both 1<sup>st</sup> and 2<sup>nd</sup> class passengers. All of them want copies. Curt offers to do this. As I move round the classroom, the students are chatting – a mixture of gossip and memories and comments about the *Titanic* workshops. They are reminding each other



of what they said and did. The little cards are spreading, fanning out on each table, sliding under photocopied images, stray crayons and wet palates of muddy water colours. Caitlin has already finished hers. From time to time, students ask if they can look at hers – there is genuine admiration. Caitlin's sketchbook acts as a catalyst for their work but before long the production of this work becomes self-perpetuating as their ideas generate a collective memory of both the work and the historical facts associated with the *Titanic* project. They talk about the facts – They share these facts: *Only one child died in first class – 49 from steerage –*

**Extract 2**

I can't believe the effect the *Reflective Sketchbooks* are having on my classes. At the weekend I bought some cards and ring binders, a tin of watercolours, crayons, glue and a hole puncher. I'm not sure how to introduce them to the year 10s so I decide to introduce them to my Year 12 Theatre Studies 'A' level group. We are studying Ibsen's *A Dolls House*. On Sunday evening I take out some of the cards. I select a small deck in front of me. Safe in the knowledge that I can discard them at anytime, I 'unfreeze' and begin to draw and watercolour:

**6.3.2 Reflective sketches** (See Appendix 11 for examples of *Reflective Sketchbooks*)**1. *A Doll's House* – Henrick Ibsen**

Here we are  
 Nora –  
 I wet the brush and smudge a pollen- cloud of *yellow umber*  
 for your hair  
 Nora – *my little sky lark chirruping out there*  
 in the late cold Norwegian afternoon  
 and through the open door  
 a flood of *Prussian blue*  
 a fur collar at your chin  
 blot of *Rose Madder* on your cheeks and lips  
 prick of *cobalt blue* for your eyes

Let's have you walking in the door  
*humming happily* in your outdoor things  
 carrying lots of Christmas parcels  
 your boots kick a jaunty beat upon the porch tiles shaking off the snow  
 'Is that my little squirrel frisking about?'

How do I paint the macaroon crumbs at the corner of your mouth

Here is Helmer  
 In ink  
 At his desk  
 Straight and scratchy lines  
 A swipe of *Vandyke Brown* on your desk  
 sticky bees wax polish  
 Scratch at your paper  
 Scratch a moustache under your nose  
 Slice a collar tight at your neck for

'Nobody sacrifices his honour for the one he loves –'

2. Monday morning I meet with my Theatre Studies Students. I tell them about my meeting with Allan and describe the sketchbooks. I take my own sketchbook of my attempts to document *A Dolls House* out of my bag and to show them my work and explain the process. I ask them if instead of doing an essay, whether they would like to have a go at their own *Reflective Sketchbook* and record their thoughts and feelings on the play.

They lean forward and Sophie asks:

*Can't we do it now?*

I hold up the text like a disapproving finger and wag it: *We really need to get on -*

*We never do anything like this* cries Sophie and she spots the tin of watercolours in my plastic carrier bag. The others join in. I am anxious about the amount of time that we have left before their first exam. But surrender.

They vanish from the studio.

They return with paper towels and paper cups of water.

Some go to the library to download set designs and images of *A Doll's House* – Sophie lies on the studio floor and floods her card with dark, dark blue until the card is curled, soaked and swollen.

She looks up: *It's the fjords – there's no light-*

I hear Steven saying:

[...]there's nothing to say that someone who is able to expand on society in Scandinavia or Norway in Ibsen's time isn't [...] as bright as someone who paints a page dark blue [...] I'm more fascinated by that person who got from a dark blue page to create a detailed character moment or director – for arguments sake, who has a dark blue piece of paper and talks to his actors for 20 minutes on the qualities inherent in that picture of Oslo – just as valuable to a creative room as somebody who writes a twenty-five page document and who reads through it all.

Rene has downloaded pictures of stage productions. She glues a picture of Nora standing with her back to the audience onto one of the cards. She is a silhouette standing in a shaft of blue light that represents light from a window. Rene writes underneath: 'Simplistic set but the audience know that the light falling onto the floor symbolises a window. She is looking out on everything that has yet to be discovered.'

She begins to edge each card with different coloured borders.

### 3. April, out on the grass with Year 10 students.

For the first time this year  
the weather is hot

tipped out onto grass  
a litter of snow white shirts and paper flip and flutter  
chatter  
sixties' squared-framed panes of glass  
blank us  
behind  
ghosts of teenage lifers  
waft at panes of glass  
to flick the Vs

students loll  
roll  
a summer day is too much  
for any thoughts of sketchbooks  
but appear  
like mischief  
flash metal rings punched in card  
reflect  
and wink in their hands

through the lens  
shaky  
topsy-turvy  
twist the camera  
crane to capture their  
grasped crayons and pens  
framing grins  
I'm once removed  
One eye squints to see  
the little cards shuffle  
like Happy families

## 6.4 The interviews

### Extracts and analysis of transcripts taken from 4 student interviews

I meet with each of the students during lesson time. Although I understand the assessment objectives within Allan's marking criteria, at this stage, I am still working on how to adapt this criteria in a way that is useful to my students and enables both parties - teacher and student, to benefit from this process that recognises the value of their learning experience. Therefore, throughout the process I have my own copy in front of me and also the

references I have made in my notebook to remind me of Allan's dialogic conversations. One is particularly helpful:

*We look for a 'creative trail' – 'critical trails that go through it*

I ask the students in turn to 'take me through' their notebook. Each one turns over the cards and narrates their process of putting together their sketchbooks. Their notebooks contain similar collections of downloaded material and diagrams. Nearly all have pasted in the 1<sup>st</sup> and 2<sup>nd</sup> class menus. They all feel it is important to tell me about the facts about the tragedy: the lack of lifeboats, the privileging of the upper classes. Each of them holds their sketchbooks in their hands, holding it open and turning the cards over for me to see. Despite the similar and often identical images, I am taken with the uniqueness of their telling. This is their story.

Klajeda uses her sketchbook as a prompt. She tells me from beginning to end what happened in the project, She talks quickly and excitedly about what she did in the workshops, the characters she played and what she wanted to wear. Diagrams are carefully drawn to show the different activities and the costumes. She has also downloaded from the Internet menus from the *Titanic* and photographs of the fashions of the time. She slips in and out of role as she tells the story:



Just to be in someone else's position – I pretended that I was pregnant and it felt so real – I love getting into roles like that and then we had dinner and me and Harmony had the little heart to heart conversation – and then I ended up thanking everybody and these are the last couple of pictures of the *Titanic*.

Curt shows me how he put the sketchbook together. As he talks me through his sketchbook he creates an empathetic historical view of what he imagines the people who would set sail on the *Titanic* saw as they entered the dock. He explains how the juxtaposition of his diary extract and the photograph of the *Titanic*,

positions the gaze of the potential reader of his sketchbook:

[...] you kind of look at that and you're seeing the picture – it's about what they can see when they turn up at the dock – (pointing to the picture) [...] I put the picture there so that the person reading it could be put in place by the writing and the picture as well.

I am reminded of Allan's words about the importance of the artistic process required of his own students: 'art is selection and order.'

As Curt explains:

You got to kind of think how to structure it, how you put it together to make it flow. If it doesn't flow people find it awkward. You don't want the tickets at the back; you want the information first so they know what you're going on about.

Like Klajeda, his description of his work is both in and out of role. Referring to the menu he says: you can choose what you want and with the upper classes [...] you can have much nicer food and it's much more nicer set out [...]

I ask each one of them which medium they prefer to write in. I am careful to tell them that I am interested in their true opinion. That I am looking at preferred methods of documentation and need their help in giving an honest opinion. Most of the students perceived the journal as 'big'. They saw it as something to 'fill up' rather than expand their ideas. Klajeda explains:

Each week I thought that I was building up to it because each week I kept thinking about what I was going to say how I feel and then I'd put it down – [...] the journal was like too big, and you had to do loads and loads and loads of writing [...] this is easier because I'd go home – just do a little bit – how I felt about my character [...] It was easier to handle. I thought it was a lot better [...] I felt more creative like I did a lot more stuff than I would have done in my journal – I just did constantly writing – loads of writing – I got little pictures from the internet [...] and drew little things, little sketches [...] costumes all these little things – just a lot more creative -

It is interesting that the students find the sketchbook more personal than the journal. It seems that they associate and define this appellation with a recording rather than as a diary.

Curt believes that he has far more ownership in this process:

[...] In your journal you're [...] just writing about what you did [...] this is more detailed and you're on your own. This is your effort – this is yours 'cause a lot of journals will be sort of the same [...] 'cause every one is writing about the lesson. [...] in the journal you just think about what you *did* in the lesson. This isn't really about the lesson it's about *you*, how you made your character and how you put

it together and facts about it. It's easier to do as well [...] - it's less writing and more thought.

Caitlin echoes these feelings:

Yeah - there's a big difference because a journal was quite easy to do, there was less imagination needed and this gives you a bit more leeway to do stuff and be a bit more creative with it and yeah you could do more with this than a journal - a journal is a bit more restrictive.

Harmony describes the journal as an 'average book' that the sketchbooks were better because 'it's more like a story, notes and stuff [...] you put your thoughts and feelings down so it's like reminding you of things.'

I wonder if her use of the word *average* relates to her every day 'average' experience of writing in an exercise book rather than the novelty of writing on these cards?

When I ask Harmony how an outside assessor will judge her work, she is confident that s/he will be impressed: 'It is presented well. It's got everything in it - it's detailed - it's not just writing - it's pictures and stuff [...] it's more expressive, like some words don't come across as good as pictures.'

Jade thinks that because the journal is much bigger it is easier to 'get everything down - the *Reflective Sketchbook* makes you think more about your emotion through it and that way your drama teacher has more of your feeling. They understand how dedicated you are to it.' Jade feels it is important for an external examiner to understand the passion of the student. She believes that the *Reflective Sketchbook* reveals this:

Your sketchbook makes you think about the emotion. You could show more emotion through it and that way your drama teacher has more of your feeling...takes you into it a little bit further' [...] if like an examiner seen how passionate someone was in drama and they see their skills as well, it would like shine [...] like someone could say they were passionate about drama but his would prove it [...] if you're not passionate about it then it's just - oh I'll try harder - I'll show my skills - but can't be bothered doing it.

I ask Klajeda how she thinks an examiner will view her sketchbook:

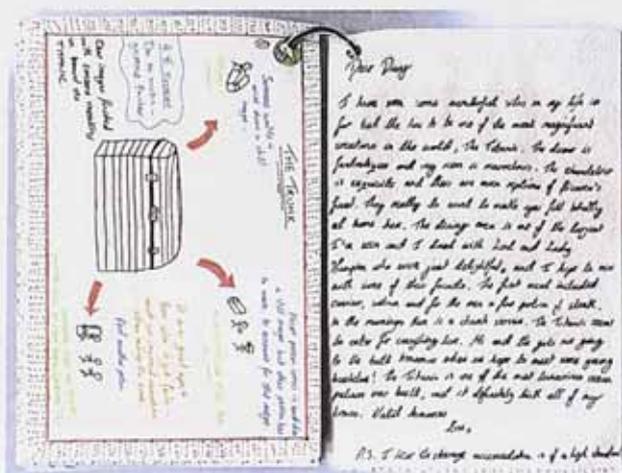
I should get a good mark for this [...] you've got to think of doing the right images to show the person that's reading this and you've got to write things that people will understand. The people marking this will understand. Like I've

written little things. I try keeping it short but I did write things that I felt so it's coming from my view and it's trying to help other people reading it as well.

The students are conscious of register and a sense of audience in that they see the sketchbooks as a medium to convey their feelings about their work. Ownership is a significant feature of their relationship with their sketchbooks. Klajeda says, 'My little booklet makes sense.' I ask her what she means, and she defines this as not so much 'hassle' - that she felt there was 'pressure' to fill her journal. She again makes reference to the 'loads of writing' expected in the journal. Curt also feels that the exercise books were too big: 'I looked after this more than I looked after my big book.'

Caitlin expands on her own view of the journal as documentation.

**Caitlin:** [...] do something that you want to do rather than just stick to the premise of writing your ideas and what you did and just a bit of research. You can go like, dear diary [...] and explore the character by doing little letters maybe just trying to get into the character and stuff like that really.



I ask Caitlin to expand on how she felt this process of using the cards helped with developing her role. She identified its difference to other forms of school documentation:

**Caitlin:** I think this helps quite a bit because you're getting into again the mind - set of the character. With the journal, it is just a book, you can't really do much apart from research- it's an exercise book - it's getting into the process of school again. Whereas this is different because the cards can be anything -

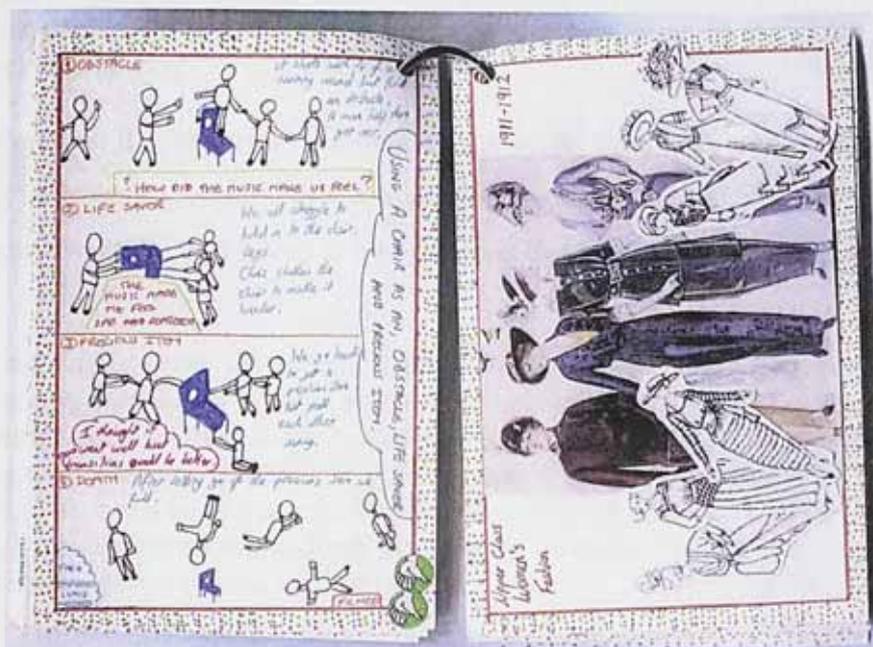
I am interested in what she means by the process of school:

**Caitlin:** [...] as soon as I got my first journal it was just an English book so I was like oh my god are you serious do I have to fill this? Whereas with this I was like oh this could be interesting so um yeah.

For Caitlin the mundane activity of filling in her usual exercise books was now replaced the creative exercise of collating the cards for her sketchbook: 'as you got more and more into it I was like OK I could do this, this and, started planning more what I could do with it using my imagination, creating.' It was the format of the sketchbooks that she believed motivated her

to complete this form of documentation. She was also aware of the sketchbooks purpose as a document to be read:

**Caitlin:** Well for me it's reading something. I don't really read much because I find books boring, but with this, this probably interests me because of its style. Its small - its compact – it's got like different types of diagrams and bits of writing in it. It would interest me more to read it, rather than a journal because the journal is just a book.



She also regarded the collation of the cards as documenting the drama workshops as her own personal journey:

**Caitlin:** It was like taking someone on like a journey – I used the 'journey' word - a wicked saying – a journey of what we did just taking them through like trying to get them into the process of what we did and just telling them about it [...] I put so much into it - just like a little friend (laughs) - I don't want it to get hurt 'cause it's so good - (self conscious giggle)

The students also valued the collective, ensemble approach to their work.

Jade chose to write her letters at home so there 'were no disruptions' and she could 'get into her character' but then added 'but then it was easier because we were in drama and everyone was talking about it so everyone was constantly reminding you about what happened.'

Caitlin describes the collective action of writing up their sketchbooks as 'behind the scenes'. Curt uses the collective pronoun 'we' and 'our' when he describes the process of designing his sketchbook: [...] and then you've got how we organised our play, how we did it ourselves [...] how we put our perspective on the *Titanic* and the play..' (104: 3). Like Caitlin he recognises the importance of the collaborative experience of documentation:

**Curt:** [...] if you've got a selection of these from everyone in the group, you get like a story board of what you've done in the lesson – you kind of look at all of these and see what they've done in the play.

He also believes that it is important not only for the whole class to share this experience of documenting their work together but it is important for me to see the class working on the project together that this contributed to how the class had invested in the drama process:

**Curt:** It was just people developing their own ideas. You could see how different everyone was as an actor – as an actor as well as a person [...] everyone put themselves into their actor's position to do this (holding out the sketchbook) 'cause they wouldn't be able to do it – 'cause if you're not in role I don't think you can do as much as you can do. People were quite shocked with all the facts about it [...] You've got to think about what you're doing and you've got to understand your character as well to be able to do it.

I find it remarkable that Curt has perceived this collaborative work as an important indication of measuring the individual contribution of each student not simply in terms of their personal application to the compiling of the *Reflective Sketchbooks* but also to the measure of how the students engaged in their character – that without engagement in their individual role they could not contribute to the documentation authentically. The evidence of these sketchbooks supports Curt's observations: Each student includes their character as part of the process of compiling their *Reflective Sketchbook*. They all include their boarding passes for the *Titanic* and their letters. Each sketchbook has been stained to appear as if they are old. The originals were written in the lesson during the workshops, since then the students have researched on the internet to find and photocopy the original *Titanic* boarding passes and have pasted them into their notebooks. They have filled these in with their fictional names. I receive them with the same delight and interest as the in-role writing of the first Case Study. The students exhibit the same deep level engagement as they relate to their boarding passes and their letters:

**Jade:** it was really emotional like I'd really got into my character. I could just imagine the character sitting. I could imagine everything in the room, the character

actually sitting on the bed writing it and from the last line 'I love ' and the 'you' is smudged. So it's as if she's been rushed from the room as she's finished the 'u' on it.

### 6.5 In role writing extracts.

The letter and diary extracts are given below. (To see the originals see Appendix 10: 2010 case study extracts from *Reflective Sketchbooks*)

#### Figure 6.5.1 Jade's letters

RECOVERY DATE 17/04/1912

Dear My Lord Hamilton,

I have boarded the *Titanic* and I am realising how amazing this ship really is. I am truly grateful for you paying for me to experience this. Even though it's only been six hours I am missing you dearly. I'm the luckiest woman on this earth to be marrying a man as wonderful as you. I cannot wait to purchase my wedding dress for our ceremony and then come home to your loving arms.

I am currently in a four-poster bed similar to the one in which we share. I cannot stop wishing you were here. It is truly amazing every little detail is fixed to perfection. The maid is also having a very enjoyable time

There are sirens!!! Will write soon

I love you (Jade has smudged the last line)

Jade has also edged her cards in black: 'I didn't want fancy colours because of what the actual trauma of what happened on the *Titanic* [...] I just thought if it all stays black and white it kind of reflects the emotions of the actual *Titanic*'.

#### Figure 6.5.2 Jade's diary extract

Dear Diary,

I boarded the *Titanic* ship a few hours ago and when I arrived at the dock this morning it was full of excited people that had bought their tickets or had their boarding passes in their hands. They all lined up at the entrances of a spectacular ship. When I arrived at the entrance I gave the man my ticket and was showed to my room. I unpacked my suitcase then I went on a tour of the boat [...] it is amazing how much work has gone into this ship. All the pottery is a very fine standard, not as good as mine though. I can't wait to see my family and expand my business over in America. I will write when I arrive in New York.

Figure 6.5.3 Caitlin's letter.

Dear Diary,

I have seen some wonderful sights in my life so far but this has to be one of the most magnificent creations in the world, The *Titanic*. The décor is fantastic and my room is marvellous. The chandelier is exquisite and there are even replicas of Picasso's finest. They really do want to make you feel totally at home here. The dining room is one of the largest I've seen and I dined with Lord and Lady Hampton who were just as delightful and I hope to mix with some of their friends. The first meal included caviar, salmon and for the men a fine portion of steak. In the mornings there is a church service. The *Titanic* seems to cater for every thing here. Me and the girls are going to the ball tomorrow where we hope to meet some young bachelors! The *Titanic* is one of the most luxurious ocean palaces ever built and it definitely ticks all of my boxes. Until tomorrow,

Eva x

PS I fear the steerage accommodation is of a high standard.

Dear Diary,

There isn't much time. The *Titanic* is sinking. No information yet as to what has actually happened, but it is absolute chaos in the corridors. Everyone is being told to head up to the main deck, as there will be a rush for the lifeboats. I don't know what to do. Do I pack some items or leave all my belongings? I'm scared, real fear is running through my body. The *Titanic* is unstable drifting. I've lost Sarah and Kathleen and I'm in a panic. I have to go. If anyone who knows me reads this, I love you dearly, I pray to see you soon,

Eva xx

## 6.6 The students' thoughts and response to their Reflective Sketchbooks

When I ask Klajeda about whether she finds in-role letter writing helpful she explains:

If someone's writing something that's pretty private and it's just the feeling that its private like writing in the diary [...] you don't want anyone to know. And it's putting a little more of your character each week.

Harmony believes that the sketchbook allows her to be in role: 'so you would understand your character more. She also felt that it was relevant for actors to have some form of sketchbook 'because you put your thoughts and feelings down so it's reminding you of things [...] It like gets you more involved in your role and knowing everything about who you've got to be.'

I ask Caitlin whether she thinks that Rory would be interested in using the *Reflective Sketchbooks* for his drama lessons.

**Caitlin:** I don't know it just depends - it might not work with the one we're doing now because we're not doing as many workshops - its just rehearsal, rehearsal go through it maybe with a bit of discussion, ideas rehearsal, rehearsal, but with that (*Titanic*) it was different because we did all the workshops talked about how people would've felt. It might not have worked with this particular project. It just depends on how you do it.

Curt makes a similar observation: 'I preferred doing this 'cause the journal was more – it was all bullet points and about what you *do*.'

I am interested in their perspective of the identity of the journal or sketchbook. Is it the uniqueness of the little cards that they prefer than the over-familiar exercise book? I am alerted by Curt's reference to bullet points. Like my confession of the writing frames – is Rory using this to provide a framework for the students' journals? I am also curious at Caitlin's different perception of the *Titanic* workshops and Rory's unit of work that involves an *end product*: the students' final performance.

During Caitlin's interview, I sense that her astute responses to my questions may provide real insight into how she perceives drama as an exam. I refer to my previous interviews and their concerns with drama's ephemeral nature and how it is difficult to mark feelings. I have included this whole section in order to demonstrate Caitlin's development of her ideas.

**Caitlin:** Why not? You have to do it in English. In English you have to talk about the poets' feelings - your feelings - the feeling it will have on the audience. Say in psychology it's all about feelings. Feeling is in everything else - I don't see why it should be any different in this. Feelings are as important in any other subject.

**Sally:** Because I was just thinking you know when they're saying you know you can't mark it because its not there it's not visible and...

**Caitlin:** Feeling is all around. What are they talking about? (laughing)

**Sally:** Yeah (laugh)

**Caitlin:** It's not visible. We'll put it down on paper for them. We're making it easy, rather than talking verbally so they have to listen to us, listen to how we feel. We've put it down on paper so that all they have to do is read it, understand it and go, 'Right - yeah – OK - I understand why they felt that –

**Sally:** Yeah, do you think you could mark it without the writing though? Feelings - you know - if you're watching a drama group?

**Caitlin:** I suppose so because you'd feel what those characters are feeling through the performance. If the performance is good enough obviously, if it's rubbish you'll never feel anything.

**Sally:** And then I suppose you could mark – 'they *didn't* feel' (laugh).

**Caitlin:** Yeah (laugh)

**Sally:** Because they're saying you have to have an end product – you have to mark the end product - you need to have a performance to show how someone's good at drama, an end performance.

**Caitlin:** I suppose that would just emphasise what you've been doing but in all the practising in the rehearsals your performance is there, it's just the main one is just doing it cleanly. Whereas in the rehearsals you get to see the ideas that go into it all the thought processes but in a final performance you've got none of that you just do it.

**Sally:** You know as a drama student, do you think all the process stuff is valuable, as much as the end performance?

**Caitlin:** Definitely, because rehearsals, all the ideas, all the times of discussion in the group, they're all pretty much valid because that has gone into your final performance that's the most important bit if you didn't have them you'd find the performance might not even be anywhere as good as it could have been.

I have read Caitlin's transcript many times and I am still taken by the authority and confidence in her voice. I delight in her reactions to my questions and accounts of how those who authorise the examination system, feel that there is difficulty in 'marking feelings'.

#### *What are they talking about?*

Her astonishment echoes SE's exact words (see chapter 5) when he ridicules drama in education and its focus on the development of the child. Her incredulity is followed by her own belief that 'feelings are important in every other subject' so why is it any different in drama? And I want to join her and say yes - *Why?* Because this is something that Paul, the 2008 drama student, (see chapter 4) talks about in his own views on learning: 'everything is on how we understand the subject and how well we develop and learn the subject being yourself'. Caitlin talks not only for herself but for her fellow students and continues her thoughts on the importance of having a felt response with laughter and gentle ridicule, that if assessors find feelings difficult to assess, 'We'll put it down on paper for them.'

Caitlin's solution reduces the power of those in authority by exposing its need for simplifying in a traditional and functional way. What I am most engaged by is her *knowing*: that her ability to *tell* (Polanyi, 1966) comes from her own *tacit* learning experienced through the drama. Her innocence of an 'Authority' that standardises and therefore sterilises lived, felt experience for the convenience of assessment, far from revealing her ignorance elevates her, in my view, as *knower* and *agent of knowledge* (Harding, 1987: 3) as discussed in chapter 2. Caitlin is an authority of her own experience. She has recognised the element of standardisation required in the end product of performance – that it serves to show their experience 'cleanly'. The human messiness of the lived experience in drama is made simple and *markable*. Caitlin positions the assessors as audience and this simple adjustment allows for the assessor to feel exactly what the drama students are achieving whether in the process of the workshop or the final performance:

you'd feel what those characters are feeling through the performance - if the performance is good enough - obviously, if it's rubbish you'll never feel anything.

Caitlin's solution is simple and astute. Her voice is loud and clear.

## 6.7 Applying a marking criteria

My research question for this case study focused on whether the '*Reflective Sketchbook*' could provide a 'liberating method of assessment to enable students to express themselves freely and with a level of literacy that reflects their understanding, ability and potential'. In order to assess the outcome of this case study and the use of *Reflective Sketchbooks* I have used Allan's marking criteria as subtitles to act as a guide and indicator of the students' response to using this new form of documentation. (See Figure 6.1) Allan's Marking criteria for *Reflective Sketchbooks*)

**6.7.1 Students' level of creativity:** *Their ability to show imagination in the creation of their sketchbook through: making connections when combining/juxtaposing idea; resisting stereotypes; creating/using metaphors; generating ideas*

All four students show engagement and imagination in the creation of their sketchbooks. Although I did not talk or advise them about how they should collate their cards, each student was conscious of actively selecting and ordering their cards for the reader so that they could experience the process as well. They made connections between their researched factual data and with their own in-role experience as shown in the juxtaposition of downloaded factual information, tickets, photos with their fictional letters and diary

entries. As the students talked about their work, they slipped in and out of role. The index cards allowed the students to place themselves both as participant i.e. their immersion in their fictional role through their letters and diaries in relation to their percipient roles as observers of the *Titanic's* history and the structure and outcomes of the drama workshop. They relate their experience as both character in the 'story' of the *Titanic* and as a participant of a drama assessed workshop. They are both subject and object of their work based on an ensemble understanding. The students create a collective memory of the experience and this is shared in the writing of their sketchbooks where their creativity is enriched and stimulated through their collective memory and the meanings that arise as they interact, collate and create their documentation. This multi-perspective provides a rich reflective experience for the students.

**6.7.2 Students' evidence of reading resources:** Downloaded facts about the tragedy created historical reading and this was given particular human interest by the students who all included the menus served to upper and second-class passengers.

**6.7.3 Students' evidence of critical reflection:** *their personal application to the discipline of their studies throughout the learning process in this unit*

The individual tutorials identify their 'creative trail' that Allan sees as an integral part of the learning experience of his MA students. The students literally took hold of their own learning experience as they held their small sketchbooks and took charge of explaining what they had experienced and learnt during the project. Holding, possessing the sketchbooks enabled them to present their knowledge and to become active *agents of knowing* (Harding 1987:3). I had no claims on their fictional individual roles. They told me what they felt and their individual thoughts were there to read in their letters and diary entries. How they responded and felt about their fictional role in the fictional interpretation of the disaster cannot be silenced by what an outside authority deems they ought to feel or know. Their sketchbooks are far from *deathly* documents (Taylor, 1996: 47). These are alive.

**6.7.4 Approach, data, methods and procedures:** *How have they created their sketchbook in relation to their practical work – the process that they went through to learn the discipline required of the unit.*

The students appeared to enjoy the process of telling me about the creation of their sketchbooks. The emphasis on the process of generating the evidence in the notebooks prevented, in my experience, students downloading material in a functional, token, 'cut and paste' answer to a research project. Their collection of both in-role writing and factual information gave life to each other. Fact and fiction became neighbours. It created a *live* document.

### 6.7.5 Communication skills and presentation of thoughts and feelings

Both PS and RT offer 'mood boards' as a valuable process for documenting drama. RT's research on the collective creation of mood boards between students and their teachers, has led him to believe that this process deepens the learning experience and extends the facilitating properties of the drama process. He believes that the ongoing activity of referring and adding to the mood board throughout the drama prevents the often, lifeless evaluations that students fill in at the end of the drama process. The process of creating the *Reflective Sketchbooks* is similar. Initially, they chose to write and draw on them at home. Some students waited until I set aside time to allow them to complete them in class.

Certainly the *Reflective Sketchbook's* ability to encourage a level of literacy is problematic if interpreted through the Government's statutory Quality of Written Communication's (QWC) assumption that literacy is limited to:

- clarity of expression
- structure and presentation of ideas and grammar
- punctuation and spelling
- the use of technical language

Of course, clarity of expression was prominent in the tutorials and so was their structure and presentation of ideas. However, the above requirements are inappropriate for this sketchbook if it is relegated to a standardised technical test. The *Sketchbook* comes alive through the reflections of the lived experience of the student. The student speaks with and through the sketchbook. So with regards to this case study's research question, I conclude that this 'process creates a liberating method of assessment that can enable students to express themselves freely' and would add that the tutorial certainly encourages them to 'reflect their understanding, ability and potential'. As for the level of literacy, if defined as 'competence and knowledge in a specified area' (OED) then this was covered in their

individual mark sheets. I would though wish to have addressed this further with them in terms of their understanding of the drama process itself.

Although we stress individual assessment, the generation of work rapidly increased when they could interact and communicate together during this creative process. As Cecily O'Neill (1995: 1) explains:

Because (drama) it is active and collaborative, participants in process drama are required to think in and through the materials in which they are working and to manipulate and transform these materials. Process drama involves making, shaping and appreciating a dramatic event, an experience that articulates experience.

The *Reflective Sketchbooks* were able to facilitate their reflective thoughts and feelings both in their creation, their class work and during the tutorials. Although I have chosen not to present the whole class in this research, I was able to witness each individual's personal and collective account of their experience. The sketchbooks were *living* proof of their experience and assisted the communication of their voices as they reflected on their work.

Finally, as a teacher I am disturbed by some of the comments made by the students in regard to their learning experience in other areas of the curriculum. The *Reflective Sketchbooks* in comparison to the students' experience of writing for other subjects, is seen as 'different'. So is their perception of journal writing in drama. It is seen as 'any other subject' and therefore a token requirement, an *add-on*. The students make similar comments mirroring this apathy. In the first Case Study, Rose feels that writing in A4 narrative is simply another requirement of GCSE. 'It's how we see it'. The students in this case study, said that they 'took more care' over their *Reflective Sketchbooks* and amongst these comments one remarks that it is 'precious'; that the journal is something to be 'filled up' rather than for generating creative ideas.

I am conscious that the novelty could wear off in the use of these *Reflective Sketchbooks*, but I am convinced that to assume that their engagement is solely due to the size and format ignores what I believe to be at the heart of this research. I set out to research documentation but why do I keep writing about the *process* of drama? The whole lived experience? In the following chapter, I think I may have the answer to this question.

# Chapter 7

## The Boxes

This is the time when the inner workings of the tacit dimension and intuition continue to clarify and extend understanding on levels outside their immediate awareness' (Sela-Smith (2002:67) *Heuristic Research: Critique of Moustakas's Method*)

## Chapter 7 The Boxes

### THE INCUBATION PHASE

#### 7.1 Introduction

This chapter presents the final findings of this research:

- A box of past Edexcel Drama portfolios from 2002 – 2008
- A box of archived 1992 – 2000, Leicestershire Mode III examination documents and related material that David gave to me at the end of his interview in August 2009. These documents provide a fascinating history of this examination's rise in popularity in the eighties, and its eventual failure to survive government intervention.

In August 2009, after my interview with David Cross, (Chief examiner of OCR) he gave me a box of papers and said that I would find them interesting but to keep them safe as he was thinking of using them for his own PhD at a later date. I remember at the time thinking they'd be really useful and grateful that he had trusted them to me. I knew that the box contained old syllabi, various 'drama' articles and also examples of the old Leicestershire Realisation Test transcripts written by teachers during their observations of their students during the exam. Once home I put them in the bottom of my daughter's wardrobe and made a mental note to look at it some time. It stayed in the cupboard for 16 months.

The second box contained a collection of past portfolios. In June, in preparation for our move to the new school building the Head of Drama had been clearing out the filing cabinets and had handed me a box containing Edexcel specifications, past portfolios and other exam material that had been collected in folders over the last six years. Despite the subject of this research I ignored them. At the time I regarded them with token interest, something to be looked at in a spare moment. They were pushed between a sofa and bookcase in my study. Of course they gathered dust.

It would take me over a year to uncover both boxes but only two weekends in December 2010 to be confronted by this data and to be challenged in my findings and assumptions of this research. Their discovery threw me into a range of reactions: The first discovery of the portfolios left me sickened. The second, however, caused a growing excitement as I began to connect the two findings. As I read through both boxes of archived materials, I began to see an underlying connection between the demise of the Leicestershire Mode III examination and the poor quality of the students' portfolios. As

with all stories or plays that contain plots of lost and found, it seems in retrospect that this finding is the *dénouement* of the research. It is this unexpected correlation that reveals the underlying 'tacit dimension and intuition' that begins to clarify and extend (my) understanding on levels outside immediate awareness...' (Sela-Smith: 67). It provides clues to a puzzle that I can't quite fathom: my continuous preoccupation with process drama that threads through every chapter despite or because of my focus on assessment in drama documentation. I can begin to rationalise my stubborn allegiance to the title of this research that adopts the French feminists' metaphor: *Writing in milk*. Furthermore, I can begin to justify my use of the term *snot* as a serious analogy to conjecture the problem with assessing children's documentation in drama.

The following accounts are written in a 1<sup>st</sup> person narrative style taken from my notebooks to create a *live* account of this experience and to continue in an heuristic style of self discovery as the 'significance' of this research moves ever forward to its *explication and illumination*.

## 7.2 The Portfolios

It is the weekend at the end of October half term 2010. We have just *suffered* an Ofsted Inspection. It has been exhausting. I spent most of yesterday going over the data generated from the case study of the 2008 Drama GCSE exam: the footage of the GCSE workshops, the transcripts of the student interviews and their portfolios.

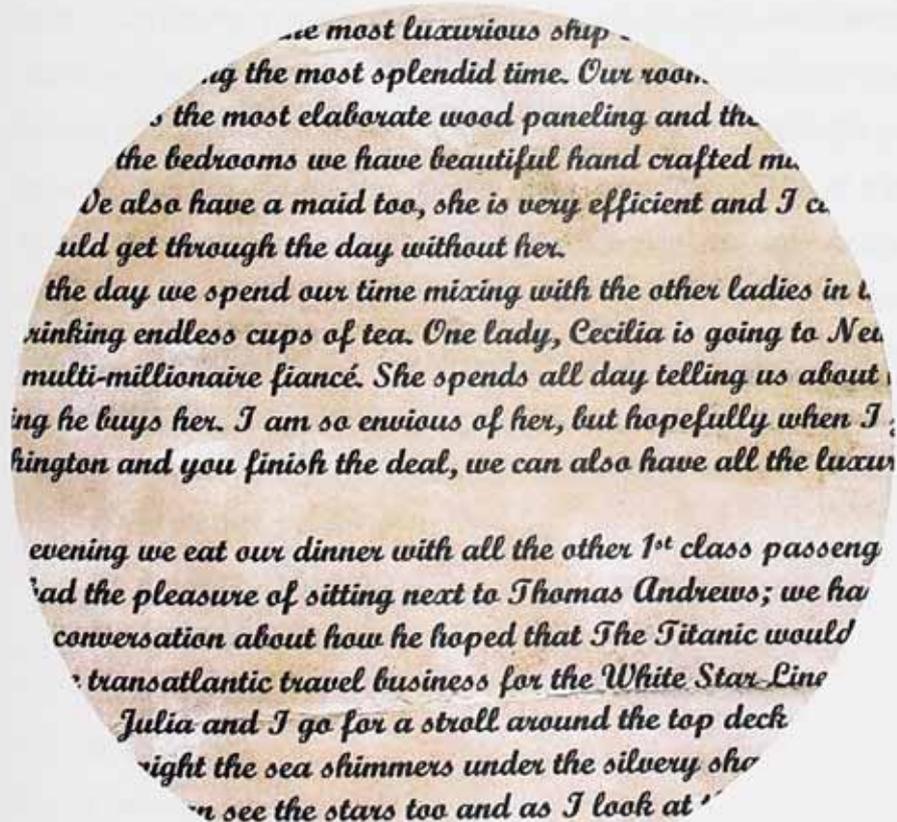
I don't know what it is that prompts me to get up early on Sunday morning to creep downstairs and retrieve a box of my students' past GCSE portfolios instead of continuing with my data analysis chapter. I carry the box upstairs and lay it on the bed (I've taken to working in my daughter's sunny bedroom!). The students' portfolios are tightly packed in heavy-duty standard white coursework polythene wallets. These have been returned to our school after having been moderated by an external examiner. I begin to finger through the tops of these wallets noting the years. The first wallet is 2005. I brush my fingers over the curling blue tops of paper that squeeze out between their portfolios. I recognise instantly the A3 montage work of the *Titanic* project. Jammed into individual plastic wallets, the students' documents curl in at their sides. I take hold of one and pull it, springing from its wallet and watch it unfurl, and for a few moments rock gently from side to side. I look at the official cover page and note the girl's name and read the comments. In each student's wallet there is a mixture of A4 hand-written or word-processed documents and A3 montage. Past names of students who I have taught over these years, prompt memories, form clusters of past faces, resounding voices in my memory of the workshops realised in the black drama studio. I pull out

another portfolio and then another. I am absorbed in this reading for the next two hours. They are still the same projects. For the last nine years we have been repeating the same process: Year 1, studying a whole play text *To Kill a Mockingbird*, and in year 2, a 'Disaster Project' which includes the *Titanic*, *Holocaust* and *The Roses of Eyham* (Plague).

I begin to read their documentation: Unit One, *Response Phase*. There follows extracts of the students' work over the last six years.

In 2003, Gemma has chosen to document her *Titanic* project through A3 montage and the *Holocaust* through word-processed A4 narrative. Her A3 work is layered with downloaded images of artefacts relating to the *Titanic*. She includes two detailed letters. The letters demonstrate her understanding of the social cultural, historical aspects of the disaster. There is every attempt made to evoke her fictional experience of the tragedy (See Appendix 12 Past Portfolios).

Fig 7.1 Extract from Gemma's *Titanic* letter



...the most luxurious ship -  
 ...ing the most splendid time. Our room  
 ...s the most elaborate wood paneling and the  
 ...the bedrooms we have beautiful hand crafted mu  
 ...We also have a maid too, she is very efficient and I ca  
 ...uld get through the day without her.  
 ...the day we spend our time mixing with the other ladies in t  
 ...inking endless cups of tea. One lady, Cecilia is going to New  
 ...multi-millionaire fiancé. She spends all day telling us about  
 ...ing he buys her. I am so envious of her, but hopefully when I  
 ...hington and you finish the deal, we can also have all the luxur  
 ...evening we eat our dinner with all the other 1<sup>st</sup> class passeng  
 ...had the pleasure of sitting next to Thomas Andrews; we ha  
 ...conversation about how he hoped that *The Titanic* would  
 ...transatlantic travel business for the *White Star Line*  
 ...Julia and I go for a stroll around the top deck  
 ...right the sea shimmers under the silvery she  
 ...n see the stars too and as I look at'

In the Explorative stage of the assessed workshops, Gemma relates the workshop activity where they build on their creation of a fictional 1935 German family (see Programme of Study in Appendix 4). I

instantly recognise the Teacher in Role convention that Rory and I use to lead the drama in a whole group improvisation. It is a familiar story: we have asked the students who represent the German families (named *Essen*) to create their 'house' in the street where they live and in their family groups to watch as the Jewish family *Cohens* are evicted from their houses. Gemma writes a first person narration of her involvement in the workshop. Gemma's role as both drama student and fictional character weaves in and out of the narrative. Her narration reveals her deep commitment to her role in the drama whether as observer or participant. Digital diagrams set out the performance space of her 'play' and I am made aware that this defined space within the drama studio is made up of school tables and chairs. Despite the ruled, committed clean lines of her diagrams, her attention to detail tells her story and invites me into her world of the workshop. It is *lived through*. I look through the rest of the portfolios. Their writing includes *factual* accounts of their work, written *about* the lived experience of their drama in a linear narrative and it is *imaginative* and *alive*. I look at my own comments and the ticks that acknowledge their assimilation of ideas and subject content. The A3 colourful montages show the students' use of fabric: one student has stuck a tiny piece of cloth over a downloaded photograph so that the 'observer' has to draw back the material to reveal the picture behind. Others have collected tiny pieces of cloth to match with downloaded pictures of the fashion the time. Their writing jogs my memory of the lessons that accompanied their workshops: illustrating lighting effects which I had demonstrated using game to identify the technicalities e.g. the difference between fresnels and profiles; placing one chair in the middle of a spot light and cross fading the lights to demonstrate how colour wash could create atmosphere; placing different symbols on the chair – a flower, a gun, a wedding dress; talking about creating cinematic effects; using the smoke machine to evoke the ghostly images of the passengers walking towards the audience on the doomed *Titanic*.

*Is this process drama?*

*Yes it is part of the process*

*Shouldn't students be able*

*to write about drama in*

*all its forms?*

*I never said they shouldn't*

*Didn't you?*

*I thought Reflective Sketchbooks*

*And in role writing*

*is your answer to documenting drama?*

I begin to feel increasingly uneasy and anxious. On my desk are the 2008 candidates' portfolios. I have been scanning their contents for commonalities searching for themes that I can use in my analysis. The evidence I am seeking is, I fear, predetermined and skewed by my excitement to prove that the newly adopted *Reflective Sketchbooks* are the answer to creative, liberating documentation. What astounds me is the contrast of the quality of documentation achieved in the years 2003–2005 compared to that achieved between the years 2006–2008. The portfolios have diminished in content both in the students' creativity and in their depth of understanding, the quality and depth of writing/documenting. These portfolios exhibit a history of students who have taken pride in their work. To take pride in one's work is surely evidence of engagement? As I read through the portfolios I realise that this has a significant effect on my research.

I begin to consider my options.

I could ignore the portfolios, persist with my original design and present the 2 case studies: an analysis of the 2008 portfolios, the interviews of the 'experts' and the 2010 *Reflective Sketchbooks* and ignore these findings. After all who would know?

I put them in a pile and consider whether I could use these in the case study and cheat. I feel caught out. I feel stupid. Why had I begun this research? Why the burning need to investigate documentation when it is with pleasure that I pore over these historical documents that are in many cases well written and beautifully presented? For the rest of the day I keep trying to transport myself back in time and remember what I felt *then*. I cannot progress with my 2008 case study. Everything is different. I remember the *feeling* of dissatisfaction with my students' documentation when I began this research but these archived portfolios are far superior to those of the case study in 2008. What has changed? The students? The teachers? My teaching? How can I write this research knowing that this data reveals a shocking dip in the quality of my students' work?

The next day I talk to my colleague, Dave. I tell him that the whole research is useless. I explain my discovery of the past portfolios and how they are superior and show a disturbing decline in both literacy and creativity. As we talk he reminds me of my hate of the word 'skills' and says cynically that in our present educational climate there is no *need* for creativity – or to strive or to write well. I write up this conversation in my notebook:

'I get excited marking their films – I get bored marking their critical commentaries'. He says that he has been trying to work out why he himself is so unhappy with our teaching

and learning in schools and the assessment process. He has hit on the analogy of knitting, 'I can knit a beautiful jumper and you may think it is beautiful but I don't want to explain how I did it.'

As we talk I begin to recall the change in my teaching. Like an outbreak of a disease, the portfolios in an alarmingly short space of time - two years - have revealed a crop of symptoms spawned by writing frameworks: pedestrian answers, stilted, numbed responses; my own embarrassingly visible and oppressive voice. This silent, unnoticed malaise incapacitates the students' voice under the guise that it is standard practice and all that is required - a guarantee that work gets done.

I compare this with my memory of past practical lessons: those led by students who have courage, integrity, empathy and inquisitiveness about our world. The best are those we are thrilled to follow, to share their fictional 'lived experience'. We will often recognise a familiar plot: a reference to the world outside our own, the real and the fictional, the news, film and soaps. We eagerly share an empathic intelligence that has us creating dilemmas of duty, danger and diversity and/or calm and contemplative thought as we take in our actions and reflect on everything and anything that makes us human.

Later that afternoon, I talk to one of our English teachers: an intelligent, creative woman, a published novelist who is 'resuscitating her PhD' because she cannot bear to work in our school's 'worksheet orientated' English curriculum. She is intent on returning to Higher Education because she feels crippled in her teaching. We all talk about the culture of fear and none are so fearful as those who teach the core subjects of English, Maths and Science whose continuous scrutiny by government agents such as Ofsted, perpetuate the functional reductive culture in our schools.

Returning to my office the Headteacher has left a copy of our Ofsted report on my desk. As I sit down to read it memories of the case study, my past teaching weaves itself in and out of the official text of the document. Apart from the Performing Arts, the report criticises our school's overall 'teaching and learning' as being aimed at the middle-range students of the class - middle of the road, mediocre. They term our students - 'biddable'. The words 'compliant' and 'passive' are used to describe our students. Our attainment is barely 'satisfactory' but our students' behaviour is 'good' and in some cases 'outstanding'. I send a text to Dave summarising these points. He returns my text: 'Interesting that bland teaching is a judgement'.

The following morning we talk about the lack of urgency in our students – what do they mean by passive? The opposite of passive is active – yes we understood that but what is the opposite of compliant? – *non-compliant*? Don't we admonish our students for 'refusing to comply'?

Later that day, Dave has abandoned his knitting analogy and feels that he is a step further in finding an answer to creative learning: 'There are the ones who make the films who are great at it and there are those who can write about it and know how to make references and all the academic stuff – they become teachers.' We both laugh. I search out Steven Hoggett's question that he asked during his interview:

[..]what are you trying to do in teaching drama? Are you trying to create fellow academics of drama in the field of drama or is it about teaching people how to create - in a creative environment? Because the two things are very different – sitting them down and talking about symbolism of a window or standing in front of it – feeling it – [...] (that is) for yourself, about yourself and for your process that I think is why people should study drama – that's how it should be taught - there's no end point – it is limitless – you can take it where no-one else has taken it before –

The next weekend I have my second finding

### 7.3 The second discovery: Leicestershire Mode III documents

I take out David's box of documents that I have stored in my daughter's wardrobe. The box is one of those old dark grey file boxes with a lock spring. I lift the lid. On top there is an OCR syllabus dated 2003. I lift it out and am about to flick through thinking that this may help with my research, when I see that underneath there is a copy of the OCR 2000 syllabus and below this a copy dated 1999. As I gather the syllabi I become more excited by the carefully archived documents. At the bottom of the box is the salmon coloured paper cover of a flimsy quaint booklet entitled: 'Leicestershire Mode III Drama. Approved syllabus 1992'. I flick through the fifteen pages. I am transported back to the mobile classroom where I first taught this examination. The print is fuzzy and a world away from the glossy brochures of our present day syllabi. As I read through it, my initial sentimental delight turns to zeal. I know there is something significant about this new data. 'We know more than we can tell' (Polanyi, 1966:4) wriggles through my mind.

These documents chronicle a period of 25 years. They provide a fascinating insight into the history of the process-based Midland Examining Group (MEG) Leicestershire Mode III GCSE drama syllabus: Its origins, philosophy, development and eventual demise. Below I have set out what each set of data

reveals. The box consists of a collection of archived Leicestershire Mode III documents. (See Appendix 13 Leicestershire Mode III syllabus)

**7.3.1 Quantitative data:** that tells of the success and growth of this examination, from a local Leicestershire initiative where the planning begins in 1985, holds its first examination in 1988, and its eventual involvement of 30 schools and some 700 students. By 1993, the syllabus includes 15 consortia with 4,951 students in 160 schools. It over takes the traditional product/theatre skills examination of the existing Midland Examining Group (MEG) Mode I Drama syllabus, such is its popularity in schools.

**7.3.2 The collection of syllabi:** This chronicles the demise of the Leicestershire Mode III Drama GCSE through increasing government interventions. These interventions take the form of the initial quality control agency: School Curriculum and Assessment Authority (SCA) to the newly named Qualifications and Curriculum Authority (QCA)(see Chapter 2). Such agencies are responsible for monitoring and revising the examination system. The collection of syllabi provides valuable artefacts. The earlier editions are paper bound, stapled working documents where revising a syllabus is seen as an essential part of development. From 2000, OCR takes over the Leicestershire Mode III Realisation Test under the guise of *Option C*.

I begin to look at the assessment criteria of the syllabus. Initially I am interested in the presentation of the paper-thin syllabus, its ancient type, in contrast with our present day glossy publications. There are examples of assessment criteria forms completed with the busy hand- writing of the teachers translating their students' words. This alone makes fascinating reading for me. I once did this. How did I cope without a word processor, or digital forms? I wonder whether I can still handwrite anything? The documents are quaint – antiquated – out dated yet the words feel relevant and *progressive*. Below are two paragraphs that demonstrate the confidence with which the authors/teachers champion the principles of *their* syllabus:

1)

The development of the GCSE at 16+ has provided teachers of Drama with an opportunity to re-think the existing examination models in the light of 'shifts in thinking' about Drama that have taken place in the last 20 years. Significant shifts of emphasis as to the purpose and function of Drama in schools has occurred, yet that thinking has not necessarily been reflected in examination's development. With the innovation of the GCSE, experienced Drama teachers have come together to develop a syllabus that is appropriate to the Drama teaching style.

2)

It moves the weight of Drama Examinations out of the exclusive 'Theatre Arts Course', which has seriously limited the values and scope of the subject for 14 – 16 year olds. Yet it is strength of this syllabus that it is still flexible enough to allow such approaches to the subject to continue.

David ascribes the words 'deadly theatre' (Brook, 1982, 1968) to existing drama syllabi which he believes limits teachers to educating their students in 'transmission mode' - assessing performance tasks rather than teaching for understanding. He cites Ebbutt's description of a critical model of assessment:

Within the critical model, assessment of understanding and teaching for understanding are not separate activities. The teacher fosters learning with understanding by giving pupils access to critical discussion about the problems they are encountering in accomplishing tasks. This kind of assessment is an integral part of the learning process, and not simply a terminal activity which focuses on learning outcomes.  
(Ebbutt, 1985: 117)

The introduction to the syllabus cites the 1982 *Gulbenkian Report on 'The Arts in Schools'*: 'In principle the form and method of assessment should vary with the activity and type of information sought' and declares its assurance that the syllabus will remain 'open to curriculum developments'. It sets out its pedagogical principles and explains that in Drama, reflection is:

[...] an essential component if students are to focus on the present state of their thinking. This reflection requires students to stand back from the 'Drama interaction' and helps them to find the way forward. This is not to be confused with a record of 'what has been done', rather it is 'what we have learned and understood'. (Gulbenkian Report 1982)

This paragraph provides a pertinent philosophical contrast to Edexcel's response to the government's requirement for Quality of Written and Communication (QWC). The recognition of reflection as a means of 'find(ing) the way forward' connects with the concept of a process drama and places Edexcel in opposition to the principles underlying the Leicestershire Mode III syllabus. The reflection required by students of Edexcel drama encourages, I suggest, written documentation on 'what has been done' rather than what is 'learned and understood'.

### 7.3.3 The Leicestershire Mode III marking criteria

At the very bottom of the box are two plastic folders with examples of the 1993 moderations of secondary schools in Leicestershire where David is one of the moderators. Below is an extract of the

marking criteria used and advice for teachers in how to familiarise themselves with this method of teaching.

**Figure: 7.2 The Realisation Test marking criteria for students:**

A	Leics. Mode III assessment criteria	Ability to move towards a structured Teacher/student interpretation
1	Plan and predict outcomes	Thinking and planning the result e.g. if we do this, then this might happen
2	Use skill relevant to task	Decide what the job is and the best way to approach it
3	Organise and shape material	Planning, exploring, tensions Learn to use different materials and conventions in different solutions
4	Recognise problems related to different styles and forms of presentation	Look things through and spot and find a solution for a problem in the way we investigate ideas

The syllabus continues with suggested guidance for teachers in conducting the course for the examination:

Teachers are advised to become familiar with 'Drama as a Learning Method' techniques [...]. It is important that students are able to participate in negotiating areas of learning. With this in mind, it seems inappropriate to start from a position where the teacher wishes to impart pre-determined skills and knowledge, as the emphasis in working needs to motivate the students to understand and speculate the solution of problems. ((1992: 13)

I turn another page of the syllabus and recognise the Candidate Attainment Record (see Appendix 13: cxiii). A grid is provided for the teachers to 'plot' their students' 'positive achievement' with a final box that calculates the 'mark bias'. Provision has been made to mark the process. The mark bias affirms this process by acknowledging that this is not an end product or 'a terminal activity which focuses on learning outcomes' (Ebbutt, 1985: 117).

The next piece of data is a letter written by David, rallying drama teachers to defend the exam in the face of 1996 as the date signalling the end of the Mode III exams.

The text is in short paragraphs. He reminds teachers that the exam has contributed to the development and enhancement of drama in both its status as a subject and its pedagogy. One paragraph under the heading: 'About making assumptions' advises 'Don't always assume that 'exam

2)

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The text is in short paragraphs. He reminds teachers that the exam has contributed to the development and enhancement of drama in both its status as a subject and its pedagogy. One paragraph under the heading: 'About making assumptions' advises 'Don't always assume that 'exam

boards' are going to stop you doing what you want to. Don't assume the Government's (and S.E.A.C's) stated intentions at any one point become a reality'.

However, at the end of the paper, there is a contingency plan for the inclusion of a written paper that meets the standard requirements of other GCSEs: It is sat at the same time as the 'standard GCSE examination period, marked by an external examiner and will count for 30% of the marks'. This collection of archived material charts the ominous, impending surrender to the government's insistence of parity across all examinations.

### 7.3.4 The Collection of 1992 Moderation Plans

Looking at these particular documents sends me reeling back in time to my own involvement in preparing for the Realisation Test and writing up the evidence of my students.

In the folder there are 4 examples from different secondary schools containing the teacher's moderation's plan for the visiting moderators of the Realisation Test. The language, phrasing and terminology used presents an impressive example of the shared drama process discourse that has germinated through the consortium. The style of prose used by each teacher charts the students' progress during the Realisation Test. The teacher is spokesperson for the group e.g. 'the group decided...the group felt... the group believed...' The verb 'it is hoped' projects the group of students' projection of the ensuing test.

### 7.3.5 The collection of Records of Assessment

This makes fascinating reading. The teachers provide a vivid, living narrative of the drama process at work. In these following three extracts the student are the *subject* of the narrative:

**Figure 7.3: Three Leics. Mode III Realisation Test Teacher Assessments extracts.**

a)

From the very first brainstorming session Ruth poured in ideas and looked for a wide variety of genre to explore the dramatic possibilities...  
[...] she exploited the comic potential to the full and then ended on a question 'which way would you go?'

b)

[...] When working on a duologue she portrayed a woman at the end of her tether, surrounded by bills. Ruth managed to create extraordinary pathos when her son walked in on her in tears. Her anguish was palpable. She then made a pretence of her searching for her son's birthday present, making it clear to the audience by eyes and body movements that there isn't one. The final despair was conveyed with the line 'I'm not a very good mum am I?'

c)

He first experimented with lights, deciding that the blackout would 'add more tension' but as the room would only become dim he decided that 'bright lighting till just before we start will make it 'appear darker' when the lights go down. He then physically organised the group, experimenting and negotiating with them.

Lastly in this section there is an example of a very early piece of evidence of a student's assessment in a Realisation Test.

**Figure 7.4: Evidence for Sharon Conway written in consultation with David Cross**

I (Sharon) thought we couldn't do this task very well because we need to know what everybody ~~else~~ <sup>else</sup> is doing. I stated this and we changed what we were doing. The class came together again and I suggested a way of shaping the work. We gathered round Steve White in ~~the~~ circles, the closest circles were those who were ~~closest~~ closest to him, the further away you were the remoter you were from him.

In this document, the structure of the Realisation Test is divided into 4 stages and after each piece of written evidence the assessment criteria available is included. David collaborates with the student to write up her evidence. He writes in the first person and initially parenthesises her name:

'I (Sharon) chose to be an aunt [...] I (Sharon) thought we couldn't do this task very well because we need to know what everybody else is doing. I stated this and we changed what we were doing.'

The reason for this collaboration is undocumented, but I am struck by the partnership in the documenting of this evidence between teacher and student. Although there is, in this example, little evidence of dialogue between 'learner' and 'critic' there is certainly evidence of the teacher engaged in the documenting of the student's actions and words. There could be criticism of this process and I am sceptical about the level of understanding that this student may have experienced during the

process of the assessment. However, what I am left with is my imagined projection of this process that David is endeavouring to *enable* the student's voice in this process. The one to one relationship will involve the student talking to David about her experience and seeing her words transform into an articulated piece of evidence. I can only guess at the potential value of this experience because for this research, I am concerned with how the student's voice is heard. With this example there are problems. How much of the student's voice documented by David is her own is questionable. David's mission to prevent the 'travelling connoisseur' model of assessment may, in this co-authored document, position himself as an in situ connoisseur, which like a father figure, or one of the family may be the more powerful and influential in interpreting the students' thoughts and actions.

### 7.3.6 Folder of correspondence that covers the period between 1994 and 1996

These letters are between David and the various authorities: Sir Ron Dearing Chairman of the School Curriculum and Assessment Authority (SCA), and Sue Horner, Professional Officer for English. The letters provide evidence of his defence of the exam against the imposing, gathering swell of the existing government's demand for standardisation and the financial considerations of the implementation of the exam. It bears witness to the threats of and eventual closure of the examination. The letters provide fascinating evidence of his courageous efforts to convince the existing government agency SCA's demands to introduce 60% coursework and 40% written paper. Below I have given extracts of the letters.

Extract from David's letter written to Sir Ron Dearing 28<sup>th</sup> September 1994

The work we have done in this area and the criteria developed have enabled us to actively mark the drama process rather than only assessing a finished product...If assessment is to contribute to the raising of educational standards, it must assist teaching and learning, therefore the formative factors credited in our assessment scheme are invaluable...What are we going to be forced to accept? Drama assessment strategies (essays, performances) that do not cover the full range of skills and competence we are developing? ...It will put us back 20 years to the dreadful drama syllabuses (some of which I wrote) we used to use which did nothing to develop the quality of work and involvement we are at present seeing...it is an educational crime that we are going to loose [sic] this and I believe we are loosing [sic] it through ignorance, lack of imagination and unwillingness to challenge the status quo.

Two years later, David writes a further letter to Dr. Sue Horner, Professional Officer for English. In this correspondence, David repeats his defence of the exam: that it is an alternative to other subject assessment criteria because it involves a completely different process. It should be 'assessed for its distinctive contribution rather than to its mirroring assessment methods devised for other subject

disciplines'. The letter continues to raise interesting historical information. David's mitigation for the continuation of the Realisation Test includes his reference to SCA that has allowed Art to be exempt from a written component. He offers the working notebook as 'concrete' evidence of the students' individual contribution. He adds to this:

One difference will be that the students could be setting their own questions as well as tackling those posed by the stimulus or the teacher. It could be argued setting your own questions to meet objectives in the syllabus in an effective manner is a higher level demand than responding to questions set on a written paper [...] to ensure the course develops distinctive drama skills rather than developing into, for instance, a more literary approach to the content. Such literary approaches are obviously valid, but are already well covered in other curriculum areas such as English Literature.

Reference is made to the *Multiple Intelligences* research conducted by Howard Gardner in 1993, that at this time was rapidly gaining ground as a major influence on teaching strategies.

The current curriculum and examination system heavily emphasises logical-mathematical intelligence [...] other intelligences need to be credited e.g. musical, spatial and interpersonal ...developing the skills of understanding other people and self-understanding.

David's following paragraph expresses the problem with implementing SCA's demands for 40% written terminal component:

This is bound to compromise the course as despite all our best attempts to bed this into current practice we shall have to bolt on a paper to match the regulations regarding such written components. The regulations have been drawn up for subjects with types of learning very different from that being developed in Drama.

He concludes his letter with a passionate request to be heard:

I along with 160 schools who have developed these new assessment strategies feel it would be an educational tragedy to loose [sic] this pioneering development and return to the deadly Drama syllabuses and assessment procedures pre- 1988. I hope I may be given the opportunity to elaborate further details of the case to an officer at SCA and hope I may receive an early response as our deadlines are becoming critical.

I am moved by David's account of how he and a consortium of teachers struggled to address this question. In his MA he explains:

Our syllabus was struggling to assess the core of what we were declaring we valued in our subject, not remove it because it was too problematic to assess. We forced

ourselves to pin down the processes, which were fundamental to the Drama learning experience, and assess them. Not, for instance, work in Drama, then create another exercise (e.g. an essay) as the basis for assessment. (Cross, 1993:127)

Finally, I am taken by David's view that examinations should 'evolve' rather than be a 'watertight document'. He recognises the Leics. Mode III syllabus as an ideological document. However, he defends this stance because it 'emphasised a favoured drama pedagogy' i.e. the use of whole class improvisation and teacher in role. David states that the fundamental difference is that the ideology is 'not a state ideology but an ideology promoted by a small group of drama teachers...' He continues to identify a further important difference in the syllabus:

In the example of this syllabus, teachers working within the confines of existing examination structures are creating an ideological slant, but it is only in one subject area, not across-the-board attempt at conformity in all areas. As such it can be seen as operating in a pluralist tradition, with other groups on other syllabuses at liberty to adopt differing ideological slants. (Cross, 1993: 156 - 7)

In his conclusion to this section of his MA, David defends the syllabus's flexible approach to development and evolution as an important part of its structure: 'the majority of us need leadership from talented individuals. Thereby innovation tends to be left to the entrusted elite, rather than the access to influence being wide and open'.

#### 7.4 David's MA Thesis

What I find of particular value in the interpretation of this data, is David's MA thesis which charts his work on devising the Leicestershire Mode III syllabus that embraces the pedagogy of process-led Drama in Education. Furthermore it provides a critical commentary to the set of findings. The statement 'teaching for understanding' is the principle that underpinned David's mission to work with teachers to provide a drama exam that would encourage them to create a syllabus that would acknowledge and champion the drama pedagogy developed over the last twenty years by leading national figures such as Dorothy Heathcote (1976, 1984), Gavin Bolton (1979) and Cecily O'Neill (1995). The new syllabus would provide an alternative to the current *theatre arts* led examinations that:

- a) 'tests content rather than the 'quality of learning'
- b) ignores the value of process and how students 'form and shape their work' and

- c) relies on an 'end point' for example a theatre presentation or a completed folio of work (1993:126).

David describes how with the collective and passionate mission of the Leicestershire secondary drama teachers aimed to provide:

- a method of assessing drama that *empowers teachers and students*
- to enable the student to take part in a '*critical dialogue*' with their teacher and moderator throughout the process of assessment and to
- *re-position the teacher as liberator*, in order to offer through the process of assessment the '*generation of new knowledge*' rather than an '*end product*' e.g. a '*performance or essay*'. (125)

External marking, David argues (ibid: 138), creates a 'value-structure' that relies on 'waiting for the verdict of a travelling connoisseur', this opinion is also echoed by John Carrol (1996: 74) who believes that if a teacher is only interested in the 'end product' of a performance then s/he will be 'located as an outside assessor, an audience member, and ultimately a critic'. The performance 'product' element of the exam may be privileged over the process. Conversely, as David explains, assessing the 'process' creates a:

knowledge-generating model, whereby control is in the hands of the classroom teacher and the students who make their own insights. Such a model places teachers and students in a dynamic relationship with both content and assessment processes. Furthermore, moderators engagement with students mediates to a degree against students being restricted by their teachers.' (Cross, D. 1993:137)

In this new examination, the dialogue between 'learner and critic' was fundamental to the principles of the drama process and continued throughout the Realisation Test, with the assessment taking place in front of and with the student. This also provided 'the facility for the student to enter the process' (Cross: 129). One of the unique components of this exam was the importance of teacher intervention in the assessment process. It was David's belief that teachers should 'provide models by which real investigation can take place (ibid: 134)'. It is the teacher's role as 'critic' to extend, challenge and develop their students understanding; the syllabus demands the teacher's subjectivity rather than being objective and assessing a *given* knowledge. Teachers and students were encouraged to 'relish the problems' rather than 'set lower-level learning tasks often set because they are easier to mark' (ibid: 127) or to settle for an examination that provides a safe outcome by, in

effect, allowing the students to display what had been 'rehearsed many times before...' but to encourage both teacher and student to embrace 'the struggle for understanding and shaping meaning' that arise during the assessment process (ibid: 135). In order to implement this examination, teachers were required to become involved in the Leicestershire consortium. David believed that INSET courses were an essential requirement for teaching this syllabus: that opportunities should be created for teachers to develop and share what they believed was valuable in Drama and consequently this struggle to 'pin down the processes which were fundamental to the Drama learning experience and assess them' (ibid: 127). This relied on their own practice rather than the prescriptive demands of a syllabus. The syllabus guidance itself advises its teachers to have a 'flexible approach and a content-free syllabus to enable the course to remain open to curriculum developments that could occur'.

The fundamental difference that distinguishes this examination from the others at that time and notably those available now, is that the *marking* criteria of the Realisation Test, is one and the same with the *teaching* criteria. Both benefit each other – a symbiotic relationship between the two. For example, the marking criteria requires the teacher to observe, identify and measure the students' ability to 'recognise alternatives; the ability to consider the effectiveness of the elements used; to identify the implications of the work' (ibid: 129) throughout the working process of the drama. It is this thought that causes me to reflect on the box of past portfolios:

### 7.5 Chapter summary

I look over to the box of portfolios and consider the implications of the archived Leicestershire Mode III. As I continue to read, memories of my own practice, the rooms where I taught and interacted with generations of students interweave with David's thesis. Here is an historical document that correlates with my own teaching practice and pedagogy. It is both a pleasurable and painful. On my desk is my open laptop, a pile of 2008 portfolios and transcripts. I experience a sense of panic that the purpose and validity of my case study is weakening by the minute. In my head is a running commentary: I have asked the wrong questions in my interviews, I have paid little attention to the teaching for student understanding – my approach to the teaching and assessing of the exam has lacked commitment and rigour. Where is their voice – the students who I taught in the 2008 case study? I have failed to provide an opportunity for my students to be heard.

I am shocked by my discovery of the letters and artefacts. They reveal an ongoing concern with the value of assessment for over thirty years. Yet it would seem that educational discourse regarding this

problem has been progressively silenced in successive governmental interventions to standardise assessment.

This revelation has come late in this research design. David's 1993 championing of the position of the teacher in assessing for understanding rather than memory and theatre skills now informs my analysis of the exam: my 'initial' heuristic engagement has now been 'illuminated' by my own *re-discovery* of past literature written by academic educationalists' in the 1970s. This new understanding has revealed that tacit dimension that has led to this research i.e. I have uncovered a deep sense of loss within the assessment process that informs the 'process drama pedagogy'. As my colleague Dave observes when I explain my discovery, this is part of my 'blood and bones'. He should know. In 1992, he was one of my students that experienced the Realisation Test in the Leics. Mode III exam.

Despite a) the continuing published and respected educational literature that champions process drama pedagogy (Neelands, 2010, Gallagher, 2000, O'Neill, 1995, Taylor, 1996, O'Toole, 1992); b) that their doctrine continues to be recognised, valued by respected academics in the field of drama, and c) that their work is published and successful, this evidence fails to inform our current drama examinations.

The late find of the box of data reveals how as a drama teacher my own pedagogy has been heavily influenced by these early days of teaching the Leicestershire Mode III exam and therefore my perspective of drama assessment. I also believe that this evidence questions the extent to which the present day Edexcel exam, balances the government's quest for parity through the QCA, its requirement of QWC and an external terminal assessment whilst still honouring the process. This 'finding' exposes for me, the impact that successive governmental interventions have had on both my own teaching practice and the quality of students' documentation of their learning in drama. Does David compromise his teaching, which he sets out to answer in his MA research question? I'm not sure. In his interview it would seem he has despite his use of 'mood boards'. I find it sad to hear such a passionate, convincing voice call out through his box of archived documents, a pedagogy that at its heart promotes an equity based relationship that values students' and teachers' voices in a collaborative and critical dialogue that seeks to promote 'intrinsic motivation' towards learning (Cross, 1993: 132). As I journey to the final chapter, the *explication phase* emerges as I draw together these discoveries. It doesn't end here. The 'critical trail' continues.

## Chapter 8

# Mapping the territory

According to Moustakas (1990) the purpose of the explication stage is to consciously examine what has awakened in deep consciousness of the tacit dimension to examine layers of meanings that have been disclosed. The heuristic researcher continues the focusing, indwelling, self-searching and self disclosure that were characteristic of the immersion phase to recognise meanings that are unique and distinctive to experience and depend on internal frames of reference.

## Chapter 8 Mapping the territory

### THE EXPLICATION PHASE

#### 8.1 Introduction

Standing on the brink of concluding the findings of this research I need to pause and reflect on the discovery of the boxes and the impact that this has had on my understanding of the problem of assessing students' documentation at GCSE. This chapter explores this shift of perspective and the new understanding of the implications of this discovery to the research. In heuristic terms this stage of my research represents the fifth stage: 'The Explication'. This stage is where the researcher consciously examines her/his discoveries. Sela-Smith (2002:68) identifies this phenomena and likens it to 'a new person coming into one's living space, everything within that space will shift as it relates to the change that has taken place.' The previous chapters have mapped my own deep engagement with the focus of this research. As I begin to write my reflections on the impact of my discovery I gain a new perspective on my understanding of those outside influences that govern what is valued in assessment and how this impacts on my own teaching practice and subsequently the students' ownership of their learning.

Each stage has revealed a new opening: the first case study allowed me to discover for myself the alarming gap that exists between the students' lived, emotional, tacit, practical experience in their drama workshops and their lifeless documented accounts of the same. The Reflective sketchbooks have gone some way to closing this gap by providing students with the opportunity to creative living documentation. There was significant evidence that showed that the students had made every effort to evoke the lived experience through their attention to both the presentation and content of their work. Their sketchbooks provided sound evidence that they had all attempted and often succeeded in recalling the *Titanic* workshops through letters, diaries and factual accounts. However, discovering the boxes has revealed a new consciousness, something unique to my experience as a researcher and drama teacher. This, along with the interviews of drama practitioners, my evolving work at school now begins to connect the tacit experiences of what I have felt and known prior to and during the research with a new consciousness of what I can now tell. My writing now reflects on these experiences. My story of this research, written in the present tense, set out

to create a 'live document' in order to convey the sense of my own journey of self-discovery undertaken in *terra incognita* I now take up an objective stance that positions myself as no longer the pioneering explorer surveying unmarked territory but in an increasingly secure position – like a cartographer – from which to map and orienteer myself; to chart my exploration of this landscape. The process of charting and mapping these discoveries will represent the domain of my tacit discoveries and associate them with a second range of recognisable and authorised theories and models; to make familiar my discovered landscape in order to orient others in these new surroundings.

## 8.2 The shift in ownership of the drama exam.

In a detailed table (Fig. 8.1) below I have highlighted the shifting position of the teacher and students' ownership of the drama assessment process. The table reveals the impact of successive government interventions on the teaching and examination of drama over a period of 16 years. The type of documentation required reflects the attitudes of outside agencies and perceptions of assessment. The table shows a significant move away from process-based 1993 Leics. Mode III syllabus not only in the students' diminished ownership of the choice and content of the focus of investigation but also the student's optional use of a working notebook that was regarded as an 'aid to thinking'. The purpose of documentation changes with the intervention of the Government's requirements for parity of assessment.

**Figure 8.1 Charting the changes in Drama syllabi: The students and teacher's shift of ownership.**

Date	Authority	Syllabus	Assessment	Required Documentation
1993	SCAA	Leics.M.III	100% Realisation Test	Optional Working notebook as an 'aid to (student) thinking'.
<b>Teacher Voice</b> pioneers syllabus that adapts and develops according to students' needs			<b>Formative:</b> Drama teachers transcribe students' work & 'plot' students' 'positive achievement'. <b>Summative:</b> moderation takes place with two other teachers from the consortium.	Teachers refer to working notebook as evidence of planning and evaluation. Teacher may refer to the notebook in dialogue with student.
<b>Student voice heard through</b>			Students' achievements 'plotted' by their drama	Students may refer to working notebook as

negotiation and exploration of chosen stimulus with teacher and peers.			teacher as they work through the drama process towards a 'structured solution'. Their words are transcribed by their teacher.	evidence of planning and evaluation and in dialogue with Teacher.
Date	Authority	Syllabus	Assessment	Required Documentation
2003	QCA QWC	Edexcel GCSE Drama 1699	60% coursework, 40% Drama Performance (externally assessed). 2x6 hour workshops. 3 phases: Response, Development & Evaluation. Only Spelling and Grammar referred to in criteria for portfolio assessment.	Portfolio: 1 x A3 or 2 x A4 to record 3 stages of practical workshop. Drafts encouraged before submitting. In-role & creative forms of writing included in exemplar.
Teacher voice leads/authors programme of study.			Teacher assessed practical workshop and portfolio mindful of QWC: externally moderated. Terminal performance marked externally.	
Student voice heard through teacher's chosen text/topic. Students choose type of documentation.			Students marked on their use of the elements, medium and explorative strategies in the drama process. Teacher assessed Portfolio assessed by teachers.	Students encouraged to find creative ways of documenting their experience and to <i>draft</i> their work before submitting.
Date	Authority	Syllabus	Assessment	Required documentation
2009	QCA/QWC	Edexcel GCSE Drama (1699)	Controlled conditions introduced for students' documentary evidence.	Documentary Evidence replaces Portfolio. Max. 2000 words. Controlled conditions.
Teacher voice decides content.			Teacher invigilates students' completion of documentary evidence under controlled conditions.	'In – role' or alternative modes of writing for the drama process is unrecognised.
Student voice heard through workshops but their choice of documentation is restricted to evaluating only and in test conditions.			Controlled conditions assess the students' ability to evaluate their practical work and their knowledge of dramatic form. It tests their technical competence in grammar and spelling. Marks are differentiated by the values of: Outstanding, excellent, good, adequate, limited and no evidence.	Students' evaluate their exploration of theme, topic and issue'; show how they can recognise strategies & medium; and how they contribute to the creation of dramatic form & appreciate & collaborate with others.'

The changes illustrated above reveals that the Government's demand for parity between all examinations impacts upon the method of assessment of drama and I would argue the uniqueness of any subject's discipline. This table reveals that there is a perception that assessment and external recognition of a student's measure of success can only be quantified in summative terms. Therefore, the working notebook as used in the Leics. Mode III Drama examination goes *unrecognised* as a measureable, summative source of evidence (See Chapter 7).

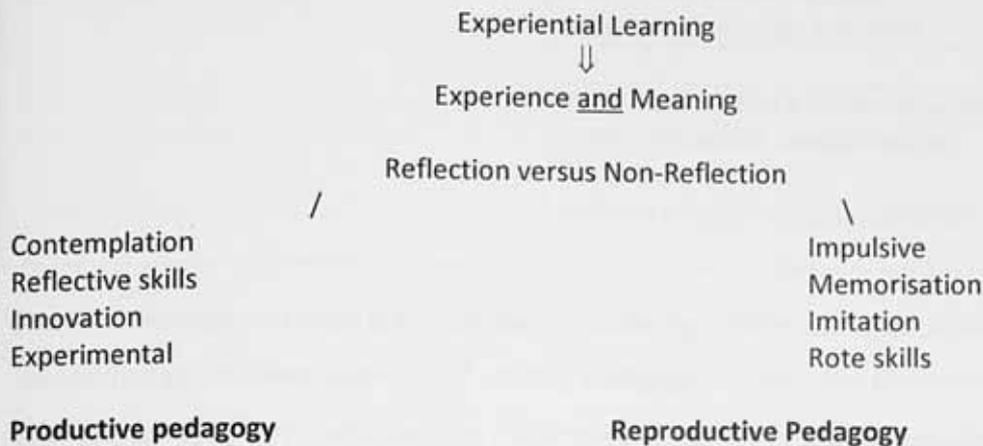
### 8.3 Productive and Reproductive Pedagogy

To explicate the problem of the implications of how we teach and assess drama, I have found it useful to refer to the distinction made by Ross Prior between Reproductive and Productive pedagogy (Prior, 2009). In 'Contextual Dimensions of Drama in Education: A case for valuing tacit knowing and clear pedagogy' (ibid: 2009), Prior argues that productive pedagogy 'derives from experiential learning where experience is combined with explicit meaning-making' and this is often defined as 'soft' knowledge because it makes use of the learner's tacit, felt understanding i.e. *I know but cannot tell* (Polanyi, 1966: 4) rather than the approved 'hard' knowledge required in more orthodox methods of teaching and learning (Prior, 2009:259). Prior believes that 'It is the ability to harness tacit knowledge and use productive pedagogy that drama makes its most valuable case as a learning medium which can be added to more traditional learning approaches'. He argues that 'There is knowledge *about* drama and there is knowledge which is generated *through* dramatic action' (ibid: 260) and 'Knowledge is the result of experience' (Prior, 2004: 287). Prior (2009: 260) advises: 'It is therefore critical that the teachers as 'structural operators' (Taylor & Warner, 2002:2) choose appropriate drama structures to assist in meaningfully scaffolding students' learning experiences.'<sup>1</sup> This resonates with my own experience of relinquishing my process-led teaching practice compatible with the Leics. Mode III syllabus, in favour of modifying a new practice that I perceived matched the requirements of Edexcel. The following illustrations demonstrate the emerging revelations of how I perceive the failure of my own students' to document the 'live', tacit quality experienced in their practical workshops'. Below (Fig. 8.2) I have reproduced Prior's Model (2009: 261) to illustrate this finding:

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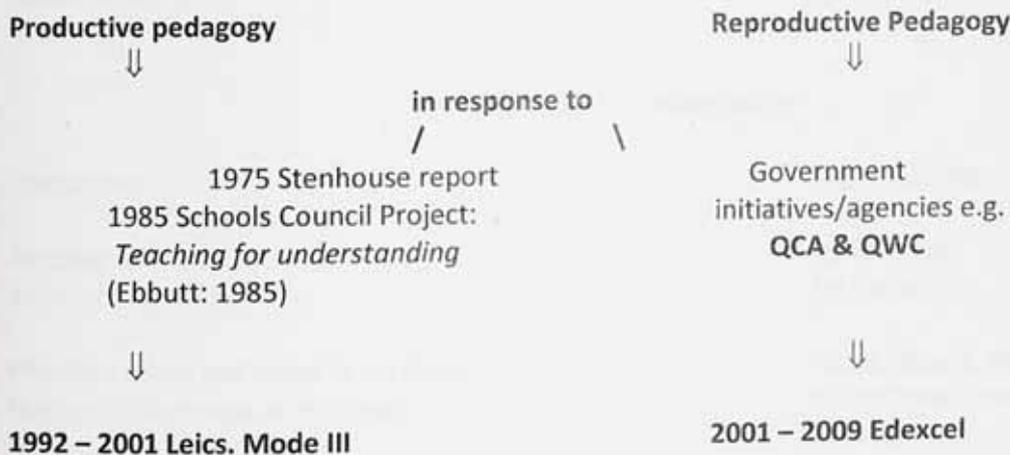
<sup>1</sup> See chapter 2. Here I have produced Taylor and Warner's (2006: 6) definitive list of the features of process drama.

Figure 8.2 Productive and Reproductive Pedagogy (Prior 2009: 261)



This second illustration (Figure 8.3) continues to extend and apply Prior's (2009) model to illustrate the two different pedagogies that during the late eighties and early nineties, underpinned the Leics. Mode III examination and continue to inform and direct its successor Edexcel 2003–2009). Both were required to respond to the influences of successive government initiatives. The Leics. Mode III failed to survive in its 'process' only form.

Figure 8.3: Reproduction and Application of Prior's model of Productive and Reproductive Pedagogy (2009:261) to the Leics. Mode III and 2001 – 2008 Edexcel Syllabus.

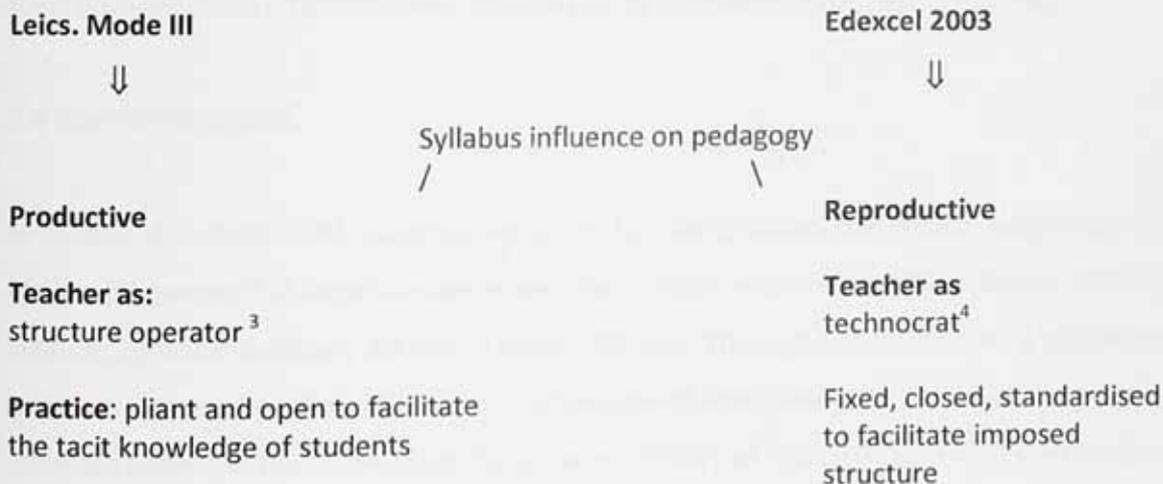


Students <i>know with</i>	Students <i>know about</i>
Tacit knowledge generated through lived experience – the drama process. Experiential knowledge generated between Student and Teacher	Drama subject terminology as defined by syllabus and realised through practical workshop devised by teacher and reproduced
<b>Documentation 1992</b>	<b>Documentation 2001</b>
Optional unmarked Working Notebook used as part of process – an aid to	Portfolio: Recall & evaluation of practical explorative workshops divided into 3

thinking: tacit felt process in the creation of lived experience.	sections Response, Development and Evaluation. Imitation & memorisation Subject terminology required
	<b>2008 Documentary evidence</b> written under controlled conditions that require: memorisation/rote skills/imitation

The third illustration (Figure 8.4) illustrates a similar hypothetical paradigm that positions the teacher and student within Prior's (2009) pedagogical model and also includes the coming together of my understanding and application of the terms and theories generated and defined by practitioners and researchers in the field of drama. For example my use of the Taylor and Warner's (2006: 2) term: 'structure operator' to describe the role of the teacher responsible for facilitating/structuring the drama process; and my borrowing of Friere's (Goulet, 2006; 1974: ix) term 'technocrat'. (See Chapter 2)<sup>2</sup> to problematise the role of the teacher in the 'immersed' position within the education system. This following example demonstrates the effect of the syllabus on the teacher's drama pedagogy:

**Figure 8.4 The effect of the Leics. Mode III and Edexcel syllabus on the drama pedagogy**



<sup>2</sup> 'Technocrat' is a term used by the educationalist Paulo Freire: 'Problematism is the antithesis of the technocrat's problem-solving' (Goulet, 2006; 1974: ix) (See also chapter 2).

<sup>3</sup> Structure operator is a term used by Taylor and Warner (2006:2). Prior (2009) cites this identification of the teacher's role as facilitator to explicate the teacher's role within a Reproductive pedagogy. See chapter 2.

<sup>4</sup> Technocrat is a term used by the educationalist Paulo Freire: 'Problematism is the antithesis of the technocrat's problem-solving' (Goulet, 2006; 1974: ix) (See also chapter 2).

**Relationship with student**

Dialogue between Learner and critic

**Learning with:** 'soft' knowledge<sup>5</sup>*Connoisseur**Knower***Learning about:** 'hard' knowledge**Assessment:** Formative

Plotting of positive achievement

Summative

fixed marking criteria

**Documentation:** an aid to thinking

Tests technical accuracy

Writing about – recall

Memorisation of conventions

The above illustration (Figure 8.4) offers a hypothesis with which to consider the two syllabi's impact on a teacher's pedagogy. The comparison infers that if the marking criteria dictate an explicit, *hard* knowledge content then the teacher's main focus will be to respond to the task by making sure her students know the 'facts' at the expense of the experiential learning where the outcomes are 'soft', unknown or difficult to define. Hence, as from my own experience, the tendency is for teachers to 'teach to the test'. I emphasise that this is *my own* experience because it is important to acknowledge that within the Edexcel drama syllabus the practical workshops of the Response stage encourage students to explore issues. The problem arises when the students are required to identify four Explorative Strategies that not only dictates the practical, experiential process but also the content of their documentation. This has been revealed in my discovery of the past portfolios.

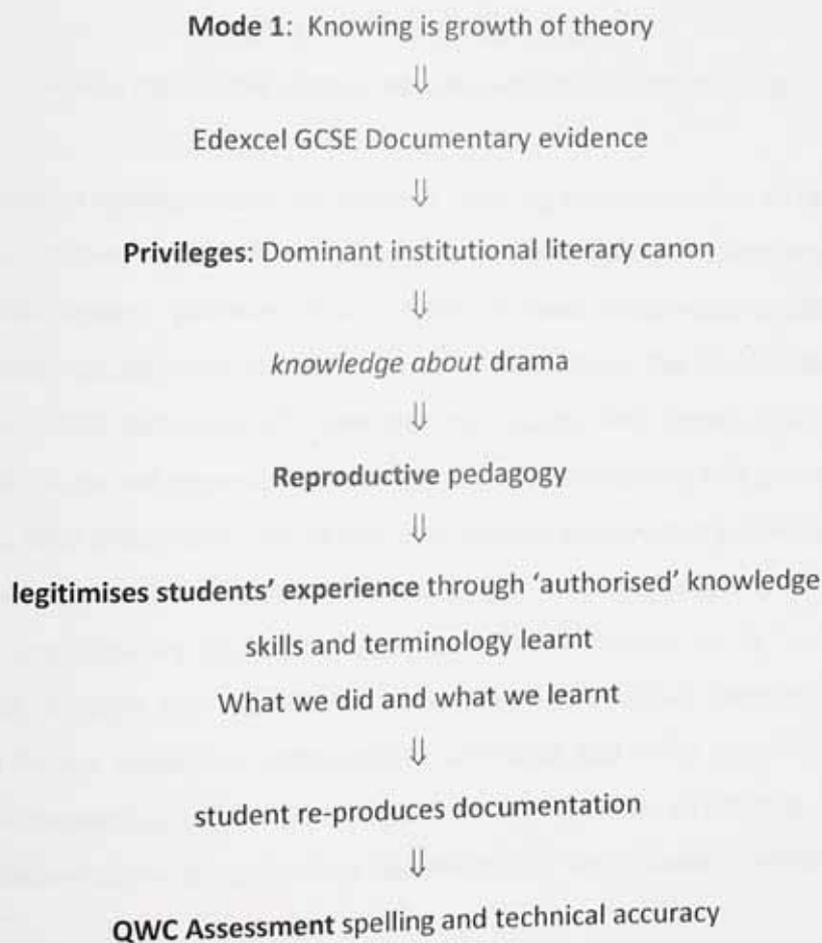
#### 8.4 A re-vision of QWC

In chapter 2, I referenced academic literature to offer a broad theoretical insight into the various influences that structure and govern our schools and how we teach (Freire, 1996:30, Claxton, 2008:25, Eagleton, 2005:81, Lather, 1991:vii). Through a feminist lens, a patriarchal authority was exposed that affected our perception of what should be known and seen as an 'ultimate truth'. Furthermore, applying Kristeva's theory of 'Maternity' (Moi, 1986:161) to further my own understanding of our need to appease our 'social anguish' in the teaching of our children enabled me to consider the students' 'becoming' and in my terms: pupality. Applying Prior's model of Reproductive and Productive pedagogy (2009) to the written assessment of the exam sharpens the focus on how the authoritative traditions that govern our education system, and reveal its hierarchy of knowing: 'There has been a long

<sup>5</sup> (Prior, 2009: 259)

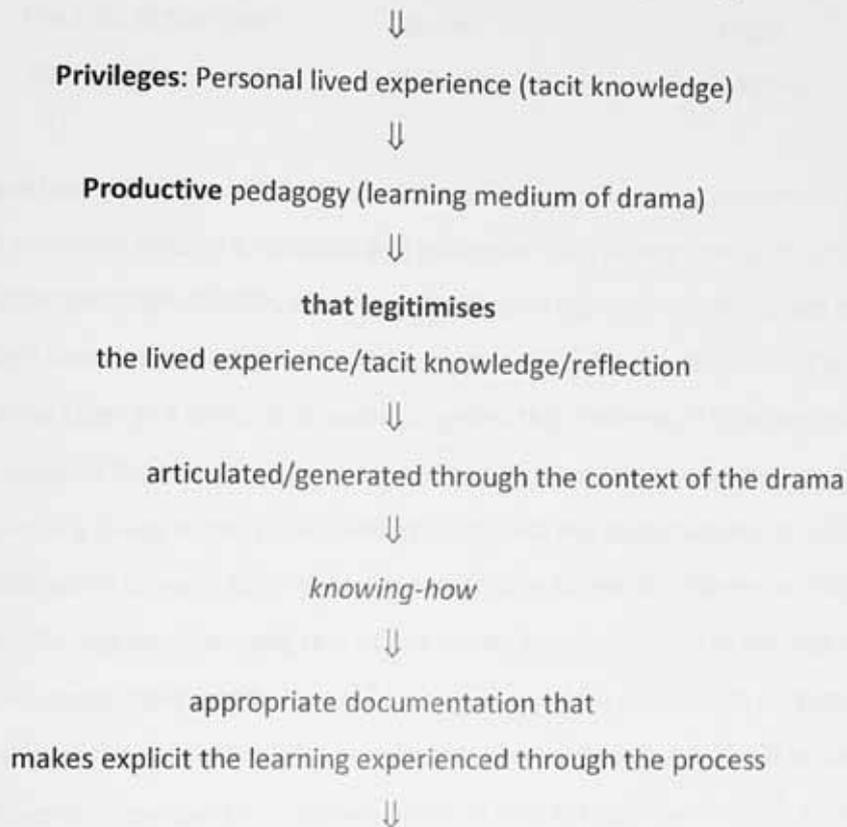
understood distinction between two kinds of meaning: 'knowing- that' and 'knowing-how'. Similarly, in the field of research there is a longstanding concern about the problems faced by practitioners who wish to deviate from orthodox, academic methods of research (Etherington, Letharby, et al.). McNiff (2007: 315) makes the distinction between two Modes of knowledge recognised in research (Gibbons, et al: 1994). Here 'Mode 1 knowledge', is 'academic-led' in contrast to 'Mode 2 knowledge' that is based on a practitioner's 'tacit knowledge and practical wisdom' (Furlong and Oancea 003: 10). Below I have used the two different Modes to demonstrate how we perceive and legitimate the statutory requirement for Quality of Written Communication (QWC) in our assessment of our students' writing and how the present criteria for assessment in the Edexcel GCSE exam favours 'knowing-that' rather than 'knowing how' (Prior, 2009:264).

**Figure 8. 5 Aligning two Modes of knowledge (Gibbons et al. 1994) and two approaches to pedagogy (Prior 2009) to show the present and alternative approach to documentation in drama.**



The following illustration proposes an alternative model of responding to the QWC requirement.

**Mode 2 *Knowing* is generated through the collaborative, investigative process of drama**



These two different approaches to the teaching, learning and assessment of drama will lead to two very different types of documentation. Prior's (2009) Reproductive pedagogy associated with Mode 1 (Gibbons et al., 1994) valorised knowledge, demands that the student produces documentation that relies on writing about the drama experience. The Mode 2 (ibid. 1994) definition of knowledge compatible with Prior's (2009) productive pedagogy offers a revised approach to the documentation of drama that grows from within the authentic, lived experience. Just as the critic/learner relationship between teacher and student thrives during the practical process, so the documentation is generated. The empowering, emancipatory qualities of process drama so valued by its teachers will be equally valued through the medium of documentation. Valued, because it will offer opportunities for the student to communicate, articulate and make explicit their personal empathetic understanding of the lived experience. For example, structuring a drama that incorporates opportunities for generating documentation can provide a wealth of different

styles and purposes for writing that harnesses the student's engagement and enthusiasm as illustrated below:<sup>6</sup>

Type of Documentation	Knowing-how Role	Register
'The Law of the Land'	Lawyer	Legal
Archived manuscript	Historian	Historical

Finally, it is important to recognise that QWC does not restrict its measurement of students' writing to their technical ability i.e. spelling and grammar. This is only one of its criteria. The Government's interpretation of QWC also requires students to use: 'a wide range of differing registers that challenge their use of language and understanding'. I find it difficult to understand why Edexcel's syllabus chooses to ignore this element of QWC in favour of narrowing the range of register to an evaluative timed written task. I wonder whether the restrictive nature of a timed activity inadvertently narrows the expectations of what the writing task could be? If Edexcel were to include this 'wide range of different writing' criteria then not only would this be a valuable test of our young people's levels of literacy i.e. their quality of written communication but it would also encourage a productive pedagogy that seeks to authenticate the student's voice in a meaningful context and I would argue, entirely relevant for Edexcel's documentary evidence and one that is sadly overlooked. I would also suggest that experiencing writing as part of the creative process in drama cannot fail to have a positive impact on our students' quality of writing whether confined by timed conditions or not. It is important, therefore to continue with this research in order to investigate further the potential of drama's productive pedagogy as a way of improving literacy. This will be considered in the final concluding chapter.

<sup>6</sup> Further examples are given in Chapter 2 (Neelands and Dickinson, 2006: 65–66).

## Chapter 9

# The Milk of Human Kindness

'This new whole draws some expression of creativity out of the researcher to reveal its presence to the world' (Sela-Smith, 2002: 68)

## Chapter 9 The Milk of Human Kindness

### 9.1 PHASE 6 The Creative Synthesis

Perhaps the most important question that this study poses is the degree to which Edexcel's perception and interpretation of its statutory requirement of Quality of Written Communication (QWC) provides our GCSE drama students with the opportunity to express their voice with creativity and engagement; and to engage in experiential learning. The findings suggest that the method of documentation and its associated marking criteria limits the students' choice of response rather than exposing them to a breadth of writing opportunities that are both authentic and engaging and ones that allow students to author and articulate their own lived experiences.

#### 9.1.2 By whose Authority?

In the previous chapter, I applied both Prior's (2009) model of Reproductive and Productive pedagogy, and McNiff's (2007: 315) reflections on perceived academic research to explicate Edexcel's interpretation of the government's QWC. Re-positioning this research problem within an approved model from the field of education and drama reveals the extent to which our present governing education authorities perceive QWC. Evidence of drama's capacity to enhance students' writing has been supported by reference to the work of respected drama practitioners (Neelands and Dickinson, 2006: 65–66, Booth (1994: 123), Taylor (1996: 47 - 51, 1998: 101 – 104), and Wagner (1979: 170). Yet there is it would seem resistance to this proven method of documentation. This perception of 'what counts' as learning, I have argued, will determine what will be tested. Despite Edexcel's inclusion of process-based workshops for students to demonstrate their 'understanding of the explored theme, topic or issue' (Edexcel 2008: 11) the quality and level of their ability to write and communicate is tested solely on their ability to write what they know *about* the drama process i.e. the skills, its theatre forms and structures, rather than what they know from the experience lived *within* the drama (Prior, 2009: 260). I would suggest that Edexcel's response to the government's QWC ignores the potential of the empowering medium of 'in-role' or contextualised writing as a recognised and valuable means of assessment.

However, it is important to emphasise that in both Unit 1 and 2 of the Response sections of the Edexcel syllabus, teachers are able to choose the theme, topic and text for the students'

explorative work. The teacher can structure the workshops through the traditional conventions associated with process drama. The syllabus only requires that the student should be familiar with the list of drama Explorative Strategies and the components of the drama medium and elements which in theory should prove entirely compatible with process drama pedagogy. I suggest that the problem lies, according to Prior's (2009) model, in how productive this pedagogy can be given the assessment criteria? If, as required by the syllabus, the teacher's mandatory scheme of work structures the learning outcomes according to the demands of the assessment criteria, there is some doubt to the extent that the student can respond with their own unique, tacit learning. As I have recounted, prior to teaching the Edexcel examination, my pedagogy was grounded in process (O'Neill, 1995, Taylor and Warner, 2006, O'Toole, 1992) and guided by Leics. Mode III's formative marking criteria. Both my commitment and expertise in the practice of experiential learning weakened as my memory of the Leics. Mode III drama exam faded. My practice, as revealed in the finding of the boxes (chapter 7) became prescriptive and 'reproductive' (Prior, 2009) in response to the summative marking criteria of Edexcel. It is with this discovery that I have returned to my practice to reclaim the pedagogy of process drama that gave life to my teaching.

### **9.1.3 The qualities and potential of documentation for assessment in drama**

The study, through the findings of the two case studies, the discovery of archived syllabus of the Leics. Mode III syllabus, and Edexcel's past portfolios, now considers the potential of the three methods of documentation in creating opportunities for students to write with quality and engagement.

### **9.1.4 The working notebook**

The Leics. Mode III (1992) examination's practice of gathering assessment evidence from the student's words and actions as they progressed through the drama process, was a remarkable example of how the teacher, through interactive dialogue, could encourage the student to articulate their experiential learning. The Leics. Mode III provided formative assessment that measured the student's 'plotting of positive achievement'. The assessment process made use of the working notebook as an 'aid to thinking' - an interactive tool between teacher and student (see Appendix 13: Leicestershire Mode III, 1992:3). This was

marked as part of the process not as a separate summative assessment. For the Leicestershire Mode III examination, the working notebook provided a reference for both teacher and student to reflect upon the drama process; to plan and to record one's thoughts; the opportunity to reflect and revise decisions: 'Candidates should be encouraged to recognise the significance of appropriate evidence as an aid to thinking and as a record of Drama processes encountered' (Appendix 13: Leicestershire Mode III, 1992:3).

However, the government's need for parity judged the assessment of this type of documentation as problematic and therefore not reliable as a measurement. I can sympathise with this problem: How do you assess a student's thoughts if they are recorded as disconnected instinctive jottings? How do you measure evolving thoughts? Which moment of the process is assessable? When is there a moment that can be pinned down and measured- particularly when the knowing is in tacit form?

Conversely, I would argue that the assessment of the student's working notebook was intertwined with the learning process itself i.e. the marking criteria applied to both the practical and documented process. Both activities were inter-related – one built upon another. There was an opportunity for the student and teacher to enter into a critical dialogue in order to connect their tacit understanding and make this explicit. Furthermore, their knowledge may not be totally explicit but we must allow for ways to represent this knowledge and draw out what can be identified by the individual student. The working notebook could provide the connection between what the students *knew* and what the teacher could help them *tell* (Polanyi, 1966: 4).

### 9.1.5 The Portfolio

Edexcel's (2003) initial response to the government's demand for a summative written assessment (QWC) was to introduce the portfolio as a method of documentation that would not only meet this written requirement but I would suggest create an opportunity for students to transfer and express their practical experience of their drama workshops into a free-flowing creative form of A3 montage documentation. The findings from the first 2008 case study certainly support this. The portfolio has its associations with the discipline of Art: a collection of evidence that reflects the artist's work. This would seem compatible with the art of drama: a vehicle for students to represent, their lived experience by creating a

montage that reflects the life of the drama – its layers of meaning, its multi-perspectives; its felt response in pictures and annotations; the tacit experience of the student. Drama teachers welcomed the portfolio. It was something of a relief to have this facility for those students who preferred this mode of expression and /or had difficulty in writing.

In chapter 5, RT and PS both expressed their support of the value of creative forms of documentation and the use of 'mood boards'. Mood boards, they believed encourage the creation of a collective portfolio. During RT's teaching of the drama project 'Kindertransport' the whole class collaborated with their teacher to create a montage as part of the process of their research, their collective understanding and observations; their collation of artefacts that provide a socio/hist/cultural context to the students' investigations. RT saw this as a method akin to process drama that helps students to avoid using shallow *skits* in that the documentation is built into the process (see chapter 5).

However, in practice, Edexcel's advice to 'embed' the recording/writing of the students' responses into the practical workshop becomes problematic when assessed through their individual portfolios or the creation of a collective Mood Board since the process was controlled by the assessment of the students' knowledge *about* drama.<sup>1</sup> Dividing drama's experiential organic process into contrived sections i.e. the Response, Development and Evaluation stage, predetermined the outcome of the student's practical experience. As the first 2008 case study proved these divisions required the students to separate their experience into Edexcel's authorised units for the purpose of assessing their ability to recall and describe a designated number of drama conventions and drama terminology. This undoubtedly affected my teaching because I was 'teaching to the test'. The problem created by dividing off the experiential process was especially apparent when applied to the Evaluation stage of the assessment. None of the students attempted to evaluate in montage. Both student and teacher faced the difficulty of carrying out in-depth analysis through the medium of pictures and diagrams despite Edexcel's encouraging proverb: 'A picture paints a thousand words'<sup>2</sup>.

The fundamental problem that creates this perceived difficulty is that what isn't acknowledged in this Evaluation stage is the opportunity for reflection through in-role or

<sup>1</sup> See Chapter 2 David Davis (2005: 164) accuses Edexcel examining board of 'reduc(ing) a complex art form to a list of things that can be practised, learnt and tested.'

<sup>2</sup> See appendix 7 xxi

contextual writing which could provide a valuable measure of the students' engagement and come closer to demonstrating reflection and understanding. It ignores the opportunity that a letter, written in role, can for instance reveal a student's deep reflections and level of understanding about not only the emotional aspects of a character, but its social /historical/cultural status and perspective (See chapter 2: Philip Taylor (1996: 47-51, 1998: 101-104).

### **9.1.6 The Reflective Sketchbooks**

I am conscious that the success of the sketchbooks could be attributed to their novelty value. The students referred to them as 'precious' and 'different' to their normal exercise books used in other subjects. My own particular view of the value of using the *Reflective Sketchbook*, is that the students' collective experience of documenting their work provided a continuation of the valuable collaborative process of drama as they reflected on and re-created the experience. Both individually and collectively, the Reflective Sketchbooks offered the students the opportunity to respond creatively to the *Titanic* project. The physical process of writing or drawing, cutting and pasting their evidence of the lived experience onto separate small white cards, imitated the multi-levelled experiences felt both in the drama process and outside in their research and reflections. The cards' contents span across a wealth of communicative media. Moreover, the handling and collating of their cards recreated the lived narrative experience, both collaborative and individual. This activity resulted in a process of documentation that, very like the heuristic explication stage, allowed them as participants to collate their ideas; to order and present them in an artistic form. Their lived experience of the workshops, and their letters and diary extracts created a montage of both socio/hist/cultural references juxtaposed with their felt responses in the form of letters and diaries.

## **9.2 Revisiting the 2010 Case Study: Making meanings from the lived experience**

Although the 2010 Case Study provided evidence of the students' engagement and creativity in their production of the Reflective Sketchbooks, I feel that the student interviews concentrated on their reactions to the success of this style of documentation rather than focusing on its use as an aid to enhance the reflective experience and their levels of QWC. It was in this chapter I made reference to O'Neil's theory that: 'Process drama involves

making, shaping and appreciating a dramatic event, an experience that articulates an experience' (1995: 1) and in the unfolding story of the research O'Neill's definition resonates throughout. In this concluding chapter, I propose that this concept should be extended to include the process of documentation so that their writing becomes an extension of their role as 'active meaning-makers' (Neelands, 1984: 27).

### 9.2.1 Recognising the limitations of this research

In my interview with Allan Owens's, he emphasised the *Reflective Sketchbook's* purpose as not only providing a vehicle to 'unfreeze' his MA students' approach to their learning, but to enable them to generate new ideas for their research. He also attributed the *Reflective Sketchbooks* as an aid to document their reflections on their research experience (see chapter 6: 168). The process involves the student making the tacit experience explicit through the *Reflective Sketchbook* aided by the 'dialogic conversation' with their tutor. The demands made by the University's external examiners to validate this method of assessment now requires Owens's MA students to provide a critical commentary that translates the montage-type documentation of the *Reflective Sketchbooks* into continuous academic prose. Although my natural inclination is to accuse this imposition of being restrictive and elitist, I am reminded of my initial engagement with the subject of this research, born out of that instinctive, tacit 'smell of significance' (Sela-Smith, 2002: 65) response to the academic literature of my MA, where through the process of creative documentation I was empowered to read and write in continuous critical and analytical prose. The findings of both case studies have demonstrated that providing contextual opportunities for writing within dramatic action excites and engages students. However, the research has been limited to generating data that so far only takes into account their 'in role' response to writing. The montage-style of documentation required for both the A3 portfolio and the *Reflective Sketchbooks* e.g. creating their own tickets, writing menus, drawing diagrams in-role letter writing, spans a variety of styles but arguably fails to provide a suitable medium for critical evaluation as required by Edexcel documentary evidence: both modes only test *one* type of response.

### 9.2.2 An alternative approach

The focus of this researched could have investigated whether the student's positive, enhancing experience of writing in different styles generated from within the drama, could be transferred to critical, analytical formal modes of writing. If the government insists on testing our children's levels of literacy through written test in timed conditions, then could the creative experience of writing and compiling the *Reflective Sketchbooks* be a) developed and transferred into the continuous critical evaluation and b) would their contextual and varied documentation generated through the process, enrich their levels of QWC?

If embarking on this research again, I would make two amendments to my methods of inquiry in order to focus on the potential of documentation as an aid to enhancing the students' levels of literacy and QWC:

1) A further development of the 2010 further case study would be to provide a range of opportunities for the students to experience contextual writing during the practical workshops. The contextual writing would include both in-role personal writing such as letters and diaries, but also more challenging forms of writing that require a more formal, objective register, for example, official documents appropriate to the drama context. This would provide evidence of a range of documentation opportunities, styles and genres with which to investigate the students' writing abilities within the drama process. The generated data would provide evidence related to:

- the effect that 'live writing' could have on the student's understanding of the topic, themes and issues of the drama
- the student's confidence and levels of engagement in writing in a variety of formats
- to investigate whether the process of creative documentation could positively impact on the student's ability to write in continuous analytical prose.

2) Parallel to this revised approach would be a new consideration of the current marking criteria that presently separates the student's practical experience from the writing up of documentary evidence in timed conditions. This revision would initially model its assessment process on the Leics. Mode III syllabus's formative marking criteria i.e. the

critical dialogue between student and teacher integral to the process. This would be measured through an alternative marking criteria devised to validate the student's contextual writing e.g. letters and fictional archived material. These would be assessed on their level of social, historical, cultural understanding of the issues, topics being explored. The student's personal reflections would be recorded 'as an aid to thinking'. Involving the students in deciding what is worth assessing may extend and strengthen the teacher and student's investment in the drama in all aspects of the process.

### 9.3 Recommendations for actions based on the research findings

For the foreseeable future handwritten tests are required by the majority of examinations as proof of a student's ability. Therefore, we need to consider how drama teaching can enable students to write with confidence and flair. Despite my disappointing findings regarding my own students' documentation in the first 2008 case study, the second 2010 case study revealed my students' deep engagement in creating *Reflective Sketchbooks* to document their *Titanic* workshops. Furthermore, since practitioners such as Booth (1994: 123), Taylor (1996: 47 - 51, 1998: 101 - 104), and Wagner (1979: 170) recognise the empowering nature of writing in drama then as teachers we need to find ways in which we can utilise this quality and provide for our students experiences that incite them to express their voice through the written word through the documentation opportunities that drama offers and to encourage our students to write confidently for their drama assessments.

#### 9.3.1 A proposed revision of how the students' QWC can be assessed in drama

As discussed in the previous chapter, a Reproductive pedagogy (Prior 2009) based on a prescriptive, narrow set of assessment criteria may only incite students to reproduce a particular type of response i.e. writing about what happened in the drama. Whereas, a Productive pedagogy (ibid: 2009) based on the open-ended structure of the Leicestershire Mode III could generate a wealth of response that embodies the tacit lived experience of the student. From here, the teacher is able to provide her students with a variety of documentation opportunities that are authentic to the artistic process because they are generated from within the drama. In the same way that the process drama teacher builds upon the students' tacit verbal responses to the investigation underway, encouraging them to reflect and articulate their ideas and words in dramatic form, so too will she interact with their written documentation to enable them to 'grow a language to match their drama experience' (Wagner 1979: 170). However, it is vital that a formative marking criterion, one

that builds upon the student's experiential learning as in the Leics. Mode III method of assessment (see chapter 7), is created to promote and encourage this growth; and one where process drama pedagogy and contextual documentation can thrive.

Therefore the actions recommended are based on the premise that process-led drama provides contextual lived experience that generates the appropriate, authentic documentation recorded through their working notebook, portfolio or reflective sketchbook. This will provide the student with the opportunity to create:

- a critical trail of their experience - an 'aid to thinking' (see Appendix 13)
- their own artefacts within the drama process: in-role letter writing, diaries which can be both written and performed
- a challenging variety of writing genres and different registers e.g. creating archived material, legal documents, historical manuscripts, the law of the land, scientific reports (Dickinson and Neelands, 2006: 65)

This wide variety of modes of writing will culminate in a portfolio of documentary evidence from which the students' quality of written communication can be assessed on their ability to:

- reflect on their understanding of the socio/historical/cultural context of the drama
- write imaginatively and empathetically through and about the human lives explored
- create appropriate artefacts to enhance and deepen the narrative of the drama
- use a wide range of register, genres and terminology

This I believe will provide a far more accurate assessment of the quality of a student's powers of communication and one that will reflect the student's authentic engagement in the process.

It is doubtful whether in the near future and in the current educational climate that this suggestion of a revised marking criteria will be considered. However, there is nothing to prevent teachers applying these methods of documentation as a learning process – one that not only will deepen the engagement in the drama process but also one that could improve literacy and one that could be transferred across the curriculum.

#### 9.4 Applying these findings

Further research has continued with the school's Learning Group, that I lead and chair, where ideas about teaching and learning can be explored and generated. This monthly forum has allowed me to share my findings and academic readings. As teachers we are practised in Ofsted speak but this forum has rekindled our fluency in academic discourse. In response to the criteria-led pedagogy, this group has welcomed workshops based on this research that have provided alternative ways to teaching and learning. These workshops have brought together teachers from every department. It has enabled us to remind ourselves that we were all once part of academic life where we loved our subjects and were keen to impart this passion to our prospective students.

This research has been central to the introduction and development of radical approaches to raising the levels of Literacy in our school. The findings of this research have encouraged both my colleagues and myself to re-assess our understanding and interpretation of Quality of Written Communication, (QWC) both in the development of our pedagogy and our assessment. The aim of this project is for all departments to engage in raising literacy across the curriculum by offering contextual, authentic writing opportunities for our students.

In order to address this problem of literacy across the curriculum I have begun with the teachers themselves. We are, in heuristic terms, at the first stage of the research: 'The initial engagement' (Moustakas, 1990). The territory that we are beginning to explore is largely unknown. As a drama teacher I believe that experiential learning fosters real engagement therefore I have conducted a number of workshops that has offered ways of looking at process drama as a method to counter-act our present criteria-led pedagogy. This ongoing project has brought together the theories and findings of this research and has begun to investigate through a series of workshops and discussion groups:

- the pedagogy of process drama – the lived experience
- the assessment strategies of Leics. Mode III – plotting of positive achievement
- the rationale behind the generation of Reflective Sketchbooks – teacher and learner in critical dialogue
- the inquiry method of heuristics

It is this last bullet point that has provided the bedrock of the project.

#### 9.4.1 A heuristic approach to developing a productive pedagogy

It has been a challenge to promote drama as a learning medium. Drama teachers have to battle against resistance and misconceptions of their subject because of preconceived ideas about role-play or that 'doing drama' in science amounts to 'bouncing up and down as molecules'! Furthermore, whereas process drama teachers are comfortable with open-ended investigative structures in their teaching, for most, the idea of not defining at the outset objectives that involve learning a set of skills or simply not *knowing what will happen or where we will end up* can be a daunting prospect. In order to 'unfreeze' our teachers approach to teaching and learning and to encourage a productive pedagogy, I have introduced them to the Heuristic inquiry method of research. This method is entirely compatible to process drama or productive pedagogy where the constraints of 'knowing-that' are replaced by 'knowing-with' (Prior 2009: 263). This has provided a safe structure to define stages of learning throughout the experiential process. There are two strands to this initiative: the first involves the Learning group's drive to encourage a creative learning pedagogy and one that can positively impact on raising of levels of literacy. The second involves the development of process drama within the Arts department.

#### 9.4.2 Encouraging a creative pedagogy

During a whole school training day in September 2011, all teachers took part in a workshop that adopted the six stages of heuristic inquiry to frame our approach to teaching and learning in order to create a *productive* rather than *reproductive* (Prior, 2009) emancipatory pedagogy. By referencing the theory of heuristics I proposed that placing ourselves as pioneers of our teaching and learning, and perceiving our subject areas as *terra incognita* – an unknown landscape (Sela-Smith 2002: 58)– would encourage us to make new discoveries rather than rely on received, tired knowledge of our present criteria-based pedagogy. My intentions were to capitalise on the teachers' personal involvement in this workshop so that they were encouraged to try out for themselves ways of providing opportunities for their students to live through their own unique, lived, felt experiences. I also wanted to convince them that this approach could be transferred to any subject area. The workshop replicated the six stages of heuristic research. It began with valuing each participant's *tacit dimension*: the I-who-feels (ibid: 58), our lived, unique and personal experience. The activities in this workshop (see below) were also geared to encourage a social creativity to demonstrate that

sharing our unique experiences in response to a given stimulus, could create new meanings that collectively formed the way we understand and perceive our social, cultural world.

### 9.4.3 The 'heuristic' workshop

The stimulus for this project was Shakespeare's *Macbeth*. At the time I was directing a production of the play. To protect the teachers from the anxiety of having to 'do a drama', about *Macbeth*, the 'living through' process was experienced through visual, textual images. To represent venturing into 'uncharted territory' (Sela-Smith 2002), the teachers entered the studio and stood around a large canvas sheet draped over upturned chairs to replicate the shapes of mountains. Onto this canvas a film of the Highlands was projected. Each teacher was given a small LED torch and four white A6 cards. At the end of the film they were asked to record their response. The second film superimposed a map over the Highlands film to represent charting the unknown territory; the third consisted of a series of edited clips from Rupert Gould's 2010 direction of Shakespeare's *Macbeth*<sup>3</sup>, interwoven by army footage with flashes of text taken from the play of *Macbeth*. After each film their individual responses were documented on cards that correspond to the six different stages of the heuristic experience. The torchlight heightened their sense of focus and intimacy. These were collated during the session to create a personal *Reflective Sketchbook*. Time was given for the teachers to 'immerse' themselves in the activity of documenting and to 'incubate' their ideas. This very personal experience provided the 'critical trail' throughout the workshop (see chapter 6) and was referred to when called to articulate the experience during the last two stages of the heuristic inquiry: The Explication and Creative Synthesis. Here, the teachers came together to combine their tacit lived experience to the explicit by sharing and explicating their new understanding: their *knowing* became the *telling* (Polanyi, 1966: 4).

This workshop has now been delivered to all teachers within the school. To date, the Science, Business and Health and Social Care departments have adopted this model as a way of interpreting their own productive pedagogy and to generate 'live' documentation. Currently, two MA students, one from Business and one from the Science department are

<sup>3</sup> Rupert Gould's (2010) direction of William Shakespeare's *Macbeth*, DVD a co-production of THIRTEEN and Illuminations and the BBC in association with WNET.ORG

investigating this approach as a way of applying experiential, contextual learning to their subject's pedagogy.

The second strand to this further research involves focusing on the Performing Arts, Art and Media department development of pedagogy and assessment:

1a) The Performing Arts, Art and Media teachers have taken part in workshops that have provided CPD training in process drama. These workshops have explored the connection between the lived tacit experience and the transference to articulating this experience through Reflective Sketchbooks.

b) To counter-act the school's drama department's assessment of written skills based on evaluating subject knowledge related to 'theatre arts', the Drama department have re-written Programmes of Study to reinstate process drama with 'built in' opportunities for students to write in a variety of different modes.

The outcomes of this further research has not as yet been collated and analysed.

## 9.5 Further research

The thesis suggests that a revision of Edexcel's interpretation of QWC restricts the opportunities available for our students to express their voice with engagement and creativity. This proposed revision of QWC is not confined to the subject of drama. I would suggest that this revision of how we interpret the Quality of our students' Writing and Communication can be applied to every subject across the curriculum and that we should enable our students to connect their 'sound on the breath to ink onto the paper' (Wagner 1984).

In chapter 2, I referenced Jonothan Neelands' view that drama should not be seen 'as a subject or as a distinct curriculum area....It is a class resource – intended for all teachers whatever space is available' (ibid: 1984:24). Yet, as Ken Robinson (2001: 65) argues in our present education system 'academic illusion' persists in governing our perception of what counts as 'intellectually valid'. He points out the difference between arts and science research and how this relates to how we perceive education:

If you work in a physics or chemistry department, the research you do is physics or chemistry [...] Professors of English are not employed to produce literature: they are employed to write about it. They're expected to produce analytical papers about poetry. Producing works of art often doesn't count as appropriate intellectual work in an arts department: yet the equivalent in a science department, doing physics or chemistry does. So why is it that in universities writing about novels is thought to be a higher intellectual calling than writing novels; or rather if writing novels is not thought to be intellectually valid why is writing about them? What's going on here? I think the answer lies in academic illusion.

(Ken Robinson, 2001: 65)

The connection of Robinson's argument to Prior's model of Reproductive and Productive pedagogy (2009) reveals the cascading effect that 'academic illusion' has on our teaching and learning in schools. This research has recognised the value of contextual writing. In drama we know its powerful potential in enabling our students to write *as* scientists, explorers and historians. I have emphasised that this phenomena has been well documented by drama practitioners (Booth, 1994, Taylor, 1996 et al.). Yet it is difficult to see how we can at present convince teachers to adopt a contextual approach to their teaching whatever their subject. Instead we *subject* our students to writing in a subservient role. In doing so we deny them their role for example, as potential scientists: their tacit inquisitiveness should be allowed to thrive in the living process of scientific research – they should be given the opportunity to exercise their scientific role - to combine and make explicit their discoveries through an authentic scientific language. Relegated like *clerks* to Science, school children are disconnected from the potential lived experience of contextualised learning. The quality of their written communication is consigned to a second hand experience of recording the authorised school-based knowledge of science.

Further research will investigate the interpretation of our students' quality of written communication across the curriculum and explore the extent to which contextualised documentation can have a positive impact on the students' levels of literacy.

### 9.6. Re-visiting the metaphor of milk and snot

In chapter one, I began this research by explaining how French feminist researchers enabled my academic understanding through their metaphor of writing in milk (*écriture féminine*). I sensed that this feminist metaphor would provide a lens with which to analyse the students' position in our *patriarchal* examination system. I proposed that 'writing in snot' is an apt metaphor to describe our students' *excretory* writing – a direct result of those interventions

imposed on our children by our successive governments. The metaphorical adaptation of fluids: of ink – patriarchy, milk – female and snot- the wasted opportunity of children's writing, create a definition that has remained and developed throughout this research. Since the discovery of the archived material of the Leicestershire Mode III syllabus, I have been further convinced of how apt this *milk* metaphor is. The nourishing properties of a mother's milk are essential to the growth of her child, but it is the child too, who encourages its yield. Growth relies on the symbiotic relationship between mother and child. So too, does the relationship between teacher and child. It requires the shared relationship of teaching and learning to flow between the two in order to promote a valuable, rich and rewarding growth of understanding. I would like to argue that this relationship applied to the teaching and learning partnership embedded in the implementation of the Leicestershire Mode III examination. Taught with integrity, it gave students the opportunity to *become* and grow in understanding during the process. The Leicestershire Mode III did its best to stress as one of its objectives that its marking criteria should *not* be set criteria in stone (Cross, 1993: 133). It would constantly refer and adapt to the students' needs. It was created and developed by teachers who had a passion for the process-led pedagogy that strove for an equity-based syllabus. As David Cross wrote in his MA 'relishing problems by both students and teachers' (1993: 134) is an intellectual, valuable part of their teaching practice.

### 9.6.1 Do children write in snot?

I have frequently returned to the story of how I came to this research through my readings of feminist literature and their revision of Lacanian theory: the Symbolic Order (the child's entry into language) is identified with the *Law of the Father*. In chapter 2, I argued that this theory could be applied to our own Education system where perceived academic subjects are privileged over those non-academic subjects which of course will include drama. I developed this argument further by considering Kristeva's theory of 'Maternity': the Church absorbs women's femininity into 'maternity' to gratify males (Moi, 1986: 161) and to appease our 'social anguish' for the *lost fantasy* of virgins and motherhood. I argued that we absorb the period of adolescence into the social construct of our schools to appease our 'social anguish' as adults and parents. My own term 'pupality' takes the place of 'maternity' to name this absorption of adolescence: the *lost fantasy* of innocence as an antidote to teenage crime, violence etc. that as parents and adults, we appease our 'social anguish' through our decisions about what our young people should learn and how they

should be tested. Hence, I would argue our successive governments' populist call to return to 'back to basics' - whatever that means.

*Becoming* and *pupality* will always intimate transition that is temporary rather than a continuous organic development (as in life itself!); and so the adolescent may be judged as lacking before reaching maturity and therefore *incomplete*. Therefore our role as teachers is to fulfil and complete their defined educational needs and to recognise their achievements through, for example, the GCSE examination taken at the age of 16 years old. The 'mass acceptance' that every adolescent should achieve a level of literacy is hard to dispute unless we question what the level of literacy entails. I am also conscious that our young people's future economic wellbeing should not be penalised by a lack of literacy.

### 9.6.2 Teaching and Learning in Milk

The *milk of human kindness* must flow. It is teaching and learning in milk that secures a generative, creative, nourishing pedagogy that offers sustenance for both teacher and student. It succours, it engenders kindness amongst those who accept and grow from it. It relies on the collaborative, generous sharing that is *ensemble*. Teaching and Learning in milk nourishes both teacher and child. It responds to demand. It is reciprocal. We act as kith: one's native land, friends and neighbours, and kin: our relations. It is in the drama space where in our imagined worlds we act in *kind*, we support and nurture each other. Kindness and caring are a vital part of pedagogy. Being kind means we act with benevolent generosity. In process drama we act *in kind* with our students, collaborating in worlds - the documentation must be expressed *in kind* with the world we are investigating. The answer I believe lies in process drama's nurturing pedagogy.

I am lucky. In my school my voice is still heard. I work with colleagues who are every bit as passionate about their work and keep me full of *jouissance!* (Andermahr, 1997: 115). I enjoy a degree of autonomy that is enviable for those who teach the core subjects and are at the mercy of governmental scrutiny. For now, in the safety of my school, I will strive to connect with the lived, libidinal, nurturing experience of drama, taking every opportunity to use drama's valuable, empowering qualities for engaging our students in their writing. My school is only a microcosm of the world out there, but there is growing concern about how we respond to our rapidly developing world. As Ken Robinson (2001:201) warns 'we cannot

approach the future looking backwards'. So although this research has focused on the documentation of drama, I believe that the future of our young people is dependant on the human relationships that are nurtured by our teachers. I have faith in drama's pedagogy to do this. It is a pedagogy to be shared. It always has been. It has always found a *way in* whatever the resistance. And whatever its name – la-la or creativity or community of enquiry, we can absorb the blows from those back to basic dinosaurs. It is a pedagogy that offers sustenance to build our young people's voices. It is a pedagogy of milk.

## Bibliography

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## Glossary of terms

There follows a series of definitions of the acronyms used in this research:

- KS4** This is the National Curriculum's expectation of a student's knowledge at a certain age. Key Stage 4 is refers to Years 10 and 11 where students progress from the ages of 14 to 16 years old.
- GCSE** General Certificate of secondary Education usually taken at the end of Key Stage 4 students are tpically aged 15 – 16 years old.
- SATS** This acronym has various definitions! Standard Assessment Test, Statutory Assessment Test, Scholastic Aptitude Test. These tests are taken by students at the end of a Key Stage. At Key Stage 4 this is typically GCSE where students are 16 years old.
- BTEC** The Business and Technology Education Council. Founded in 1984 they provide are work related qualifications. In this research the BTEC referred to is the Level 2 Performing Arts Certificate that is equivalent to GCSE. There is no examination. The students follow a programme of study that is designed by the teacher who is encouraged to provide an actual or fictional work related context e.g. the students create a piece of children's theatre for local schools. The students are required to form a physical theatre company for an arts festival.
- Edexcel** Founded in 1996. One of the five main examining boards in the United Kingdom . The name derives from 'Educational' and 'Excellence' and is owned by Pearson PLC a UK publishing congomorate. Edexcel is the only large exam board to be owned privately.
- POS** Programme of Study, is a term given for a scheme of work that contains a series of learning opportunities for students.
- QCA** Qualifications and Curriculum Authority (**QCA**) was formed in response to the 1997 Education Act through the merger with the School Curriculum and Assessment Authority (**SCAA**) to regulate all external qualifications. In 2010 it was dissolved. In its place is the Qualifications and Curriculum Development Agency that is responsible for developing the National Curriculum. Regulations of exams are now the responsibility of **Ofqual** (The Office of Qualifications and Examination Regulations) an independent regulator and currently advisor for the Secretary of State for Education.
- QWC** Quality of Written Communication. Ofqual requires all GCSEs to provide an assessment of the students' ability to:

- Ensure text is legible and that spelling , punctuation and grammar are accurate so that meaning is clear.
- Select and use a form of writing appropriate to prupose and complex subject matter
- Organise information clearly and coherently, using specialist vocabulary when appropriate.

It is interesting to note that in the introduction to Edexcel's Maths GCSE syllabus, despite the statutory requirement for 5% of the marks awarded for QWC, this exam board will award full marks to those students ability who 'communicate their working and reasoning clearly and collectively. We will not be testing spelling, punctuation or grammar.' (Edexcel 2010)

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## Edexcel Marking Criteria 2008

**TASK 1: The Response phase (AO1) 20 Marks**

**Unit 1:** Candidates respond to two different types of drama text from different times and/or cultures using drama strategies. To record their practical drama candidates should capture their response through practical drama to the texts presented.

**Unit 2:** Candidates use explorative strategies in response to sections of the play text. Candidates should capture their response to the play text being explored through practical drama.

Criteria: Candidates will	
Band 1 17 - 20	<b>Practical</b> <ul style="list-style-type: none"> <li>U1: Recognise and articulate a range of connections between texts and compare them in a knowledgeable way.</li> <li>U2: Present a thought through interpretation of the play that is fully justified.</li> <li>Clearly focus their ideas and suggestions on aspects of form and structure and they will be shaped with originality.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Present their ideas in ways that clearly demonstrate an understanding of form and structure.</li> </ul>
Band 2 13 - 16	<b>Practical</b> <ul style="list-style-type: none"> <li>U1: make clear connections between texts and make comparisons with some justification.</li> <li>U2: interpret the play with knowledge and understanding, giving reasons for the chosen approach.</li> <li>Focus their ideas and suggestions on aspects of form and structure and with some originality in the shaping.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Present their ideas in a way that shows they are being shaped with a sense of form and structure.</li> </ul>
Band 3 8-12	<b>Practical</b> <ul style="list-style-type: none"> <li>U1: recognise a number of similarities and differences between texts.</li> <li>U2: demonstrate a viable interpretation of the play that is intuitive rather than considered.</li> <li>Focus their ideas and suggestions on form and structure for most of the time with occasional originality in the shaping.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Present their ideas in an appropriate form so that there is some sense of shaping.</li> </ul>
Band 4 4-7	<b>Practical</b> <ul style="list-style-type: none"> <li>U1: attempt to make some connections between different texts.</li> <li>U2: show that they can interpret some aspects of the play with guidance</li> <li>Contribute ideas and suggestions that may be somewhat derivative.</li> </ul>
	<b>Portfolio</b> Present ideas and suggestions that may be somewhat derivative.
Band 5 1-3	<b>Practical</b> <ul style="list-style-type: none"> <li>U1: Make little or no connection between different texts</li> <li>U2: Make some basic responses to the play.</li> <li>Occasionally contribute few ideas and suggestions that may sometimes be inappropriate.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Present ideas in a basic way.</li> </ul>

**TASK 2: The development phase (AO2) 20 Marks**

**Unit 1:** Candidates should use strategies, elements and the medium of drama to develop their exploration of the issue. Candidates should capture a section of the workshop that has been developed using (b) the drama medium and (c) the elements of drama.

**Unit 2:** Candidates should use strategies, elements and the medium of drama to explore a section of the play text. Candidates should capture the ways in which a section of the play has been explored using (b) the drama medium and (c) the elements of drama.)

Criteria: Candidates will	
Band 1 17 - 20	<b>Practical</b> <ul style="list-style-type: none"> <li>Demonstrate their ability to explore issues and ideas in an expressive, analytical, reflective and personal way.</li> <li>Experiment creatively with forms, genres, materials and approaches as an integral part of the development process.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Use a suitable structure and style of writing that clearly communicates the ways in which the ideas have been shaped.</li> </ul>
Band 2 13 - 16	<b>Practical</b> <ul style="list-style-type: none"> <li>Demonstrate their ability to explore issues and ideas with some thought, imagination and understanding.</li> <li>Make imaginative use of forms, genres, approaches and materials as part of the development process.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Select a method of presentation that captures and communicates the shaping of ideas with some success.</li> </ul>
Band 3 8-12	<b>Practical</b> <ul style="list-style-type: none"> <li>Demonstrate their ability to explore issues and ideas, displaying some insight but with little depth or reflection.</li> <li>use a range of forms, approaches and materials with some invention as part of the development process.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Select a style of writing and/or presentation that communicates a sense of how the ideas have been shaped.</li> </ul>
Band 4 4-7	<b>Practical</b> <ul style="list-style-type: none"> <li>Demonstrate some development of issues and ideas but with limited means of expression.</li> <li>Select and use some forms and materials as part of the development process.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Attempt to communicate the way they have shaped ideas despite lapses in spelling, punctuation and grammar.</li> </ul>
Band 5 1-3	<b>Practical</b> <ul style="list-style-type: none"> <li>Demonstrate a basic development of issues and ideas but without reflection or understanding of structure.</li> <li>Take part in the use of forms and materials during the development process with guidance.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Communicate some of their intentions in the portfolio but errors will be difficult to ignore.</li> </ul>

**TASK 3: The evaluative phase (AO4) 20 Marks**

**Unit 1**

Candidates discuss and evaluate their own work and that of others throughout the assessment.  
Candidates should provide an evaluation of the assessment period

Criteria Candidates will:	
Band 1 17-20	<p>Practical</p> <ul style="list-style-type: none"> <li>Show a clear and consistent understanding and appreciation of the ways in which others use the elements and medium of drama in their work, making critical judgements that are informed and well justified.</li> <li>Evaluate the effectiveness of the drama constructively and objectively making informed judgements about the ways in which the social, cultural and/or historical influences are communicated.</li> </ul>
	<p>Portfolio</p> <ul style="list-style-type: none"> <li>Evaluate the work using an appropriate style of writing that communicates clearly and with almost faultless accuracy.</li> </ul>
Band 2 13-16	<p>Practical</p> <ul style="list-style-type: none"> <li>Recognise and discuss the way others use the elements and medium of drama in their work, making judgements that are informed and to some extent justified.</li> <li>Evaluate the effectiveness of the drama with some insights into the social, cultural and/or historical influences showing an intuitive sense of how and what is communicated.</li> </ul>
	<p>Portfolio</p> <ul style="list-style-type: none"> <li>Evaluate the work in a satisfactory way with some attempt at using an appropriate means of expression with considerable technical accuracy.</li> </ul>
Band 3 8-12	<p>Practical</p> <ul style="list-style-type: none"> <li>Discuss the ways in which others use the elements and medium of drama making some informed judgements.</li> <li>Evaluate the drama by being able to describe its effectiveness with occasional attempts to show how the social, cultural and or historical influences are communicated.</li> </ul>
	<p>Portfolio</p> <ul style="list-style-type: none"> <li>Evaluate their work using the vocabulary of drama with some facility and a reasonably accurate use of spelling, punctuation and grammar.</li> </ul>
Band 4 4-7	<p>Practical</p> <ul style="list-style-type: none"> <li>Recognise some of the ways in which others are using the elements and medium of drama.</li> <li>Attempt to evaluate the effectiveness of the drama with passing references to the social, cultural and/or historical influences but criticism will not always be informed or appropriate.</li> </ul>
	<p>Portfolio</p> <ul style="list-style-type: none"> <li>Communicate their views using a basic vocabulary that prevents the development of an argument. Technical errors will be apparent.</li> </ul>
Band 5 1-3	<p>Practical</p> <ul style="list-style-type: none"> <li>Describe the work of others in a simple way without reference to the language of drama.</li> <li>Occasionally evaluate the drama in a simple and descriptive manner with little or no recognition of the social, cultural and/or historical influences.</li> </ul>
	<p>Portfolio</p> <ul style="list-style-type: none"> <li>Communicate a simple meaning but errors in spelling, punctuation and grammar will impede clarity.</li> </ul>

**TASK 3: The evaluative phase (AO4) 20 Marks**

## Unit 2

Candidates discuss and evaluate their own work and that of others during the assessment period. Students should provide an evaluation of the work of others based either on a play explored under workshop conditions or on a live performance of any play.

Criteria - Candidates will:	
Band 1 17-20	<b>Practical</b> <ul style="list-style-type: none"> <li>Show a clear and consistent understanding and appreciation of the ways in which others use the elements and medium of drama in realising a written text in performance, making critical judgements that are informed and well justified.</li> <li>Evaluate the effectiveness of the drama constructively and objectively making informed judgements about the ways in which the social, cultural and/or historical influences are communicated.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Evaluate the work using an appropriate style of writing that communicates clearly and with almost faultless accuracy.</li> </ul>
Band 2 13-16	<b>Practical</b> <ul style="list-style-type: none"> <li>Recognise and discuss the way others interpret a written text in performance, making judgements that are informed and to some extent justified.</li> <li>Evaluate the effectiveness of the drama with some insights into the social, cultural and/or historical influences showing an intuitive sense of how and what is communicated.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Evaluate the work in a satisfactory way with some attempt at using an appropriate means of expression with considerable technical accuracy.</li> </ul>
Band 3 8-12	<b>Practical</b> <ul style="list-style-type: none"> <li>Discuss the ways in which others use the elements and medium of drama recognising connections between written and performed texts.</li> <li>Evaluate the drama by being able to describe its effectiveness with occasional attempts to show how the social, cultural and or historical influences are communicated.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Evaluate their work using the vocabulary of drama with some facility and a reasonably accurate use of spelling, punctuation and grammar.</li> </ul>
Band 4 4-7	<b>Practical:</b> <ul style="list-style-type: none"> <li>Recognise the ways in which a written text is realised in performance.</li> <li>Attempt to evaluate the effectiveness of the drama with passing references to the social, cultural and/or historical influences but criticism will not always be informed or appropriate.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Communicate their views using a basic vocabulary that prevents the development of an argument. Technical errors will be apparent.</li> </ul>
Band 5 1-3	<b>Practical</b> <ul style="list-style-type: none"> <li>Describe the work of others in a simple way without making connections between a written and performed text.</li> <li>Occasionally evaluate the drama in a simple and descriptive manner with little or no recognition of the social, cultural and/or historical influences.</li> </ul>
	<b>Portfolio</b> <ul style="list-style-type: none"> <li>Communicate a simple meaning but errors in spelling, punctuation and grammar will impede clarity.</li> </ul>

Appendix 2a – Letter of consent: Student

*Approved by student: Catarina* *Approved by Parent: [Signature]*



The  
**KINGSWOOD SCHOOL**  
*a specialist arts college*

Mrs Pinto  
77 Eastbrook  
Corby  
Northants  
NN18 9BL

2<sup>nd</sup> October 2006

Dear Mrs Pinto

Re: PhD research in Drama in Education

I am conducting some research into the way in which children's writing is assessed in Drama, and need around 20 students to help me with this project. All sessions will take place in school, during a slot of the school's premises.

The project will involve the students:

- Being videotaped while participating in a drama workshop; assessing their own and others' work
- Being interviewed about their work through tape recordings and video
- Being asked to complete a questionnaire(s)

Catarina's school would like to help me with this project and I would like to ask your permission for her to take part in this research. If you agree, I would be grateful if you could please sign the reply slip below.

Yours sincerely

*Sally Harris*

Sally Harris  
Arts College Co-ordinator

X

To: Sally Harris, The Kingswood School, Gairsooroph Road, Corby

Student's name: Catarina Bandeira Form: 11MR

I give permission for Catarina to take part in the PhD research in Drama in Education project.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_  
Parent/Guardian



Headteacher: David Lindsay Devey, Lead Teacher: Telego  
School: Kingswood School, Northants, NN18 9BL  
Tel: 01536 741851, School Absences: 01536 747771  
Fax: 01536 461186, email: head@kingswood.sch.northants.sch.uk  
Website: www.kingswood.sch.northants.sch.uk



The Kingswood School  
A specialist arts college

## Letter of Consent

Methodology Institute: University of Northampton

Title of Project: *If women write in milk do children write in snot?*

*An investigation into the complexity of giving adolescents a voice in the documentation for GCSE drama.*

(Women writing in milk *écriture féminine* is the term used by French feminists as a metaphorical device to position women's voices in a patriarchal oppressive system.) (Cixous 1989: 99)

Name, position and contact address of Researcher:

Sally Harris  
Assistant Headteacher/Arts College Director  
The Kingswood School,  
Gainsborough Road,  
Corby,  
Northants  
NN18 9NS

I am a drama teacher at the above school and a Higher Degree By Research student at the University of Northampton.

Thank you for **agreeing** to meet with me. I would like to record **our meeting** and have a discussion rather than a formal interview. I have bulleted a number of research questions that I've written and would really value your opinion. During this interview I would like to discuss with you the following questions:

- The extent to which EDEXCEL's recognition of drama's empowering and liberating pedagogy (valorised by drama practitioners) is reflected in their method of assessment i.e. through the drama students' 'documentary response'.
- The extent to which the EDEXCEL GCSE drama students are able to express their voice within the confines and expectations of the public examination system.
- The assessment focus on the statutory (QWC) Quality of Written Communication.
- Given the new 2009 English Lang & Lit., and History GCSEs inclusion of an empathetic component in their assessment, why is this absent or invisible in the Drama syllabus? E.g. In-role writing, letter writing from another character. Isn't this missing a valuable opportunity for assessing the level of engagement and understanding of the student?
- Assuming that the creative, empowering practice of teaching and learning drama allows students a voice during the assessed practical process, what can drama teachers do to extend and develop their students' voices so that they can communicate the depth and quality of the process of their workshops – their 'lived experience' through the assessed written component of the 'documentary response'.

- How can I help my students to find their voice through the format of the drama portfolio within an Examination System that privileges the written word?

However, please feel free to expand on the topic or talk about related ideas. Also, if there are any questions you would rather not answer or that you do not feel comfortable answering, please say so and we will stop the interview or move on to the next question if you prefer.

All the information will be kept confidential. I will keep the data in a secure place. Only myself and the faculty supervisors will have access to this information. Upon completion of this project, all data will be destroyed or stored in a secure location.

**Participant's Agreement:**

I am aware that my participation in this interview is voluntary. I understand the intent and purpose of this research. If for any reason, at any time, I wish to stop the interview, I may do so without having to give an explanation.

I have the right to review, comment on, and/or withdraw information prior to the submission of this research. The data gathered in this study are confidential with respect to my personal identity unless I specify otherwise.

I understand if I say anything that I believe may incriminate myself, the interviewer will immediately rewind the tape and record over the potentially incriminating information. The interviewer will then ask me if I would like to continue the interview.

If I have any questions about this study or any questions about my rights as a research participant, I am free to contact the faculty advisor (contact information given above).

I have been offered a copy of this consent form that I may keep for my own reference.

I have read the above form and, with the understanding that I can withdraw at any time and for whatever reason, I consent to participate in today's interview.

Participant's signature: \_\_\_\_\_

Permission to use identity Yes

Date: \_\_\_\_\_

Interviewer's signature: \_\_\_\_\_



Resources: Back to the Titanic, poster/poem, drama medium, extract

Activity:

- The teacher asks the students to recreate their original spaces where they were enjoying an evening's entertainment according to their class and culture.
- She asks them to create:
- The impact of the iceberg striking the Titanic
- The realisation that they have to abandon ship
- The realisation that the consequence are life threatening
- The teacher asks each student to take a sheet of paper, and write his or her last letter. Whilst they write, she plays track 8 Romy polo.
- The teacher then asks the students to take a line from their letters. Each anonymous group reads the lines aloud while the working class group runs their image. They repeat this swapping the classes.
- Teacher notes about the effect of this juxtaposition of words and images; it makes strange the concept (as is being performed). It reveals ideas and understandings about the historical and sociological implications of their work.
- She then asks the students to create the last image again and to play with responding to another's image. R.g. Whimpy off. She demonstrates.
- She then asks the students to improvise with the words that they have chosen. Using different pieces of music, e.g. Track 4/7/8
- Students watch their work and analyse their performances in terms of:
  - Rhythm/Pace/Tempo to increase/decrease the rate in which the action moves along and the extent to which this changes
  - Contrast to appreciate stillness vs activity/silence vs noise
  - Conventions to understand and use the techniques such as slow motion, physical theatre to represent abstract idea of sinking
  - Symbols to understand and employ, the representational use of props, gestures, expressions, costumes, lighting and setting.

Figure

**Activity: Part one Introduction to Semiotics - physical theatre/use of symbols/space/levels.**

- > Teacher explains that they are to create the Sinking of the Titanic. She points out the difference between the Titanic and cinema. She tells them that we haven't got millions to spend on special effects. However, through the conventions of drama they can symbolically create the sinking of the Titanic with the limited resources around them. She explains that they need to first prepare themselves as performers. They need to go through a series of activities that explore semiotics – creating meaning for an audience in a drama space. By the end of the lesson, they will create the moment when the people make their way to the top of the upending ship to the moment it becomes vertical and sinks. They will do this through the convention of physical theatre.
- > Students lie on the floor and imagine that they are weightless, and allow their arms and legs to float. Students recap riffs in their own.
- > Students start at one end of the room and begin the **Slowest Race**. The teacher emphasises that the winner is **last**. She tells them to concentrate on creating slow deliberate movements. Play track 3 of Book 10 the Titanic.
- > As the others reach the end of the studio, the teacher asks the students to sit and watch. She then dims the lights, using blues and side lighting. Teacher encourages the others to watch the effect.
- > Crucially, the teacher brings props to the remaining, travelling students – but, coffee, chair. Students may rejoin the race. They may pick their own item of clothing or objects. Every so often the teacher asks them to register what they are seeing; asks them to record the moments and to fill in the gaps. What is happening? What stories are beginning to emerge from what they see in front of them?

Tiffany: What did they see? What did they imagine? What is the human interest? One girl said they were walking towards us but we knew they were going nowhere – another said that this was the tragedy, that they were going to their deaths. We all know what is going to happen – but for these it would happen at the same time.  
 Point out to the group that this is a black space that it is empty. We created the images that signified much more. It is not a room of people walking. We filled in the gaps and created stories for the characters. How? Talk about sign systems – **microscopic semiotics**.

Figure

**Part II Performing - The Sinking/drowning**

- She asks them now to create the sinking of the Titanic. Using the skills we've gained from the introduction they are going to create the effect of the Titanic's bowing vertical using their bodies and the props.
- They will create the remaining passengers' horizontal up to the top of the ship. They will use ropes to pull each other up the ship. They will show the bursting of themselves as the ship becomes vertical. They will give the eventual argument into the sea. The teacher directs this. The students will simulate the fall towards the entrance. Track 7 Nearer my God to thee.
- Finally, the teacher asks them to end the piece by creating the image of themselves frozen in the water. Track 8 Josephine.
- They need no longer than 30 minutes.
- Students perform it in two halves



**Primary II**

Evaluate the success of the work. Teacher led discussion on the effectiveness in creating the event. In use of props, sound and lighting, she emphasises their use of resources that this also includes not just the props but also themselves. She asks them to consider the two mediums of elements and theatre. How do the two fit together?



**Written work:** Imagine that you have time to write your last letter to your relatives, as a passenger about to abandon ship. You were able to hand it to someone who was in place on a lifeboat. Describe not only your feelings but also the happenings during your time about you.

Figure

## 2008 Holocaust Programme of Study

## Holocaust - Sally Harris 2002

## GCSE EDEXCEL DRAMA

This project looks at man-made tragedy, the holocaust. As part of the students' studies in their connection between times and cultures this focuses on World War II and Jewish and German society.

- Show the film of Schindler's list.
- Hand out copies of *Schindler's List and the Holocaust*. This handout contains historical facts, extracts and photographs.
- The teacher writes on the board: Neitzsche: "I have no interest in Truth. Power all in all, is beyond Good and Evil." She asks the students to consider this statement in the light of the film and the facts they have read. She tells them that they will refer to this again.
- The teacher places a platform in the middle of the drama space. The students sit in a space on the floor on their own. She asks them to respond to her words.
- See Appendix 1.
- The teacher, in role as Nazi Officer, walks onto platform and reads Appendix 1. Track 2 of Jurassic Park plays in the background, This track needs to be loud enough for the speaker to have to raise voice in passionate, patriotic oratory. The last line ends with the Teacher raising her hand in the Nazi salute.
- The teacher discusses their reactions to this rousing speech. Who raised their arms with her? Why?
- The students in groups of 4-6 create a family. The teacher then puts two groups together. She asks each pair of groups to label themselves either A or B. They are neighbours. They are German and they are middle class professionals. (This may need explaining.)
- Group A consist of the Father: Dr. Hans Essen age 37, his wife Marta and one of their sons Caspar, the students according to the size of the group can add to the family. There is also a baby of six months.
- Group Bs consist of the father Dr. Simon Cohen, 36, his wife Rebecca, 34, and their children, Miriam, David and a baby that is five months. Again the students can add to this family.
- Each group is asked to create 3 still images that represent 3 important moments in this family's life that has been photographed and framed. These 3 photographs stand on the family's side board.
- The students show their work.
-

□ The teacher then tells the students that it is Christmas Eve 1932. Groups A and B have spent the evening together. The children are in bed. Each mother has a baby in their arms and each father holds a candle.

Use a centre blue fresnel to represent night.

□ The students stand in a circle around the drama space. Each *mother* and *father* of the groups steps forward, they create an inner circle of candles, and lay their *baby* in its *cot*. They talk about their evening with their neighbours and their wishes for their children's future.

□ The parents remain kneeling by their candles.

The teacher brings down the light to blackout and asks them to blow the candles out.

#### Evaluation

**Nuremberg Law for the Protection of German Blood and German Honour, September 15, 1935.**

- In this lesson the teacher asks the students to explore the implications of the above Law.
- She hands out Appendix 3, see title above, or this can be laminated and pinned to the display board.
- She discusses with the students the title and the Law.
- How will this further extend the persecution of the Jews? affect the characters they have just portrayed?
- She then asks them in groups to read the fact sheet Appendix 4. The Steps to the Holocaust.
- She asks the class to divide into their groups and explore through drama strategies, using at least two, to investigate the implications of the Law.  
For example:
- Each group presents Christmas Eve 1933, one year later. What has been the effect on each family?
- and /or
- Each group chooses an aspect of everyday life that has been affected by the Nuremberg Law to present to the other members of the group.

**Portfolio:**

- 1) Document the work that you have completed so far on the Holocaust. Describe the strategies that you have used and explain how this has furthered your understanding of this event in history.
- 2) Write a diary entry of your experience as either a captive Jew or a German friend. In this show through your role how you responded to the drama workshop.

*German  
neighbour + child  
German family*      *track 10 bathroom*

**Use of Artefacts.** An old leather suitcase. **Contents:** Silver framed photograph of mother/baby. 1930s dress, shoes, pearl necklace and coat and shoes, silk petticoat.

*This lesson contains opportunities for initial response in explorative strategies in AO1 and for development in AO2.*

- The teacher in role, as Rebecca Cohen, packing her suitcase.
- She realises that she is going to a ghetto but it is obvious that her husband has told her that it is only temporary and that they will be re-housed. She packs giving a commentary on her belongings. E.g. "My evening dress for special occasions. It will be Hans birthday next month". A silver photograph of her mother, and removes a brass handle from her imaginary door as good luck that one day she will return.
- The teacher then asks the students to create the street where Rebecca, the wife of a doctor, lives. She asks them to define the space as if they are standing at their own door way. She asks one group who represented the Essens, their close German friends, to stand at the end of the street. She asks one of the Cohen families to walk behind her. As she walks down the street, she asks the group to respond how they feel they would in the light of the facts they have read. As the teacher reaches the Essens, she presses a note in Marta's hand, and whispers urgently: "Please take David -" and hands the baby to her. "Please for me, Marta, please, my friend..."
- The note contains her parents 'address in Britain.
- The teacher then stops the drama and allows the group to discuss the development/implications of this scene. What will Marta do? The teacher asks the group to use explorative strategies to investigate the implications of this drama.
- The teacher gives the students the second Fact sheet that contains:  
EXTRACTS FROM THE REGULATIONS FOR THE ELIMINATION OF THE Jews FROM THE ECONOMIC LIFE OF GERMANY, NOVEMBER 12, 1938
- She asks each group to explore the implications that for a Jewish family in different social situations:  
For example, with her
  - Neighbours
  - how the children are treated at school
  - Out shopping

HW 1) Imagine that you have relatives in Great Britain. Write a letter in your role as a persecuted Jew, describing what has happened to your family and friends.

2) Document your work so far, explaining how your strategies have worked in deepening your understanding of the persecution of the Jews.

### Displaced

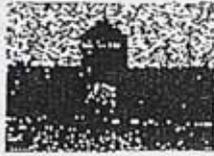
Development of their Drama using both the drama medium - and the elements of drama focusing on the symbols used to represent meaning.

Artefacts. Suitcases. Bag of discarded shoes. Clothes.

- In this drama the students work with the symbols of possessions to deepen their understanding of the effect of the Nazis' construction of ghettos for Jews.
- The teacher asks the students to listen to an extract from the film Schindler's List.
- September 1943. The German forces defeat the Polish Army in two weeks. Jews are ordered to register all family members and relocate to major cities. More than 10,000 Jews from the countryside arrive daily in Krakow.
- The teacher asks the class to create the station where they arrive. E.g. They will need tables on the platforms to register. Students take on the role of Nazis and Jews. The 'Jews' are given luggage to carry with them. They can use their own bags. The teacher asks the 'Jews' to imagine the belongings that they have in their bags. They can write these on paper and put them in bag. The teacher initially develops the drama in-role as the commanding officer and takes the 'Jews' luggage from them, marking their name on their suitcases with chalk. Her 'officers' are instructed to take them to one corner.
- The teacher allows the drama to develop enough to allow the students to experience the significance of the loss of belongings and place.
- The teacher then asks the students to develop the Drama using both the medium and elements of Drama - to create a symbolic piece using the collection of luggage. The teacher can at this point demonstrate the symbolic significance of a pile of worn shoes in a spot light.

Appendix 2008 Holocaust Writing Frame

Appendix 5



### Drama Coursework

“Disasters Project”

The Holocaust



### AO1 – Response

In the same way that you had to respond, as a group, during the beloved workshop in year 10 and also during the Titanic project you also responded to a lot of information that was provided for you during the holocaust project. You will need to refer to the texts that we used during the project.

#### Texts Used

- The Film “Schindler’s List” – directed by Steven Spielberg
- A rallying speech taken from the Guardian Newspaper
- Soundtrack to Schindler’s list

**Section A** – This was the first part of the workshop where you were exploring what it was like to be a citizen of Germany in 1935. At that time Germany’s economy was in a poor state and many German people were out of work and incredibly poor.

- Describe how we started the workshop – we placed the round wooden platform in the middle of the studio to represent the centre of a small town. You were then asked to improvise the drama as if this was a cold winter’s day.
- Some of you may have been lucky enough to have a job even though the pay would have been poor.
- What were you trying to do in the drama, were you looking for work, trying to find food or were you just sitting around talking about the state of Germany?

Sean then read out the speech from the Guardian newspaper. The speech talked about how proud the German people used to be. It also talked about the fact that the Jews were making money at the expense of the rest of the population. The speech also offered you the opportunity to be heard through a new political party that was being formed.

- In the drama, how did you feel during the speech?
- What did you do at the end of the speech – most people automatically gave a Nazi salute. Why did you feel compelled to do this?
- How did you feel during this first part of the workshop – what do you now understand about the social and political situation in Germany in 1935.

**Section B** – During this part of the workshop you were asked to get into the groups that you like to work in. Then you were told that you needed to create a family group. The family groups were all wealthy. The father was probably a doctor or lawyer or some well respected profession. Therefore the family would be quite wealthy compared with most German people at that time.

## Appendix 5 – 2008 Holocaust Writing Frame

- You then had to create three still images to show important events in that family's life. It might have been a wedding, a christening or a family holiday. Describe what sort of image your group chose to show?
- How did you perform the images – we did this work just before Christmas so Sally, Kate and Sean provided a backing track of German Christmas carols and music while you showed your images.
- At the end of the workshop you were told that some of you had the surname of "Essen" other groups were given a surname of "Cohen". As a drama student what did you think was the significance of these surnames?
- Remember that the Essen's and Cohen's have been friends for a long time and have shared the same sort of ambitions and hopes for their children, perhaps to go to university or become successful men or women in business.

**Section C – Time has moved on and it is now 1940.** At the start of this part of the workshop, Sally was working as a teacher in role and packing a suitcase with as many of her personal possessions as possible. Sally was playing the part of Miriam Cohen who had been told that she must leave her home and move into one of the ghettos.

- As Sally walked up the street, leaving her home for the last time you were asked to line up down the drama studio as if you were lining the street. As a drama student what was going through your mind at this point. If an audience had been watching what sort of atmosphere were you trying to create.
- All of you then became Jews in the drama and had to report to a Nazi officer to be allocated a space in the Jewish ghetto. How were you treated by the German officer? How did you feel as you were living up to report to the officer? Were you in a family group? Was your family group split up?

**Section D – Hiding in the ghetto.** In this part of the drama you were asked to create a similar scene to the one in Schindler's list, where the army is forcing the Jews out of the ghetto and onto trains to take them to the concentration camps.

- What was your hiding place?
- How did you create a hiding place in the drama studio?
- How many of you were in the hiding place?
- As the German soldiers came to look for you what was going through your mind? How did you feel? Were you aware of what was happening outside? Could you hear anything?

**Section E – The concentration camp.** This was a whole group improvisation but before we started the drama we asked you to create 5 still images, they were:

1. Boarding the cattle trucks
2. Conditions in the cattle trucks
3. Arriving at the camp
4. Your first sight of the watch tower OR the "snow"
5. Men, women and children being separated.

You need to describe your images or illustrate what your group created as a still image.

The improvised drama then ran for the entire double lesson. As Jews in the concentration camp you were given jobs to do which included making uniforms, plaiting the cut off hair to make rope, digging burial trenches, creating paths from Jewish headstones, keeping the furnaces burning.

## Appendix 5 – 2008 Holocaust Writing Frame

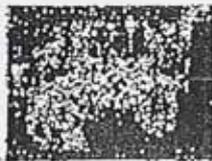
Appendix 5. Holocaust  
Writing Frame

- You need to describe what your day to day life was like in the camp and describe your thoughts and feelings as events occurred.
- At the end of the drama you were all asked to take a shower. One member of the group was asked to turn the handle for the showers. What did we use to symbolise that you were being gassed in the showers – i.e. the use of candles.

### AO2 – Development

Once we had worked through the response phase of the holocaust project you were asked to choose a part of the project that your group could develop into a three minute drama piece.

- What section of the project did your group choose to develop?
- Describe your set – how did you create different levels? Were there any other props that you used in the drama?
- Did your drama include moments of tension? How did you achieve this.
- Did you include any moments of stillness in your drama. In other words did you have contrasts between moments of frantic activity verses moments of stillness.
- What lighting did you use and why did you use certain lighting – what sort of atmosphere were you trying to create?
- Did you use any symbolism such as the use of candles, photographs – what were you trying to convey to an audience by using such symbols?
- You might want to include a script of the words that you used during your performance.
- Even though we didn't have many costumes you could easily research what costumes you could have used in your drama. E.g. concentration camp uniforms, 1940's style clothing, German army uniforms and Nazi uniforms.



When you are writing about your development work always 'THINK' like a drama student and talk about how you would want an audience to react to your drama. What sort of emotions would an audience experience watching your work?

### AO4 – Evaluation

In this section you will need to evaluate the work that you did during the holocaust project AND you will also need to compare the disaster of the Titanic to that of the holocaust. Thinking about the holocaust project:

- What parts of the projects do you remember clearly, what parts of the project did you enjoy the most and why?
- What do you think you have learned about the early stages of the holocaust? Why do you think it was easy for Adolf Hitler to gain power in Germany and influence the horrific events that followed. Think about the conditions of Germany in 1935.
- Are there parts of the whole holocaust story that you are aware of now, that you didn't know before we did this project?
- As a drama student is there anything that you would do to improve your development pieces?
- Why do you think the whole group improvisations were so successful?

## Appendix 6 – Example of Assessment Workshop

### Example of an Assessment workshop for Paper 1 Unit 1

**Theme:** Protest

**Texts:** *Sister Rosa*, song/rap from *Yellow Moon* album by The Neville Brothers (Music) (Fig 5)  
First Hand Accounts of Emily Davison's Protest In June 1913 (Extracts from non-fiction) (Fig 6)

#### Session Description of activities

1/2

- Introduction of *Sister Rosa* (Fig 5). Discussion around the events that Rosa Parks might have seen and/or experienced that led her to take action.
- Create still images of one event that might have led Rosa to be the 'spark' that started the freedom movement.
- **Thought track** each of the people involved to reveal attitudes.
- Discussion (notes for portfolio)
- Enact the event on the bus (elements of drama)
- **Hot seat** each of the characters
- Notes on characterisation (portfolio)
- Identify key moments in the scene, and mark the moment(s) by freezing the action and speaking each characters thoughts out loud
- Reflection and evaluation (notes for portfolio)

3/4

- Introduce Emily Davison stimulus material (Fig 6). Discussion about Emmeline Pankhurst's reference to 'intolerable torture of women'.
- Depict one event as a still image that might have been the 'spark' that triggered Emily Davison to throw herself under the King's horse. **Thought track** the people involved.
- Watch the still images in role and comment in role on what you see, either as someone who supports the Suffragette movement or as someone who is opposed to it.
- Write Emily Davison's diary entry the night before the Deity. (portfolio)
- Show the events of her protest as three still images, link in slow motion, add voices/sound so that there are contrasts between sound and silence/movement and stillness.
- Add narration using comments from previous exercise and the diary entries.
- Brainstorm other courses of action that Emily Davison and Rosa Parks could have taken to protest.
- Improvise scene(s) and include one object and/or action to symbolise their protest (elements of drama).

## Teacher Guide for portfolio

2001.

**Task 3: The evaluative phase**

In this section students need to provide an **evaluation** of a live performance of a play. The performance can be any performance provided that it is live. It could be a performance of an extract of the play being studied for Unit 2, within the six hour assessment workshop. Ideally it is an opportunity to take students to see a live performance. The focus is on an evaluation of the work of others, and should reflect each student's understanding and appreciation of the ways in which others are using the elements of drama and the drama medium to communicate. In the evaluation, students need to refer to the significance of the social, cultural, and/or historical influences on the play and/or on the performance. Students should also be able to demonstrate that they can make connections and comparisons between written and performed texts.

**Requirements common to both portfolios**

- The portfolios must be each student's own unaided work
- Each of the 2 portfolios should not exceed six sheets of A4 paper, two sheets for each of the three sections. (12 sides in total) One sheet of A3 paper can replace two sides of A4.
- Diagrams, sketches and drawings can be included in place of written text
- Although, a word length of between 500 and 1000 is suggested for each of the three sections, this is only given as an equivalence rating. The important aspect of the portfolio is to record responses in appropriate format. ~~A diagram or drawing paints a thousand words.~~

**Preparing the students**

The only portfolios used for assessment purposes are those compiled in relation to the two six hour practical assessment workshops. However you will probably want to give your students the opportunity to practice recording their ideas, responses and evaluations prior to the assessment period. Many drama students can record their thoughts and ideas with ease, and can justify decisions made through clear evaluation. However this is not the case with all students. What follows are some suggestions of ways in which you might help your students to record their reflections.

- encourage the students to incorporate sketches, diagrams, flow charts, drawings (as appropriate) with written notes. ~~A sketch or diagram can often communicate ideas more effectively than lengthy written descriptions.~~
- give the students headings under which they make notes using bullet points.
- embed the recording/ writing into the practical work. This is illustrated in the *War* and *Protest* schemes outlined in section 6 of this guide. For example the 'letter to Billy' in the war scheme might form the basis for a 'practice' Task 2 for Unit 1. The student might also annotate the letter indicating how they performed it. (See Fig 8 for an illustration). Another example from the *War* scheme might derive from the still image work - creating 'photographs' of the family saying goodbye to Billy and writing captions. The still images, captions, and class discussion, (reflecting on the comparison between the attitudes expressed in the poem and the poster and the 'photographs'), could form the basis for a 'practice' Task 1 for Unit 1. ( See Fig 7 for an illustration)
- encourage students to share their responses through discussion, whole class note making, (for example on large sheets of paper stuck on the wall). You might want to introduce a class portfolio; students individually write words and phrases in response to given questions or headings. These are then displayed for everyone to read and respond to.

- encourage students to draft and re-draft their work.
- set more than one recording task for each section of the portfolio, so that students can choose to include the one that is likely to gain the highest marks you might wish to devote a part of some lessons to the recording and evaluation of work, so that it is not all done as homework.
- encourage students to use ICT in the recording of their work. This could include the use of digital images with captions for example.

Students will need to be familiar with drama terms and terminology. As a minimum they will need to be able to use the terms referred to in the specification under the explorative strategies, elements of drama and the drama medium. Students should be able to apply and relate these terms to their practical work and refer to them in the portfolio. To help students understand the terms you may wish to devise a drama dictionary with the class.

Although it is not a requirement of the specification that students see live performances by professional companies, most teachers regard this as highly desirable. Not only is it likely to enhance the students' evaluation for tasks three of the Unit 2 portfolio, it will also inform that understanding and appreciation of drama throughout the course.

### Illustrations

What follows are two examples of ways in which students might record their responses to practical work for a Unit 1 portfolio.

Fig 7 refers to Task 1, and Fig 8 refers to Task 2 for the portfolio.

- **It is important to stress that these are examples and suggestions. They are not prescriptive.** It is also important to note that if these formats were used, the student would probably choose to use A3 size paper. The amount of space allocated in the 'notes boxes' in both examples given here would be too small.

Fig 7

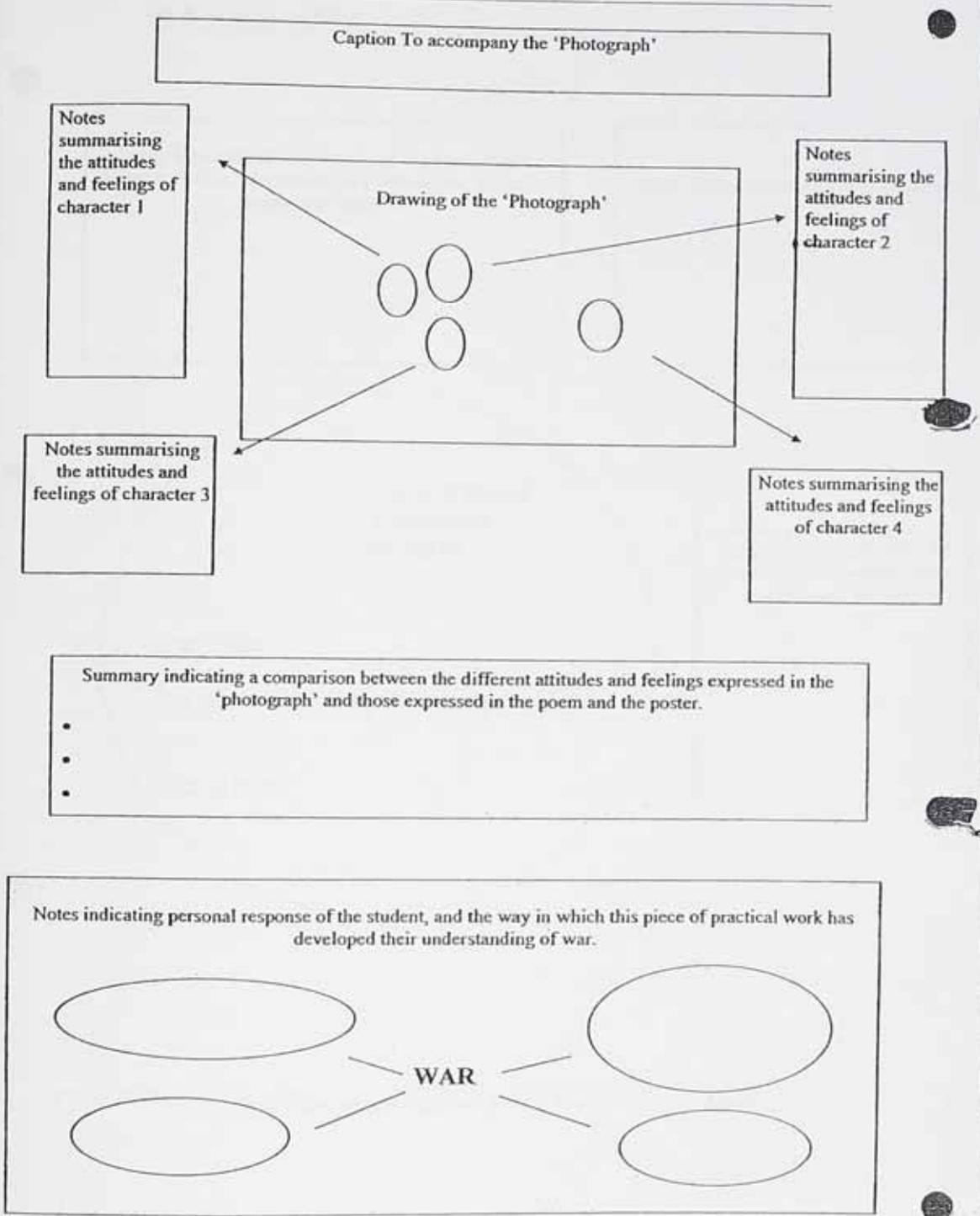
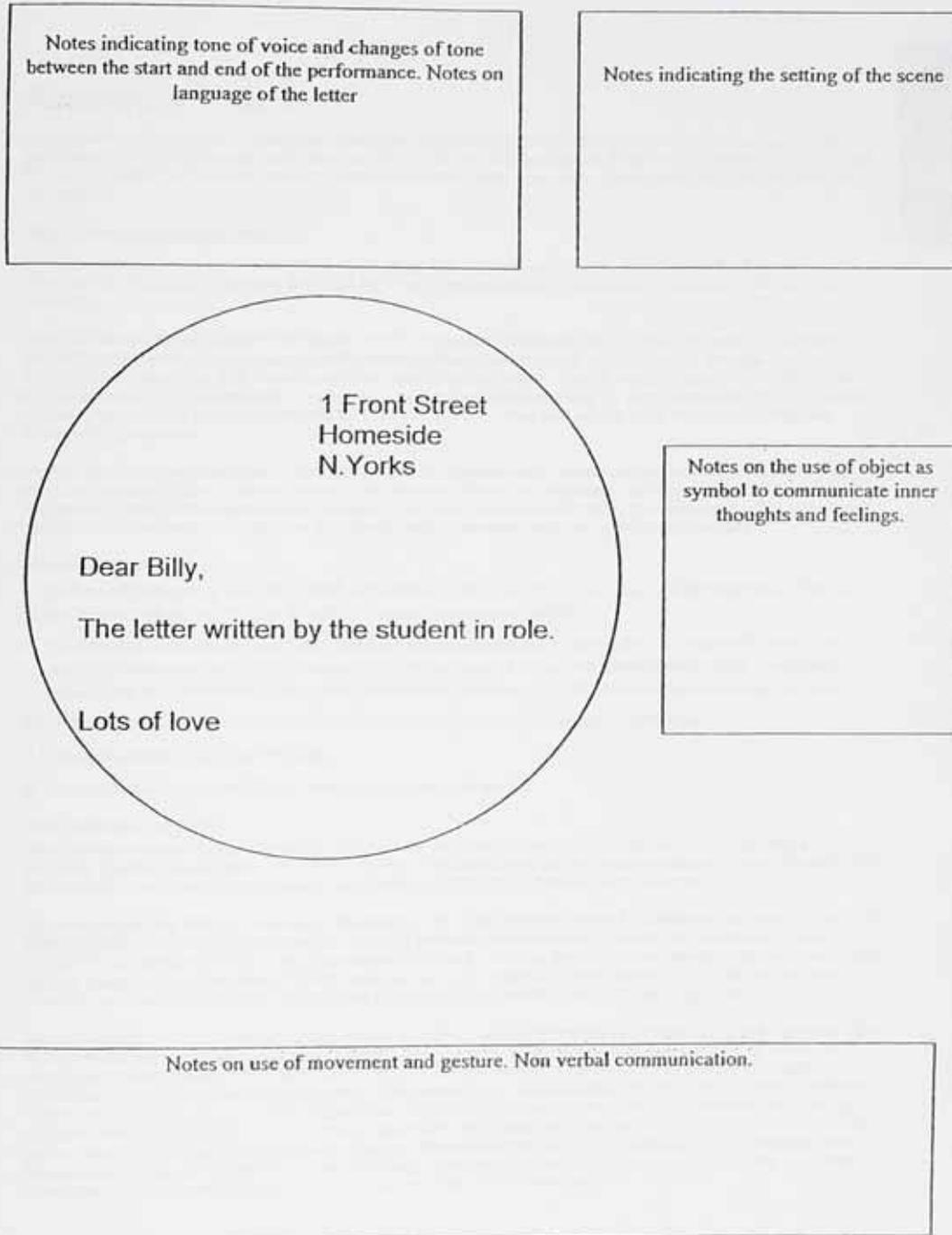


Fig 8 – Letter to Billy



## Assessing Unit 1

The assessment in Unit 1 is in two parts: the six-hour practical exploration and the documentary response. Both parts must be completed under controlled conditions. The practical exploration is led and supervised by the teacher. The final documentary response must be completed under supervision, although students may take in some notes: see page 56.

### Practical exploration

Students must be assessed over a period of six hours. You may choose whether to complete the six hours on a single day or divide it into sessions that total six hours, for example as two three-hour sessions or six one-hour sessions.

Which of these options is chosen will depend on the curriculum conditions pertaining in the centre. Completing the six hours in one day may cause some disruption to the school or college day but it does give the session a formality and importance. It is, however, a rather pressured option and whether students would become fatigued by this option might be considered. Dividing the practical exploration into shorter sessions allows time for reflection between the activities and an opportunity for students to make notes that will be used when completing their documentary response.

The full scheme of work may cover more than six hours: you may wish to begin with non-assessed sessions to introduce students to the topic/theme/issue, and you may choose to intersperse non-assessed sessions between the assessed ones. Note that students should not be using assessed time during the explorative session to make notes for their documentary response. The session that is recorded must be an assessed session.

#### *The record of work*

- Centres will structure a scheme of work and annotate it to show where any adjustments were made. This will provide a record of work for the candidates for each assessment period.
- The record of work should be detailed, clarifying when the strategies, elements and medium of drama were used, and mapping in where the assessment criteria are met. Centres will be required to detail the timings of each activity in the record of work sent for moderation, to ensure that the tasks set do not exceed six hours.
- Centres should provide copies of the printed or printable stimuli, or the online reference.
- Recorded sessions must be indicated.
- Centres should refer to the ICE for details of the record of work.

#### *The recorded session*

Teachers must ensure that a recording is made of one session per centre of practical work for moderation purposes. Teachers should also record more than one session during the six-hour assessment period to ensure that these requirements may be met (please refer to the Edexcel ICE for detailed requirements)

You must remember that the moderator will not know who the students are so it is essential that there is a method of identification. This might be achieved by ensuring that each student wears clothing that makes identification simple. This applies to the whole teaching group and not only to those chosen for assessment purposes. Before the session starts each student should identify themselves at the beginning of the video/DVD by stating their name, candidate number if this is known and offering full sight of their whole bodies, not just their heads.

Before the session it is advisable to check that all recording equipment is in good working order and the video tape or DVD disc is free of any other recorded material. The recording equipment should be controlled by someone who is not directly involved with the session, certainly not the teacher or students. Dependent on the space in which the session takes place the positioning of the camera must be considered. If there is a convenient position where the camera can be left to offer a good view of all the student activity then this should be taken advantage of. The individual responsible for the recording equipment could hand hold the camera and move around the space as the session takes place filming relevant evidence. The session should not be interrupted by extraneous noise from outside the space. The whole six-hour exploration is a matter of formal assessment and must be given in an atmosphere where it can be taken as seriously as any other formal examination.

**Assessment criteria: practical exploration**

In the practical exploration, candidates will be assessed on their:

- understanding of the dramatic potential of the theme/topic/issue
- use of strategies, elements and medium
- involvement in practical tasks; committed and focused
- communication of ideas; creative and imaginative facility.

Teachers should use the assessment criteria and levels provided on pages 16–17 of the specification. Candidates' work might include some of the characteristics outlined below; however, these characteristics are intended only as a rough guide: they indicate some key qualities of work at each level. It is important also to note that some candidates' achievement may be uneven.

Level 1: Outstanding: eloquent in use of drama, proactive, seamless, shows awareness of genre, subtle, facilitative.

Level 2: Excellent: fluent, independent, shows awareness of style, original, intuitive, responsive, leads, adapts, applies.

Level 3: Good: solid, secure, shows awareness of forms, may dominate.

Level 4: Adequate: functional, mechanical, generally supportive, derivative, reactive, literal usage of form.

Level 5: Limited: inconsistent, passive, sense of copying rather than adapting.

Level 6: No evidence.

**Documentary response**

Students will produce a documentary response to the work conducted during the six-hour practical exploration. The response should give:

- a reflection on the student's own work and the work of others
- an evaluation of the student's understanding of the explored theme, topic or issue
- an evaluation of how the use of explorative strategies informed the student's understanding of the explored theme, topic or issue
- an evaluation of how the drama medium can contribute to the creation of dramatic form.

There is a maximum of 2,000 words for the documentary response in Unit 1. It must be stressed that no assumption should be made that only the completion of this maximum can lead to high level marks. It is quite possible to gain high level marks in far fewer words. It is very much the quality of response that will gain reward. As ever, close scrutiny of the grading criteria in the specification will reveal what is required when applying the criteria to student work.

It is essential that students demonstrate 'response'. That is, they do not write additional material but show that they are responding to the experience of the practical work undertaken during the six-hour practical exploration. Here they have the opportunity to explain how the practical work deepened their understanding of the theme, topic or issue and how the practical work revealed meaning and depth to character, structure and style. This will be related to the specific demands of the assessment requirements noting how they:

- responded to the given stimuli
- experienced the exploration strategies
- used the drama medium
- interpreted the elements of drama.

**Assessment criteria: documentary response**

The assessment criteria for the documentary response mark can be divided into three main areas:

- evaluation of understanding of the explored theme, topic or issue
- knowledge of how strategies and medium contribute to the creation of dramatic form
- response to the work of others and appreciation of collaborative involvement.

The extracts on the pages that follow demonstrate examples of different approaches to the documentary response at different levels.

**Controlled assessment**

Students must produce their documentary response under controlled conditions. They can make notes outside the six-hour practical exploration in preparation for the final version, but during the process of completing the documentary evidence the work must not be removed from the centre. It is recommended by Edexcel that the final completion of the documentary response should take between four and six hours. Each student, and the teacher, will be required to authenticate that the work submitted for assessment is the student's own unaided work.

**Examples of documentary response with examiner comments**

These examples have been grouped largely to reflect different aspects of the assessment criteria on pages 16–17 of the specification, which you should refer to when working with your students. The examples given are very short extracts which would comprise just one section of an entire documentary response and are presented as being characteristic of the kinds of levels that would be achieved by the work. However, to achieve a specific level, candidates would need to show consistency in meeting the assessment criteria throughout the documentary response.

These examples are available as PDF documents on the accompanying CD-ROM for ease of use in your centre.

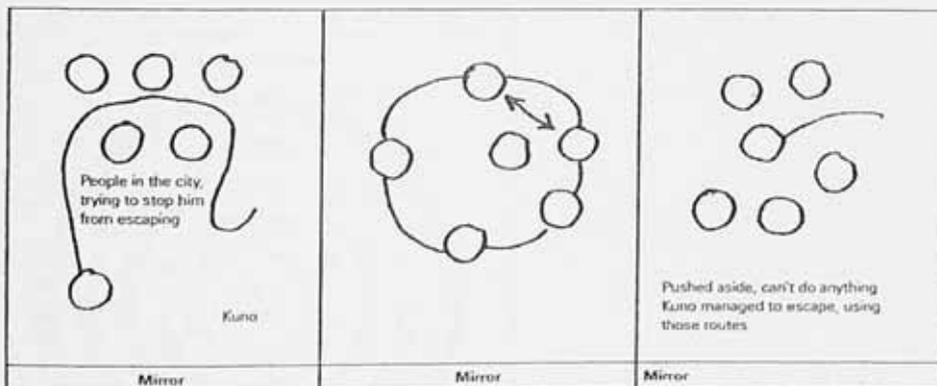
**Presentation**

Obviously, presentation is not part of the assessment criteria. However, it is worth noting that the documentary response does not need to be written in continuous prose or essay style; indeed drawings, plans, sketches, illustrations and photographs can often convey meaning more concisely and clearly, provided that they are appropriately annotated.

Students should also be made aware that artistic skills are not important in their documentary response: what matters is that the meaning is conveyed clearly. Simple drawings or diagrams can communicate as much as elaborate illustrations provided that annotation is detailed and focused on the work that took place.

Often students add unnecessary extraneous decoration to their work. While a good standard of presentation of the work is to be applauded it can sometimes introduce elements that can confuse the real work that is the subject of the assessment. Remember the moderator is making judgements on the work without any knowledge of the student other than the evidence in the documentary response.

The diagram below shows use of space and direction, but needs to be linked to the task and intention. The student should have annotated the diagram to explain the intention of movement used, alternatives that were tried and/or evaluation of outcome and effect. There also needs to be consideration of how the topic/theme/issue was explored. Consequently the candidates' work can only achieve level 5.





A second student in the same class explained in their response how another group explored levels of change in their practical work. The description here shows excellent understanding of the use of medium and strategies to communicate in depth, as well as an excellent evaluation of the work of others, and would therefore achieve level 2. To take the response further to be outstanding, the student could have improved their work as noted below, and developed the end of the paragraph to show more depth of analysis.

#### Levels of Change

##### Evaluation of other's work

*Seraphine, Shaniqua, Jordan Marie and Seran*

This group chose to do a piece on the sixth level of change, which is global change. In the piece they used French, Turkish, Spanish and English to convey to the audience that it was a world wide change, which I found very effective, and as an audience I really felt a sense of many nationalities being affected by this change – a nuclear bomb. Because people were talking in languages I didn't understand it meant that the emotions seemed were stronger because it was the only way I could understand what they were feeling. All the members of the group acted excellently which really created a horrific atmosphere. I liked the irony used in the piece, at the start the audience was shown a drama lesson where the class were given the task of creating a piece on a nuclear bomb. The group couldn't get into it, not being able to imagine what it would be like. Then the piece completely turned around and everyone was suffering from a real nuclear bomb. This gave the piece an interesting twist.

- ① The candidate needs to explore and evaluate precisely how the languages were used.
- ② A very general comment. The candidate needs to be specific about what was used and give clear analytical examples.
- ③ The candidate again drifts into generality. How did this happen? What was the dramatic turning point?

The remaining examples are divided into useful categories. However it is important that candidates often reflect in a holistic way about their use of the strategies, elements and medium of drama and their understanding of topic, theme or issue.

#### Making links with the topic/theme/issue

The example below demonstrates level 4. While the student shows understanding of the relationship between practical work and the theme/topic/issue, there is little clear explanation of what the practical task was, therefore the candidate's understanding of strategies is adequate and could have been expanded in more depth.

Our whole class managed to maintain the maturity need, like not getting frustrated with the topics; we were not happy with some of them but still used this emotion to help us create some good work. One particularly good piece was during lesson 2; they did a job interview with a young girl at a top market hairdresser. They declined because she didn't have the 'class' for it, they made pathetic excuses and this was all to true for normal situations, I enjoyed it as it shined a light on how badly some people behave when confronted with something they don't like.

- ① The candidate needs to refer to the specific drama elements, medium and/or explorative strategies used here. For example, there could have been a discussion of movement and gesture to demonstrate status.
- ② The candidate could have picked out an example of gesture/movement at a specific moment to illustrate this, for example, 'When Jade turned away and crossed her legs aggressively...'

The second example is closer to level 2, with good evaluation of the work of others, using justification of the use of strategies and medium to communicate ideas. To achieve 'excellent' the student would need to have made the relationship to the task/topic even clearer. The candidate needs to explain how this 'offensive' and 'aggressive' attitude was communicated using proxemics, and non-verbal communication.

For example one group showed prejudice against teenagers who wear hoods. I thought that the scene they performed was interesting because they showed how prejudice could come in different forms and as they were the only group to choose such a unique topic made the scene that bit better. ①

I also felt that the way they performed it went well, as the use of costume (a coat with a hood) helped to improve it overall, because it told the audience the main purpose of the scene which was to be prejudice against someone for wearing a hood. The body language that they used made it clearer for me to tell how the different characters were feeling. ② For example, the victims of prejudice told the audience that they were wearing their hoods in the shop because they were trying to keep warm, whilst the negative prejudice characters look it offensively and aggressively as if they wanted to steal something in the shop.

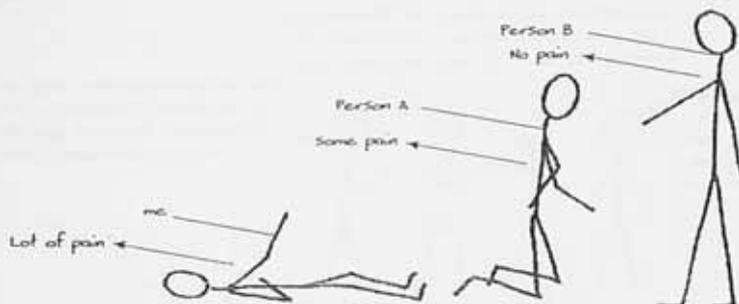
③ The candidate could have given a more specific sense of the context to the task and how the scene was staged.

④ The candidate could have explored the use of movement and gesture which communicated emotion to the audience, explaining precisely which use of body language was effective.

### Understanding of strategies and medium

When describing the strategies and medium used, students need to ensure that they add sufficient justification and analysis in order to achieve high marks.

In this example below, which is level 3/4, there is adequate use of terminology to describe the group freeze frame. The student has shown some justification for use of levels, position and proxemics, and there are aspects of 'good' in the justification of the use of space, gesture and so on but these would need to be more in-depth and analytical to push the mark up to level 3.



We used a triangle shaped table to show a different kind of pain. I was lying on the ground, grabbing my chest to show I was in a lot of pain. My facial expression shows this. ① Also, I had my hand out in order to show that I needed help. Person A was kneeling down to show that he couldn't stand, he had his eyes closed to show he couldn't bear to watch what was happening and he had his arm across his stomach to show he wanted to be sick. Person B was the most powerful and free ② because he has the most room and an angry expression. ③

④ The candidate needs to explore more fully 'how' facial expression was used.

⑤ The candidate shows some sense of proxemics, use of gesture and facial expression but there is a lack of specific detail here.

⑥ The candidate needs to describe how the expression was created and what effect this had.

The next example shows excellent understanding of strategies and medium. The illustration supports the description and the student has given a clear justification of the use of positioning and non-verbal communication. This would achieve level 2.

Still image was used very effectively during this unit as it gave the audience a sneak preview into what was to come. We used still image best in our Suffragette piece as it allowed us to show the scene in a moment of suspense or climax/anticlimax. Our still image looks like the one in the right. The strong hold of their hands shows that nothing will pull them apart until they feel they should let go. Police officer's 1 and 2 can pull all they like but with the amount of determination on the Suffragettes showed commitment, these ladies never left eye contact as if transmitting a secret code to one another.



- ❶ In order to achieve level 1, the candidate could have explored use of levels, proxemics and status more precisely.
- ❷ This comment could have been linked to the idea of tension more specifically, perhaps explaining how the still image could have encapsulated the moment.
- ❸ The candidate needs to be more specific here, perhaps linking the final image to their intentions and/or alternative positioning that may have been tried and discarded.

The next example, also at level 2, shows how drama medium has been used to communicate relationships, context and sub-text. The student has given justification for the use of proxemics, facial expressions and gesture. The explanation of how sub-text is to be communicated indicates good understanding and there is some use of drama vocabulary although it is expected that a higher level response is likely to make greater use of drama terms.

Scene Six

The father lunges at his son with an angry facial expression and a high pitched voice (shouting). This sudden action quickens the pace and the tone of his voice grips the audience's attention.

The pace is also quickened as the mother becomes hysterical raising her tone of voice and having a shocked expression.

The young brother stands strong to show his stubbornness and his lack of regret. This portrays a change in character from an unsure boy to a boy who is certain he is ready to go to war.

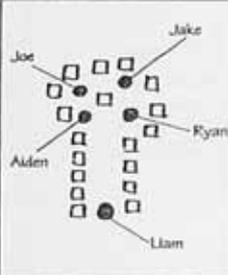
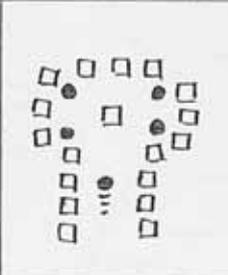
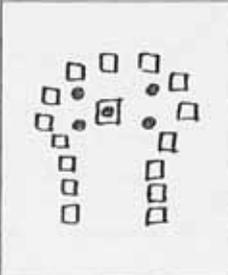
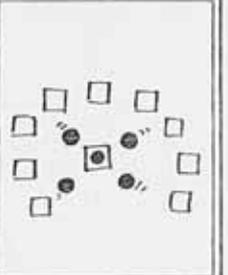
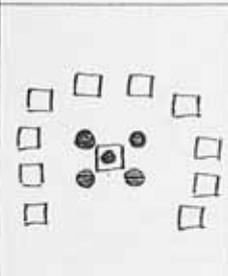
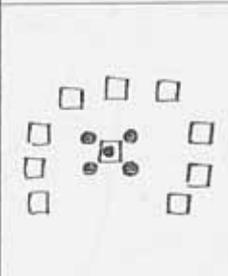
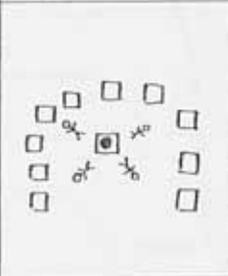
The older brother pushes his father back, supporting his brother, portraying understanding.

The sister is bent slightly and staring at her toes showing the audience she on some level feels guilty.

- ❶ The candidate could have explained how the angry expression was created and explained what this suggested beyond 'anger'.
- ❷ Although the comment on voice is interesting, it does not work particularly well with this format. The candidate would have been better off focusing on the increased pace of movement and gesture here.
- ❸ The candidate could have explored the brother's posture more effectively here, for example commenting on tension within his shoulders, rigidity of stance and positioning of feet to show his determination.

62

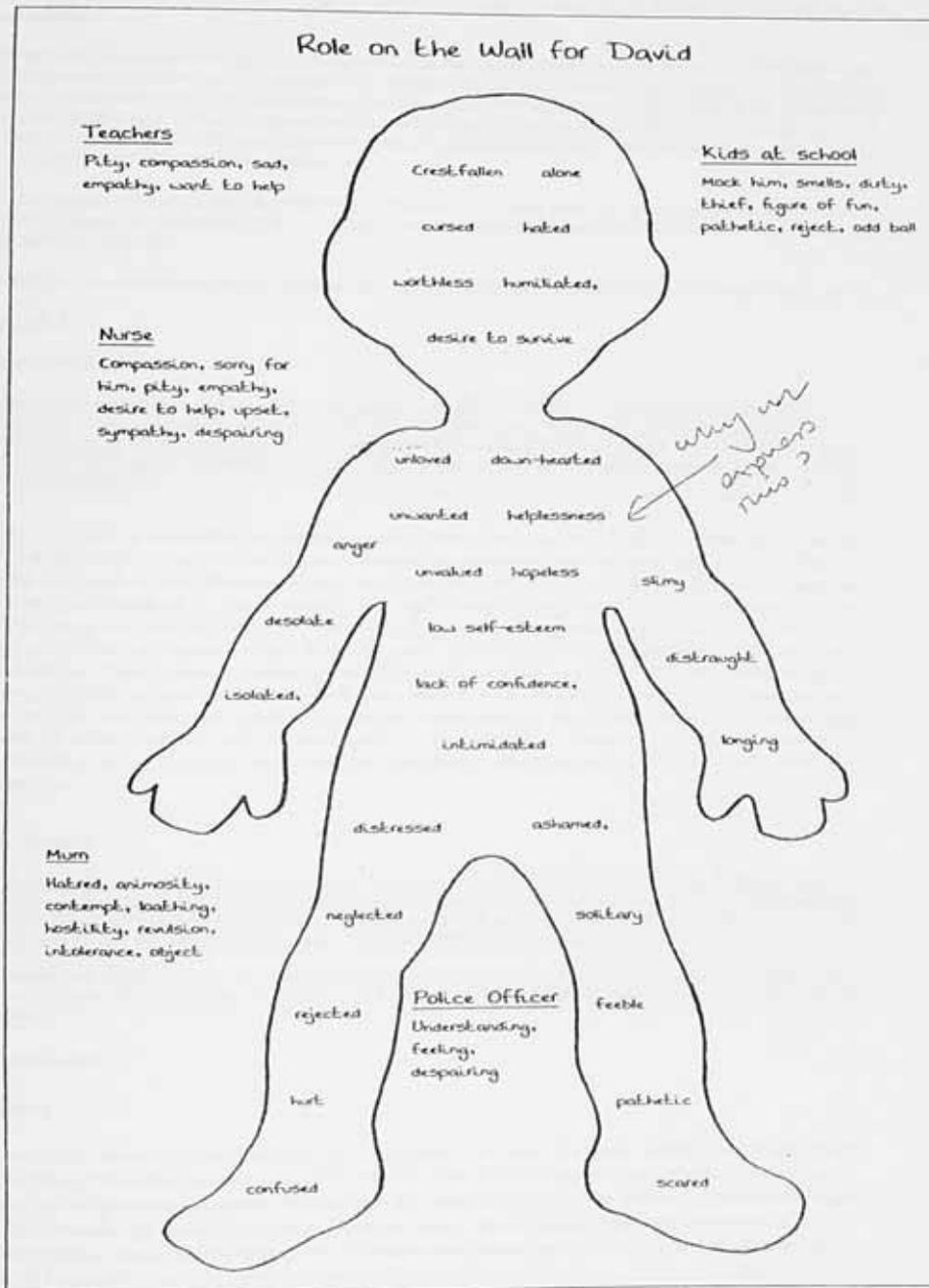
The example below is a good use of diagram to show the use of strategies and medium - clearly outlined with some justification. It would achieve level 3. In order to move this up to a level 2 or higher, the candidate would have needed to write in greater detail about what the task actually was and then to analyse how this linked to his/ her intentions. The layout of the template does not allow sufficient space for this, suggesting that this style of template would be better as a note-taking template to be developed or added to for the final documentary response.

Portfolio Template – Developing		Drama Text: 'Two'	
Drama Text 'Two'		<p>The activity we was doing was a symbolic act on wife beating. The mood of the song in the background was sad and creepy as it juxtapose with what the audience sees. It created a mood of depression with the audience. The music added a sense of sadness within the act. We wanted to communicate how the wife beater feels and if he regretted anything.</p>	
This symbolises the torture of his guilt.	This symbolises the shock and bluntness of the report	Tries to kid himself saying she deserved it.	This symbolises the reality of things
			
Liam is reading out a report of a woman has been killed.	Liam repeats the report three times with words missing from it then he walks to the middle.	Liam sits in the middle chair and becomes the wife beater and starts saying that "she deserved it".	The four people around the centre chair come around the centre chair chanting feelings.
			
When we got really close we started to ask questions snapping at him. This shows that reality is putting pressure	We repeat the questions holding our hands to Liam. Liam covers in his chair. Liam cannot handle the pressure.	Liam chucks his arms out and knocks us to the ground. Liam uses violence to get rid.	This drama piece ends.



The role on the wall below is a useful way of recording outcomes of practical work in the creation of role, but in order to improve it from level 5 it would need to be annotated to show how the role was realised and developed through practical work. Once again, this template is a useful starting point in terms of recording and brainstorming ideas but could be structured more helpfully to allow candidates to record detail of the practical activities.

Role on the Wall for David



## Edexcel 2009 Teachers guide 101 – 103

## Examples of documentary response with examiner comments

For Unit 2, an integrated approach in terms of achievement has been adopted to organise examples of work in as helpful a manner as possible. These examples have been grouped by levels to exemplify how written responses may reflect the assessment criteria on page 25 of the specification, which you should refer to when working with your students.

The examples are designed to offer some approaches to the way students have interpreted their practical work in the documentary response. The purpose of these examples is to demonstrate how moderators view different levels of achievement and what the content of the documentation might be to achieve those levels. These are not complete student files. It must be appreciated that a full documentary response might contain further work that satisfies higher levels of attainment. These examples offer guidance only as to what students should think about when completing their documentary responses.

The documentary response does not need to be written in continuous prose or essay style; indeed drawings, plans, sketches, illustrations and photographs can often convey meaning more concisely and clearly, provided that they are appropriately annotated.

These examples are available as PDF documents on the accompanying CD-ROM for ease of use in your centre.

### Level 1

#### *Blood Brothers*

The example below on *Blood Brothers* demonstrates an impressive understanding of marking the moment. There is absolute clarity of the description of the practical activities undertaken. The important thing to note is that the description of the activities is accompanied by interpretative comments in the context of the drama form. The student could also have developed the answer, exploring another example of how Mrs Johnstone's character and motives were explored dramatically.

When we went on to explore Mrs. Johnstone's progression throughout the play we explored the lyrics of the song, Marilyn Monroe, and we began to analyse the story they told. My group and I decided that the most important in Mrs. Johnstone's song, Marilyn Monroe, was when her husband walked out on her, 'me husband, we walked out on me, a month or two ago'. To portray this as the moment of highest tension in the song, we chose to freeze and stopped singing and created a still image showing the conflict within the family. We decided that the whole group would try to pull the husband back when he went towards the 'other' woman representing Mrs Johnstone's inner feelings. Then, after 5 seconds or so, the song could continue, and so would the fast pace. We opted to convey the moment in this way because we thought that pulling her husband back towards herself and the family is what Mrs. Johnstone would want to do and what she wishes would happen and this created a moment of stillness and sadness within the fast pace of the song which was dramatically effective and explored the grief hidden by her busy life.

#### *The Crucible*

This next example on *The Crucible*, also at Level 1, is an outstanding justification of the use of the drama medium. As well as describing the lighting technique employed there is a well-thought out explanation of how the lighting was used symbolically thus demonstrating how the use of the drama medium, lighting in this case, can add meaning to the drama. Both the themes of the play are treated as well as information concerning the characterisation of Abigail.

The paragraph dealing with 'contrast' furthers this interpretation by showing there is an awareness of how lighting can be used in production and how this might impact on the audience, thus contributing to the drama in addition to plot and character.

#### Drama medium

#### Lighting

In our cauldron scene, we removed one of the green stage lights and placed it inside our 'cauldron' so it shone upwards. This helped us to set the mood of the scene, because the green light illuminated the faces of the actors and made them appear mysterious and sinister. We chose green light specifically for a number of reasons. Firstly, in the English folklore, the colour green was symbolic of witchcraft and devilry, which we thought mirrored Abigail's envy of Good Proctor when her husband chose to stay with her. Finally, green is associated with sickness and nausea which we thought represented the 'sickness' that the girls suffer from during the play.

**Drama element****Contrast**

We used contrast to draw the audience's focus to specific parts of the stage and to make our scenes more appealing to the eye. In our first scene, we contrasted the green light in the cauldron with the warm, yellow lights on stage. This was meant to show the audience that the contents of the cauldron were evil and unnatural. Moreover, the contrast between the cool green light and the warm yellow light made the audience focus on the centre of the stage where most of the action took place. This was our way of keeping the audience interested and engaged in the scene, because we were showing them where to look and how to react to what they saw.

**Graham**

The description below of a practical activity with *Graham* demonstrates an outstanding response as it details both visual and aural aspects of the work. There is a clear account of how dramatic action contributes to the meaning of the scene being dealt with. It is a high level analysis showing how creative ideas are processed through the drama medium and elements of drama. There is an interpretation of the text that goes beyond the dialogue, showing there is considerable understanding of the style and nature of the text. It should be noted that there is an account of how the activity did not always prove successful at the first attempt and how this was developed to achieve a satisfactory outcome. The student knows what they want to achieve and there are considerable efforts in making that happen. The entire piece of work uses the language of drama in a fluent and clear manner.

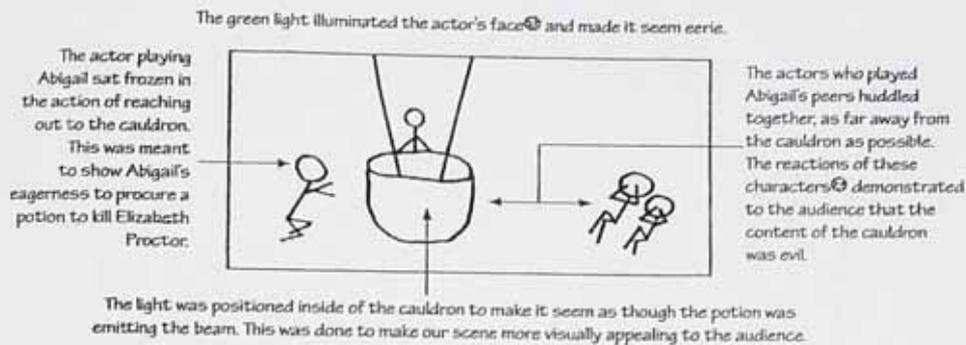
For staging the final race the most important thing was to put across the energy and the achievement but to have everyone running around the stage would have been too chaotic and messy and the proxemics would have been a nightmare. We liked the idea of the runners in slow motion because you can show effort like in slow motion of races when the runner's face is distorted with puffed out cheeks and agonised expressions. This worked very well because you could really see the effort and progress of the race, but it didn't really show energy or the excitement. So we decided to contrast the slow movement with a very fast commentary from two members of the crowd. This also linked in with the narrative technique of the play. I think this worked very well but it wasn't easy to do. A minute doesn't sound like a long time, but it is when you have to find the words to fit it. And we had to build up the excitement, getting faster and faster, and higher in pitch until we screamed 'He's won!' We kept very still most of the time because we wanted the audience to focus on the runners, so that we were just words and the runners were the movement but on the last lines we kept in the air and froze and the runners froze too. We tried to make our final freeze shape the same as the runners with our heads back and arms up in the air like crossing the line, because we wanted to show that we were all at the same point in the same race. I think it was quite effective and had quite an impact. It also meant we could control the movement and space better than running in real time. The runners and speakers were in two different areas a bit like cross-cutting, but happening at the same time. We had thought of putting the spectators on a block behind the runners so that they could have been seen and it would have looked like they were in the stands at a race track but that might have made their status higher than Graham and it was his achievement that mattered. So we put them to one side, and at the end Graham had slowly moved to the front centre, as in the diagrams, so that he had the most status.

**Level 2**

Level 2 work is categorised as 'excellent' in the specification. Consequently there must be evidence that there is considerable understanding of the text being studied and of the way the practical activities lead to insights into the creative potential of the play.

**The Crucible**

The following example on *The Crucible* mirrors the work done in the Level 1 example above. There is a clarity of meaning supported by the drawing so we are made aware of the physical relationships and how the lighting contributed to the work. But unlike the Level 1 example there is a lack of detail. There is obvious awareness of the use of lighting but the symbolic references are not linked to the meaning of the play. The green light, we are told, makes the actor's face 'eerie' but there is no reference to the symbolic impact which would have helped to lift the comments towards Level 1.



- ① More detail about the character played/represented by this actor would have been helpful.
- ② Although the diagram illustrates these reactions, more detail could have been given to explore whether facial expressions showed characters being blinded by the light or reacting with horror to the 'black magic' they are witnessing.

### Graham

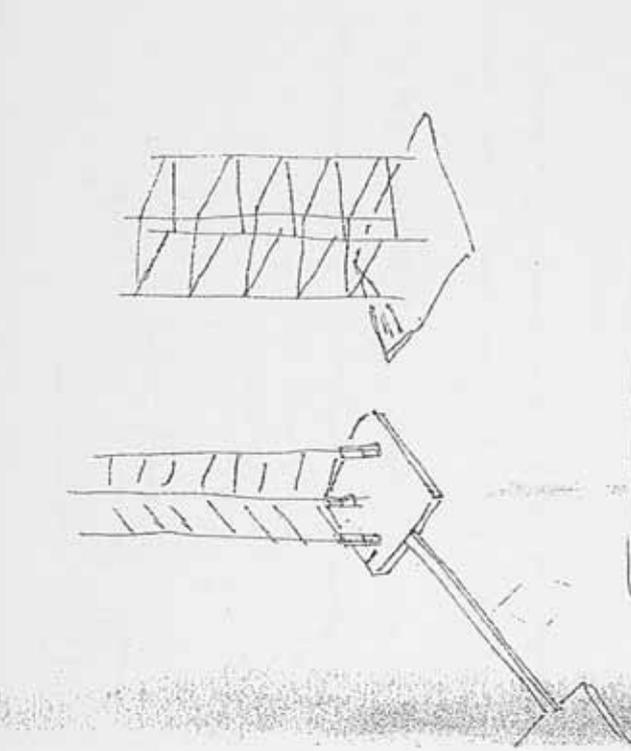
Again, the example on *Graham* below should be contrasted with the Level 1 example above. There is evidence of understanding of how the activity worked and its dramatic influence on the action. Creative ideas are apparent in the description but the analysis needs to go further in explaining reasons for the choices and the effect they have on the drama.

We staged the race in slow motion. This was so that the audience could keep track of where Graham was<sup>①</sup>. He started a bit at the back but slowly came to the front. This was to build tension so that the audience would not know at first if he won or not<sup>②</sup>. His facial expression looked like it was a great effort until the end. He pumped his arms slowly up and down to look like he was running, and at the end he raised them in victory as he crossed the line. This was to show the audience he had won. Two narrators narrated the race at the same time saying things like "he's at the first bend, he's overtaking", getting faster<sup>③</sup> and more excited as it got to the end. This was to show the speed of the race because the movement was in slow motion. This worked well because it was a contrast to the running and the crowds do get that excited at a race.

- ① The student needs to comment more fully on the use of slow-motion movement as a drama medium which creates a more significant dramatic effect than performing movement in 'real time'.
- ② The student could have explored the effect created here in greater detail, for example, commenting on the sympathy created for Graham as the 'under dog'.
- ③ The student could have commented more specifically on the pace of the commentators' words and movements.

Scott

Scott's List



Read through

Jokes: What Blue + Orange  
 and at the bottom of the sea  
 A baby with chicken bones

END - A standup comic, curved  
 laughter  
 Spats/or on ladder

p3  
 Teat

- Sat £5000
- ~~£5000~~
- Props £600 ← Mini Dric + Box?
- lighting £800 (+ Samed)
- Costumes £500

SEAT 8x candles

Metal Core Nintom

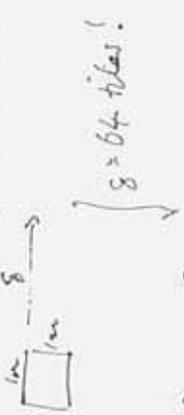
Meeting with bynie is  
 now on Tuesday of next week

Scott Graham

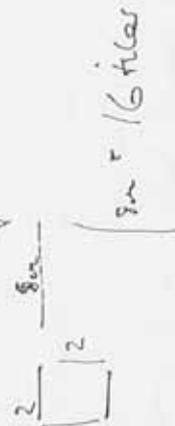
Set - what about the whole floor so that any pillars are supported across the whole floor?

It must be able to go from 8x5-

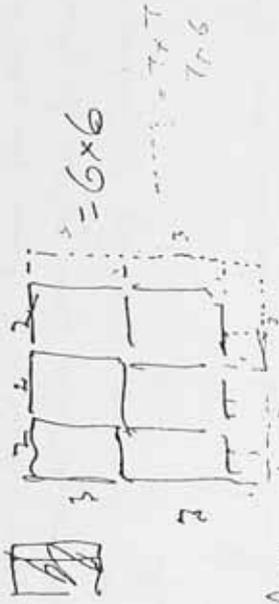
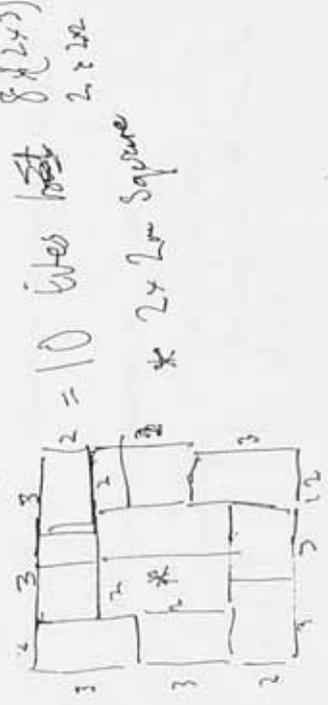
- 8x7
- 8x6
- 7x7
- 7x6
- 7x5
- 6x6
- 5x5 (5x5 too small?)



8x64 tiles!



8x = 16 tiles



Problem - can only do even numbers  
 ie 6x8, 6x6, 8x8, 8x8, 7x8 -  
 + 6x(1x2) then any thing from  
 6x6 → 8x8 (→) 4x8 each  
 a(1x1)

Seuion + Vix





Scott

Questionnaire

1. What is home
2. What is your favorite room or part
3. Do you have any physical best habits
4. Have you ever had sex at home, where
5. What annoys you at home
6. Who and how?
7. Describe your perfect home
8. Are you easy to live with? Why?
9. I have something that you do at home that you don't do any where else
10. Have you ever had a riding place at home, where?
11. Skills that you have

Are there any habits that annoy you

Describe your favorite TV program

Describe your bedroom

Describe your favorite bedroom

Who would be there

Do you confront problems

What do you do alone in shared space

Names

Clear the space

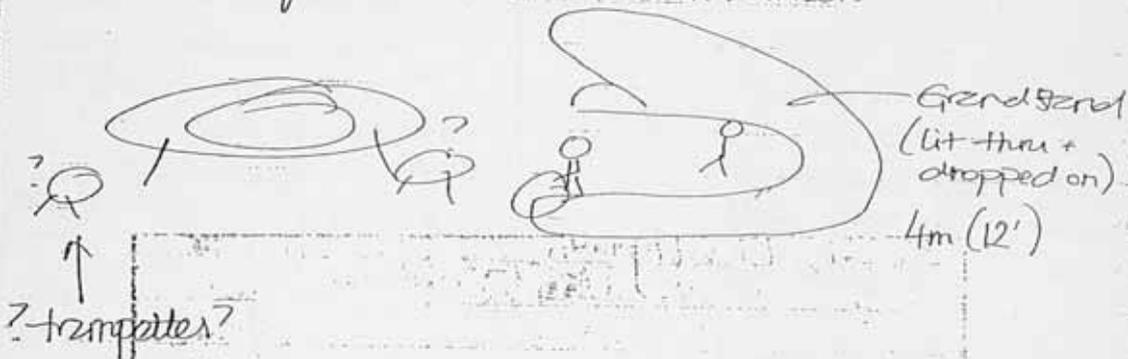
Left

Steven

OILY CARTE : BOING.

18/2/02

Rachel → inflatable matz carpet U ceiling piece  
less quasi-abstract more modern abstract.



7 x Seven sessions involves 4 peoples } per day  
4 careers }

Options for show  
energetic version  
tranquil version  
able  
profound

? Midi sound laser  
? thyratron - over trampoline  
? Dave (impro) Northumbrian pipes

Wahls Silver Pillars } qualities of rise + fall  
Gymnasts ribbons + bells }

⚡ If performers not too bouncy then can do twirly ribbon stuff.

Per. May 6th  
13th  
20th  
27th  
June 3rd (prev. 6th - 7th) ⑤  
10th - open

①  
|

23-5 April = Eddie

Steven

PUNCHLINE

Mejorettes  
 Mic stand triad  
 Lovebench cum sofa (Liam)  
 Suspended mics  
 Heckling - Pitt in  
 Obv. net table setting  
 Suted Punchline Sticks  
 22 Person Union  
 Duet duets incl. voiceover  
 Dying on stage - Mic heavy on it  
 My life as a Punchline

Suits  
 Safety pins  
 MD's

Garfinkel tables - empty  
 round tables

- / In Suits ALL
- / Mejorette union ALL
- / Mic stand triad + dying ALL
- / Regression material ALL
- / Weird duets ALL
- / Out Suits ALL

Heckling  
 Punchline suits

My Life As a Punchline

- / Demming Stats
- / A Man Walks Into A Bar
- / Breaking Bad News
- / But I'm Still Singing
- / Dying At The Mit

MON

Chat  
 Boxes  
 Arms  
 Leg  
 Regression Couples  
 Q & A's - questionnaires  
 ? Phys ?

Social Dance - Mejorettes!

TUE Sept 05

UP  
 Regression  
 Mejorettes  
 In Suits (incl. hugs)  
 Speeches

8 sets (Danni)  
 8 joined by 4  
 4 My tizer  
 4 slow out

MZ monologue  
 1-3  
 Windows  
 Mic codes

WED 11

UP  
 In Suits  
 Regression  
 Mejorettes

UP  
 Will You  
 Mic Tim +  
 Duets  
 Bad News  
 Stats (Heidi)  
 I'm Singing

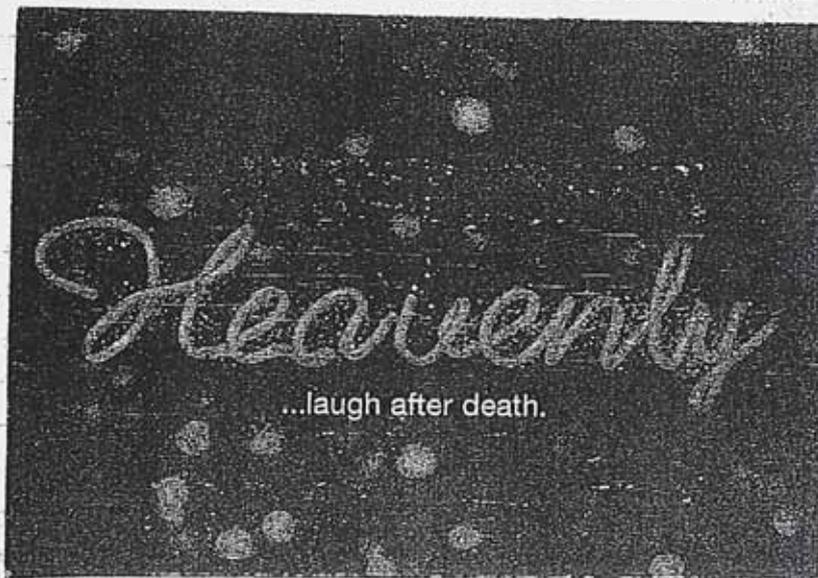
Steven

OILY CART

[id] M/N met seen both Tramp. & Grand. — pedestrian  
Gorgeous, slicky stuff

? Kid of bits-fer

Big wavy arms vs. tight salute.



BRIGHTON WSHOP

Legs seq.  
Discovery  
Kite watching

see over...

Boys + Girls equiv.

Steven

PIANOLINE

Grandtheftzuto  
 Theme } LHB  
 Tokyo We Have A Problem }  
 Alive } D. + Punk  
 Fresh }  
 Memento }

Requiem For A Dream  
 Zephne (mn)  
 Will You Follow Me } Zb Design  
 Instrumental }  
 One And The Same }  
 Magnolia }

Gerling  
 Don't Tell Me (loop)  
 Blaxiner (loop)

Pic. Story } J. Walker, Bar D.  
 A Man Walks Into A Bar } J. Simpson + Maguire  
 In Suits } J. Thoro

<sup>R</sup>  
 (Dying) Ben Nevis (K-lee + Phil)  
 Will You } J. Ho  
 Expression }

Bull In Chivalry  
 Majeette (mn) } J. Sutherland

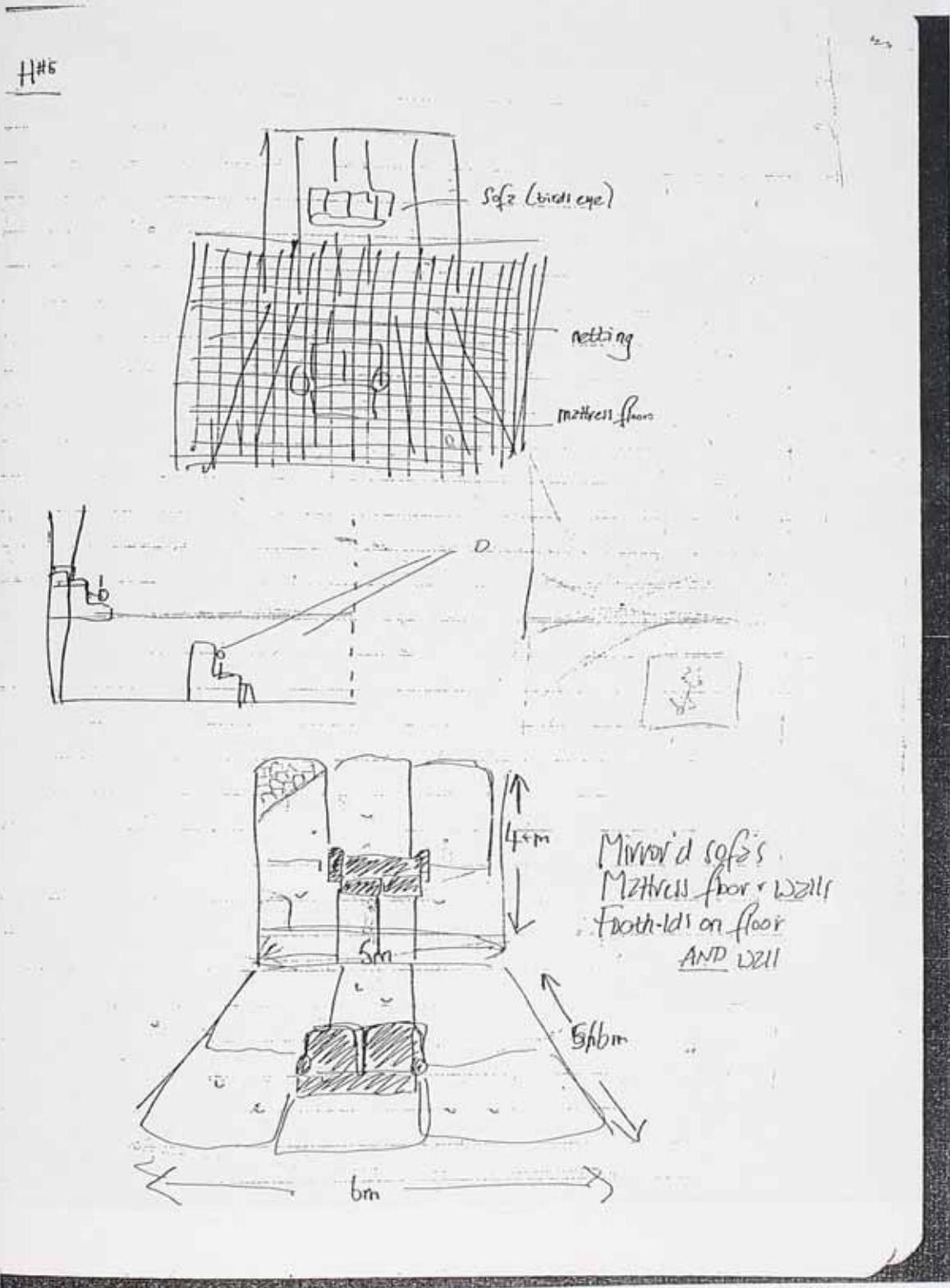
Dimming Stars -  
 We're 1. Doo is

My Life As A Parrot  
 Out Suits

[ Tess - ... ] /  
 ✓ Aaron - boytoy /  
 ✓ Jamie B. - boytoy (C) P-  
 ✓ A Phil - boy (C)  
 ✓ Carly - ... (C)  
 ✓ Keyleigh - ... (C)  
 ✓ Rosemary - ... (C) -  
~~Annette - X~~  
 Torie - ... (C)  
 ✓ Sean - Heggell / P -  
 ✓ A Stephanie - blue ... (C) P -  
 ✓ Marie - ... (C) -  
 ✓ David - ... (C) -  
 [ Tony - ... ] /  
 ✓ A Sophie - ... (C) -  
 ✓ Amy - ... P/P -  
 ✓ A [ Toni - ... ] /  
 Jamie S. - /  
 [ Clare - ... ] /  
 ✓ A Heidi - ... (C)  
 ✓ Scott - ... (C) -  
~~...~~  
 ✓ Kirsty - ... P (C) -

(Dying All The More & Memento)  
 Requiem  
 In Still Smiling  
 Majeette

Steven



## **Recovery date 17/04/1912**

Dear my lord Hamilton,

I have boarded the titanic and i am now realising how amazing this ship really is. I am truly grateful for you paying for me to experience this. Even though it's only been six hours i am missing you dearly. I'm the luckiest woman on this earth to be marrying a man as wonderful as you. I cannot wait to purchase my wedding dress for our ceremony and then come home to your loving arms.

I am currently lying in a four post bed similar to the one in which we share. I cannot stop wishing you were here. It is truly amazing every little detail is fixed to perfection. The maid is also having a very enjoyable time.

There are sirens!!! i will write soon

I love you

Every staircase  
continued electric  
lighting and local  
Of the 1517  
people who perished  
in the sinking, only  
306 bodies were  
recovered.

12  
TITANIC  
LEONARDO DICAPRIO KATE WINSLET  
MAY 1912

The ship was so broad now on  
April 10, 1912, there were  
still areas where the pool  
was not.

The ship contained a  
heated swimming pool, a  
first for any sailing vessel.

TITANIC Film & Facts

Creating the image of rolling on the Titanic  
as it sinks

Spotlight as we roll

I felt a bit embarrassing  
rolling in front of everyone  
but after a while  
we got used to it.

Stage 1: By ourselves.

Start in this  
position

RELAX  
→  
LOOSEN  
UP  
→

Roll into  
this position

Lean head back  
→  
Let the  
weight make  
you roll  
→

Roll into  
final position

}

REPEAT

2.11/2010

Tools and Figures

Only I could find 20 class balls with 49 dollars from storage.

The hand played music until the last few minutes when he went back.

Charlie Toupin was the only person to survive the icy water. He had reportedly been drinking heavily.

It cost \$7.5 million to conduct the Titanic.

The Titanic sank at 11:40 pm.

An iceberg caused all this trouble.



4/2/2010 Lifts = Trust

I was with Danielle but I think she could have put more effort in.

1

I loved it, so activating



Walk into the gap. Tense your body, put hands on front person's shoulders and push. Everyone else lifts.

2



Run into cars. Jump across the catcher and they catch you.

As a group we gained trust, with each other.

3

Me, Jade, Chris, Danielle and Aaman weren't successful because we didn't have very good jumpers.

Three people in a line. The jumper runs in and jumps across the lifter who grab the jumper and swing their legs round.

Upper Class / Stressful

When we were killing our imagination take hold of us, I felt like a bird - flying above the traffic.

ocean

- Back at the bottom of the

- Sinking

- first morning

- in evening

- first day

- Board

- Arrive at the harbour

Still Images

Rise from the ocean

let imagination run wild

Log a float - no talking/learning

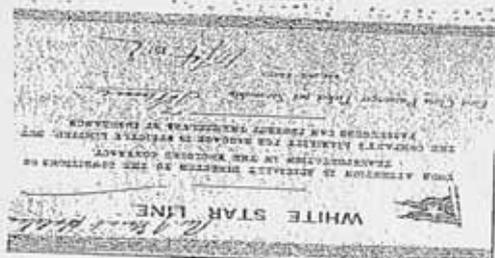
12/2010

IDENTITY CARD

NAME: Eva Phillips  
 GENDER: Female  
 AGE: 22

OCCUPATION: None  
 ETHNICITY: White British  
 ADDRESS: 34 Langford Road, London.  
 MARITAL STATUS: Engaged

CLASS: First



Reason of voyage:  
 Sisters in-law to be, (Kathleen Robertson) and her maid and best friend are going  
 out to America to look for a better life, dress and a holiday.

She took down in to the ship/house down with disgust.  
 She took Phillip in reasonably well off and will love and his parents.

4/3/2010

Slowest race - Running in slow motion

- 1) At the top of the sinking Titanic.
- 2) Running through Titanic.

Slow motion  
 Running to safety.



Facial  
 expressions



Helping  
 someone get  
 to the top.



Fitter over  
 an obstacle

Cat and Mouse

3 rows - 2 people running through  
 1 trying to catch the other.

"CHANGE" - you move 90° clockwise.



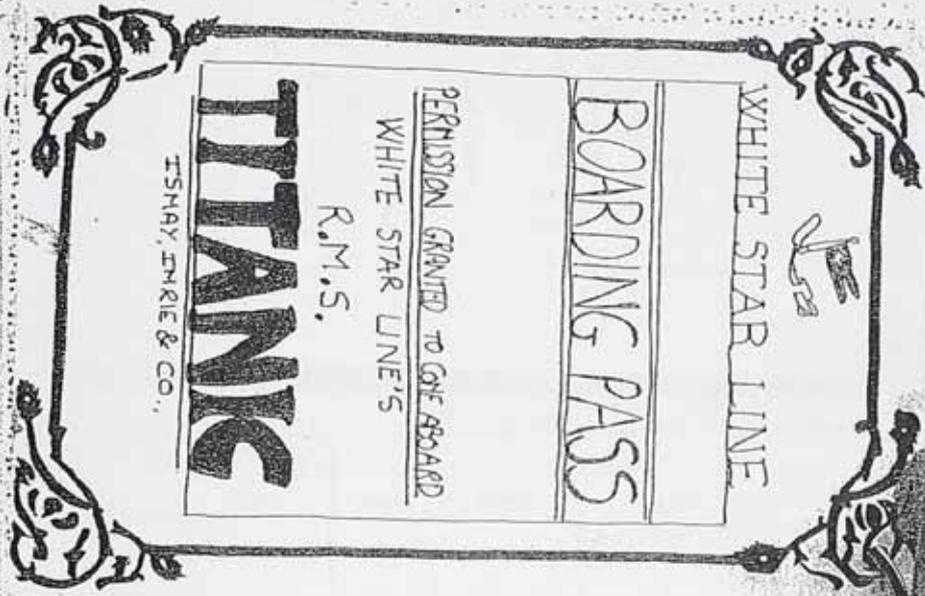
Very funny!

Creates the image  
 of running round  
 the Titanic  
 - looking for someone  
 - running to safety  
 - getting lost









R.M.S. Titanic Second Class Dinner New April 14, 1912

- |                               |                 |
|-------------------------------|-----------------|
| Customer                      | Tapiooa         |
| Baked Haddock, Sharp Sauce    |                 |
| Curried Chicken & Rice        |                 |
| Spry Lamb, Mint Sauce         |                 |
| Roast Turkey, Cranberry Sauce |                 |
| Green Peas                    | Puree Tomatoes  |
| Baked Rice                    |                 |
| Baked & Roast Potatoes        |                 |
| Plum Pudding                  |                 |
| Wine Jelly                    | Coconut Soudich |
| American Tea Cream            |                 |
| Nuts Assorted                 |                 |
| Fruit Fruit                   |                 |
| Olives Brewets                |                 |
| Coffee                        |                 |

RMS Tshawe Fish Club Dinner Menu April 14, 1921

Hot Cheese Sauce  
Oyster

Consomme  
Olya

Soup, Macaroni Sauce, Cucumber  
Fried Myrtle Hill  
Sauté of Chicken, Lyonnaise  
Vegetable Mince Pie

Loaf, Mint Sauce  
Roast Duckling, Apple Sauce  
Slices of Beef, Caramel Potatoes  
Green Peas

Boiled Rice  
Cranial Gravy

Roast Chicken & Boiled New Potatoes  
Rice  
Rice

Roast Squab & Caviar  
Cold Apponyan Vinaigrette  
Pate De Foie Gras  
Gelatine

Waldorf Salad, Pudding in Charlotte Mold  
Chocolate and Vanilla Eclair, Fruit To Cream

Storage Imagery

Women & children at HOME



Sad & depressed  
Sitting at a table.  
3 women in chairs.  
(1 pregnant, 1 with baby  
and a child, head on main  
top.

3 IMAGES

Women at work



All women working at  
a table full of clothes.  
Sewing buttons on. Rending.

During the images made me  
feel depressed and  
understand how hard  
it was to live in such conditions.

Leisure - very similar to  
home, except kids playing a  
game.

After the images, we  
acted each scene out.

Image 1: Child asking for food  
Image 2: Women talking about  
their pay.  
Image 3: Children playing game  
with a song.



*Dear David*

I have seen some wonderful sites in my life so far but the one to be one of the most magnificent creations in the world, The Tibetan. The deer is fantastic and my room is marvelous. The conditions is exquisite and there are over 1000 of people's feet. They really do want to make you feel totally at home here. The dining area is one of the largest I've seen and I lived with two and a half Namgyal who were just delightful, and I hope to mix with some of their friends. The first meal included curries, salmon and for the men a few portions of steak. In the morning there is a church service. The Tibetan seem to cater for everything here. He and the girls are going to the ball tomorrow where we hope to meet some young ladies! The Tibetan is one of the most beautiful scenes I've ever seen, and it definitely took all of my breath. *Ullrich Ammann* *En's*

P.S. I had the strange accommodation of a high window

THE TRUNK

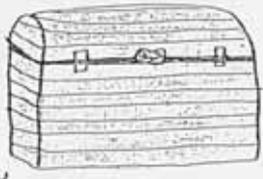
① Someone walks in and does a still image.



Next person comes in and does a still image but other person has to move to account for that image.



4-6 Images  
Do to music - getting faster.



It was great apart from when it got faster - and we injured ourselves when moving the trunk. And another person



Our images finished with someone creating on board the TRUNK.

Dear Diary

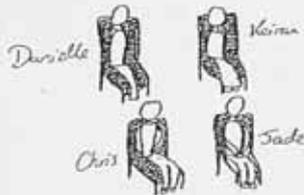
There isn't much here, as I think is sinking. No information yet as to what has actually happened, but it's absolute chaos in the corridors. Everyone is being told to head up to the deck as there will be a visit to the shipboard. I don't know what to do; do I pack some shoes - leave all my belongings. I'm scared, and fear is running through my body. As I think it's terrible and it's difficult. I've lost Sarah & Kaitlyn and I'm in a panic. I have to go. If anyone else knows me reach this, I love you dearly. I pray I see you soon.

Emma

29/4/2010

Also ran through the start of our performance which is next week.

1 scene -> storage / first class



- Arrive at port by car
- Hand over tickets
- Follow ticket officer to 3rd class room
- Argument - should be 1st class
- Manager arranges new room
- 1st class friend comes over to ask them to dinner

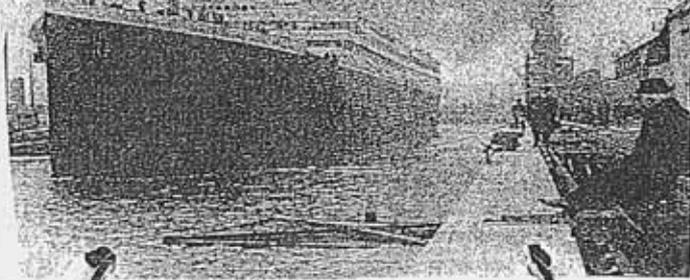
Danielle -> stand for Lady Hampton  
 Sade -> Lady Hampton  
 Keira -> Lord  
 Chris -> Driver/Manager  
 Me -> Ticket Officer / 1st class friend



Sketch Books 2010 – Curt

Figure





Dear Diary

I boarded the Titanic ship a few hours ago, and when I arrived at the

deck this morning, it was full

of excited people that had brought

with them their baggage, papers

of a special ship. They all lined up at the entrance

and when my ticket card was shown to my

room, when I got to my room, unpacked my

baggage, then I went on a tour around the boat.

Thought that the ship was massive and

spacious, it was amazing how much work

and effort had been put into this ship.

All the packing was a very fine standard, not

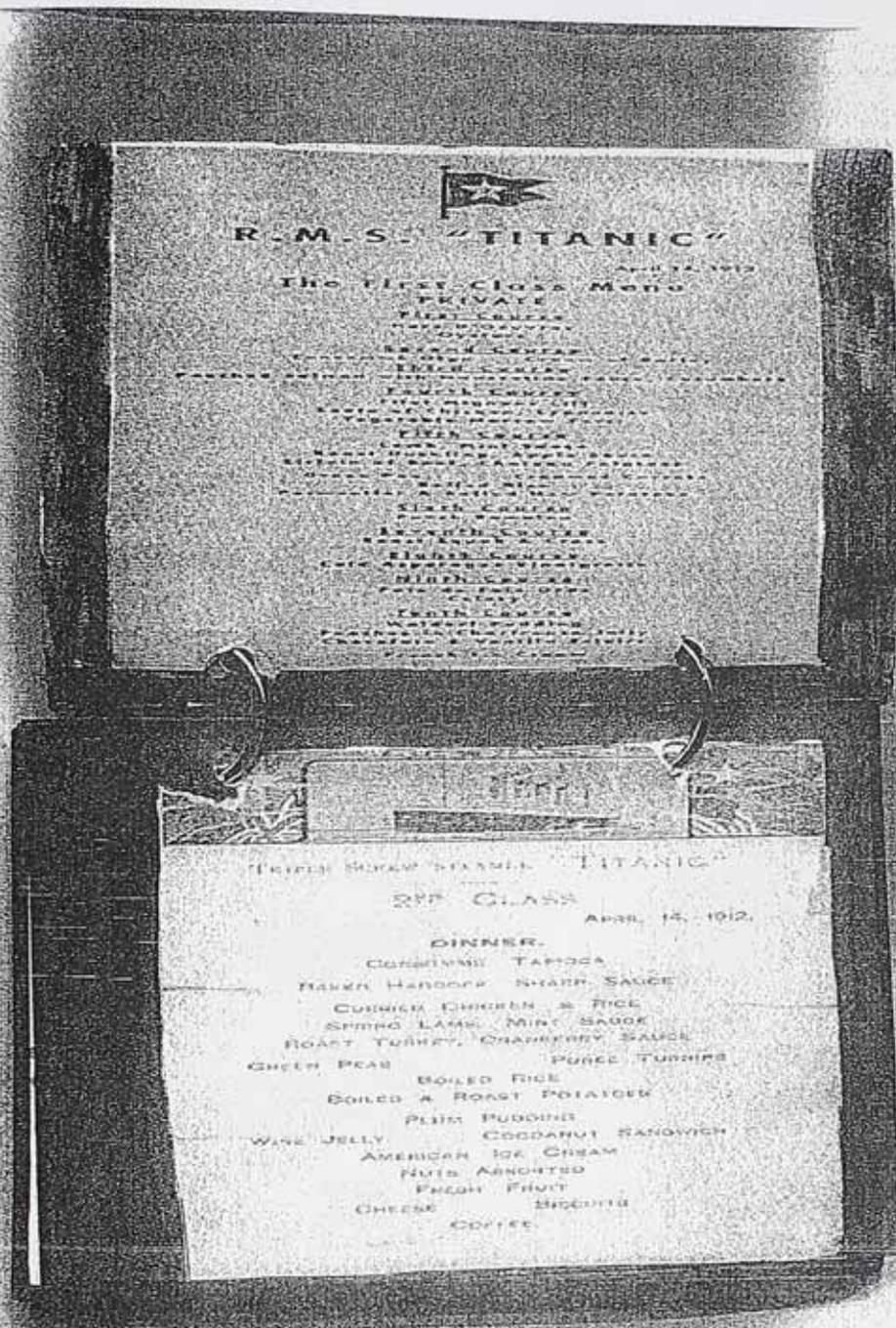
as good as mine though. I can't wait to

see my family and to spend my days as

usual in America, I'll write when I

arrive in New York.

Curly



R.M.S. "TITANIC"

APRIL 14, 1912

The First Class Men

PRIVATE  
 FIRST CLASS  
 SECOND CLASS  
 THIRD CLASS  
 FOURTH CLASS  
 FIFTH CLASS  
 SIXTH CLASS  
 SEVENTH CLASS  
 EIGHTH CLASS  
 NINTH CLASS  
 TENTH CLASS  
 ELEVENTH CLASS  
 TWELFTH CLASS  
 THIRTEENTH CLASS  
 FOURTEENTH CLASS  
 FIFTEENTH CLASS  
 SIXTEENTH CLASS  
 SEVENTEENTH CLASS  
 EIGHTEENTH CLASS  
 NINETEENTH CLASS  
 TWENTIETH CLASS  
 TWENTY-FIRST CLASS  
 TWENTY-SECOND CLASS  
 TWENTY-THIRD CLASS  
 TWENTY-FOURTH CLASS  
 TWENTY-FIFTH CLASS  
 TWENTY-SIXTH CLASS  
 TWENTY-SEVENTH CLASS  
 TWENTY-EIGHTH CLASS  
 TWENTY-NINTH CLASS  
 THIRTIETH CLASS

R.M.S. "TITANIC"

2ND CLASS

APRIL 14, 1912

DINNER

CONDENSED TOMATO  
 BAKED Haddock, SHARP SAUCE  
 CURRIED CHICKEN & RICE  
 SHIRAZ LAMB, MINT SAUCE  
 ROAST TURKEY, CRANBERRY SAUCE  
 GREEN PEAS      PUREE TURNIPS  
 BOILED RICE  
 BOILED & ROAST POTATOES  
 PLUM PUDDING  
 WINE JELLY      COGNAC SANDWICH  
 AMERICAN ICE CREAM  
 NUTS ASCORTED  
 FRESH FRUIT  
 CHEESE      BISCOTTI  
 COFFEE

**RMS Titanic First Class Dinner Menu**  
**April 14, 1912**

Hors D'oeuvre Varies  
Oysters

Consomme Olga                      Cream of Barley

Salmon, Mousseline Sauce, Cucumber

Filet Mignons Lili  
Saute of Chicken, Lyonnaise  
Vegetable Marrow Farcie

Lamb, Mint Sauce  
Roast Duckling, Apple Sauce  
Sirloin of Beef, Chateau Potatoes

Green Peas                      Creamed Carrots

Boiled Rice  
Parmentier & Boiled New Potatoes

Punch Romaine

Roast Squab & Cress  
Cold Asparagus Vinaigrette  
Pate De Foie Gras  
Celery

Waldorf Pudding  
Peaches in Chartreube Jelly  
Chocolate & Vanilla Eclairs  
French Ice Cream



Sixth Formers

COMEDIA



OUR FIRST LESSON  
 Commedia we  
 watched a play  
 so that we had  
 an idea of what  
 it was about. We  
 the experimented  
 by doing many  
 different workshops  
 for example, we  
 all stood in a line  
 facing the same  
 way looking into  
 a mirror, one of  
 us had to make  
 a farting noise  
 and we had to  
 keep a straight  
 pace

We were told that we were going to be putting on a show at Lynton Newfield, but we had no idea what it was going to be like. Throughout the week the performance progressed more and more, and it was becoming into a really good show. We were being taught new things, devising sections of it ourselves, helping to choreograph, working in groups, working in partners, etc. Everyone really enjoyed it. We had a dress rehearsal at Lynton and all of us were amazed at how good the show looked with all the amusing touches. We were really excited to perform after the dress rehearsal going really well. We performed it two nights and both of them went really well even though we had some feedback. We got amazing feedback and I would love to do it again!

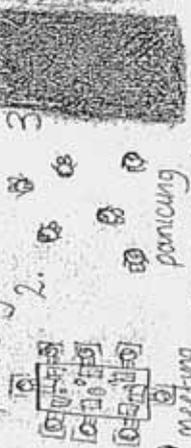
Spiral Mound

Sixth formers

STANISLAWSKI

Improvisation 1

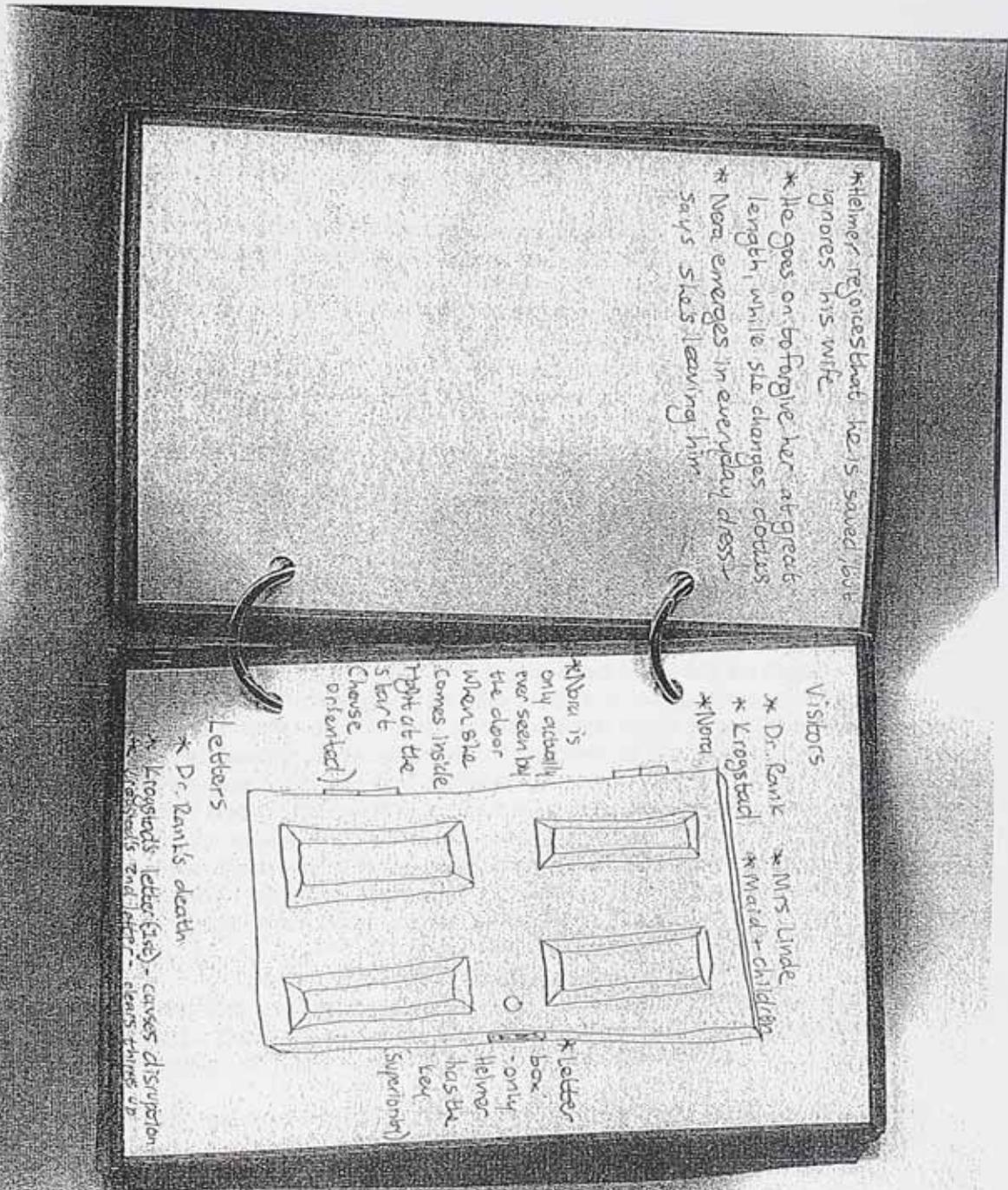
- > We were in a meeting on 09/11 in the twin towers, it was about fashion and we were all putting our ideas forward.
- > All of a sudden we all felt a huge bang, we were all panicking because we didn't know how we were going to escape.
- > After we realised that a plane had crashed into the building it just got worse and worse, smoke was filling up the room, all the power had gone off and everyone around me were panicking.



After we had shops we were in a state with groups and groups. We had to put on him. We added as much commedia in our characters and we had to perform an appraisal piece with chosen characters and we had to perform as to the other group. Our permission to make his father doesn't approve and I was taking his dad as we could and it ended up being quite funny.



The main thing that I learnt from commedia was how to improvise com.



## Appendix 12 Past Portfolios A4 format

### Gemma

#### **Section A**

*In this section we explored what it was like to be a citizen of Germany in 1935. At that time Germany's economy was in a poor state and many German people were out of work.*

We started the workshop by placing the round wooden platform in the middle of the studio to represent the centre of a small town. We were then asked to improvise the drama as if it was a cold winter's day. We did this by using blue lights to create a cold winter atmosphere and by walking quite slowly looking down towards the ground. Some of the group had jobs, even though the pay would have been poor and showed this by doing little jobs in the town such as sweeping the floor. The rest of us, who didn't have jobs, did numerous things such as standing in groups talking about the current state of Germany and a few people tried asking the workers if they knew if there were any jobs available.

A speech taken from the Guardian Newspaper was then read out. The speech talked about how proud the German people used to be. It also talked about the fact that the Jews were making money at the expense of the rest of the population. The speech also offered us the opportunity to be heard through a new political party that was being formed. When the speech was being read out I felt as though what was being said was going to help us out of our poor existence and gave us a way to be heard. In the speech when it said that Jews were making money at the expense of the rest of the population it automatically turned you against the Jews.

After doing this section it is easy to see how speeches similar to these were aimed at the many poor people in Germany at that time and were used as propaganda to gain as many supporters as possible by telling them that the Jews were doing well at their expense and as a result of this turned people against the Jews.

#### **Section B**

*During this part of the workshop we were asked to get into 2 family groups. We were also told that our families were quite wealthy compared to most German people at that time.*

Firstly, after splitting into our 2 family groups we were asked to each create 3 different still images to show important family events in our family's life. My group chose to do:

- o New born baby

We showed this by one family member pushing a pram while, the rest of us looked over the side at the baby.

o Holy Communion

For this myself and another family member stood before the priest. The priest had one hand on my shoulder.

o Graduation

In this I was the person graduating and the other 2 family members were watching and taking photos while I was holding a hat in the air.

Next my family was told that our surname was "Essen". The other family was given the surname "Cohen". The names were very similar as they both had 2 syllables and ended in "en". I didn't think there was much significance of these surnames as both families had been friends for a long time and they shared the same sort of ambitions and hopes for their children, perhaps to go to university and become successful business woman or men.

Cohen  
= for  
name

Section C

*In this part of the workshop time has moved on and it is now 1940. The Cohen family has been told they must leave their home and move into one of the ghetto's.*

As the Cohen family were walking down the street, my family were inside our house looking out of the window at them leaving. My family didn't say anything to each other; we just stood still peering out of the window. We did this to show that although we had been friends previously, they were Jews and that was no longer acceptable. We could have gone out into the street and shouted at them, but in the back of our minds we remembered the past.

As a drama student, I was wondering whether to act happy or sad, because the families had been friends, but now they could no longer be associated. It was hard to think how my family would feel because in our heads we would despise the Cohen(s), but I think deep down we would still have liked them because we would know how things used to be.

If an audience had been watching I think they would have sensed a tense atmosphere as they would be wondering how my family would react to the other family going. would we turn our backs on them and ignore them or would we be sad they were going.

All of us then became Jews and had to report to a Nazi officer to be allocated a space in the Jewish ghetto. As the group lined up to report to the office there was a tense, scared atmosphere. This was because the German Officer was of high authority and didn't like us because of our religion, so he could treat us like he wanted. The

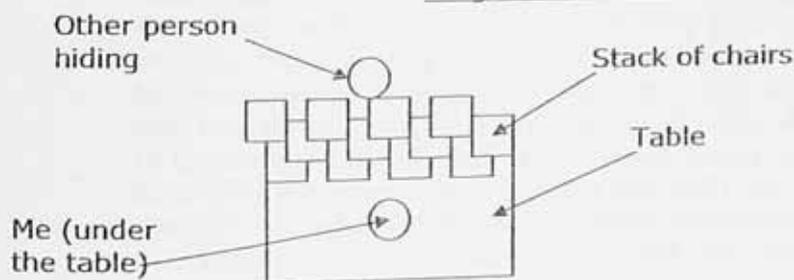
guard was very horrible to the group, shouting loudly and being very abrupt. He definitely made us know we should not try anything with him. In our family groups some were split up, some were not. My family was not split up and was lucky compared to other families. The other families were split into two groups: Elderly, woman, children and men.

#### Section D

*This was the part of the drama where we were asked to create a similar scene to the one in Schindler's list, where the army is forcing the Jews out of the ghetto to take them onto trains to take them to the concentration camp.*

I was finding a hiding place with my friend, who was also part of my family in the drama. It took us a while to find a hiding place and it didn't help that we only had a few minutes so we were panicking and tense. We first hid behind a door, but then we figured it was really a good place as it was in a light open room, there was little room and you could see our reflection in the window. So, then we ran into the dark drama space and hid behind the front of a car (that was already in there). There was already someone there, but we didn't know where else there was. We were there for a minute or so, but then out of the corner of my eye, I saw a cupboard. We could hear someone coming from the army about to enter the space, so we quickly ran into the cupboard. I hid under a table and my friend stood behind the table but was covered by chairs.

Diagram of where I was hiding



While hiding we could hear soldiers in the room next to us. I was actually genuinely quite scared, mainly because I really hate the sound of the gun that was being used as a prop when it goes off, but also because I didn't want to be found. I didn't actually think that when we did the hiding that I was be scared but, my hiding place was dark, confined and objects kept falling down on my friend and me. I was

glad I had someone hiding with me though, because I don't think I would have been able to stay there on my own for that long. A soldier actually did enter the cupboard where we were hiding and flickered the lights. It was really tense because I could see feet right beside where I was sitting and I was convinced I had been found. Although, thankfully I hadn't been spotted. As time went on we could hear more and more gunshots, so we knew that in the other room most people had been found.

### Section E

*In this final part of the response phase we were all taken to a Concentration Camp.*

To begin this section we were all lined up in single file and told by the German Nazi officer that we were going to be taken to the camp. The whole group were quite scared as we knew what the Nazi's had already done to us, so we expected the camp to be worse and also the officer was very intimidating and shouted loudly at us. The officer then ordered us on the cattle truck where we were squeezed in a very tight space. As more and more people boarded the truck we were pushed together to fit us all on. The cattle truck conditions were horrible there was no room and we were basically on top of each other – it was very claustrophobic. When we arrived at the camp we all got off the truck and we were greeted by snow in the air, although it wasn't snow, it was actually ash from burning bodies. It was scary arriving at the camp, because it didn't look very nice and we were nervous to what was going to happen to us and I think it was obvious that it wasn't going to be pleasant after the horrible cattle truck we were forced to travel in. Next, we were greeted by the Officer again and split into 2 groups – women in one and men in the other. After a little while he came to my group and told us firmly, we were to get dressed into the uniform he gave us. I think when he made us change out of our own clothes and put on the uniforms it took away our identity, to him and the other Germans at the camp, we were simply Jews and not actually real people. Once we had changed we were ordered to stand in a line, the officer walked up down keeping very firm eye contact with each of us, this made me feel scared as I knew one or a few of us were going to be picked for something. It was also very intimidating. I was picked, and told to come and get my hair cut, I really didn't want to, but I had to because if I didn't obey the orders I would have been killed. It was terrifying standing before the line and with my back to the guard as I couldn't see what he was doing. While standing there, I was looking at everyone else and they all look worried and scared as they knew that

they would be next to get their hair cut. After what seemed like forever, we were all taken to a large room underground, where we were told we were going to have a shower. I was sort of nervous, because I couldn't trust the German. However, we all did have a normal shower. After this, we were given jobs, such as to plait the hair to make ropes. At the end of the day, the officer came back and asked for the tallest girl to start digging a burial trench, when she had done so she was told to stand in it to make sure it was big enough. 5 girls from our group were then told to stand around the trench, at this moment I knew that something terrible was about to happen. The girls all stood with the backs towards the officer and he pulled out a pistol. He pointed it at the first girl and shot however, there was no bullet and she didn't die, the same happened for the third and fourth girl, however the second and fifth were not so lucky and they were shot dead into the trench. Even though, I was not one of the girls around the trench it was still absolutely horrible to watch, and I imagine it would be worse for the five girls not knowing whether they were going to be shot or not. Lastly, the rest of women who were not dead were told we needed to take a shower, this was quite worrying for me because although we had already had a shower that was safe, it was confusing seeing as we had just watched some of the group die. We were led to the same room as before and all waited for the shower. However, of course we were not about to have a shower - we were about to be gassed, so to symbolize that we were all dead we had some candles on the floor in front of us, and as the gas killed us they were blown out to symbolize that we had died.

A VERY THOROUGH AND DETAILED DESCRIPTION OF THE  
RESPONSE PHASE - WELL DONE GEMMA

**Once we had worked the response phase of the Holocaust project we were asked to choose a part of the project the group could develop into a three minute drama piece.**

For this part of the project we chose to develop the hiding in the ghetto part of the response phase. We started off the piece with the whole group as a family sitting round a table. One member spotted a man falling down from an upper level of the house / flats. Soon everyone could hear noise of gun shots from the levels below and above. Another family member shouted that "the German army is coming". As a family we knew that we had to hide quickly, but first we had to discuss what we going to do depending on whether we were found or if we managed to escape. We also had to decide to do with a family member who was on crutches. Quickly, we all agreed that we were not to try and save each over and instead we were to just keep hiding no matter what. We also decided that we would try and hide the family member on crutches. Next, we all ran and stated hiding, either on our own or in groups. After a while the army did enter the building and all the family was found with the exception of myself and the person I was hiding with. /

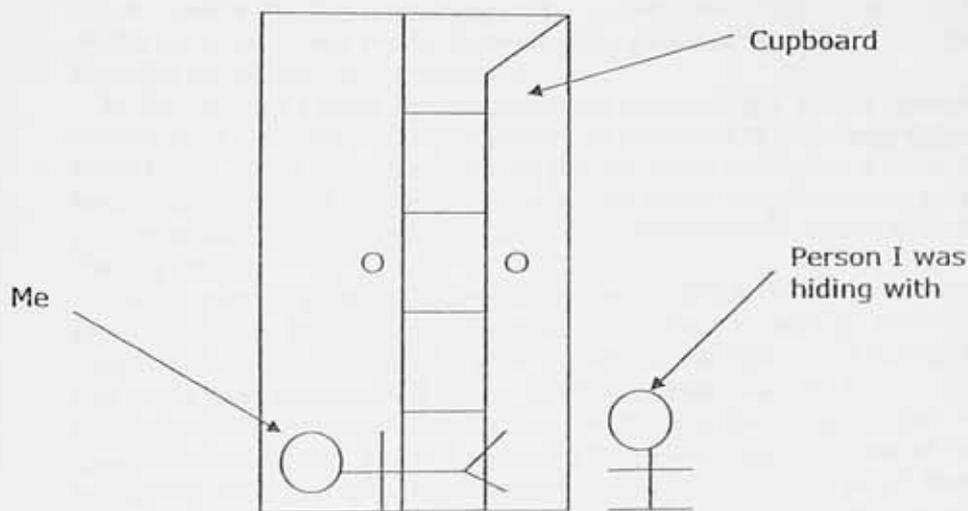
We set the drama in two separate drama spaces, although they were next to each other. When the family split up to hide, most of the group hid with others. I hid with the same person I hid in the response phase for this section. We used a few different levels by some people standing on window ledges, which were quite high up and also others knelt down quite low on the floor. We used a few props. We used some that were already in the drama space such as chairs, and the front half of a car. We also used a table with candles on at the beginning of the piece when we first realized the soldiers were coming. A gun was also used by the soldier. /

Our drama did include many moments of tension, the first being when we realized we had to hide, because if you didn't find a really good hiding place it could have resulted in you being found and shot. I found hiding quite hard, because there was no where really that wasn't obvious. Another example was when we were told by a German that some of the family had been caught and were going to be shot one by one unless others in hiding came out. I think if an audience had been watching this moment they would have been unsure of what was going to happen, as I think they would be thinking is anybody going to come out or not. As a drama student it was tense because I didn't really know how to respond. Me and the person I was hiding with agreed that if we went out of hiding we'd both go together. It was hard for us because we didn't know whether to attempt to save the other members of the family, knowing we'd be shot or stay hiding and hope

Figure

that we wouldn't get found because if we were, our fate would be worse because we didn't surrender earlier. There was also a tense moment when a member of the army entered the space I was hiding in. There was another 2 people apart from me and my friend, who were hiding at the other end of the cupboard. One of them was the family member who was on crutches; she was spotted and ordered out of the space. The soldier continued to look in the space for others, and it was scary when he knocked a plank of wood which fell on a chair against the little cupboard I was hiding in and closed the door. It was horrible being shut in, because there was very little room as I was hiding in the bottom shelf and if I was found there really wasn't anything I would be able to do.

My hiding place



We also included moments of stillness in the piece which were contrast to the earlier franticness of hiding. An example of this was when the soldier left the area I were hiding and I could hear him else where. It just became quite quiet and I felt so relieved, even though I knew I wasn't definitely safe.

We used very little lighting at all in the drama piece. We closed all the curtains in the drama space so it was very dark and the only light came from the torch the soldier was holding. The torch actually contributed to the tension for the people hiding because when I was hiding I was hoping it wouldn't be shone in my direction as it could

### Evaluation

The part of the project that I remembered clearly and I enjoyed most was the hiding in the ghetto. There were many reasons for this, the first was that I found it the most interesting and I when we were actually doing it, I got really into and I felt as it was really happening, and I was surprised at that. It also really demonstrated what it was like for the Jews hiding and how terrifying it must have been for them. I was scared and although it felt quite real, at the end of the day it was only acting and when we had finished I wasn't going to be dead, but in reality for the Jews they really would have died so they had to make sure that they really found a very good hiding space. It's hard to imagine what they were feeling.

In the project I have learnt about the early stages of the holocaust, about what the state of the economy of was like in Germany following World War 1 and how the German people were suffering. I think that because of state of things it was easy for Hitler to gain power and use propaganda to influence the German people and turn them against the Jewish people.

I think overall I haven't learnt that much about the Holocaust, apart from about the beginning and the state of the economy in Germany as I had covered it in history in year 9, and so I already had knowledge of the parts that we covered in the drama project, such as the concentration camps, hiding in the ghettos and traveling to the concentration camp. I also knew about other things like how at the beginning how the Jews were separated at school etc., Josef Mengele and also how people even now deny that the Holocaust happened. I also probably had a slight advantage then the other members in the group, apart from one, as when I studied the Holocaust in year 9 we had a visit from a survivor who told us all about his experiences. He himself had been taken from his home to a ghetto, and saw his sisters and mother die, and he also survived the concentration camps. He spoke in great detail about what he had been through and some things were really horrible and I will probably always remember them. Knowing what it was really like for someone who was there helped me because I knew what it was like for one of the people who went through what we were acting out and how they felt. I do think though, that having looking at the Holocaust from a drama perspective did show me new things and I learnt how the people involved felt.

As a drama student I think there were a few things that could have been improved in our development piece. The first was the beginning when we had to discuss what we were going to do when we hid and afterwards, when we were doing we sort of weren't sure what to say, and there was an awkward silence before one of the family members

spotted the man falling from the level above us out of the window. It seemed like we were rushing the discussion as our main focus was to hide; I think we should have focused more on the discussion, as for all we knew we were never going to see some members of the family again and I think it would have in reality been very emotional. Another thing I think was a problem was when we hid because we were a family, but when we went to find somewhere to hide we didn't really help each other and were just looking out for ourselves. ✓

I think the whole group improvisations were successful because the majority of the time we work well together and we are only a small group. I also think that another reason was because the project was the Holocaust which was a terrible thing that happened and so we knew the seriousness of what happened, therefore we wanted to make sure that everything we did was to a high standard. ✓

### **Comparing the Titanic and the Holocaust**

*Having previously studied the Titanic disaster and now the Holocaust I have been able to look at the main similarities and differences between the two events.*

The Titanic was a "ship of dreams" and the world had never seen such a grand ship. Many people thought that there was no way that it could sink. It set off on its maiden voyage from Southampton on the 10<sup>th</sup> April 1912 with 2,208 people on board. It was destined for America, however on the night of April 12<sup>th</sup> 1912, disaster struck and the ship hit an iceberg. There had been many iceberg warnings throughout the journey, however these were usual for the time of year. The collision was fatal for the ship and 2 hours and 40 minutes after hitting the iceberg, Titanic, the unsinkable ship foundered. Due to the small number of lifeboats onboard 1496 passengers and crew lost their lives.

The Holocaust occurred during the Second World War, and was ultimately due to the vision of one man – Adolf Hitler. Hitler believed that Jews, homosexuals, gypsies and the disabled should be exterminated and were described as "undesirables" and "enemies of the state". During the Holocaust, six million Jews were killed by a number of different methods such as shootings, gassing, experiments and starvation.

In both tragedies there was some sort of discrimination. On the Titanic, there was discrimination of classes. On the ship First class passengers got the best service and though they were much more important than steerage. When the ship was sinking, first class passengers were given preference in the lifeboats and as a result 60% of them were saved compared to the much lower 25% of third class.

passengers that were saved. Apart from the fact that first class were given preference in the lifeboats, it was much harder for third class to reach the top of the ship due to the complicated corridors, they were further down the ship and some gates were locked due to misunderstanding. In the Holocaust there was discrimination against Jews, homosexuals, gypsies and the disabled. Hitler and the Nazi's managed to turn the people of Germany against these groups by using propaganda and charismatic oratory. However, in reality these groups had done nothing wrong and were no better or worse than anyone else.

There is a quite a big difference in the number of deaths and the method of deaths. Firstly on the Titanic, 1496 people perished, mostly to drowning or hypothermia (due to the  $-2^{\circ}\text{C}$  temperature of the water). In contrast there were around 11 million killed in the Holocaust including the 6 million Jews. There were a wide range of methods of death too. Many died in the concentration camps due to shooting, torture, gassing by zyklon B and starvation. Also many were killed in the ghetto, when people were ordered out of the ghetto many families hid, and when found were shot. If people put one foot out of line with the German officers they were almost immediately killed. At the Auschwitz camp, Dr. Josef Mengele carried out experiments on humans. Some things he did were changing the eye colour of children, various amputation and transforming normal twins into Siamese twins. As a result almost all of those died due to the experiments or diseases and those who didn't were killed after his experiments for dissection.

There is also quite a big difference in the way that the two events could have been prevented. Titanic was an accident and before it happened there wasn't really any indication that anything was going to happen. Although, after the event, there were enquiries into the event and it became apparent that there were some faults and mistakes such as ship design and lifeboats, it wasn't really possible to know the time that these mistakes would cause such a disaster. There is the unresolved mystery of why the Californian, a ship nearby, didn't come to the help of the Titanic. The captain of the Californian made many mistakes such as not awakening the wireless operator after the firing of rockets. If the ship had come to rescue, the number of deaths could have been significantly lower, but as I said before there was no indication of what was going to happen and so the Californian wasn't prepared. However, with the Holocaust there was a big build up to the Concentration camps, such as the ghetto's and the invasion of Poland. The Holocaust could have been prevented if someone had stopped Hitler and his party, however very few people tried to help and did nothing. Although people argued that what was going on in the

German controlled areas was not known until after the war, there were rumors and eyewitness accounts from escapees and others that suggest that Jews were being killed in large numbers. I think it is impossible that none of the German civilians knew anything. I also think the German people ignored what was going on because although they knew it was happening they didn't think they were really involved as they weren't the ones ordering or carrying out the killings.

Lastly, another difference was the time in which each disaster happened. The titanic disaster lasted only a few hours, and so they had little time to react and to get people off the ship. In contrast, The holocaust happened over a longer period of time, and so there was much more planning, and much more killing.

SUPERB!

Dear Thomas,

I am writing to you from the most luxurious ship ever made - The Titanic. Julia and I are having the most splendid time. Our rooms are magnificent; the drawing room has the most elaborate wood paneling and the most spectacular chandelier. In the bedrooms we have beautiful hand crafted mahogany fireplaces. We also have a maid too, she is very efficient and I can't imagine how we would get through the day without her.

During the day we spend our time mixing with the other ladies in the tea rooms, drinking endless cups of tea. One lady, Cecilia is going to New York to join her multi-millionaire fiancé. She spends all day telling us about him and everything he buys her. I am so envious of her, but hopefully when I join you in Washington and you finish the deal, we can also have all the luxuries we desire.

In the evening we eat our dinner with all the other 1<sup>st</sup> class passengers. Last night, I had the pleasure of sitting next to Thomas Andrews; we had the most delightful conversation about how he hoped that The Titanic would be able to dominate the transatlantic travel business for the White Star Line.

After dinner, Julia and I go for a stroll around the top deck and look at the night sky. Every night the sea shimmers under the silvery shadow of the moon. On a clear night I can see the stars too and as I look at them I dream of our new life together.

Tomorrow Julia and I shall be going to mass in the morning, and then to the library. Afterwards, we shall be going down to the tea room to have tea with an American activist called Molly Brown, she is traveling to America to see her sick grandson; I find her very amusing, but Julia Loathes her, I think she find her a bit loud.

I hope you are well and I am very much looking forward to seeing you in a few days.

Yours sincerely;  
Madeleine

WHAT A BOLDLY LETTER GEMMA - WELL CONSTRUCTED  
AND VERY INTELLIGENT.

**Drama Exploration II**  
**Chosen Play To Kill A Mockingbird**

**AO1 Explorative Strategies:**

We are looking to respond to a scene taken from a piece of text using explorative strategies. In this scene the mob, led by Bob Ewell are approaching Atticus at the jail. They have come to kill Tom Robinson but Atticus refuses to let them pass him. Scout and Dill arrive to ask them further what is going on.

The ideas / themes that interested our group were:

- 1) What motivated people to join the mob.
- 2) The power aspect of things - whether for some people it is just human nature to follow the crowd whether they believed in what was happening was right or not.
- 3) We looked into the racial issues, as to whether that was what motivated some people to be in the mob, as Tom Robinson is black.

We explored the section of the play by using a number of explorative strategies. These were:- Spontaneous improvisation, still images, thought taps, role-play and hot-seating.

Spontaneous improvisation was the first explorative strategy we used. The set up was a meeting in a barn where Bob Ewell is trying to persuade people to take action against Tom Robinson. Its purpose was to establish characters and gain ideas of how much power Bob Ewell has and how others responded to him. We found some people did stand up to Bob and say they felt it was wrong and that they would not be partaking in such actions. We learnt also that some were just following the crowd even if they didn't agree. The main use of this was to define different characters views and who was 100% behind Bob and who wasn't so sure. From this we learned that Bob was a bully and if you didn't agree with him in everything he said and did he would resort to threatening behaviour or violence. That is when we found out Mr Cunningham (played by James) had to come around to the idea after some heavy 'persuasion' from Bob as at first he was against the idea of going to the jail. Some characters were defined (Heidi and Hayley, members of the mob) as being against the idea of taking the law into their own hands.

Next we used the hot-seating strategy and we hot-seated, Bob Ewell (Nikki), Mr Cunningham (James), Heidi's character, Stephanie L's character and Toni's. From this strategy we got a clear idea of why all these characters had their views and what was influencing them. For example Stephanie's character did not agree with what Bob wanted to do but that she was there because she was afraid of Bob and her reasons for this were that he had been violent towards her in the past.

We used still images next and we defined what groups we were in within the mob with our use of space. There were three groups, one who were with Bob all the way, some who were not agreeing with him but were there because of peer pressure or intimidation and the third group were those who believed in not taking any action and letting the court bring justice. The group supporting Bob stood gathered around him demonstrating this. The other two groups were positioned further away.

The next strategy we used was thought-taps and this was incorporated into our still images. We kept the use of space, and Bob Ewell walked between the three groups and placed his hand on one person's shoulder from each group. As he did this the person had to say what they were thinking in relation to going to the jail. We then explored this further by making the people say why they were thinking this. For

example my character said that he had known Bob and his family, and been close to them for many years and that he would support Bob fully in his actions.

From these explorative strategies I have learnt that attitudes of characters, their relationships and the social, cultural influences of the text are very similar to modern society today and many aspects have changed. For example, people are still bullied into doing things by people and are still led by peer pressure. Attitudes are still the same as in the thirties what with the lynch mob attitude if someone is accused of doing something terrible. However one aspect, from a historical and social point of view that has changed generally is the attitude that it must be true because Tom Robinson is black, most people would not consider this factor now when considering whether he raped Mayella Ewell. Also the people who were all for leaving it to the courts to deal with were confident he would be found guilty because black people in the thirties were nearly always found guilty by the courts.

clear, detailed piece of work. Knowledge & understanding  
of the play / character relationships & behaviour / themes  
are clearly demonstrated. Ideas are presented  
clearly and fluently with a detailed understanding  
of form & structure

7-20 Grade

(19)

Philip Chambers

Drama Exploration II  
Chosen Play To Kill A Mockingbird

**A02 The Development Phase:**

For this the group as a whole to start with, split into small groups to select appropriate elements of drama, using the drama mediums to create our own interpretation of a section of a scene.

The scene was where the mob approach Atticus and he refuses to let them pass him. My group's section of the scene was where scout begins to talk to Mr Cunningham as the mob gathers round Atticus. Mr Cunningham quickly and visibly realises that what he is doing is wrong and he disperses taking the mob with him.

First we established characters and then through the medium of drama we made the use of set to interpret who was in control at that point in the scene. We had Atticus, and scout (the most influential character) elevated on a platform.

We used elements of the drama such as symbols, the representational use of setting for example, which had scout talking down to Mr Cunningham. This interpretation symbolised the control, power and effect the young scout had over the situation and Mr Cunningham.

To demonstrate scouts convincing of Mr Cunningham we utilised props. Mr Cunningham held a broom handle, which he held up high as a weapon before Scout began talking to him. As the conversation progressed further he began to lower the weapon gradually and all the potential threat and aggression slowly eased out from it. This simple action would have communicated clear meaning to the audience.

With the use of drama medium, the use of movement and gesture we used contrasts in our interpretation. Some examples of this are the Stillness verses Activity of scout and Mr Cunningham. Throughout almost the entire extract Mr Cunningham stands deadly still and stares at the floor whilst Scout is a mass of activity. Also it is Silence verses Noise, this symbolises the awkwardness and embarrassment of Mr Cunningham and the nervousness and bafflement of Scout as she does not get a response from him.

The small section we worked on does have a climax. We built up to it as we wait for Mr Cunningham to say something to scout, as he says nothing the tension really builds up. It is then released as Mr Cunningham finally speaks to her and tells her not to worry and that nothing is wrong before speaking to the mob about dispersing from the jail. This tension should be clearly felt by the audience if the actions of the performers are clearly communicated, with a precise use of pause.



We then brought the group together as a whole to perform the entire scene using the different extracts that the group's had been working on.

**Figure**

Firstly we made use of lighting. Atticus sitting on the porch had a white spotlight on him. This symbolised his respectability and pure nature and was showing how he was doing the right thing, being brave and was on the moral high ground. The mob were lit by a red light, this symbolised their anger and the danger they posed to Atticus. It also showed the mob as being the evil in the scene.

Next we focused on the positional aspects of our performance. As we were aware of our audience, and the importance that they could see everything happening on stage so that they understood the symbolism and what things represented and meant fully, we had to make some changes. These changes were:

The main characters with dialogue would go to the front of the stage (facing the audience) and say their lines so the audience could clearly understand them and view their facial expressions. We would then have a duel, shadow character, to represent the positional and movement aspects within the mob.

This then created a problem in that the characters at the front blocked what was happening behind them. We solved this problem by moving those who came to the front, to stage left so the audience now had a clear view of the mob and the effect of the characters coming to the front was still there in the performance.

An example of the conventions that we used in our performance was 'establishing one part of the space as one location and a different part of the space as another'. This took place when Scout, Jem and Dill are behind a bush near the town hall to see Atticus.

We utilised props by using chairs to represent the bush Scout, Jem and Dill hid behind.

In conclusion to the explorative and development phases I feel the group used a good variety of explorative strategies and made sufficient uses of the drama medium and elements of the drama. As a result of this our final performance put across clearly to the audience our interpretation of the scene.

*light course clearly detailed more demonstrating  
structures used and how they shaped the drama*

## Figure

Philip Chambers

**Year 11 GCSE Drama - Portfolio**  
**Paper 1 Unit 1 Workshop**

**Response Phase:**

In our response phase to the disaster scheme of work we aimed to explore different attitudes about disasters and the ways in which disasters can impact on the lives of civilians.

We responded to the texts of three disasters, "The Sinking of the Titanic", "Plague" and the "Holocaust".

The first disaster we responded to was the 'Sinking of the Titanic'. The texts used for this were: Film - "A Night To Remember". Soundtrack from the modern film "Titanic" and documented evidence. We were shown brief extracts of the film to help us understand the time and cultural period. We identified the different social groups who had taken the voyage. For example passengers were either 1<sup>st</sup>/2<sup>nd</sup>/ or 3<sup>rd</sup> class, the latter being known as steerage placed right at the very bottom of the ship. We observed the difference in social standing, attitude, behaviour and background from the different classes of people. We put this knowledge to use when responding to the other two texts.

We responded to the soundtrack and documented evidence simultaneously. Whilst doing this we made use of three explorative strategies. These were, Voice over, Narration and Still Image. As the soundtrack played we were given some instructions in which to carryout a still image using no props, costume etc, just ourselves in the space conveying the statements as we envisaged them. For example: "People are boarding the lifeboats, Women and children first". Next we were asked to work with others or in small groups. We devised Six images altogether and had to think about characterisation e.g. what class we were, first, second or third? Who we were with etc... Also we thought about our awareness of the space and was everybody focusing on the same part of the space within an image. This really helped us create atmosphere, meaning and understanding to the disaster.

The second disaster we responded to was the 'Plague'. The text used was a novel "Year of Wonders" by Geraldine Brooks and a playscript "The Roses of Eyam" by Don Taylor. The time period is 1665/1666 and is set in a community in Derbyshire, the village of Eyam. A man in the village named George Viccars received some cloth from London, which was infected with the bubonic plague, an outbreak had begun. William Mompesson, the Rector, backed up by Thomas Stanley (former Rector) convinced and persuaded the majority of the villagers to go into quarantine to contain the disease. As this occurred 257 people died out of approximately 350 up until the outbreak finished.

At that time the culture was that of the church being very powerful and people generally did what the church asked of them. Some comparisons can be made between this disaster and that of the Titanic, as they were both human disasters and debatably human error. As we heard in the documented evidence from the Titanic it was the maker of the ship who demanded it went full speed ahead despite the ice warnings. This eventually led to the disaster. The same could be said for William Mompesson's decision to quarantine the village of Eyam. That it also led to a great human disaster.

In our response we made use of two Explorative Strategies which were Improvisation/Role play. We built the set of a church trying to capture the feel of that time period. All of the villagers had attended a service due to be given by Mompesson (played by Nikky). In this Spontaneous Improvisation we had the delivery of a sermon from him which was textual and had been taken from the novel. The sermon was about persuading the villagers to agree to quarantine and we (the congregation) had to respond to it by expressing our thoughts and opinions from the villagers prospective. There were many conflicting views, mainly that of the Bradford family who would not agree to such a thing especially Mr Bradford (played by Heidi). Her character said that for the safety of the family they would leave. In comparison to the Titanic this is a similar situation, as then wealthy people on the ship began fleeing before everyone else, leaving others to suffer.

Some offered their support, namely Thomas Stanley (played by myself) who expressed that he was one hundred percent behind the action.

The Improvisation enabled us to have a full understanding of the issues, emotions and opinions the people of Eyam had during their disaster.

Our third response was to the 'Holocaust' disaster. The texts we responded to were a fictional rhetorical speech and a script "Far Away" - Carol Churchill. The time was, for the speech 1933 and for the rest 1939. The culture was that of a Jewish / German society. As we heard the speech which was given by a Nazi officer (T.I.R teacher in role - use of Explorative strategy) we had to respond as ordinary German people. These ordinary people were very poor, and had felt the hard times their country was going through money wise after having to pay debts to other countries as a result of World War One. And here was someone representing a party making promises of jobs, money and the resurrection of good times for their country. Every person in the space followed the officer and performed the Nazi salute. I saluted because I felt the speech meant something to believe in and be proud of again and also the promise of jobs and an end to the poverty being suffered.

Next we were responding as Jewish people with the use of Mime to demonstrate to others in the space where we would wear our Star of David. Some reacted with gestures of fear that the persecution they suffered deterred them from making the star visible but others just displayed it with pride. This was because they felt it was a show of solidarity towards the Nazi's, I myself shared this view. Secondly some of us were given a ticket by an unknown person and we had no idea what it was for at first. We had to explore an Improvisation with someone who had not received a ticket. They were enquiring why we had taken it. This helped the group gain an understanding within themselves of what their reasons were for taking it. Then we found out that this ticket would allow us to leave that place. Some responded by saying they would definitely go because of how they were treated as Jews living there. Others, including myself wanted to stay. My reason was that I would not let these people drive me out because of my religion, also I was unsure of where I would be going. Finally we responded to part of the script. We heard the script performed and then had to create an improvisation of what we thought was going on outside the Harper House in small groups. My group created an improvisation that showed the Uncle (played by James) about to beat a child and his wife (the auntie played by Toni) trying to prevent him.

In conclusion I feel the main comparison to be drawn from the response phase to the three disasters is that all three people in authority, the owner of White Star from the Titanic, William Mompesson from the Plague and Hitler from the Holocaust all believed they were right. They had this Ideology and they just did what they thought was right. The opinions and decisions made by all three men resulted in a human disaster.

*100% logical explanation of the response phase  
creation. An effective play of roleplay that explored  
use of rep strategies.*

2/3  
2/3

## Year 11 GCSE Drama – Portfolio

### Paper 1 Unit 1 Workshop Developmental Phase

Our group has been developing three disasters, Titanic, The Plague and The Holocaust, turning them into pieces of theatre using 'The Drama Medium' and 'The Elements of the Drama.'

Firstly we focused on developing the Titanic. We were given the title of a specific moment in the tragedy to work on, ours was: "Boarding the Lifeboats – Women and Children first!" These titles were the ones we had responded to individually in the Response Phase.

In our piece we decided to develop this by showing a family, their dilemmas and eventually their feelings for each other along with what separation would mean to them as people were boarding the lifeboats. Our scene shows a man (Myself) helping two young girls (Claire and Kate) and a woman (Stephanie) into a lifeboat. A member of the ship's crew (Jamie) is aiding him. The man is the woman's husband and the two girls are their children. The girls do not want to leave but they trust their Dad when he tells them he'll see them soon and they get into the boat. His wife and him, however, know differently and our both strongly reluctant to leave each other. We used a Still Image to mark this moment. The image shows them both hand in hand neither one daring to let go. The crewmember is attempting to break them from each other by pulling away her husband. There is a dilemma facing the woman as she knows she must get their children to safety but cannot bear leaving her husband. We symbolised this by showing her feet, she had one foot on the lifeboat with her children and one on the ship with her husband. We then demonstrated the technique of Cross-Cutting a scene with that of a time period prior to them boarding the Titanic. We showed Stephanie reading an extract of a letter that she had written on her feelings towards her husband:

*"I can't believe it, ten years of marriage, two children and we still act as if we're young teenagers just adventuring into new love. I don't know what I'd do if I lost him."*

The next scene showed on one side of the space, the two girls and their mother embracing huddled in a lifeboat. On the other side were the husband and the crewmember lying dead on the surface of the water. This represented what happened (in our opinion gained from our previous work) to the majority of the different sexes on the ship. The women and children boarded lifeboats to safety leaving their husband's etc behind and the men stayed and went down with the ship.

To accompany our piece we made use of Music/Sound. Our music chosen came from 'Music from the motion picture, Titanic'. We used two tracks. The first 'Death of the Titanic' literally did represent the death of the Titanic but also the death of the relationship between the man and the woman in our piece; and also the death of the men left behind on the ship. The music was dramatic, tension building, created suspense and provided a sense of climax. The second track 'A life so changed' represented the strength of their feelings for each other and the consequences of them being apart. It conveyed a soft, loving, calm, contented peaceful atmosphere whilst Stephanie read an extract from her letter. The two tracks created a quite moving Juxtaposition of atmosphere and emotions. On reflection I feel that in relation to developing my own and other group members understanding of the disaster I think we did achieve this. We can now understand a good deal more about the feelings, emotions and consequences to the victims of the Titanic disaster.

Secondly we focused on the Plague disaster. For this we were given a section of a script and using Improvisation and Role play we developed it into a piece of theatre, again using The Drama Medium and The Elements of the Drama.

Firstly, we showed George Vickers (Myself) very ill lying in his bed, the setting was his bedroom. Mrs Cooper (Stephanie) was tending him to. As his condition worsened Mrs Cooper sends for William Mompesson (Claire) who asks how he became ill. Mrs Cooper then says: "Well, it was like this you see..." And she then narrates what had happened the previous day. While she does this we used, from *The Elements of the Drama*, the convention of Cross-Cutting a scene with another period in time. This showed George Vickers, the previous day after he had just received the cloth from London, in conversation with two locals (Jamie and Kate) about the sale of the cloth he was having the next day.

We then Cross-Cut to George at home that evening. He was taking the cloth from its box and hanging it up by the fire. To represent the fire we made use of lights from *The Drama Medium*, by shining an orange and red light. These colours were chosen to represent the fire but to also symbolise the danger the cloth represented and that George Vickers was in. He then complained he was feeling very ill and was comforted by Edward Cooper (Kate). We then captured that moment using still-image while we Cross-Cut to London, where the cloth was being sent from. This Cross-Cut showed showed two men in conversation about how the cloth would be sent to the village of Eyam. In this scene we placed heavy emphasis on the box containing the cloth as this had already been seen in Eyam earlier in the piece.

The next scene showed George Vickers lying dead with a black sheet covering his head and body. The colour black was chosen to symbolise death. Mrs Cooper, Edward Cooper, Jonathan Cooper and William Mompesson all gathered around his bed. Mompesson then states how he knows what this is. He then ordered them to wrap the body in sheets in preparation for it to be buried. A white spotlight was cast over the scene to represent the Religious influence of William Mompesson and the church's influence over the whole crisis.

From *'The Drama Medium'* we made use of Music/Sound to accompany our piece. Our music was taken from the soundtrack 'A Respectable Tragedy'. We used two tracks from it, the first was called 'Opening Titles' and this built suspense up and highlighted danger to the point of the Climax (*Elements of Drama*) in our piece. The second track was used in-between this whilst the story was being told by Mrs Cooper during the Cross-Cuts. It conveyed a calm atmosphere where everything seemed as normal. This created an excellent contrasting and juxtaposed atmospheric portrayal of the unsuspecting residents of Eyam and what they were about to encounter.

Finally, we focused on The Holocaust disaster. We decided that we would convey the treatment and feeling towards the Jews the Nazi's harboured and carried out at the time, through the use of *The Drama Medium* and *The Elements of the Drama*. To begin with we considered *The Elements of the Drama* such as Characterisation and Action/Plot/Context. With Characterisation we choose to have three members of the group representing Jews and two representing Nazi SS soldiers. I myself played a soldier along with Claire. Jamie, Stephanie and Kate were Jews and at a Concentration Camp. Our first scene showed Jamie and Kate being violently shoved into the space and being extremely aggressively shouted at by myself. They are Father and Daughter. As they stop to embrace each other before separation the soldier (myself) dramatically raises a wooden broom-handle that represents a weapon. The soldier then swipes the Jewish man's legs with great ferocity and brutality. Here we made use of props from *The Drama Medium* to symbolise the sheer hatred the Nazi's had of the Jews and how they treated them unbelievably cruelly with sheer contempt and disregard for them as human beings. It also symbolised the power they held over those people. As the Jewish man got to his feet again we made use of lights. There was a spotlight in the middle of the space with the Father and Daughter standing in it. They both then stepped out of it into the darkness and off stage. This symbolised their final separation. The white spotlight represented that in life they may be separated but in death they would remain together in spirit. As the spotlight faded out I stood at the side of the stage with a lighter and sparked it. The flame represented the Jews, when the lighter went out that moment represented the death of all those Jews. As my character was a Nazi soldier this symbolised that the Nazi's were responsible for this persecution, torture and attempt at destruction of the Jewish race. The next scene showed a Jewish woman (Stephanie) walk into the space clutching a baby. Here we again made use of props using a cushion and some blankets that

*Dear Archie,*

*Since writing to you just before leaving port many wonderful new emotions, hopes and dreams have been awoken from within me thanks to this great ship, she is, truly breathtaking.*

*It seems the ship is being propelled through the ocean not only by its magnificent engines, but the hopes, dreams, anticipation and infectious excitement of what lies ahead across the water. Everyone we have come across is either returning home or setting sail for a new and better life in America, along with myself, Stephanie and the two girls.*

*My love for them is growing in strength and depth by the second. Stephanie and I are now so close, it feels as if we have been, and are destined to be, together forever. I will do anything for the girls, they are my life.*

*It is hard to comprehend unless you have witnessed it for yourself the utmost feeling that one is part of something grand and magical, and along with that is the sumptuous surroundings and facilities never before even thought of on a ship. The crew cannot do enough for you, if it weren't for their eagerness to please you would not even be receiving this letter. The communication is top notch as the crew work around the clock to make sure everyone's letters and telegrams reach their destination with impeccable timing. One feels they must be completely snowed under Staggering though it is we are only Second class passengers, we can only imagine the influential people in first class and the luxury they are living in.*

*We have discussed our plans at length. I will find myself an excellent, well-paid job (as I am reliably informed there is great demand over there). We'll find the girls a top of the range school and have a lovely house for Stephanie to keep.*

*We all deserve this, our brand new start and a better life. I just know the toils with the family and our past money troubles can be firmly put behind us as we steam ahead into the bright and prosperous future together. Stephanie the girls and myself, our pathway is clear. Nothing can prevent us from the Promised Land now.*

---

*Yours Excitedly,  
Brother Philip.*

## Year 11 GCSE Drama - Portfolio

### Paper 1 Unit 1 Workshop

#### Evaluative Phase

Throughout this workshop we have been responding to and developing our understanding of the three disasters, The Titanic, The Plague and The Holocaust, from a series given texts. We have done so through the use of The Drama Medium and The Elements of the Drama. We also had to explore, gain an understanding of and draw relevance to the significance of social, historical and cultural influences at the time of the disasters. We also had to consider how they might have influenced people's attitudes, behaviour, opinions and the consequences that these factors may have had and how this may have contributed to the three disasters.

I will now evaluate and reflect upon the effectiveness of the whole workshop and what I have learnt from it and also evaluate the effectiveness of my work, my group's work and that of others.

During the response phase we had aimed to explore different attitudes towards disasters and the ways in which disasters can impact on the lives of civilians. We responded to the texts of three disasters, "The Sinking of the Titanic", "Plague" and the "Holocaust".

When responding to 'The Sinking of the Titanic' the texts used were: Film - "A Night to Remember", Soundtrack - from the modern film "Titanic", and documented evidence. On being shown brief extracts of the film we formed a good understanding of the time and cultural period. We also identified the social groups who had taken the voyage. We observed the difference in social standing, attitude, behaviour and background from the different classes of people. This knowledge really helped us make use of characterisation from 'The Elements of the Drama' when responding to the other two texts.

An example of when we put this knowledge to good effect was when we were asked to work in small groups responding to the soundtrack and documented evidence simultaneously. We devised six images altogether and had to think about characterisation e.g what class we were in on the ship, first, second or third, and who we were with etc... Also we thought about our awareness of the space and was everyone focusing on the same part of the space within an image. This was an effective piece of work that really helped us bring atmosphere, meaning and understanding to the disaster.

Next we responded to the 'Plague' disaster. The texts we were responding to were a novel "Year of Wonders" by Geraldine Brooks and a playscript "The Roses of Eyam" by Don Taylor. In our response we made use of two explorative strategies which were Improvisation/Role play. We had built the set of a church in an attempt to capture the feel of the time period. We also used lighting to create the effect of a church lit by candles in mid-winter. This use of Set and use of Lights, both from 'The Drama Medium', was extremely effective in our piece of work as it created an authentic and realistic atmosphere that aided us greatly in our portrayal of the role play. In the resulting Spontaneous Improvisation we had the delivery of a sermon that had been taken from the novel. The sermon was about persuading the villagers to agree to quarantine and we (the congregation) had to respond to it by expressing our thoughts and opinions from the villager's perspective. The Spontaneous Improvisation was an effective piece of work in that it really helped us to develop characterisation as we could sympathise with the dilemmas and the struggle the people in the village of Eyam faced and this enabled us to give and express, views and opinions within the piece.

Our third response was to the 'Holocaust' disaster. The texts we had responded to were a fictional rhetorical speech and a script "Far Away" by Carol Churchill. In my opinion an effective piece of work whilst we were responding to the Holocaust was when the group as a whole heard the speech which was given by a Nazi officer (T.I.R teacher in role - use of explorative strategy) and we had to respond as ordinary German people. Every person in the

space followed the officer and performed the Nazi salute. Afterwards we then had to think about why we had chosen to follow in saluting the officer. I felt this was a brilliantly effective piece of work as we were justifying to ourselves why we would support the Nazi party if we were German people at the time. This also helped us in understanding that why, during the Holocaust, did ordinary German people support the Nazi party despite their despicable views and treatment of the Jews, and also there reasons for doing this.

A piece of work I felt we could have improved on was when we responded to the script. We had heard the script performed and then had to create an improvisation of what we thought was going on in small groups. My group created an improvisation that showed the Uncle (played by James) about to beat a child and his wife (the auntie played by Toni) trying to prevent him. We could have improved it by making use of Music/Sound from 'The Drama Medium' and using Symbols from 'The Elements of the Drama'.

During the developmental phase my group and I (which consisted of Myself, Stephanie, Claire, Kate and Jamie) developed the three disasters, this time turning them into pieces of theatre once again using 'The Drama Medium' and 'The Elements of the Drama'.

Whilst focusing on developing the Titanic we were given the title of a specific moment in the disaster to work on, ours was: "Boarding the Lifeboats - Women and Children first!"

A specific moment, which I thought was effective during this development, was when to accompany our piece we made use of Music/Sound. We used two tracks taken from 'Music form the motion picture, Titanic'. The first track that we had chosen built up dramatic tension, created suspense and provided a sense of climax. The second track conveyed a soft, loving, calm, contented peaceful atmosphere. The two tracks created a quite moving Juxtaposition of atmosphere and emotions. As these two tracks built up tension, suspense and climax whilst the other one created a sense of atmosphere I feel that our creative use of Music/Sound served to enhance our work and effectively turn it into a piece of theatre.

When focusing on developing the Plague disaster we were given a section of a script and using Improvisation and Role play we developed it into a piece of theatre.

Once again a specific moment, which I thought was effective during this development, was when we used the technique of cross-cutting within our piece. This cross-cut (to London) showed two men in conversation about how the cloth would be sent to the village of Eyam. In this scene we placed heavy emphasis on the box containing the cloth as this has already been seen in Eyam earlier in the piece. Another effective moment was when George Vickers (myself) was shown lying dead with a black sheet covering his head and body. The colour black was chosen to symbolise death. This use of emphasis and symbolism served to heighten dramatic tension and build up to a climax the suspense the technique of cross-cutting created within the drama and enabled us as a group to develop it into a piece of theatre. To accompany this piece we again made use of Music/Sound taken from the soundtrack 'A Respectable Tragedy'. We used two tracks from it and on reflection these tracks enabled us to effectively create an excellent contrasting and juxtaposed atmospheric portrayal of the unsuspecting residents of Eyam and what they were about to encounter. This soundtrack also created climax (Elements of Drama) helping us to successfully turn our work it into a piece of theatre.

Finally, when we focused on developing the Holocaust disaster we decided that we would convey the treatment and feeling towards the Jews the Nazi's harboured and carried out at the time. To single out a particularly effective moment in our piece I felt the scene where we showed Claire, as a German soldier, in the space holding a baby was exactly that. She raises the baby towards the sky (we did this to symbolise the baby going to heaven) and drops it smashing it to the floor. I felt this was a powerful and effective use of symbolism that successfully created meaning, conveying our message through 'The Elements of the Drama'. Alongside this we again made use of lights from 'The Drama Medium'. We shone a red light onto Claire and the baby. This effectively created an intense atmosphere of evil and symbolised the danger the baby was in.

Another instance of effective work was our final scene whilst developing the Holocaust. It showed Kate, Jamie and Stephanie lying dead on the floor in a line. The lighting was again

red to represent evil but this time several white spotlights shone onto their bodies symbolising death, yet at the same time creating an angelic atmosphere as if they had departed to heaven. I feel this use of lighting in order to create thought-provoking religious symbolism was greatly effective in our piece. Then Claire and myself were going down the line of bodies stripping them of any jewellery or valuables. I felt this was effective as it demonstrated, and enabled us to gain an understanding of, the indignity the Jews had even in death at the hands of the Nazi's and the cold callousness and unbelievable disregard for human life, we have come to learn the Nazi's had for them. Looking back this understanding has been further enhanced by the work we have explored whilst developing this disaster.

I will now draw attention to the relevance and significance of social, historical and cultural influences at the time of the disasters and how this may have influenced the behaviour of those involved, and, those who caused the disasters.

From our work in the response phase we had observed the difference in social standing, attitude, behaviour and background from the difference of people and we could see there was a huge difference between the classes on the ship. The people in first class we came to understand were extremely sure of themselves. This self-assuredness turned out to be the downfall of the makers of the ship, the company, White Star. The ship's designers and hierarchy among the on board crew were so confident and sure of themselves and the ship, that they had the attitude that their ship was unsinkable and that nothing could possibly occur that could sink it. The attitude's and behaviour of these people in power, in the end, was the cause of this human disaster.

When discussing these issues for the Plague we could see that at the time the culture was that of the church being very powerful and people generally did what the church asked of them. Some comparisons can be drawn between this and the Titanic, as they were both human disasters that were debatably down to human error. With Titanic we learned it was the maker of the ship who demanded it went full speed ahead despite the ice warnings. This eventually led to the disaster. The same could be said for William Mompesson's decision to quarantine the village of Eyam. That it also led to a human disaster. - Did we create how of a disaster?

The culture at that time in Germany was that most people had fallen on hard times due to the recession and inflation brought about by the debts the country had as a result of the first world war. When the Nazi's came along the people of Germany finally felt they had something to believe in that would see them through the struggle so they supported the party. Also Hitler and the Nazi's portrayed the Jews as vermin and that they did not deserve to be treated any better than such creatures. Therefore this contributed greatly to the human disaster.

In conclusion I feel the main comparison to be drawn from all three disasters was that all three people in authority, the owner of White Star, William Mompesson from the Plague and Hitler from the Holocaust all believed they were right. They had this Ideology and they just pressed forward with it. The significance of social, historical and cultural influences at the time of the disasters was relevant as they all contributed to the opinions and decisions made by all three men that resulted in a human disaster.

In evaluation, I felt my work and that of others was effective when responding to and developing the three disasters as it enabled us to build up an understanding of how and why these three disasters occurred; and also how human beings reacted to them. Accompanying this was an understanding of their emotions, attitudes, strengths, suffering, courage and beliefs that they felt and demonstrated throughout their respective disasters. I also felt our work was effective in the sense that we were able to demonstrate, during the response and developmental phases, this understanding. Overall I would deem this workshop to have been an effective and successful one.



Form: D1a

Centre Name	The Kingwood School	Centre No.	27102
Candidate Name	Philip Chambers	Candidate No.	8195
Paper Number	One: Units I & II	Level	GCSE

GCSE Drama (1699) – Summer 2003

PAPER 1: UNITS I & II

TEACHER-EXAMINER COMMENT SHEET

Unit I: Drama Exploration I		
Teacher comment: Very detailed & knowledgeable understanding of the various texts. Strong links and comparisons made across leading different social/cultural ideas.	Response	20 / 20
	Development	20 / 20
	Evaluation	20 / 20
	Total	60 / 60
Unit II: Drama Exploration II		
Teacher comment: An intelligent, clear piece of work. Logical effective use of relevant terminology. Exploration + Development of the play demonstrates focused ideas that were shaped with originality and strong awareness of 'theatre'. Written work demonstrated practical awareness.	Response	19 / 20
	Development	19 / 20
	Evaluation	20 / 20
	Total	58 / 60
Teacher name and signature: ANN O'NEILL - CHANDLER A. O'neill	Date: 29.4.03	Final Teacher Mark 118 / 120

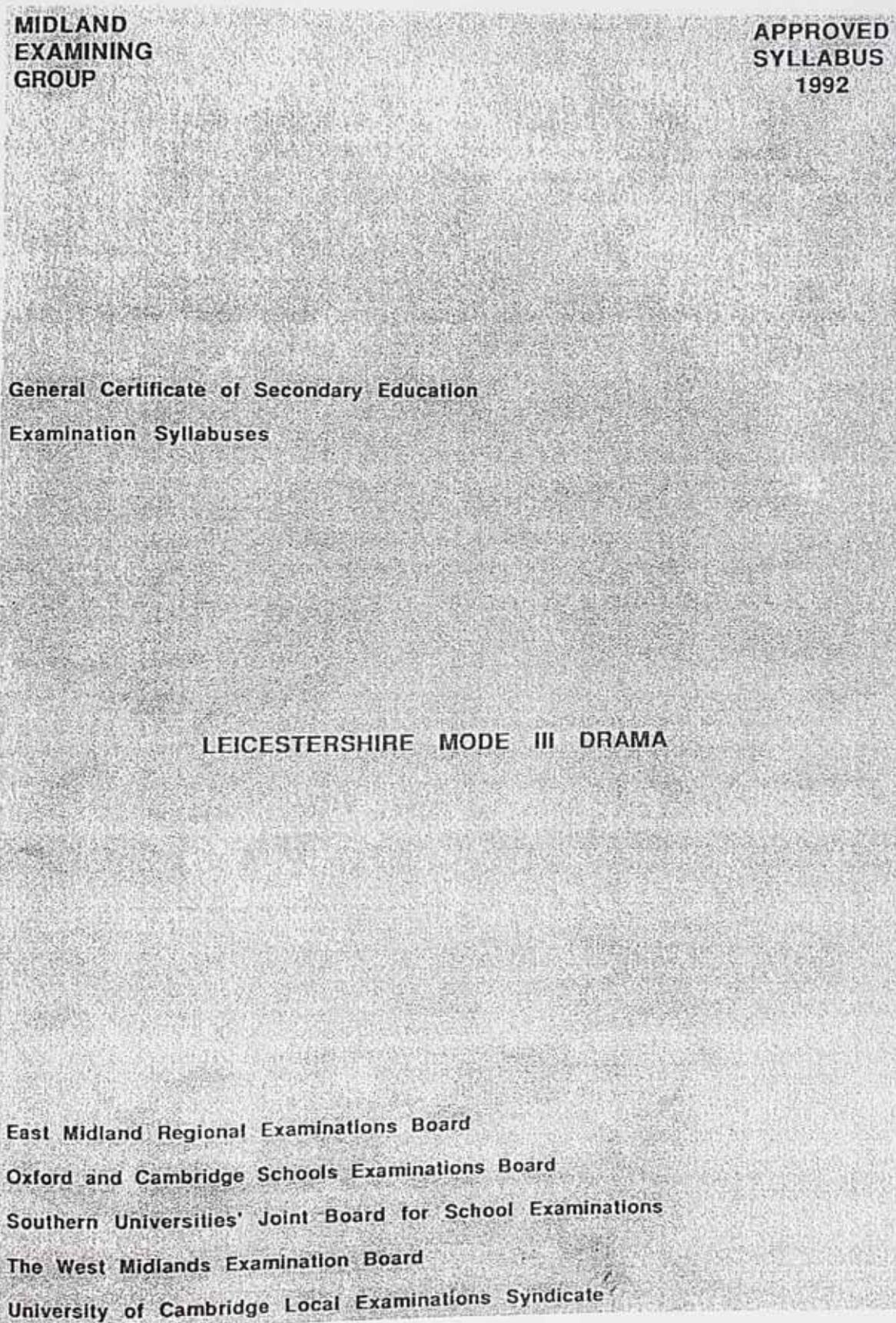
DECLARATION OF ORIGINALITY

Candidate I declare that the attached sheets are my own unaided work.  
 Signature: Philip Chambers Date: 29.4.03

Teacher I confirm that the attached sheets are the candidates own unaided work.  
 Signature: A. O'neill Date: 29.4.03

Leicestershire mode III Drama

Figure



## Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

This Leicestershire Mode 3 Drama Syllabus will be examined by the Midland Examining Group in the Summer of 1992.

### ENTRIES

- (a) Schools should be entered through their Home Board for MEG. For Leicestershire this is the East Midlands Regional Examinations Board.
- (b) For Centres in the West Midlands, the Home Board will normally be The West Midlands Examinations Board.
- (c) For Centres in Cambridgeshire, the Home Board will normally be the University of Cambridge Local Examinations Syndicate.
- (d) For all Centres outside these areas, the Home Board will be one of the following:
  - Oxford and Cambridge Schools Examination Board.
  - Southern Universities' Joint Board for School Examinations.
  - University of Cambridge Local Examinations Syndicate.
- (e) Centres in other counties who wish to follow this Syllabus should obtain the permission of their Home Board to use the scheme and consult the East Midlands Regional Examinations Board, which will liaise with the Director of Education, County Hall, Glenfield, Leicestershire.

### CERTIFICATION

This subject will be shown on the GCSE certificate as

Drama

### EXCLUSIONS

In any one examination series, candidates entering for this subject may not in addition enter for any other of the Group's examinations with the same certification title whatever the mode.

## Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

### THE LEICESTERSHIRE MODE 3 GCSE DRAMA SYLLABUS

#### INTRODUCTION

1. (a) The development of the GCSE at 16+ has provided teachers of Drama with an opportunity to re-think the existing examination models in the light of 'shifts in thinking' about Drama that have taken place in the last 20 years. Significant shifts of emphasis as to the purpose and function of Drama in schools have occurred, yet that thinking has not necessarily been reflected in examinations' development. With the innovation of GCSE, experienced Drama teachers have come together to develop a syllabus that is appropriate to the Drama teaching style.

The Gulbenkian Report argues 'the need for schools to have an overall policy related to their catchment area, age range and so on'. The syllabus allows the freedom of response vital for the teaching of Drama. It also allows continuity with work taking place in the earlier years of secondary and primary schooling. It moves the weight of Drama Examinations out of the exclusive 'Theatre Arts Course', which has seriously limited the values and scope of the subject for 14-16 year olds. Yet it is a strength of this syllabus that it is still flexible enough to allow such approaches to the subject to continue.

- (b) The structure of the syllabus allows its incorporation into many forms of time-tabling models as well as being adaptable to curriculum innovations.
- (c) Many of the principles underlying the development of this syllabus are to be found advocated in the authoritative Gulbenkian Report on 'The Arts In Schools'. 'In principle the form and method of assessment should vary with the activity and type of information sought'.
- (d) GCSE is surely the opportunity to take steps forward, based on the practice of current Drama teaching and new Curriculum developments. We advocate the form of a Mode 3 development, so that assessment and evaluation can go together, and the Drama taught in the schools can continually develop and respond.

The Drama GCSE must serve the pupils. 'If education involves teaching children particular skills and information, it also involves helping them to investigate and understand ideas and values'. Eliot Eisner distinguishes two main types of educational objectives - instructional and expressive - both of which are held to be important in a child's education. An instructional objective is one which specifies skill and information to be learnt. An expressive objective does not specify what children are to learn. It defines a task in which they are to engage, or a situation in which they are to work. It provides the teachers and pupil with the opportunity to explore, defer, and focus on issues that are of particular import.

This syllabus puts these principles into practice, principles which are whole heartedly endorsed and then forgotten in too many examinations in the Arts. We do not ignore the expressive objective, we value it and give credit to it.

'We are concerned in the arts, not so much with the quantity as with the quality of the experience.'

## Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

2. The syllabus views Drama as a 'problem solving' activity that involves:-

Language  
Reasoning  
Conventions  
Skills  
Experience

and working with these, to the shaping of a 'solution'. The Drama processes are therefore central to the Syllabus, rather than an established body of content.

3. The Syllabus conforms to the General National Criteria.

### 1. AIMS

- (a) To promote an understanding and expertise in those activities met in Drama learning and the creation of Drama fictions.
- (b) To foster confidence in adopting a view to human problems, ideas and attitudes.
- (c) To develop competencies met within socially interactive processes.

### 2. OBJECTIVES

- (a) The ability to move towards a structured solution.
- (b) The ability to use interactive processes appropriately within Drama.
- (c) The ability to evaluate.

(These objectives have equal weighting.)

### 3. THE COURSE

- (a) The course is based on solving problems through Drama processes and techniques. As a process based course, it is flexible, and can grow from decisions reached during the interaction that takes place between a teacher and students within Drama time. This process sets up a series of problems to be solved, utilising Drama techniques and strategies (including communication skills and Drama Art skills that are relevant to the solution of a particular problem).

This format clearly reflects the need, interests, skills and enthusiasms of the pupils and of the teacher.

- (b) During the course and prior to the Realisation Test it is essential that the candidates are given a wide range of Drama experience in order to be competent in the following:-
  - (i) Planning, organising and investigating.
  - (ii) Selecting, researching and devising.

## Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

- (iii) Controlling of media/ideas to shape and present material in an appropriate form.
- (iv) Modifying ideas as and when appropriate.
- (v) Using appropriate skills.
- (vi) Candidates should be encouraged to recognise the significance of appropriate evidence as an aid to Drama thinking and as a record of Drama processes encountered. Typically candidates may use a combination of approaches - written, taped, video, drawn.

### 4. ASSESSMENT

#### (a) The Scheme of Assessment

Assessment will be made by a Realisation Test which will be worked at over a minimum of 20 hours and will be assessed by the teacher and moderated by at least 2 visiting Moderators from within the Consortium.

The Realisation Test will be a Practical Assignment that has Planning and Realised outcomes and will be conducted under appropriate examination conditions.

#### (i) Planning

During the Realisation Test candidates will build up an individual working record that indicates their thinking, decision making and progress within the process of their drama. This individual record may contain a variety of material, according to what is the most appropriate means of recording, thinking and decision making.

#### (ii) Realised Outcome

Candidates' work represents their understanding of the material investigated, and reflects the evaluations of the drama processes and materials used.

This will reveal:-

- (A) the degree to which the student has matched his/her own intentions;
- (B) the student's own perceptions as to the effectiveness of the 'outcome';
- (C) the use of secondary sources (peer group/teacher).

#### NB

The emphasis is upon 'process' with the 'outcome' being the base for further thinking and the recognition of the constraints that the limit of 20 hours (minimum) imposes. It is expected that the size of any outcome (length/time) will be appropriate to the context and reflect a high degree of selectivity.

## Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

### (b) Forms of Evidence

Centres will be responsible for ensuring that evidence for both Planning and Realised outcome is appropriate and available for the Moderators. It is important that candidates use an appropriate combination of forms for their evidence - written, taped, video, drawn, - to indicate process, planning and outcome.

### (c) Individual/Group Project

The 'Realisation Test' examines individuals and not groups. If students work in groups it must be possible to assess their distinctive and individual contribution. It is assumed that 'social interaction' for candidates doing individual projects can be seen in the discussions held with the teacher, when the candidate tests out ideas with other members of the group, and with the target group for the work.

### (d) Group Projects

With whole class group projects Centres need to be aware that individual contributions must be assessable.

### (e) Differentiation

All candidates will take the 'common' element of a Realisation Test: differentiation will be by outcome. A continuum of WHAT HOW WHY will enable all students to reveal what they know and what they can do.

## 5. CRITERIA FOR ASSESSMENT OF OBJECTIVES

The attainment of Criteria will be recorded on the assessment grid.

### A The ability to move towards a structured solution

Criteria will evaluate the ability of candidates to:-

- (i) Plan and predict outcomes.
- (ii) Use skills relevant to the task.
- (iii) Organise and shape the material.
- (iv) Recognise problems related to different styles and forms of presentation.

### B The ability to use interactive processes appropriately

Criteria will evaluate the ability of candidates to:-

- (i) Contribute, receive and modify opinions/ideas.
- (ii) Adapt to different situations.
- (iii) Negotiate (Drama negotiation - reaching a position enabling the work to proceed).
- (iv) Recognise alternatives.

## Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

### C The ability to evaluate

Criteria will evaluate the ability of candidates to:-

- (i) Analyse.
- (ii) Initiate and sustain a line of thought.
- (iii) Consider the effectiveness of the elements used.
- (iv) Identify implications within the work.

### 6. LEVELS OF RESPONSE DESCRIPTIONS

L.O.R. 8	Accomplished use of the elements expressed in the criteria to reflect application of Drama techniques with perceptive analysis of problems in a well reasoned and organised 'realised form'.
L.O.R. 7	Effective use of the elements expressed in the criteria, to reflect ability in the application of Drama techniques, with clear analysis of problems in a reasoned and organised 'realised form'.
L.O.R. 6	Competent use of the elements expressed in the criteria, to reflect ability in the use of Drama techniques, with an analysis of problems in a reasoned and organised 'realised form'.
L.O.R. 5	Competent use of some of the elements expressed in the criteria to reflect use of Drama techniques, demonstrating some analysis and organisation within the 'realised form'.
L.O.R. 4	Basic use of some elements expressed in the criteria to reflect an organised use of Drama techniques, within the 'realised form'.
L.O.R. 3	Limited use of some of the elements expressed in the criteria to reflect awareness of Drama techniques, within the 'realised form'.
L.O.R. 2	Basic awareness of Drama techniques, within the 'realised form'.
L.O.R. 1	Ungraded.

### 7. ASSESSMENT GRID FOR REALISATION TEST (see Page 7)

The presence of all criteria and the depth of understanding displayed in the work of the candidate places them in a Level of Response.

A tick will be placed in the appropriate Level of Response column at the time of attainment.

The attainment of the Level of Response for criteria can occur at any time during the 20 hours (minimum) period.

Explanatory details appertaining to the individual at the point of assessment should be included.

# Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

TO BE ISSUED BY MEG

**MIDLAND EXAMINING GROUP**  
**LEICESTERSHIRE MODE 3 GCSE DRAMA 1992**  
**CANDIDATE RECORD - REALISATION TEST**

5308/RT

NAME \_\_\_\_\_ TEACHING GROUP \_\_\_\_\_ CENTRE NO. \_\_\_\_\_

Place a tick in the appropriate Level of Response column. Enter record of evidence on opposite page.	Plotting of Positive Achievement LEVELS OF RESPONSE								From Table 1 MARK BIAS
	8	7	6	5	4	3	2	1	
<b>A. Ability to move towards structured solution</b> (i) Plan and predict outcomes (ii) Use skill relevant to task (iii) Organise and shape material (iv) Recognise problems related to different styles and forms of presentation									<div style="border: 1px solid black; padding: 5px; width: 80px; margin: 0 auto;">                         MARK BIAS A  <hr style="border: 0; border-top: 1px solid black;"/> </div>
<b>B. Ability to use the interactive process appropriately</b> (i) Contribute, receive and modify opinions and ideas (ii) Adapt to different situations (iii) Negotiate (iv) Recognise Alternatives									<div style="border: 1px solid black; padding: 5px; width: 80px; margin: 0 auto;">                         MARK BIAS B  <hr style="border: 0; border-top: 1px solid black;"/> </div>
<b>C. Ability to Evaluate</b> (i) Analyse (ii) Initiate and sustain a line of thought (iii) Consider the effectiveness of the elements used (iv) Identify implications within the work									<div style="border: 1px solid black; padding: 5px; width: 80px; margin: 0 auto;">                         MARK BIAS C  <hr style="border: 0; border-top: 1px solid black;"/> </div>
	Total/24 (A + B + C)		From Table 2 Overall Level of Response						
Teacher recommendation									
Moderated recommendation									

Signature of teacher(s) 1. \_\_\_\_\_ 2. \_\_\_\_\_  
 Signature of moderator(s) 1. \_\_\_\_\_ 2. \_\_\_\_\_

## Appendix 13 Leicestershire Mode III GCSE Examination Syllabus

CRITERIA eg A(ii),B(iii) etc	LEVEL OF RESPONSE	EVIDENCE (be specific and give any further details overleaf)

### LEVELS OF RESPONSE

- L.O.R. 8 Accomplished use of the elements expressed in the Criteria to reflect application of drama techniques with perceptive analysis of problems in a well-reasoned and organised 'realised form'. *add it by in the*
- L.O.R. 7 Effective use of the elements expressed in the Criteria, to reflect ability in the application of drama techniques, with clear analysis of problems in a reasoned and organised 'realised form'.
- L.O.R. 6 Competent use of the elements expressed in the Criteria, to reflect an ability in the use of drama techniques, with an analysis of problems in a reasoned and organised 'realised form'.
- L.O.R. 5 Competent use of some of the elements expressed in the criteria to reflect use of drama techniques, demonstrating some analysis and organisation within the 'realised form'.
- L.O.R. 4 Basic use of some of the elements expressed in the Criteria to reflect an organised use of drama techniques, within the 'realised form'.
- L.O.R. 3 Limited use of some of the elements expressed in the Criteria to reflect awareness of drama techniques, within the 'realised form'.
- L.O.R. 2 Basic awareness of drama techniques, within the 'realised form'.
- L.O.R. 1 Ungraded.



### Programme of Study

The Programme of Study sets out the essential content for the qualification.

It represents a comprehensive scheme that allows students to gain relevant skills, knowledge and understanding that can be applied to the required work in the assessment units.

The content of the Programme of Study is designed to cover all the main requirements that contribute to the drama form and allows students to appreciate what is needed to communicate meaning through drama.

### The Programme of Study will introduce students to:

#### Explorative strategies

- Still image
- Thought tracking
- Narrating
- Hot-seating
- Role play
- Cross-cutting
- Forum theatre
- Marking the moment

#### The drama medium

- The use of costume
- The use of masks and/or make-up
- The use of sound and/or music
- The use of lighting
- The use of space and/or levels
- The use of set and/or props
- The use of movement, mime and gesture
- The use of voice
- The use of spoken language

**The elements of drama**

- Action/plot/context
- Forms
- Climax/anti-climax
- Rhythm/pace/tempo
- Contrasts
- Characterisation
- Conventions
- Symbols

**Forms of stimuli**

- Poetry
- Artefacts: photographs, pictures, masks, props, costume, sculpture, objet d'art
- Music
- Play scripts
- Live theatre performance
- Television, films, DVDs and videos
- Newspaper and magazine articles
- Extracts from literary fiction and non-fiction



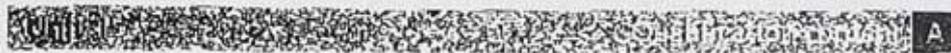
### Documentary response

Students will produce a documentary response to the work conducted during the six-hour practical exploration that will allude to the process in the following terms:

- a reflection on the student's own work and the work of others
- an evaluation of the student's understanding of the explored theme, topic or issue
- an evaluation of how the use of explorative strategies informed the student's understanding of the explored theme, topic or issue
- an evaluation of how the drama medium can contribute to the creation of dramatic form.

The response can include any form of suitable documentation, for example drawings, plans, sketches, illustrations, photographs.

The documentary response must be no longer than 2000 words.



Assessment criteria	Level of response	Mark range
AO2 Documentary response	There is an outstanding evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an outstanding knowledge of how they contribute to the creation of dramatic form. There is an outstanding response to the work of others demonstrating a highly perceptive appreciation of the collaborative involvement required.	17-20
	There is an excellent evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an excellent knowledge of how they contribute to the creation of dramatic form. There is an excellent response to the work of others demonstrating a considerable appreciation of the collaborative involvement required.	13-16
	There is a good evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows a good knowledge of how they contribute to the creation of dramatic form. There is a good response to the work of others demonstrating a notable appreciation of the collaborative involvement required.	9-12
	There is an adequate evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an adequate knowledge of how they contribute to the creation of dramatic form. There is an adequate response to the work of others demonstrating some appreciation of the collaborative involvement required.	5-8
	There is a limited evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows a limited knowledge of how they contribute to the creation of dramatic form. There is a limited response to the work of others demonstrating little appreciation of the collaborative involvement required.	1-4
	There is no evidence in the evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an absence of knowledge of how they contribute to the creation of dramatic form. There is no response to the work of others demonstrating no understanding of the collaborative involvement required.	0

### 3.1 Unit 1: Drama Written Paper

The written paper assesses Assessment Objectives 1 and 3, with relative weighting of 20% and 20% respectively.

It comprises three sections:

- A – Practical work completed during the course
- B – Study and performance of a scripted play
- C – Study of a live theatre production seen

Candidates must answer Question 1 from Section A and choose one further question from either Section B or Section C.

Candidates will need to address the following elements as necessary:

- style, genre and social context
- awareness of health and safety factors.

Performance elements

- interpretation of text, characterisation
- voice – volume, accent, pace, timing, emotional range
- physical qualities – movement, posture, gesture, facial expression
- relationship with others on stage

Design elements

- interpretation of text, visual impact
- design qualities – scale, shape, colour, texture, materials
- use of scenic devices.

Technical elements

- interpretation of text, technical support
- lighting, sound, modern technology
- appropriate equipment and its deployment and use.

#### 3.1.1 Section A: Practical work completed during the course

This question is compulsory. It comprises four sections:

- a description of a piece of practical performance work to which the candidate has contributed (AO1)
- an explanation of the nature of the activity undertaken by the candidate (AO1)
- an analysis of a process undertaken by the candidate (AO3)
- an evaluation of the effectiveness of the candidate's contribution (AO3).

When preparing for this question, candidates will need to think about their skills development during the course when taking part in practical projects. Any piece of practical work leading to a final performance when the candidate has performed performance

design or technical skills will be appropriate. Anything from a workshop presentation to a full-scale public performance can be used, although more substantial pieces will give candidates more scope to do themselves justice. Scripted plays, rehearsal improvisations, live physical theatre or devised work are all acceptable.

Candidates must not use the same material again in answer to the questions in Section B.

Candidates should be able to demonstrate:

- a clear understanding of the practical performance work undertaken
- informed knowledge and understanding of the acting skills required
- informed knowledge and understanding of the technical and design elements required
- the ability to analyse and evaluate the effectiveness of the skills involved
- the ability to analyse and evaluate the effectiveness of the work as a whole.

#### 3.1.2 Section B: Study and performance of a scripted play

Candidates should study their chosen scripted play through practical workshops, whether their main interest is in performance or design or technical skills. Candidates will need to have had practical experience of applying their chosen area either in workshop presentations or full production of their chosen play(s).

Candidates should always be aware of the potential effectiveness for an audience. They should be able to demonstrate their understanding of practical skills as well as their knowledge and understanding of the chosen play from a performance perspective (AO1), and they should be able to analyse and evaluate the effectiveness of their ideas and skills and those of others (AO3).

Candidates should be able to demonstrate:

- a clear understanding of how plays are constructed and realised
- informed knowledge and understanding of the acting skills required to realise the play
- informed knowledge and understanding of the technical and design elements and the skills required to realise the play
- informed knowledge and understanding of the social, historical and cultural context of the play
- the ability to analyse and evaluate the effectiveness of the skills required
- the ability to analyse and evaluate the effectiveness of the production as a whole

## 2 Specification at a Glance

