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**The dialogic aspects of Mantle of the Expert pedagogy
used to teach devising at NCEA Level 2
in a Year 12 classroom**

“ I don’t think it’s about credits- definitely not about credits”

A thesis

submitted in fulfilment

of the requirements for the degree

of

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by

Gaenor A. Stoate



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Abstract

This inquiry sets out to gather and consider student and teacher perceptions about the affordances and constraints of using Mantle of the Expert pedagogy, to support teaching and learning, through the process of devising drama at NCEA Level in a Year 12 classroom.

Questions about the role of the teacher in a senior secondary drama classroom, and the epistemological frames used in the exploration of creative drama making formed the basis of the inquiry. The notion of a “learning community” (Ministry of Education, 2007, p.34) in which everyone “including the teacher, is a learner” is identified and the idea of “shared learning” is explored in contrast to traditional transmission models of teaching.

The case study was conducted in a North Island secondary school where teachers and students were positioned together as members of THEATRON, a fictional professional theatre company. THEATRON, commissioned by an artistic director of a national arts festival, were to develop original, devised drama for festival audiences which captured the essence of “What it means to be human”.

This qualitative study generated data from interviews with the class teacher and the students, observations of the lessons throughout the devising process and student documentation developed in both electronic and hard copy formats.

Findings from the study, considered in the light of Bakhtin’s theory of dialogism, indicated that the dialogic aspects of the core elements of the Mantle of the Expert pedagogy could provide rich opportunities for purposeful creative collaboration, through student autonomy, to develop more effectively in the performance groups.

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Finally, to the class teacher and students who welcomed me so warmly into the classroom, my deepest gratitude goes out to you. You kept me inspired with your thinking and your deep regard for the rightful place of drama in lifelong learning.

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Chapter One: Introduction

This chapter serves as an introduction to the focus of the inquiry undertaken by the researcher. The inquiry sets out to gather and consider student and teacher perceptions about the affordances and constraints of using Mantle of the Expert pedagogy, to support teaching and learning, through the process of devising drama at NCEA Level 2. This chapter firstly describes the personal impetus behind the researcher's inquiry into the use of an alternative pedagogical frame within drama teaching. Background information detailing personal and professional justifications for the inquiry are also presented. Secondly the chapter raises questions, germane to the study, about the role of the teacher in a senior secondary classroom and the epistemological frames used in the exploration of creative drama making. The notion of a "learning community" in the New Zealand Curriculum (NZC) (Ministry of Education, 2007, p.34) in which everyone "including the teacher, is a learner" is identified and the idea that "shared learning" should be privileged above traditional transmission models of teaching is presented. The potential significance of the research is suggested here, along with its application across drama education contexts and those audiences who might be interested in its findings. The chapter provides an overview of subsequent content and definition of terms found throughout Chapters 2, 3, 4 5 and 6.

1.1 A personal vision of teaching

Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the 'practice of freedom', the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. (Shull, in Freire, 2000, p.34)

Education research and theory has long been concerned with questions concerning the political and ethical nature of curriculum, and how this is used to shape identity and culture. It was being drawn to the flame burning brightly in the works of Paolo Freire, Michael Apple, James Beane and Madeleine Grumet that first ignited in my thinking a

connecting spark between effective teaching and learning within a contextualised curriculum, and a notion of democracy. Contemporary curriculum research in education, (Brown , 2008; Bolstad, 2008; Renshaw and van der Linden ,2003; Neyland 2001) poses questions about the nature of curriculum as a shaping force for epistemological ideologies, in which for example, democracy and ethical orientation and how the world works – or moreover, should work, Dewey (1938) outlined his concerns with a curriculum in which adult standards, subject matter and the methods *imposed* on younger learners perpetuated a distance in the relationship between learners, their teachers and the acquisition of skills and knowledge. This “acquisition of what already is incorporated in books and in the heads of the elders” (p.20) was seen as both “essentially static” (Dewey) and taught as a finished product with little regard either to the ways in which it was originally built up to changes that will surely occur in the future. (Dewey) This, Dewey saw, created a significant separation between the teacher and the student, bringing with it limited opportunity for students to engage in the process of learning

the gulf between the mature or adult products and the experience and abilities of the young is so wide that the very situation forbids much active participation by pupils in the development of what is taught. (p.19)

According to Foshay (2000) the curriculum is often defined as the “summation and meaning of one’s experience”, experiences that exist in both the school and the life curriculum. The teacher is charged with the facilitation of these experiences.

1.2 Teacher as Facilitator

The NZC (2007) identifies a range of teacher actions to promote student learning, one of which is the facilitation of learning communities where everyone, including the teacher, is a learner. Educational experiences in which learning conversations and learning partnerships are encouraged between the family, wider community and teachers and

students are valued for their capacity to build in students “language that they need to take their learning further” (p.34)

1.3 Background to inquiry

I have come to a frightening conclusion

I am the decisive element in the classroom

It is my personal approach that creates the climate

It is my daily mood that makes the weather.....

Haim Guinot

One of the assumptions underpinning this thesis is the idea that teachers can have enormous influence over students’ ideas and that we must be careful about how we use that influence. In my role as a drama teacher, I am conscious of my own predilections for certain dramatic texts and genres, I have my favourites amongst the practitioners.

Teaching drama in secondary schools for the last 20 years has seemed less like a career than a stroke of incredibly good fortune. I have been indulged over the last twenty years, selecting plays I love for senior performance assessments in both UK and New Zealand schools. Directing, discussing, analysing and watching students bring these plays to life, I have been aware of my own influence on students’ thinking. Often, as a result of intensive participation in the work, I have observed students develop similar affections for playwrights, dramatic form or drama practitioners. It is immensely satisfying to share a passion for drama with students and to be able to marvel with them at a discovery made either in a literary capacity – or a discovery made by a student about him or herself. At the same time, Edmiston’s (1995) words resonate powerfully with me

As a drama teacher I have come to recognise the awe-ful power we have to enter into deep and significant conversations with students which change the ways they view the world and their selves. (p.123)

Edmiston reminds us that as teachers we must recognise our not only our own world views, prejudices and predilections, but also our power to manipulate our students' thinking towards them.

As Edmiston suggests, much of the teacher's persuasive power lies in conversations or dialogues we enter into with students.

I was concerned that Edmiston's "deep and significant conversations" for me at least, were largely relegated to the informal spaces in my relationships with students, that is after class, or on the bus to and from a theatre event. I began to consider how I might support students to think more powerfully about the original, devised work they created themselves, collaboratively, in the classroom, but without a dominant discourse emanating from teacher led thinking, my own thinking. Could participation in a drama process, particularly collaborative devising, make a difference to the way students might view "their selves" and this world? (Edmiston) If so, how could I ensure my value- free support would be offered to the students? In the face of ever present tensions for high achievement to be gained in National Certificate of Educational Achievement (NCEA) standards, we are challenged by our own expertise, and the natural desire to use it may not be value- free. Cahill's (2011) work with pre- service secondary teachers highlights her own struggles to redefine the teacher –student relationship as a partnership "in the shared endeavour of advancing their learning and well- being". Could a shift be made in the way devised drama is presented to senior drama students which allows for the students' independent critical thinking? Cahill suggests that deconstruction of discourses around the teacher- student relationships can be beneficial to effecting this shift.

To change practices, it is not only necessary to develop the skills needed to enact our desired way of being, but we must also uncobble those mind maps that prescribe and limit what is possible for ourselves and others. We must untangle and reweave the web that holds teacher – student relations in place.

1.4 Teacher –Student Dialogue

Until 2009, my awareness of teacher –student discourses was limited. In 2009, I returned to study taking a paper which explored the drama pedagogy of Mantle of the Expert, this time not to gain deeper theatre knowledge, or directing skills or to become proficient in stage technologies, but instead I hoped I would learn how I might become a better teacher. I had tacitly acknowledged I was becoming a kind of drama “banker” in which teaching might resemble “an act of depositing, in which the students are the depositories and the teacher is the depositor”. (Freire, 1993, p. 72) I wanted to understand how I could become a better partner, or collaborator, in the art. Eisner (1985) states of teaching that “it is an art in that (it) can be performed with such skill and grace that, for the student as well as for the teacher, the experience can be justifiably characterized as aesthetic” (p.175)

1.5 Mantle of the Expert

Mantle of the Expert, (Heathcote and Bolton, 1995) which I had believed to be merely a drama convention before the study commenced, emerged as a powerful innovative drama pedagogy, “challenging the assumptions about the fundamental nature of knowledge, of education of responsibility, of dramatic art ” (p.4). I engaged quickly with the pedagogy, particularly with the ways it appeared to support exploration of a different student – teacher discourse. After completion of the paper, I returned to the classroom to experiment with Mantle of the Expert myself. My early attempts were all based in junior drama programmes. They were variously successful in terms of exploring my relationships with the students, very successful in the provision of a rich context from which the Key Competencies NZC (2007) could be explored and data was generated indicating literacy levels had been improved. I started to consider whether or not the drama pedagogy could be used to support drama learning in the senior programmes to address not only the drama curriculum objectives, but to provide opportunities for the vision, values and competencies of the ‘front end’ of the NZC (2007) also to be realised

within the work. Hence, this study is a response to my on-going inquiry cycle in which I seek to develop and explore effective pedagogies in my own practice. In keeping with my parallel concerns with teaching of drama and the teaching of students as emerging citizens and human beings, I wanted to design a study to explore the impact of Mantle of the Expert in the context of drama teaching and the wider curriculum vision identified in the NZC (2007), where students are supported to become ‘confident, connected, actively involved, lifelong learners’. (p.8)

1.6 Purpose of the Study

I decided to develop a study which focused on the teaching of “Achievement Standard 91214, NCEA Level 2: Devise and perform drama to an intention”. NZQA (2011) This was selected for the inquiry for the following reasons. Firstly the NCEA standard is internally assessed, externally moderated and accredited at NZQA meaning that the standard of work achieved would be agreed through a moderation process¹ which would potentially give the study the benefit of an outside, neutral eye. Secondly, I had identified a paucity of research, in the NZ context, into the impact on student learning of the application of Mantle of the Expert in NCEA Drama Levels 1-3, that is senior students aged 15-19; the vast majority of candidates undertaking AS91214 are aged 16 or over², so the proposed study would go some way to filling that gap. Secondly, on a personal level, I was particularly interested in discovering new ways to mitigate the tensions between fulfilling expectations of lifting achievement at NCEA in my own faculty and making a contribution, as a practising teacher, towards the effective implementation of the NZC (2007) vision, values and key competencies. Fourthly and finally, I saw this study as contributing to the conversation on how to make wider use of formative assessment strategies, for teachers and students. The New Zealand Curriculum (2007) makes the following statement about assessment practice

¹ This is a process in which examples of student work are sent to external moderators at NZQA who check for consistency of tasks and summative assessments.

² Data from www.nzqa.govt.nz

The New Zealand Curriculum, together with the qualifications framework, gives schools the flexibility to design and deliver programmes that will engage all students and offer them appropriate learning pathways. The flexibility of the qualifications system also allows schools to keep assessment to levels that are manageable and reasonable for both students and teachers. Not all aspects of the curriculum need to be formally assessed, and excessive high stakes assessment in years 11-13 is to be avoided. (p.41)

The devising standards have always been an integral part of the drama programme offered in my school, through NCEA Levels 1-3. Focusing the inquiry on AS 91214 seemed apt since this standard appears to place a significantly greater collective responsibility on the students to manage their own learning (in partnership with the teacher) as they create original dramatic meaning together. My hunch was that this was an appropriate fit for the collaborative inquiry based qualities of Mantle of the Expert. The standard requires students to collaborate in the absence of a pre- existent script, approaching tasks with an emphasis on “retelling” rather than “reciting by heart ” (Bakhtin,1981, p.341) in dramatic meaning making. Whilst the standard is by no means unique in its encouragement of development of key competencies through the tasks, there is an implicit, profound consideration given to honing *thinking*, and *participating and contributing* in particular, within the drama making. The New Zealand Curriculum (2007) document foregrounds key competencies by situating them at the front of the document.

³This research will consider how Mantle of the Expert (with its emphasis on collaborative learning) might provide opportunities for students to apply and develop these competencies.

Recent alignments of the devising standards at NCEA levels 1, 2 and 3 have resulted in significant shifts NZQA (2011) in the focus of summative assessment. There has been a move towards seeing the final performance as evidence of effective devising and collaboration. Whereas in the past the emphasis was on individual contribution, the standard NZQA (2011) now assumes that effective drama must emerge from effective collaboration. This shift in assumption raises significant questions for teachers of drama

³ The five key competencies are identified as capabilities for living and life- long learning. They are described in detail in the NZC (2007) They can also be accessed at : nzcurriculum.tki.org.nz/key-competencies

as to how to support students to work effectively in collaboration with others. As a corollary, the role of the teacher in the standard becomes less directorial than perhaps it might be in standards where script is interpreted for performance.

1.7 Role of the teacher in devising

Focusing the study on a devising standard has implications for the positioning and role of the teacher in the learning process. On a personal level, again, my experience of the facilitation of devised work has been a much greater challenge than introducing students to a particular drama or theatre form. This is possibly because I have something to tell the students with theatre form, in devising they are the ones who will be telling me something. I am no less passionate about the creation of meaning through collaborative drama than directing a significant play. Indeed, I am often impatient to bring to the attention of the students the discovery of a new method of working, or an innovative integration of technologies and drama suggested by a reading, or a live performance I have attended. In my classes I have supported students to create devised work based on literary texts; classical stories; purakau; or themes such as injustice, or the triumph of the human spirit in great adversity. I frequently prepare copious amounts of stimulus material which I believe will motivate my senior students to create innovative, original work. Often puzzled by students 'getting stuck' with *my* material, I have come to recognise increased engagement in senior drama devised pieces where students select their own content. The experienced practitioner in me has privately frowned on their selection of material which I have sometimes considered pedestrian, or trite. Examples of this include content dealing with drugs, or bullying, or issues that feel somehow clichéd or lacking in literary worth. I have felt that unsatisfactory experiences in devising for some students have often been the consequence of using ideas appropriated *outside* the group. On other occasions, the challenge to realise the drama with any sense of group ownership has just been too overwhelming to achieve. In constructing this study then, I wanted to investigate my own

role as facilitator in the devising process and consider ways in which I could acknowledge student voice and co construct the learning.

Bentley (2010) points out that dominant teacher voices are not unusual. Citing research conducted by Swift, Gooding and Swift (in Bentley, 2010, p. 201) she notes a conclusion was reached ‘that typically teachers dominate classroom discussion, talking 75%-85% of the time.’ More recently, according to Bentley, Wragg (2004, in Bentley, 2010, p. 3) endorsed this view suggesting that “teachers are not always aware of how much they dominate classroom dialogue”.

1.8 Inquiry design

After considering a range of research designs, case study was chosen. Case study according to Yin (2003) ‘investigates a contemporary phenomenon within its real –life context’ (p.23) and this seemed particularly appropriate, given the perceived authenticity within the Mantle of the Expert structure and the reality of the NCEA task. Although interested in researching into my own practice, I decided against a self- study approach because I wanted to be more of an observer in the process. As it transpired, during the pre- planning and planning process it became necessary to deliver some of the material myself, as research practitioner, in the class teacher’s absence. The case study of the inquiry was conducted in a different location from the researcher’s usual place of work. The decision to work in an unfamiliar setting was primarily taken so new voices could be heard by researcher and students alike. Another benefit was that observations and interviews with the students facilitated by the researcher would not be based on prior knowledge of any perceptions existing around devising, or Mantle of the Expert.

I wanted to make sure the views of the students would be heard and valued. Thus, the inquiry was planned in such a way as to enable these voices to be active and interactive with the teacher and teacher in role. Deep listening would be required, since as researcher –practitioner, I too would be taking on an active role in the fiction and in the classroom.

As Palmer (2007) points out, preparedness to make a shift away from being seen in the student- teacher relationship as gatekeeper of wisdom requires sensitivity and openness.

What does it mean to listen to a voice before it is spoken? It means making space for the other, being aware of the other, paying attention to the other, honouring the other. Palmer (2007)

1.9 Space for other voices

The concern to include student voice emerged from a belief that contexts where space was created for students to author their own meaning making would arise. I sought to design an environment for teaching and learning and for research, which would be dialogic, polyphonic and heteroglossic (Bakhtin (1981, 1984). The full meaning of these terms will be explored in the literature review but in short, the full intention of was to provide opportunities for student voice to be honoured and for many voices to be heard in the creative decision making process. I sought to make as much space as possible for the voices of others alongside my own. I also wanted to look for the ‘opportunities to involve students directly in decisions relating to their own learning’ NZC (2007, p34) identified in authentic, inquiry based models used to promote effective pedagogy.

1.10 Research Questions

Three questions were formed to drive the study, focused on the use of Mantle of the Expert to support student learning and teacher planning at *NCEA Level 2: Devise and perform a drama to an intention*.

1. What do teachers and students in a Year 12 drama class perceive to be the affordances and constraints of using Mantle of the Expert pedagogy to support student learning in devised drama making at NCEA Level 2?
2. What do teachers and students in a Year 12 drama class consider to be the impact of participation in a fictional community on the development of the students’ Key Competencies as listed in the NZC (2007)?

3. What signature pedagogies, Shulman (2005), of Mantle of the Expert are perceived by teachers and students in a Year 12 drama class to have a positive impact on supporting student achievement in devised drama at Level 2

I suggest that the findings emerging from these questions could be of interest to teachers working across the curriculum areas, particularly in situations where senior students work collaboratively on NCEA tasks and are assessed collectively rather than individually.

1.11 Definition of terms

Brief definitions of the key aspects of the inquiry, namely: devising, Mantle of the Expert, process drama and dialogics, are given here. Each key aspect will be addressed more fully in the literature review.

Devising : In this study, devising will refer to the range of actions listed in Explanatory Notes in the Level 2 Achievement Standard AS 91214 (NZQA,2011)

Devise a drama involves creating an original drama. It is an on -going cycle that requires active participation in the creative processes by all members of the group, and involves:

- discussion
- exploration of and experimentation with elements and conventions
- selection and rejection
- shaping using elements and conventions
- structuring and sequencing
- reflecting and refining.

(NZQA, 2011)

The Chambers online Dictionary presents the following synonyms for the action of devising. These are possible actions undertaken by the student in the devising task.

invent, contrive, plan, plot, design, conceive, come up with, work out, think up, dream up, put together, arrange, formulate, imagine, scheme, construct, originate, create, concoct, forge, fabricate, hatch, frame, project, shape, form, compose, create colloq. cook up

Mantle of the Expert: Mantle of the Expert has been described as ‘a dramatic inquiry-learning based approach to teaching and learning’ [mantleoftheexpert.com] Its structure refers to the positioning of students and teacher within a fictional enterprise, or company, where developing knowledge and expertise is used to carry out tasks, or commissions. The commission is accepted from a fictional client and carried out by the students and teacher in role as members of the company. In this study the company is named as THEATRON, a professional theatre company. THEATRON accepts a commission from an artistic director -Melissa Goode, the client, to create original dramas for an arts festival “playGround 2012”.

It is worth noting here that Mantle of the Expert is sometimes perceived as a single drama convention (NZQA, 2009) identified on a list of conventions which students are encouraged to use in order to construct meaning in their drama work , or as a skill conferred on students by the teacher. (Hughes and Arnold, 1994.)

In refining mantle of the expert we have noted that a danger exists in the implication that this process is a ‘gift’ or ‘mantle’ that is somehow transferred to a student. (Hughes and Arnold, 1994)

Hughes and Arnold use the term “Enactment of the Expert”, a method drawn from Mantle of the Expert to emphasise the dynamic process of personal growth into expert through role. Mantle of the Expert grew out of Dorothy Heathcote’s (1926-2011) process drama strategies.

Process drama Process drama is defined in this study as ‘as a framed activity where role taking allows the participants to behave “as if” they are in a different context and to

respond “as if” they are involved in a different set of interpersonal relationships’ (Carroll and Cameron, 2003) See

http://137.166.4.200/faculty/arts/commun/research/dac_spice.pdf).

In this sense meaning is created by the ‘the tension of being both in the event and distanced from it. Performance is not seen as simply showing, but showing to oneself as a viewer.’ (Carroll and Cameron)

Dialogism In this study the term dialogism is used to describe instances of active and interactive dialogue in which understanding and knowledge is developing and not fixed, but emerges in ‘between-ness’ White (2011) and offered as ‘room for debate since inquiry is approached ontologically, emphasising point-of-view rather than truth. White (n.d.) Dialogism in the classroom is often defined as a contrast to ‘monologism’ characterised conversely by transmission models of communication. (Lyll, 2008; Alexander, 2008; Wells,1999; Linell, 1998).

Students Learners undertaking the NCEA Level 2 standard are referred to as students consistent with the appellation used in NZQA documentation for learners at NCEA. Literature from the UK referenced in this thesis frequently identifies students as ‘pupils’ or ‘children’.

Drama and Theatre In the literature review the terms ‘drama’ and ‘theatre’ are used interchangeably when both the activity and the space of performance art is referenced. It is worth noting, however, that ‘drama’ is more frequently used when referring to performance art which takes place in school settings. Historical tensions have existed between practitioners based on perceived differences contained in the ontological natures of drama and theatre. Fleming (1994) notes however, ‘Whether drama is taught as a separate subject or used as a pedagogical method, the need for firm theoretical footing is the same’ (p.11)

1.12 Summary

The chapter has briefly described the inquiry approach and outlined the background, purpose and significance of the inquiry.

Chapter 2 presents a review of the literature on the contemporary contexts of devising, Mantle of the Expert, the NCEA system and the recent interest, emerging in applied educational research, in Bakhtin's theory of dialogism.

Chapter 3 discusses the qualitative research methodology used in the case study together with a description of the methods, namely observations and interviews, used to gather the data for analysis in response to the research questions.

Chapter 4 outlines the findings which emerged from the data, generated from the researcher's field notes and personal journal, the transcripts of interviews with the class teacher and interviews with the student groups, audience feedback questionnaires and recorded interactions on social media sites and Web 2 technologies. The findings include perceptions of students, class teacher and researcher practitioner based on the emergent themes of authenticity, engagement and dialogic discourses within the Mantle of the Expert frame.

Chapter 5 considers the findings through the lens of Bakhtin's theory of dialogism, evaluating the perceived impact of the Mantle of the Expert pedagogy on creative, collaborative student learning in the drama devising process. Also gauged is the extent of movement away from dominant monologic discourses towards a more dialogic environment, seen in teacher role and positioning in the facilitation of devised drama.

Chapter 6 draws conclusions from the study based on the efficacy of the use of Mantle of the Expert in the senior secondary drama context. The chapter acknowledges the limitations of the research in terms of definitive results but at the same time suggests that the study provides an iterative inquiry model for further research. Suggestions are made

for future research into creative collaborative tasking in the spaces between teacher and students, relationships, roles and responsibilities.

Chapter 2 Literature Review

2.0 Introduction

This chapter offers a review of the research landscape in which this study was undertaken. The first key area reviewed is the art form of devising. Literature is reviewed related to community and professional devising, as well as to devising in senior secondary school drama education. Also explored is the literature concerning Mantle of the Expert as a drama and inquiry based pedagogy, particularly focusing on literature which references its potential use in the senior secondary school context. The chapter will provide a survey of documents related to the current structure of the NCEA standard AS 91214 Level 2 Drama including recent changes, through alignment, to the assessment model and its requirements. Finally the chapter will explore literature relating to the notion of dialogism, a notion which informed the theoretical framework of this theory and was used as the key theoretical lens through which the findings of the study were considered.

2.1 Devising

According to Oddey (1996) devising can be described as

a process of making theatre that enables a group of performers to be physically and practically creative in the sharing and shaping of an original product that directly emanates from assembling, editing, and reshaping individuals' contradictory experiences of the world. (p.1)

There is a long history of devising, so a brief glimpse its development will hopefully contextualise the contemporary form which is the basis of the study.

2.1.1 Historical contexts of devising

Devised performance art has existed since the earliest civilizations. The importance of participatory ritual has been traced and documented in the history of theatre in a range of cultures and locations. Both Mackey (1997) and Allen (1983) refer to the evidence of early rituals emanating from religious ceremonies. Wall paintings found in South West France for example, depict people impersonating animals, possibly to recreate a hunting scene for, and with, members of their community. Mackey suggests that this ancient collective dramatic experience, imitation based in ritual, is particularly relevant to contemporary devising in that it was both participatory and topical and that there is some evidence that imitation in ritual addressed issues that preoccupied particular communities. Neelands, 2008) too, emphasises the long history of devising practice, referring to the fifth century Greek Mimus' improvised comic representations of everyday life as arguably the "first examples of devised theatre in the Western tradition ." (p.162)

Although detailed reference to the place of devised work in theatre history is outside the scope of this study, further examples of the influence of collaborative exploration can be seen at every stage of theatre's development. For example, in the Italian form of Commedia dell' Arte, troupes created drama dependent on the use of scenario rather than script, developing performance through highly physicalised, improvised set pieces. These devised pieces were made relevant to the particular town in which the company was performing. Marrapodi (2004) writing about Elizabethan theatre, refers to the work devised by one writer who would share it with *aiuti*, or younger actors and fellow playwrights before it was presented in its final form. Marrapodi cites from the Elizabethan diary of Philip Henslowe's that as late as 1598, "no payment was made to a single author but always to several who contributed." (p. 240). Shakespeare's work is widely understood to have been co constructed with the actors. Brecht's epic theatre rehearsal techniques used to help actors in the ensemble interrogate their roles, indicates that a degree of co -constructed understanding and meaning making took place.

Devising has enjoyed a particular upsurge in the in 20th and 21st century theatre- making practice. Callery (2001) claims Etienne Decroux's (1931, in Callery) "order of composition is virtually a blueprint for what we now call 'devising'." (p160). Callery identifies Theatre Workshop's Oh What a Lovely War (1963) as the most significant piece of devised theatre to reach the mainstream British stage. Littlewood's (1994) highlights some of the background to this play which was developed with the workshop actors through a process of research on the advice of John Trevelyan, who was as, Littlewood says, " keen for us to tie up with education ." (p.156)

Oddey explains that the proliferation of companies devising theatre in the 1970's grew from a strong desire to work in a democratic way and provided an alternative to the "dominant literary theatre tradition, which is the conventionally accepted form of theatre dominated by the often patriarchal, hierarchical relationship of playwright and director." (p.6)

Barker (in Baldwin and Bicat, 2002) acknowledges that devised theatre has always been popular. In the last 40 years, however, a significant move has been made to include the "various talents of those members of the theatre ensemble who have been disenfranchised by the concentration of power of decision in the hands of a few key members " (p.6)

Noting the dominant theatrical form, identified by Oddey, which he claims shows " a director instructs a team of actors in how to interpret the script of the playwright -strong on control and wasteful on imagination " he takes little account of the diversity of methods and approaches which exist in contemporary theatrical direction, (Complicité, Frantic Assembly, Forced Entertainment, Knee High, Reckless Sleepers) but the point is clear. The adoption of more democratic processes in the creation of the devised work may impact on the creative, imaginative quality of contributions. The trick is, as Barker says, to find a

way of working that is capable of orchestrating the efforts of the ensemble, so that they work to harmonise the various tensions and utilise the differing, and

often conflicting contributions into a rich dialectic, rather than a monofocal, blinkered vision.(p.6)

This short summary of some of the literature based on the history of devising would suggest that the devising form is seen to function as both a creative aesthetic and socialising force. There are several references to the ways in which community is involved, acknowledged and in some cases, consulted. From early Greek Theatre to contemporary devised performance, the crafted works would appear to be the result of more than a single, authorial voice.

2.1.2 Theories of devising

The process of ‘making up’ or ‘cooking up’ (Chambers on- line Dictionary definition of devising) an original piece of drama which emerges as a “ result of a collaborative process of exploration arising from concerns and ideas collectively generated by a group of devisers ” Neelands (2008, p.162) is widely described in a range of terms and methodologies. For some, the diverse, eclectic nature of devising defies the construction of a succinct definition. Perry (2010) suggests it is a “sprawling category with practices and interpretations varying from continent to continent, as well as from theatre company to theatre company ”. Devised work may be defined by its outcome or by its process, or by both. Heddon and Milling (2006) point out that devising might be “best understood as a set of strategies.” (p.2). Supporting this thinking, Govan, Nicholson and Normington (2007) suggest that devising may be most accurately described in terms of multiple strategies or “as processes of experimentation and sets of creative strategies– rather than a single methodology.” (p.7)

Attempts to fix definitions of the devising process are found to be unhelpful by Frantic Assembly, a professional group based in the United Kingdom, successfully devising theatre for over 10 years. The company declares that “we have never felt beholden to any particular school of thought or theatrical tradition. A rigid sense of what theatre should be, will always be the enemy of devised theatre.” [kindle version]

In her seminal text, Oddey (1996) provides helpful insights into the perspectives of contributing to making “theatre from scratch” (p. xi) and in so doing highlights the sense of equity and company in the work, without devaluing individual ideologies. Devised theatre is described by Oddey as “work that has emerged from and been generated by a group of people working in collaboration.” She elaborates

Devising is a process of making theatre that enables a group of performers to be physically and practically creative in the sharing and shaping of an original product that directly emanates from assembling, editing, and reshaping individuals’ contradictory experiences of the world. Participants make sense of themselves within their own cultural and social context, investigating, integrating, and transforming their personal experiences, dreams, research, improvisation and experimentation. Devising is about thinking, conceiving and forming ideas, being imaginative and spontaneous, as well as planning. It is about inventing, adapting, and creating what you do as a group (p.1)

The literature on devising often highlights a multiplicity of skills demanded of the deviser. Govan, Nicholson and Normington (2006) claim that “ the processes of working are likely to include an eclectic and experimental mix of playing, editing, rehearsing, designing ,writing, scoring, choreographing, discussion and debate.” (p.7) Oddey’s inventory of the requirements of the process “ innovation, invention, imagination, risk, and above all, an overall group commitment to the developing work ” (p.7) can be seen to be mirrored in the suggested activities of three devising drama standards at NCEA Level 1,2 and 3 which list “exploration and experimentation, selection and rejection” as requisites to create “an original drama ”. (NZQA, 2012). Literature appertaining to devising in school contexts will be explored later in this chapter. What emerges here is a sense of the ways of working in the form which can be seen in both professional and educational environments.

Callery suggests that whilst there are very few hard and fast rules, her experience of the devising process is that it “frequently follows three stages: a pre- production research period, a ‘making ‘ stage where the text is generated and a final phase of rehearsing that text .” (p.165) .Devising according to Wright (2000) as a way of working, involves

“stepping out of the conventional roles of playwright, designer, director, actor or production manager in order to become part of an ensemble.”

Much literature on devising emphasises its collaborative nature; the artistic process is not perceived as a singular activity. (Bowell and Heap, 2001; Perry, 2010; Neelands, 2009; O’Toole, 2009). Anderson (2012) says “developing ensemble learning is not only practically vital for a drama classroom; it is really the DNA of drama pedagogy.” (p.70). Neelands (2009) describes drama education as “pro social” in essence, and drama classrooms as places where a sense of community and a common culture can develop. He suggests that drama classrooms “model life” and provide spaces for an exploration of “new ways of living together rather than against each other”(p.176). Complicité, (n.d.) an experienced professional company who have been devising for theatre for over 20 years, stress the importance of *company* ethos in their online resource for teachers

All the work that Complicité does in the rehearsal room leads towards the actors working together intuitively and instinctively. The Company are able to improvise their way seamlessly out of most situations without an audience realising if anything out of the ordinary has happened. This makes the work rich and exciting to watch and perform because the level of communication and teamwork is so high. There is no way to fake this ensemble feeling. It takes many months of playing games, doing physical exercises, improvising and working together.

It can be seen here that like Neelands (2009), Complicite place great value on the building of relationships and the ways in which the communication is shared to realise the creative work.

Shunt Collective, in Complicité www.complicite.org.uk, artists creating and curating live performance in unusual locations in and around London note that

It is important that the work becomes the property of the group and everyone feels free to take it and develop it even if the original idea is not theirs. When you see or experience something that was theatrically effective develop (in that way) or find a story that supports it, as opposed to finding a story and then trying to find a way of telling it theatrically (it belongs to everyone)

This suggests that shared experience is seen as integral to the collaborative process.

John Fox (in Drain, 1995) from Welfare State International also highlights the importance of co construction, investing in each other throughout the shared creative experience.

We pick a team that can work together and that is ideal for that gig - but we often write the work round the needs of the people we choose. It's like a good band. We provide the tunes but the soloists explore harmonies and we love to write work to incorporate imaginative engineers, or wonderful sculptors, people we can enjoy creating with. Then in practice we all learn from each other through observation and consultation and helping each other. As the work grows, in practice, on the best occasions it feels like being inside a great rolling planet of creative fission. (p.216)

What seems to characterise devising here is its collective approach, its “multi modalities” and its “multiple perspectives and subjectivities (specifically those of the creators involved)”, Perry (2010). Perry notes also that “ultimately the maze of terminology serves devised theatre better as a metaphor in itself than a descriptive tool.” There are many examples of contemporary devising practice and commentaries provided by practitioners which shed some light on the complexities of the process.

2.1.3 Practitioner Literature

Along with the upsurge in devising in the late 1970s has come a wealth of shared company practice, in which the diverse methodologies of approach are set down. Many companies provide resources and documentation describing their own particular approaches to the process which are seen to be useful models for others to use. In Graham and Hoggett's (2009) guide to the devising process, for their company Frantic Assembly, they state that the intention behind sharing their practice was to “demystify the artistic creative process and show where ideas really come from and how they are shaped by the things around us” [kindle edition]. Complicite's resource pack of Teachers Notes – Devising, provides many practical approaches to the process in addition to a commentary on the company's own values and unique performance style. Forced Entertainment www.forcedentertainment.com like many other contemporary companies (Shared Experience, Goat Island, Knee High, Red Leap, Stan's Café, Massive Theatre Co.) provide resources which support the performance such as the background to the development of the work, or the working process such as Reckless Sleepers (www.britishcouncil.org) who

produce works from a basis of research and development; where ideas are central, projects are installed rather than presented, mistakes are embraced, ideas are given a chance, and a second chance, and pushed so that they become uncomfortable to do, uncomfortable to listen to and uncomfortable to watch.

It would appear from the literature that the majority of academic research into devising has been focused on a limited number of companies. Mermikides and Smart (2010) warn that any new voice in devising could become marginalised if academics exclude them from research in favour of focusing on the more mainstream companies.

The last ten years in the UK have produced a plethora of highly creative devising based companies but the critical and analytical material has focused on a few older more established groups such as Complicite, Forced Entertainment and DV8' (p.3)

Some devising companies can be identified in the literature by their development of work around community voice, local stories and social issues and empowerment of those who are marginalised. In New Zealand, Peter O'Connor's Applied Theatre Consultants work with schools using improvisation, a building tool for devising, to engage and encourage dialogue around sensitive experiences and challenging situations faced by many young adults. The work undertaken by Everyday Theatre, led by O'Connor is empowering for the young people who participate,

students as active theatre makers were active makers, if only for a moment in their own lives too. In Everyday Theatre we were intent on making theatre part of everyday life, of democratising theatre, where everyone is entitled to be theatre makers (in Prendergast and Saxton, 2009, p.94)

In some instances companies provide opportunities for audiences to access workshops led by the actors either before or after the staged performance of devised pieces. In these workshops actors will take participants through an exploration of the themes in the devised play, as in, for example New Zealand companies such as Te Rakau Hua O Te Wao Tapu with their Battalion resource, written by Helen Otene Pearse (2007) or Massive Theatre Company's production of Havoc in the Garden (2011).

Massive Theatre Company describe their (company devised) work as

creating theatre where individuals are *deeply seen*. We are a company of *curious people* and all our work is inspired by real life and presented in any combination of authentic physical and verbal story telling. www.massive.co.nz

Massive Theatre Company targets audiences to include secondary school drama students, supporting its programme with the provision of workshops for younger performers.

Students are able to explore practical seeding devices for the devised work, such as *physical brainstorming* and sharing of topical stories and issues. Exploring a method of

working located in the professional world with these actors, tackling contemporary themes which emerge from the workshops through storying and discussion and also from performances, is an authentic experiential activity⁴. Massive's education programme provides the meaningful link for students between experiencing the process of devising for themselves, and also watching the final product in a professional performance context.

Taki Rua (2013) www.takirua.co.nz are currently touring a workshop which explores their unfinished play⁵ in a rehearsal context, inviting participants to contribute their interpretations of the how the play should develop. Referring to Gatti's work, Prendergast and Saxton (2009) observe how inclusion in making drama work can "enable the disinherited classes and create theatre that reflected their concerns, not through performances **for** them but **with** them." [emphasised] (p.10)

What this literature would suggest is that devising original performance art is now a core practice in many contemporary theatre companies across the globe and that the workshops developed by these companies are seen as an effective way to bring the process, as well as the performance, to audiences. What the literature also seems to suggest is that devising is perceived by theatre companies to be highly relevant for school students, providing aesthetic, literary, vocational and humanising pathways through drama. The literature based on devising in schools will now be explored.

2.1.4 Devising in school contexts

Despite devising being a well-established form, there appears to be little written on methodologies for its delivery in schools. Respondents to a survey were surprised that questions about its inclusion in teaching programmes were being asked.

Why would you not teach [devising]? It isn't new for goodness sake, or cutting edge, or anything, it's just how people usually make theatre (respondent to survey amongst teachers on degree programmes in UK, 2004 cited in, Mermikides and Smart, p.1)

⁴ NZC 2007

⁵ Sydney Bridge Upside Down- an adaptation of David Ballantyne's novel of the same name.

Despite the widespread teaching of devising in schools and universities across Europe, Australia and New Zealand, limited critical attention has been paid to it. Heddon and Milling (2006) note “Perhaps it is precisely because devising is so prevalent, so present, that critical enquiry is so sparse. Devising may appear to be a given, something that simply ‘is’.” (p.1)

The literature shows a wide range of conceptualising devising in the 21st century. One must conclude as Mermikides and Smart (2010) put it, that devising in the 21st century requires a ‘certain playful openness to’ (p.3) There are no

recipes for how to devise. This is not because some sort of easy-to-follow instruction manual would not meet a demand. Our students, we suspect, sometimes lose patience with our insistence that there is no one way to devise, that every devising process is different and that we cannot tell them how to do it. Any ‘how to’ guide, though, would detract from what makes devising so popular to begin with: its adaptability to different contexts and group compositions, and its potential for constant innovation in terms of process as well as product (p.29)

It is not the intention of this study to develop a theory of devising *per se*, but rather to explore alternative ways that New Zealand drama teachers might facilitate opportunities for their students to work in this mode more effectively. So what is the current understanding of devising as it applies to both professional works viewed by students in secondary schools, and also work which may be devised by the students themselves as part of their drama programme?

The nature of a devised performance is different to theatre performance which is based on the interpretation of existing text, or what might be popularly connoted as traditional, or conventional theatre, in the sense that

it explores the dynamics in the relationship between the performer and the spectator in the chosen space, developing through process to product. The devising process is able to define a relationship with an intended audience or community from the start, providing an opportunity for audience contribution or participation in the work. Theatre that is devised for a community has specific objectives, which may place greater or lesser emphasis on the process itself, or on the final theatrical product. Oddey (1994, p. 19-20)

Neelands (1994) questions approaches to the process considering whether devising might be taught rather than facilitated. “What pedagogical purpose does devising a product have in contrast with interpreting an existing product?” Answering his own question he states

Working together in the social and egalitarian conditions of ensemble based drama, young people have the opportunity to struggle with the demands of becoming a self- managing, self -governing, self- regulating, social group who co create artistically and socially and begin to model thesebeyond their classrooms. (p. 70)

Arrighi (2010) raises other considerations in terms of how devising might be developed. Her comments are concerned with the process as it might be introduced at tertiary level, but are still relevant to devisers at secondary level school.

If collaborative devising is a language that is called into being and shared by its creators, then learning to devise necessitates the creation of a new way of communicating. In the same way that any spoken language has morphology of structure with building blocks such as syntax, phrases, clauses and sentences, so learning to devise in a group with others necessitates the development, over time, of a shared working language.

A definitive pedagogical purpose for the devising process remains to be determined.

Anderson (2012) notes that working collaboratively can support the management of identities and relationships within the group. “Both collaborative and creative work challenges and consolidates student learning.”(p.69) Drama in the New Zealand Curriculum (Ministry of Education, 2007) is considered to offer opportunity for artistic collaboration and development of key competencies (this aspect will be explored further in section 2.3) but specific reference to devising is not made in any depth. Taught or facilitated, however, it remains a significant aspect of many secondary school drama programmes as can be seen by data based on participation in the devising standards.

www.nzqa.govt.nz

The literature therefore indicates that devising as a process has the capacity to develop agency in the lives of its participants (Govan et al, 2007; Neelands, 2008; Anderson, 2012; Perry, 2010) but equally provides for aesthetic innovation. For students in secondary school, the boundary straddling described by Govan et al, suggest the nature of its process alone makes it a worthwhile activity.

Straddling across boundaries, devised performance has the potential to disrupt material, political, aesthetic and artistic conventions, as well as playing a central role in the landscape of experimental theatre that attracts increasingly wide audiences in mainstream theatre. These two ways of thinking about devising- the radical and the saleable- are not mutually exclusive or binary opposites, but continually negotiated and renegotiated by individual artists, performance makers and by theatre companies. (p.194)

The literature focused on a pedagogical approach which acknowledges both pro social and aesthetic dimensions of learning, and uses a drama process to frame inquiry, the Mantle of the Expert, will now be examined.

2.2 Mantle of the Expert

‘Dorothy Heathcote doesn’t direct drama; she evokes it.’ Wagner (1979, p.20)

Mantle of the Expert is dramatic inquiry based pedagogy, developed by Dorothy Heathcote (1926-2011) which has been evolving since the 1980’s. Most of the literature and research related to the theory and application of Mantle of the Expert is based on the UK website www.mantleoftheexpert.com and appertains to primary and junior school contexts. Heathcote and Bolton’s (1995) *Drama for Learning* is a key publication providing many of the theoretical underpinnings of the approach. Hesten (1994) who notes in the preface to her thesis, on the construction of the Dorothy Heathcote archive, that in the absence of any diary or autobiography, researching Heathcote’s methodology was very challenging. Heathcote, according to Hesten, did not write academic texts on her methodology because she invested more significance in the master /apprentice model in which she as ‘master’ passed on her methodology ‘live’ during class to the student ‘apprentices’. In this way, Hesten observes, Heathcote maintained the oral traditions of passing knowledge on to others, which she preferred to writing academic papers, as a way of working. Heathcote also preferred to think by means of making charts and flow diagrams. In Bolton’s (2003) biography of Heathcote, the diagrams, charts and mapping are seen to be the way she can best “encapsulate her whole rationale.” (p.143) Whilst Bolton describes her “fondness for intellectualising her artistic integrity into circles of classification and flow charts” as a “seeming contradiction” (p.143) he acknowledges that

this is where her wide reading is reflected. Bolton cites the occasion when she had converted Polyani's thoughts to a workable framework enabling Bolton, only then, to understand the "implications of Polyani's work for teaching drama." Her favourite diagram he finally notes is "the kind of diagram that indicates relationships that flow from one zone to another giving different weight to variables." (p143)

What this literature encapsulates about Heathcote's approach is despite some seeming inherent contradictions, as Bolton notes she is giving emphasis to the reading of sign, and hence the basis of all connection making and "being open to connections" p.143.

Highlighting the humanising aspects of Heathcote's work, Bolton notes that we need not demand a textbook of the approach, nor her biography. "Mantle of the Expert is her biography." (p.125). However, what might be helpful is a scan of current definitions of Mantle of the Expert, which will now be undertaken in the following section.

2.2.1 Definitions

Much of the research and literature defining Heathcote's work, starts from the acknowledgement of the significance of the core elements of the Mantle of the Expert. Heathcote identified six core elements (see www.mantleoftheexpert.com) which start from a context where students and their teacher agree to take responsibility for running an enterprise or company in a fictional world. Teachers and students interact in activities that at the same time are both curriculum tasks and also tasks which might be carried out by the "professional practices in the fictional enterprise" (see website). Through working together as a company, with teachers taking roles which are not high status (Huxtable, 2009) expertise is developed together and applied in order to carry out a specific task (commission) for a fictional client. Bolton (1985) defines Heathcote's practice as 'a Herculean attempt to redefine the relationship between drama and education and to recast the role of the teacher' This shifting student / teacher relationship is acknowledged to be central to the Mantle of the Expert (Edmiston, 2008; Aitken, 2009; Anderson, 2012;)

O'Neill, writing in the foreword to Heathcote and Bolton's (1995) *Drama for Learning* defines the Mantle of the Expert as "an approach to the curriculum that is purposeful, dialogic, emancipatory and metaphoric" (p.vii). O'Neill sees Heathcote's 'highly articulated approach to themes and materials of the curriculum in terms of a paradox. 'The teaching is authentic, and yet it achieves its authenticity through the 'big lie' since it operates within a powerful imagined context, created through the inner dramatic rules of time, space role and situation' (p.vii) Heathcote's own writing on the Mantle of the Expert pedagogy is complex and further commentary is provided by Bolton (2001) O'Neill (2006). Bolton in Bolton and Heathcote (1995) provides a useful commentary on some of the aspects of mantle of the expert where paradoxes may emerge. For example, he explains, "a cause for bewilderment lies in Dorothy's conception of theatre, for implicit in what she is saying so far is a claim that she is working in theatre- with material that seems most untheatrical" (p.23)

Heathcote believed in the power of drama to teach by "demonstrating interactive social behaviour and encouraging critical spectatorship, because (drama) releases the spectator /action possibility in people". A strong belief that teachers have a powerful cultural influence on learning, she says of teaching that "the product at the end is society in action- thinking, knowing, living – and affecting single human beings engaged with their culture." (1984, p.193)

Her own frustration with a system which was unable to make work in the classroom feel "real for society in action" led to the beginnings of Mantle of the Expert.

I can't think of a more 'normal' name which expresses the ideas behind it, namely that a person will wear the mantle of their responsibility so that all may see it and recognise it and learn the skills which make it possible for them to be given the gift label 'expert'. It enables me to create context for school work. The gift of drama is that makes micro -societies and micro- skills and micro- behaviour and endeavours available to the teacher. I needed a structure for authentic learning, even in an unauthentic establishment situation. (1984, p .192)

In 2002, at the NATD conference, *Contexts for Active Learning*, Mantle of the Expert was characterised as one of four models which helped Heathcote personally to forge

positive relationships with learners. The other three models, Drama used to explore people; Rolling Role; and the Commission Model are linked by what Heathcote calls “social politics” that is, they all establish, through close collaboration, communities of inquiry where “people business is central”. Each of the models she describes as drama based, but clarifies that they are also based on “agreeing to work through invented and agreed fiction.” www.mantleoftheexpert.com

As the Mantle of the Expert pedagogy developed, Heathcote (2002) identified the importance of collaboration, the teacher -student relationship is described in those terms here,

I realised that every single teaching strategy I've ever invented has been because I can't bear to be in a position where I have to "tell people off". If I reach that point I am breaking a deeply felt rule to do with power used to disadvantage. That seems rather high-minded and moralistic. What it means at bottom is that it isn't based on collaboration. To get collaboration from classes, who really owe you no attention you haven't won, needs subtle and honest strategies, which forge bonds rather than confrontation. <http://www.moeplanning.co.uk>

For Heathcote (2009), “developing a group point of view” in the drama approaches she used was of much greater importance than casting students “into parts as actors are organised”.

Mantle of the Expert way of teaching is a clear system and I am slowly discovering the operant laws which underpin this style of helping students to learn in formal school settings. I realise that a common thread which has always run through every classroom encounter is that I operate a community point of view in which ‘casting for parts’ has never interested me. The other thread is that I shall be participating as an active member of the community we shall create together. By doing this a very seminal element emerges, that of now –immediate drama/theatre TIME and that of creating an- other’s presence for the community members to respond to. This duality is the genetic element in Mantle of the Expert system of drama work.

The literature here shows how the aspects of community, collaboration and ensemble situated within this drama frame can impact on the changing relationships within the classroom. Edmiston (2005)

2.2.2. Mantle of the Expert in secondary schools

Several projects from the UK using features of Mantle of the Expert pedagogy in a secondary context have been documented. In 2007, Year 7 students at Hazelwick School in Crawley, Hampshire, undertook a cross curricular study with a view to building student capacity in the Learning to Learn⁶ initiative, using Shelley's poem Ozymandias as its starting point.

Kidd's (2010) account of the use of a Mantle of the Expert approach to engage reluctant, disaffected learners in an exploration of Shakespeare's Macbeth for a senior secondary English class identifies positive findings around achievement, engagement and authenticity in learning. The artist in residence charged with leading the learning where the GCSE⁷ English project was undertaken, utilised the approach of Mantle of the Expert with the intention that

the pedagogy would place (the students) in a professional role in which they would have to step away from their own preconceptions in order to explore how adults might attempt to engage the very audiences that they themselves would be – a sort of dramatic double bluff.

Kidd notes that at the same time as the learners' literary understanding of Shakespeare's text developed, deeper affective learning was also evident, providing the teachers with rich perceptions about the way the students were learning. The frame distance (Goffman, 1974) provided by the enterprise in this project enabled

(..) use of the text as a mantle that served to protect them from accusation or blame and which thereby provoked open insights into the resonances they found between their own lives and that of Macbeth.

The research is significant in the sense that not only was the connection with Shakespeare deepened for the students through the Mantle of the Expert approach, but that the relationship between the teachers and the learners outside the drama was strengthened,

⁶ Learning to Learn

⁷ General Certificate of Secondary Education in the UK. This is a national qualification

particularly for the teachers. The study observes that a profoundly affective connection with the class was made with regard to the identities, histories and stories of the learners.

What lay beneath these challenging, awkward and difficult veneers, was a capacity to understand, to connect, to make meaning, to imagine, to share. Their images of Macbeth were framed by their own experiences – their inhabited worlds in which people rob, drink until they are sick, take drugs, fight, but also have a deep sense of honour, a belief that there are lines one shouldn't cross, an understanding of how it feels to grapple with conscience, with guilt and what it is like to struggle to maintain image while secretly worrying about consequences. What struck me most was not how the drama allowed them to access an insight into Shakespeare, but how the drama allowed us to access an insight into them.

Maggie Hulson's (2006) Schemes for Classroom Drama contain a number of resources which

2.2.2.1 The Ankara Mantle of the Expert project

In 2009 Heathcote (2009, in Coventon, 2011) led a project herself with a group of high school students in Turkey. She provides a very honest account of the affordances and constraints of working in this pedagogy with older participants. She describes the model in terms of its fusion with a commission model. As she says, the focus with older students is directed less towards the running of the enterprise, or establishment and more towards a 'realistic' task, school based or related to the real world but with realistic outcomes.

Such commissions require attention only to fulfilling the task to be achieved: to negotiating all aspects with interested parties who have commissioned the commissioners. The concept of commissioning exactly conforms to the concerns of current educational thinkers. (p.42)

The account details some challenges faced by Heathcote, ranging from polite compliance to distracting behaviour from some of the students. What is particularly illuminating however is the perception of the teacher role and the relationship which can liberate or confine. (p.54)

The study provided a richly detailed description of planning and sequencing in a commission model.

They attended courteously, but I must still remember that transmission teaching tends to suppress any questioning that students may have. No opportunity to frame for themselves at this stage. They remain amiable! (p.54)

Towler- Evans, (in Davis,1997), believes there is a quality of learning, acquiring knowledge, within Mantle of the Expert which is not readily identified in other pedagogies. She suggests that this quality has something to do with the learner's relationship with knowledge and the human context within which it is met. (p.115) She points out that Mantle of the Expert can be seen as a process which challenges the traditional ways in which some schools teach knowledge. Aranowitz and Giroux (1993) are cited by Towler- Evans in their discussion of knowledge in bureaucratised schools when they state

Success in acquisition of part, if not most of the knowledge is recordable in quantifiable form; that the knowledge be objectified in the sense of having an existence independent of its human origins; that the knowledge is stratified into various levels of status or prestige; that knowledge based upon concrete experience be treated as low status but that knowledge expressed in abstract and generalised principles be, regarded as having high status. (p.38)

The acquisition of knowledge in Mantle of the Expert can be seen to focus less on the 'what' and more on the 'how.' (Bolton, 1985) In order to facilitate learning through this process, which privileges epistemological thinking over measurement of content knowledge, the roles of both learners and teachers are reconsidered.

2.2.3 The teacher's role in Mantle of the Expert

The literature related to Mantle of the Expert emphasises the teacher's use of role. Heathcote compares the role of the teacher in Mantle of the Expert to that of a playwright (Heathcote, 1995) who plants in Act 1 a piece of information that will make sense to the audience in Act 3. "Just as the audience can make connections when the time is right, so children can take advantage of the cumulative process of acquiring knowledge / skills" (p.74)

Anderson (2012) describes this aspect of Mantle of the Expert, in which the teacher adopts a role of lower status within the enterprise, as allowing “ the teacher to work on the drama from the inside” (p.36) and empowering the student. As the teacher- in- role within the company or enterprise, the teacher is positioned “in the middle of learning as a co -creator and supporter of the making process” (p.74)

2.2.3.1 Mantle of the Expert for Teachers in New Zealand

Dorothy Heathcote made two visits to New Zealand, with the first in 1978. According to Susan Battye, during her month long visit many teachers from primary through to secondary were able to observe her in teaching methods in action. This resulted in much interest in the Mantle of the Expert pedagogy and in 1984 a second visit was arranged. The result of this second visit was the setting up of the New Zealand Association of Drama in Education of which Heathcote became the patron in 1985.

The growing interest in Mantle of the Expert in New Zealand has been influenced largely by the work of key practitioners such as Aitken (2008) and O’Connor (2009). Several Mantle of the Expert projects have been initiated and documented in schools nationwide. A website has been established to serve the needs of the teaching community. The pedagogy is considered in the light of the New Zealand context/curriculum with research being undertaken both at graduate and post graduate level. The first Mantle of the Expert conference in 2009, Weaving our Stories, held at the University of Waikato and convened by Dr. Viv Aitken, featured a live video address by Dorothy Heathcote. Practical sessions were led by Luke Abbott, Tim Taylor, Allana Taylor and Julia Walshaw, all experienced Mantle of the Expert practitioners from the UK. Whilst there are many current examples of the approach in action in New Zealand, they are mostly at primary level, although as a result of the networks established at the 2009 conference, secondary,

tertiary and early childhood educators are starting to explore its use. Recent cluster groups have been established and have attracted up to 18 secondary drama specialists.

O'Connor's *Open the Loop* (2007), a programme delivered in NZ, situated teacher/actors- in role with year 10 students using 'fictional distancing' and 'virtual teacher in role strategies and process drama conventions' Anderson, Carroll and Cameron (2009, p.68). Students explored a range of solutions to the problem of cyberbullying. The programme utilised signature pedagogies of Mantle of the Expert such as the 'shift in the traditional pedagogic hierarchy of the classroom' (p.70) positioning the students as experts in the use of cell phone technology, enlisted to help the teacher-actors out of their predicament.

The central place of the cell phone technology within the drama provided students with an opportunity to reveal their expertise not only in their use of the technology but also in the cultural practices that surround its use. (ibid.p.68)

There is a limited picture of the use of Mantle of the Expert in senior secondary drama programmes although it is clear from professional dialogue shared in networking, or online drama communities that teachers are exploring, if not whole Mantle of the Expert projects, aspects of it which support effective pedagogical practice.

Rainer and Lewis (2012) in the UK note that Mantle of the Expert has recently enjoyed a 'resurgence of interest'. In their publication of drama based teacher resources for secondary schools⁸ they note that their own experience of using Mantle of the Expert is that tasks 'can become rather formulaic' but do acknowledge that 'applied flexibly, the structure can bring authenticity to seemingly mundane tasks and can have a profound effect on student motivation.'(p.6) Many of the teaching units in the text rely upon the 'fundamental but temporary suspension in teacher/student relationship that results from using drama in this way' (p.6.)

The literature would suggest that students benefit from authentic contexts ' Learning is through 'doing' real projects and students taking real actions in those projects. Ministry

⁸ Drama at the Heart of the secondary School: Projects to promote authentic learning.

of Education, (2009) Heathcote (1984) had already identified authenticity and experiential learning twenty five years earlier.

Teacher power has enormous potential for these changing times, and I believe that one of the keys is authenticity. It can make connections in a realistic way between the present work of schools which is based on entirely laudable skill and information areas, and society which is creating new models, systems of work and behaviour, and new and exciting technology for work and study Heathcote, 1984,p.196 (The authentic teacher and the future p.196)

Amongst the eight key drivers identified by the Ministry of Education (2009) for quality teaching, the following statement reflects aspects of a mantle of the expert approach

Teachers are facilitators and mentors responding to their students' needs and the direction students are taking their learning. Teachers believe that they have the capability to facilitate in an 'enterprising' way. This creates an environment and culture whereby students can be enterprising in a wide range of real life situations.

Authentic experiential learning is seen to promote engagement (Apple& Beane, 2006)

Establishing an enterprise, or company, in a mantle of the expert in which 'participants are framed as servicers' (Heathcote and Bolton, 1995,p .32) to that enterprise, impacts on the way expertise is used. Whilst knowledge is necessary to carry out tasks demanded by the commission, Bolton and Heathcote (ibid) note that the students' responsibility 'is not to knowledge itself, although paradoxically, that is what the students are indirectly acquiring, but to the enterprise they have undertaken. This is an active, urgent purposeful view of learning, in which knowledge is to be operated on, not merely taken in' (p.32)

Part of effective pedagogy (NZC, 2007) is the use of assessment which ' involves' and 'benefits students'(p.40) Discussion, clarification and reflection with peers and teachers 'develops students' capacity for self and peer assessment (leading to)increased self - direction. Seen in the context of the Mantle of the Expert, knowledge which is 'operated on' might be identified in both formative and summative assessment contexts.

The following section looks at the literature around the assessment of the NCEA standard

AS 91214 Devise and perform drama to realise an intention

2.3 NCEA, Assessment, NZC, COMPETENCIES

Having examined the literature related to the drama education, process drama and Mantle of the Expert, the following section will summarise the literature pertaining to assessment dimensions around the Level 2 devising standard.

2.3.1 Drama at NCEA

The National Certificate of Educational Achievement (NCEA) replaced the National Certificate in 2002, bringing with this system change, a formal assessment opportunity for Drama which had not existed under the National Certificate. Brooks (2011) refers to drama as a ‘fringe subject with little academic credibility’ which was repositioned in the mainstream of secondary education with the introduction of NCEA assessment. This was essentially perceived to be a positive move although Brooks claims that a re-evaluation of pedagogical priorities for drama practitioners in the light of national achievement might have privileged outcomes. ‘With no pre-existing models of national assessment in drama on which to scaffold the transition to NCEA, the introduction of NCEA assessment has necessitated the formulation of an entirely new system derived from a wide range of existing practices and approaches’ Brooks(2011).

The drama programme at NCEA includes Achievement Standards which assess student achievement in three separate strands, drama performance, drama creation and drama study. Achievement in the drama performance and drama creation strands involves applied teacher judgements based on practical demonstration and submission of documentation by the student. All practical work is filmed and stored, together with its summative teacher judgements. Moderation plans require examples of the stored work to be sent yearly to moderation teams whose task it is to ensure nationally levels of consistency operate across schools. Drama study is marked under external conditions by a marking panel employed by NZQA. Recently, alignment of the Level 1, 2 and 3 standards with the NZQA curriculum levels took place in all learning areas, resulting in

some modifications to assessment procedures for teachers in drama, notably in Level 1 and 2 Drama creation : devise and perform (to an intention.) This modification involved required teachers to make judgements on the devised product, as opposed to the individual student contributions during the process which was the case prior to alignment.

2.3.2 Achievement Standard 91214: Devise and perform drama to an intention

Brooks (2011) points out that although the drama teacher has some freedom in selecting the approaches she might adopt to support student learning at NCEA, the standard undertaken will still require that ‘certain concepts are covered, using a designated vocabulary, to be presented in a stipulated manner within a prescribed time frame’ (p103)

Recent alignment, mentioned earlier, of this internal standard has resulted in teachers seeking clarification of their role in the assessment process. Evidence of some tension can be seen in the forum discussion threads at artsonline.tki.org.nz . For many teachers, it appeared that two aspects of the standard were being judged (when the original purpose of alignment had been to reduce the assessment to a single criterion) in the sense that ‘devise’ was a separate skill from ‘perform’. The alignment modification has proved contentious in some instances where teachers have questioned the idea of collective achievement, as opposed to an individual mark within the group. (artsonline.tki.org.nz , 2011-12)

It should be noted that students who are perceived to have been absent from the collaborative process do not meet the achievement standard.

The Drama Moderator provided the following guidelines, after alignment had taken place, in a post to the professional association Drama New Zealand (DNZ) on www.drama.org.nz and also in the newsletter on the NZQA website www.nzqa.govt.nz to clarify assessment procedures for teachers.

91214 (2.2) Students are required to submit a statement of intention for the drama (EN4) and a devised script or drama outline (EN3). The quality of the devised drama is assessed against these documents. There is no increment for the written work.

As the requirement for devising is consistent across grade levels, it is acceptable for teachers to verify that students have met the requirements for devising indicated in EN2 of the standard. However, this verification must be based on clear evidence that may be drawn from a number of sources such as Teacher observation, check lists, peer feedback/ student self-appraisal or other means that might provide evidence of student contribution.

The criteria for achievement of this standard indicate no distinction in the quality of the student's contribution to the devising process. Thus, if a student contributes actively to the devising process, as outlined in EN 2 of the standard, they are able to be considered for achievement at either Achieved, Merit or Excellence. The qualitative distinction between grade levels is based on the resultant drama's ability to "realise an intention."

However, there is a slight difference between the assessment of this standard and AS90997 that means there is some opportunity for individual variance in grades within a devising group at Level 2. This is based on the definition of "realise an intention" as outlined in EN2 of AS91214. This indicates that "although acting techniques are not the focus of the assessment, the execution of the chosen elements and conventions will impact on how well the intention of the drama is conveyed."

Consequently if, for example, a student's performance does not support the coherent communication of the intention of the drama and yet the drama, as performed, is coherent, then there is justification for awarding this student an achieved grade while the remainder of their group may achieve with merit. It is not likely that this process would work to raise the grade of a student beyond the grade achieved by the drama. If the devised drama, in performance, is coherent then the student cannot be said to have realised the intention effectively without there being undue priority given to acting technique. (DNZ and NZQA Moderator's Newsletter, April 2012)

Literature on NCEA expired standards at www.nzqa.govt.nz indicates students could be credited individually based on contribution.

Research (Crooks, 2011) indicates that teachers experience further tension regarding how much of the task should be assessed, or teacher directed. Whilst it is clear from the documentation that opportunities exist within AS 91214 for extensive formative assessment, the performance of the devised work is the ultimate measure of the

assessment and, as such, could be the product of the refinements made by the student group based on suggestions by the teacher, as much as by peers.

promoting attention to feedback is subdivision of a relatively large task into a series of smaller stages, with feedback available at each stage but the summative assessment (such as a mark or grade) based principally or entirely on the final product. This often involves a tension for the teacher in deciding how detailed and extensive their feedback can become before it raises doubt about whether the final product is more the work of the teacher or of the student. In these examples of approaches that involve both feedback and assessment for credit, I think students are more likely to benefit from the assessment for learning where they can see a close association between attending to and trying to respond positively to the early feedback and a consequential benefit of greater success on later, more important assessments of learning. Heinrich et al. (2006)

Drawing a distinction between assessment for learning and the assessment of learning, Heinrich et al (ibid) acknowledge the potential for confusion. Although the context of this particular research is not drama based, it is clear that 'walking the delicate line' in terms judgement of achievement for AS91214, the drama teacher potentially faces several constraints,

The potential for conflict between assessment of learning and assessment for learning becomes greater where students are being assessed for internally assessed Achievement Standards or Unit Standards. Here, classroom assessment is a complex mixture of assessment for learning and high-stakes summative assessment. Teachers need to walk a delicate line between their mentor (for learning) and assessor (of learning) roles. In most cases, a line between these two roles is established by having quite formal, timetabled assessment events for awarding the standards, usually at the end of the planned teaching and learning activities for the standard. (ibid)

The literature indicates many drama practitioners experience sense of frustration with overt, formal measurements of arts based tasks. (O'Toole, 2009; O'Connor, 2008; Neelands, 2009). The following extract is taken from research conducted by the Post Primary Teachers Association (PPTA), an inquiry into teacher perceptions of NCEA, and fundamental issues around learning and its assessment.

But with the Drama, so much of it is group work, where you give the students their activity and you're, well, you're not sitting back, but they've got to do it by themselves and so this can go on for weeks sometimes. And if there are four or five activities like that, which involve group work through the year, you've taken a lot of time out of your teaching time... If you're going to give them the time and if they've got to do it in their group, they've got to devise, or structure,

whatever the 'in' word is (they change it), a 15 minute or 12 minute performance, and they're in a group of three or four, and that fluctuates because often someone is away, so you've got that time of about three weeks when they're really just working on their own, which can drift into four weeks if some are away .(Allison, 2009)

The literature based on the assessment of NCEA would seem to suggest that further exploration and discussion of the management of collaborative assessment within drama based tasks would be of great benefit. Consideration in general might be given to the ways that drama across the levels might be appropriately measured.

2.3.3 Assessment of Drama Learning

Anderson (2012) points out that learning in drama can be measured using a rich fusion of drama aesthetics and innovation occurring in the industry. Developing assessments that 'borrow from professional theatre' (p. 119) provide authenticity and can engage students in what Wiggins, 1993, in Anderson (2012) describes as 'worthy problems or questions of importance, in which students must use knowledge to fashion performances effectively and creatively. The tasks are either replicas of, or analogous to the kinds of problems faced by adult citizens and professionals in the field. (p.229)

However, Anderson (ibid) suggests 'drama requires assessment that mirrors the requirements of the learning rather than narrow reporting imperatives that so often drive assessment strategies. (p.117). He notes that assessment should be

- authentic and relevant to the art form
- about learning, not just measurement
- about appreciating and making drama and theatre as an interaction rather than a separation
- achieved through the inclusion of group assessment
- should avoid dichotomies

(p.119-124)

Gallagher (2001) notes that an evaluative focus on drama 'process' rather than 'product' can lead to the

wrong kind of assessment (which) can halt a process and arrest its movement. Students often see assessment as a final judgement, something that congeals the movement of the process and brings a kind of stasis to the experience. Arts educators, therefore must struggle with the assessment of artistic processes, given the current trend toward measurable quantifiable 'testable' educational outcomes (p.109)

Gallagher highlights here that any judgement might qualify as a summative assessment in the perceptions of students who are used to the wide ranging application of measurable outcomes.

2.3.3.1 Formative Assessment in Drama

Much of the literature associated with drama assessment references the importance of the interactions within the group, between the teacher and students, and about the learning as well as the measurements of skill. Baldwin and Fleming (2003) note

Formative assessment that informs and promotes learning is embedded in the developing drama. Through in role observation and out of role observation the teacher can move in close or distance themselves as assessors of the product. Through appropriate interaction and intervention the teacher can pose questions and provide opportunities that generate ideas which move the fiction on and focus on significant events and moments which reveal the depth of the children's understanding and commitment. (p. 39)

Cockett (2006) raises important points about formative assessment in drama. Noting the importance of feedback for students in terms of their own progression in drama, he supports Anderson's (2012) call for assessment of 'interaction rather than a separation'

Learning in drama is tied to specific events and experiences that take place during the process. The way students create and develop concepts in drama is inseparable from the expressive form, that is, from the 'language' of drama (if it were separable, there would be no case for drama as a distinctive mode of learning, or for its inclusion in the curriculum). Of course, what students learn in drama may, over time, become integrated into their general sense of awareness, but the specific nature of their learning is integral to their particular experience in drama. It follows, then, that formative evaluations can achieve their purpose only when they refer specifically to the drama that has been created in the teaching unit in focus.

Cockett (ibid) also acknowledges that feedback in the formative stages of learning in drama, however, where assessment is less formal and part of a dialogue between student and teacher, ‘the single grade is less likely to achieve its purpose’.

This dialogue, not only between teacher and student, but also between students, is highlighted as a central element in the process of devising for AS 91214. The standard requires that students ‘interact, share ideas and negotiate (Key Competency- Relating to others NZC, 2007)

The overt aim is to shift the focus away from telling the students about the quality of their work (disclosure) and towards having them see and understand the reasons for quality (visibility), and in the process develop personal capability in making complex judgements. This includes judgements about their own works, both during production and on completion. The key to it lies in educating students in the art of making substantive and comprehensive appraisals in ways similar to those characteristically used by expert assessors.

<http://wiki.ycoastco.ac.uk/groups/thenetwork/>

The literature provides evidence that there is substantial agreement on the efficacy of students being

involved in the judgements being made on their work. The conditions of assessment governing

all the drama standards and providing guidelines for assessment for teachers state

While opportunities for learning and exploring drama techniques, and for formative assessment, may isolate the separate techniques, the summative assessment opportunities should require all techniques to be applied in the one assessment activity.

<http://ncea.tki.org.nz/Resources-for-aligned-standards/The-arts/Drama/Level-2->

[Drama](#)

Formative assessment is part of AS91214 and also may include the use of exemplar material to indicate how judgements are reached. As much of the literature suggests, the involvement of students in the way judgements are made through discussion and peer and teacher reflection is seen as key to effective learning in drama. Research carried out

recently on the nature of collaboration by Janssen et al (2010) indicates that historically a ‘black box’ approach has limited the inquiry into deeper understandings of the differential effects of collaborative learning.

Ballenger’s (1997)’s analysis of student participation in discussion regarding their own learning notes that students ‘learn to populate discourses with their own voices, that is they can learn to weave together (knowledge based) everyday discourse into a local hybrid that reflected their specific circumstances’. This may have implications for the way students manage the learning environment in AS 91214, in which the students’ own voices are required to be heard. Pryor and Crossouard (2008) in their research into formative assessment theory, found differences between convergent and divergent assessment

Convergent assessment addresses the successful completion of the task in hand so has a primary concern for the relay of the curriculum. Divergent assessment involves a more open concern to establish what the learners know, understand or can do and involves a more dialogic, conversational form of language in which a stronger concern was for the learner’s agenda.

The next section surveys the literature on the theory of dialogism. Dialogism makes reference to the ways in which dialogue can be used to acknowledge voices of the learners and the teacher in the learning conversation.

2.4 Dialogism

Living means to participate in dialogue: to ask questions, to heed, to respond, to agree, and so forth. In this dialogue a person participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body and deeds. He invests his entire self in discourse ... (Bakhtin, 1984, p. 293).

Literature and research shows that the notion of dialogism, or the discourse of dialogue, particularly in its pedagogical application, is attracting widespread interest. Alexander (2008) refers to this discourse as ‘an emerging pedagogy of the spoken word; a pedagogy

that exploits the power of talk to engage and shape children's thinking and learning, and to secure and enhance their understanding' (p92). It has been, and continues to be, widely acknowledged by educators from Vygotsky 1986-1934 to Bruner (1986) that language, dialogue or talk in the classroom is generally perceived to be a vital aspect of effective pedagogy (NZC, 2007; Wells,1995; Lyle,2008; Wolfe and Alexander, 2008). Alexander (2008) observes that 'talk vitally mediates the cognitive and cultural spaces between adult and child, among children themselves, between teacher and learner, between society and the individual between what the child knows or understands and what he or she has yet to know' (p.92).

In order to understand what is meant by dialogism so that literature and research, within the parameters of education, can be surveyed, selections of definitions are offered here. It should be noted here that from a survey of the literature, attempts to define the term often appear syntactically complex, or offer explanations of what dialogism is not, rather than what it is, as compared with monologism.

2.4.1. Definitions of dialogism

For Linell (2000) dialogism "is a name for a bundle, or combination, of theoretical and epistemological assumptions about human action, communication and cognition". He continues,

the linguistic, communicative and cognitive construction involved in the dialogical appropriation and recognition of the world, does not deny the reality of things (the body, nature, space, social constraints etc.) Meaning is dialogically constituted, made in dialogue (cognition and communication), with reference to the world and against the background of the world, which is then dialogically appropriated and dialogically recognised.

Holquist (1990) who "sees the speaking subject as a site of meaning" (p.47) understands dialogism begins "by visualising existence as an event, the event of being responsible for (and to) the particular situation existence assumes as it unfolds in the unique (and constantly changing) place I occupy in it" Holquist sees existence itself as a site of "inchoate potential messages" which take various forms such as "language, social codes

and ideologies.” Echoing Bakhtin’s words above, Holquist explains the place of dialogism in living itself. “So long as I am in existence, I am in a particular place, and must respond to all these stimuli either by ignoring them or in a response that takes the form of making sense, of producing – for it is a form of work- making *meaning* [author’s italics] out of such utterances.”(p.47)

A significant proportion of the literature defines dialogism in relation to monologism, where monologism is perceived as a closed system, whereas dialogism is seen to be open to change. . Morson and Emerson (1989) state “In fact monologism demarcates, abstracts, excludes and it is only from within this closed and lopped off system that everything can be seen as one. Dialogism alone allows for the restoration of a larger inclusive unity in diversity. In a dialogic universe, inclusive unity is celebrated by the fact that truth about the world is linked with specific position, with truth for the individual personality” (p.152)

White (n.d.) notes that “monologism according to Bakhtin represents the shutting down of dialogue and its alteric potential. Monologism exists where ultimate truth claims (*as truth istina*) [author’s italics] do not make room for alternative perspectives on truth (*as truth- pravada*).” [author’s italics] White referring again to Bakhtin clarifies the notion of dialogue in its dialogic sense, with “dialogue according to Bakhtin is an antidote to monologism” since it “generates difference” and “as a consequence, has the potential to expand the capacity to cross cultural and individual borders”.

Hamston (2006) observes that ‘classrooms are intertextual sites where such discourses from outside and from other times and places ‘meet and clash’ (Bakhtin, 1981) with those discourses embodied in curriculum projects. The multiplicity of social voices – heteroglossia -arises because different discourses are available for an individual to appropriate”. This makes clear how discourse change might be effected through the presence of “alternative perspectives on truth” noted by White (n.d.). Hamston describes dialogue in its dialogic sense, as “a process of building and consciousness- raising that increases the individual’s awareness of the varied discourses available in society, and

ultimately through self- reflection, the discourses she chooses to speak through”. Orland-Barak (2010) explains how varied discourses may be present.

Thus any one utterance may also encompass not only the voice of the person talking, but also the voice of the person the utterance is directed to, the voice of the addressee, as well as other voices gained from other life experiences, from our history and from our culture...(p.129)

Morson and Emerson (1989) claim that Bakhtin’s concept of monologism “is a brand of idealism that insists on the unity of a single consciousness.” They refer to modern contexts in which monologism has been a ‘guiding principle’ and where ‘monologic perception dominates, everything is seen in false unity- as the spirit of a nation, of a people, of a history.’(p.152).

As can be seen, the literature frequently highlights the definition of dialogism by way of reference to Mikhail Bakhtin’s dialogic versus monologic theories. Literature and research based on Bakhtin’s thinking and theory of dialogism will now be explored.

2.4.2 Mikhail Bakhtin

Bakhtin’s theory of dialogism has been applied across disciplinary boundaries. Whilst he is more generally known as a Russian literary critic and philosopher of language, his theories have been applied to systematic philosophy and social thinking, ideas as they might impact on educational policy, teaching and the curriculum. (Shields, 2007, Alexander, 2008) According to Renshaw and van der Linden (2003) Bakhtin “saw language enmeshed in human interaction as necessarily addressed to an audience who answer back (perhaps covertly) in a dynamic process of reciprocal responsiveness”. Described by Booth (1984, p xxiv) as engaged in a “lifetime inquiry into profound questions about the entire enterprise of thinking about what human life means”, Bakhtin’s understandings informed new thinking around education and the way we live. As a secondary teacher himself, Bakhtin’s key aim was to help his students write and think more freely and creatively. Williams (2005) notes that whilst teaching points of style in

writing to young adolescents, the close examination of style and structural conventions in texts, and the words chosen, connected speech and ideology for him

The word, directed towards its object, enters a dialogically agitated and tension filled environment of alien words, value judgements and accents, weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group: and all this may crucially shape discourse, may leave a trace in all its semantic layers, may complicate its expression and influence its entire stylistic production. (Bakhtin, 1981, p.276)

Mackinlay (2002) suggests that Bakhtin's concept of 'word' can be expanded and reformulated to include other texts and forms of cultural production such as movement and music. Bakhtin's definition of language as "any sign system" (1986, p.106) is used to underpin Mackinlay's exploration of Indigenous Australian women's performance as it sheds light on the meanings created by the notion of performance as text.

Like Bakhtin's word, performance culture too engages singers and dancers in performative acts which by their very nature demand a response from audience as participant/ and or observer, blurring the boundaries between these speaking positions and creating a discourse between them. (Mackinlay)

Holquist, in Morson(1986) provides some clarification around the nature of speaking positions and

the discourses noted above. Like the definition of language which encompasses more than a spoken

word, Holquist examines Bakhtin's term "utterance" which he states is "the fundamental unit of study in Bakhtin"(p.63). He explains that "utterance" is Bakhtin's overall term for a " duality of roles that previously had been obscured by the assumption that speaking and listening were mutually opposed, unitary activities: a person did either one or the other"(p.63) Holquist suggests that both listening and speaking are done simultaneously, that the activity is more complex than sequential transmission – reception. "When men use language they do so not as machines sending and then receiving codes, but as two consciousnesses engaged in active understanding: the speaker listens and the listener speaks. Any utterance is a link in a very complexly organised chain of communication " (p.63).

Shields (2007) provides further commentary on some of Bakhtin's more complex terms, which

is useful in this study to gain an understanding of dialogue used in the dialogic sense. Shields

explains the complex notion of polyphony:

Polyphony refers to a multiplicity of voices which remain distinct, never merging, never being silenced by a more powerful majority, always interacting in a play or plurality of consciousnesses with one another. The concept of **monologism** or the corresponding adjective **monologic** as used here by Bakhtin, therefore, is always in opposition to this plurality and hence, by inference, implies a single authoritative voice or perspective, remote, fixed, distant and not involved in the play of human consciousness. Monologism is also used in opposition to the concepts of dialogue and dialogism. (p.6)

Another notion of Bakhtin's, which though complex is useful to this study, is that of the chronotope.

Shields (2007) explains that the chronotope is Bakhtin's view of the inseparability of time and space. This concept impacts, according to Shields, on the degree of agency that can be developed. This analysis shows that there are two aspects of time "**adventure time** in which all events are controlled only by chance. In this concept of time, there is no **agency**, no possibility of complexity, for nothing can be planned or anticipated. In adventure time, we are simply puppets, never changing, but moving at the whim of others who pull the strings." (p.7) Another version of time is "adventure time mixed with everyday life"

Shields notes how aspects of this version of time show a capacity for transformation, through a series of crises to 'rebirth' (Bakhtin, 1981, p.115) very like the lives of comic book heroes. "Here the effects of chance are manipulated to demonstrate the possibility of learning or change—new life following a disaster or catastrophe. In this time, we may change, due to unforeseen, external circumstances, but we have no influence or control over what happens to ourselves or others." (p.7)

This would suggest Shields believes Bakhtin's chronotope is a frame for looking not at the comic book version of life but at the real version shared publically in the community with others, what Shields calls the "public square"

life as it were in the **public square**, life lived in the full awareness of temporal and spatial realities which provide the “power to expand” and grow. The chronotope, unlike previous concepts, emphasizes the agency of individuals within the realities of space and time. We are not simply puppets, nor are we comic-book characters. We have the ability to take charge of our living and learning. (p.8)

Shields’(2007) comparison of a traditional schooling environment with Bakhtin’s dialogic approach serves a means to summarise Bakhtin’s understanding of monologic versus dialogic environments. The dialogic environment as can be seen from the table, promotes agency, it is unfixed and open. The monologic environment on the other hand discourages engagement, is closed and hierarchical. The comparison also provides a link to the next section in which literature related to dialogism and education will be explored.

Table 1 Shield's Bakhtinian approach to education

Table 5.1. A Bakhtinian approach to education	
Traditional Schooling	Bakhtin's "Novel" Approach
Promotes disengagement	Emphasizes agency
Focuses on mastery	Encourages inquiry
Confined by "habitus"	Embraces outsideness
Remains static and boring	Increases vitality
Is monologic	Demands dialogism
Requires certainty & absolutes	Requires ambiguity
Requires completion	Accepts incompleteness
Fragments knowledge	Contextualizes learning
Is primarily receptive	Is active & reflective
Focuses on simple explanations	Acknowledges complexity
Remains fixed and closed	Is open
Is hierarchical	Is relational
Fears diversity	Assumes diversity

2.4.3 Dialogism and Education

Prolific international educational research, described by Alexander (2008) as a “breathless catalogue” (Lyle, 2008; Wells, 1999, Daniels, 2001; Mercer, 2000; Skidmore 2003; Hargreaves, 2003; Nystrand et al, 1997) has emerged on dialogue, conversation and

the 'word'. Substantial analysis of the data (Wolf and Alexander (2008) from several studies, has established how interactions in the classroom might be seen as 'potent forms of peer or adult intervention' (Alexander, 2008, p109) in learning and the development of thinking.

Dialogue presumes a greater degree of reciprocity in classroom talk and relationships –teachers ask questions but so do students; such questions are framed on the assumption that there are alternative answers, some of them unanticipated, not just answers that are known in advance; ideas are exchanged rather than merely transmitted; it is accepted that students sometimes know things that the teacher does not; and that the teacher wants to hear about them.

Alexander (2008) describes dialogue as a “kind of talk that presupposes if not absolute equality; then at least that each participant is interested in what the other is saying and thinking” but that the important essence of exchange shows that “beyond a dialogue of voices, then, is a dialogue of minds.” (p130)

Findings from a range of research into the use of talk in the classroom, however, describe teachers rather than learners control what is said, who says it and to whom. “Teachers rather than learners do most of the talking’ Alexander (2008, p.92) Tharp and Gallimore, 1988, in Moll (1992) found that classroom talk amongst students occurred frequently as “recitation” . Nystrand et al (1997) observe that “when recitation starts, remembering and guessing supplant thinking”.

Wolfe and Alexander’s (2008) research suggests that “dialogic pedagogies are beginning to make inroads into traditional patterns of classroom communication in which learners are positioned as compliant supporters of the teacher’s purpose, their voices barely acknowledged”. The research considers the “role of new technologies in the development of dialogic pedagogies, for understandings of knowledge and how it is disseminated to others”. The research also highlights the need for teacher repositioning as “guide” rather than “controller of the processes of inquiry and knowledge production” Wolfe and Alexander.

The authors refer to the Bakhtinian notion of dialogue in which “an interweaving of voices” is present and that words and meanings are “filled with others’ words” Bakhtin (1986, p.89) and positing that the idea of teacher only selected curriculum goals “may be flawed”. The research concludes with suggestions as to where spaces for dialogic interaction may be found. Alongside the technology spaces such as use of interactive whiteboards to stimulate thinking and collaboration, the interaction between home and school, a further ‘space’ is noted – that of role play and drama. In this space Wolfe and Alexander contend, “teachers are required to work in quite different ways from within the learning community, perhaps as co participants in the authentic acts of inquiry or as ‘discourse guides”.

The next section will consider the literature related to drama and dialogism.

2.4.4 Dialogism and Drama Teaching

No man is lord of anything,
Though in and of him there be much consisting
Till he communicate his parts to others;
Nor doth he of himself know them for aught
Till he behold them formed in the applause
Where they’re extended: who like an arch, reverberate
The voice again (Shakespeare, Troilus and Cressida Act 3 Sc 3 116-122)

Within drama education research, Bakhtin’s theories of dialogism have not, as yet, been widely applied. However, the available literature indicates that a significant number of drama practitioners consider their praxis to be dialogic. By this it is meant that drama is seen to have the potential to transform the “social context of the classroom” Taylor and Warner (2006, p. 103). Drama education, in the context of process drama particularly, is seen to provide opportunities to promote dialogue, “since dialogue is at the heart of every dramatic encounter, whether in theatre or the classroom, drama in education has enormous potential for the teacher. (Edmiston, et al, 1987; Courtney, 1982; Verriour, 1985;

Bolton and Heathcote,1999) support the view that growth in language, developing thinking and social interaction promote capacity to become “a more knowing participant in the social dialogue that constitutes all discourse”. Taylor and Warner (2006, p. 102). Taylor and Warner refer to the tasks witnessed in a Mantle of the Expert (Heathcote and Bolton,1995) classroom where “ there were real tasks to be done, explaining, persuading, justifying, instructing, reading, sharing stories, showing consideration for others”. Through this dialogue, in both the real and the fictional world of the Mantle of the Expert, students were seen to have been encouraged ‘to make explicit their understandings about school, its purposes and their relationship to it’ (Taylor and Warner,2006, p.103)

Winston (1998)[Kindle edition] and Edmiston (2008) both examine the ways in which dialogue in the drama classroom supports the development of moral meanings in narrative and drama processes. Edmiston’s (2012, in publication) most recent work looks at the ways that “active and dramatic words and movement in the classroom can be transformational for learning” He notes that learning in this this context applies to the teacher as well as the student.

Without dialogue I would be left lecturing in monologues and learning nothing about the content, other people, or myself as a teacher. Now I know that whatever our age, in dialogue we can author meaning together. Whatever our given social role we may adopt other roles when we dramatize events, allowing us to imagine the world, our social position, and our possible lives quite differently. Through dialogue that is always active, and sometimes dramatic, I can both learn and teach.

There is a limited range of literature and research directly linking Bakhtin’s theory of dialogism to drama. Siemon’s (2002) study of Shakespearean drama, seen as an engagement with Bakhtin’s concept of the ‘utterance’, presents analysis of text as dialogic. Acknowledging that, generally, theatrical texts are fixed, in terms of unity and form, Siemon’s makes a case for the heteroglossic nature of Richard II, evidenced in the plurality of conflicting voices. Bakhtin’s opposition to a “conception of selfhood as determining or as determined by the isolated individual” (p.11) Siemons can be seen in (Bakhtin’s ,1961, in Siemons, 2002 notes “To be means to communicate....to be means

to be for another, and through the other, for oneself. A person has no internal sovereign territory, he is wholly and always on the boundary; looking inside himself, he looks into the eyes of another or with the eyes of another” (p.6)

Taylor and Warner (2006) note that in drama, the exploration of a story’s meanings “may be best accomplished through ongoing dialogue, movement and play rather than through static interpretations” (p.92) Stewart (1981, in Morson ,1986) points out that Bakhtin saw language as “mutable, reversible, anti -hierarchical, contaminable, and powerfully regenerative. It is always meeting-has always been meeting- what is strange, foreign, other.”(p.49) In this sense, according to Taylor and Warner,(2006) drama provides opportunity to explore the meanings of text by entering, exploring and experiencing imagined worlds. In these imagined worlds, the dialogue between teacher and students brings the “sealing together of the teacher and the students in the joint act of knowing and reknowing” (Freire,1972,in Taylor and Warner, 2006, p.105).

2.4.5 Summary and transition to Chapter 3

This chapter has explored the literature related to the drama form of devising which students will be undertaking and the Mantle of the Expert pedagogy which is the approach being used to support the teaching. Literature related to NCEA and its assessment processes has been examined. The literature pertaining to Bakhtin and theories of dialogism has also been explored which provides a context for the theoretical lens used to discuss the findings.

The methodology will now be described in the following chapter, Chapter 3.

Chapter 3 Methodology

3.1 Introduction:

In this chapter the research methodology used in the study is described. A commentary on the design of the study, the contexts of the setting and the population are also provided. Methods of data generation, collection and analysis are documented together with the inherent ethical considerations. Processes undertaken to ensure optimum levels of reliability and validity of the study are discussed.

3.2 Research Objectives

The objectives of this study were to examine teacher and student responses to the use of pedagogy, Mantle of the Expert (MOTE) in a specific context, namely National Certificate of Educational Achievement (NCEA) Level 2 Drama classrooms. Specific research questions were drafted and continued to evolve throughout the study. In their final form these questions were

1. What do teachers and students in a Year 12 drama class perceive to be the affordances and constraints of using Mantle of the Expert pedagogy to support student learning in devised drama making at NCEA Level 2?
2. What do teachers and students in a Year 12 drama class consider to be the impact of participation in a fictional community on the development of the students' Key Competencies as listed in the NZC (2007)?
3. What signature pedagogies and core elements of Mantle of the Expert are perceived by teachers and students in a Year 12 drama class to have a positive impact on supporting student achievement in devised drama at Level 2 ?

3.2.1 Research Approach and Design

Case study...can challenge and disrupt our common sense understandings; it can help us see problems where we had not seen them before, question what had hitherto

remained unquestioned, understand a familiar experience viewed from other perspectives. (Winston, in Ackroyd, 2003, p. 44)

‘Reflective practitioner case study’ O’Toole (2010,p. 44) has been selected in this study acknowledging that a certain openness to what may be found would be appropriate. “The search for certainty, comparison and conclusiveness tends to drive out alternative ways of seeing”. (Simons, in Ackroyd, 2006. p.41) Case study sets out to capture a picture of a specific context and was selected since according to Stake (1995) it provides a means of mining the “ particularity and complexity of a single case coming to understand its activity within important circumstances’ (p.xi). It is commonly accepted that generalisations cannot be inferred from case study. The transferability of the findings may be limited (Yin, 2006; Winston, 2006; Simons, 2003, O’Toole& Beckett, 2010) but the findings of this research may provide useful insights to illuminate further inquiries in senior drama programmes by other drama practitioners.

The research design is predominantly qualitative with a focus on the experiences of the participants throughout the devising process and production. An important feature of this project was that the teacher and researcher were positioned in role with the students in the same fictional company. Whilst this is consistent with the spirit of The Mantle of the Expert, it does change the nature of the ‘case’ being studied. Class teacher (CT) and researcher were both active participants and consideration was given to the perspectives of “observation as a context for interaction amongst those involved in the collaboration ” Angrosino and de Perez (2000, in Ackroyd, 2006, p.69)

3.3 Setting

Research Setting: The case study was conducted in a Decile 6, North Island co-educational secondary college with a roll of 1216. The study involved students and CT in two parallel Year 12 drama classes. Both classes (identified for the purpose of this report as Class X and Class Y) were concurrently undertaking the standard:

Achievement Standard (AS) 91214 Level 2 Drama: Devise and perform drama to realise an intention.

The composition of the classes was determined by individual student timetables and other options. Both classes had 4 lessons each of one hour's duration throughout the week, with an equitably balanced distribution of times in the day from Periods 1-5. All lessons were conducted in the same studio and rehearsal spaces which included adjoining green rooms and the stage area in the school hall.

Students occasionally worked independently without direct teacher supervision in the adjoining areas. Full lighting and sound system with black out facility was available to students in the drama studio.

3.4 Study Population

The study population comprised the CT and the students in both Level 2 classes. The study also involved audience members who watched the students' final performances and were asked for responses to what they watched.

3.4.1 The classroom teacher

The classroom teacher is an experienced, popular drama practitioner, HOD Performing Arts (Drama and Dance) and Specialist Classroom Teacher for the school. The teacher had some prior experience of MOTE, having completed a Master's level paper⁹ at University of Waikato and used this professional learning to run at least two MOTEs at the school, in junior and senior programmes. During the data generation and collection period the CT was also teacher associate for two pre service teachers on placement. The class teacher's teaching load in addition to both Year 12 classes included one Year 13 Drama class and a Year 9 class.

⁹ Both CT and researcher completed this MOTE paper, researcher in 2009 and CT in 2010.

3.4.2 The student cohort

The Year 12 drama students selected Level 2 Drama as an option course (non-compulsory). The majority of the students in the classes had taken drama at Level 1 last year. The students in both classes had recently explored Greek Theatre form, read Oedipus /Antigone by DJ Britten (2010, in Six Plays for Young Performers, 2010) and had explored drama techniques for a scripted performance of AS 91212.

The class compositions are shown below:

Table 2 Student cohort

	Class X	Class Y
Class Roll	23	15
Gender Distribution	Boys 6 Girls 15	Boys 3 Girls 12
Students identifying as Maori /Pasifika	-	-M 2 F
Asian- ESOL	4	-

3.4.3 The audience for the devised work

Year 13 drama students were invited to watch the final performances. The students in this group had all experienced devising at Level 2 last year and were familiar with the use of drama conventions to shape and structure work. The completion of audience feedback sheets was optional. Three students from this class attended one of the rehearsals late in the process and gave feedback to the researcher. Members of the other Year 12 class watched their peers perform and were also invited to submit responses on the feedback sheets.

3.4.3.1 Inquiry plan

As a participant within this case study the researcher was involved throughout the CT's planning process in the initial stages. Planning for both classes was common. Brief details of the MOTE construct are given here, with a fuller version of the planning process and the lesson framework in the appendix.

The planning sessions for the Mantle of the Expert frame involved three experienced drama practitioners; the class teacher, the researcher and the researcher's supervisor. Students in both classes were already familiar with aspects of the Mantle of the Expert approach to learning, some of the students had experienced a process drama inquiry framed in a MOTE context in Year 10. Prior to the introduction of the model used in this study, students in both year 12 classes gained some experience of working in role as part of an enterprise whose function was to establish ethical care for the elderly in the community. Students were positioned in role as health workers for "Creative Minds" a company charged with recommending appropriate accommodation and care for those who may be suffering from dementia or Alzheimer's. The introduction of pre service teacher in role as the elderly Mr Eyros (an enigmatic but clearly brilliant, retired, classical studies teacher) provided students with an opportunity to prepare for work in role with their teachers. The work was also used to explore and research some of the features of Greek theatre form to support learning in AS 91215.

The planning for the MOTE emerged from an extensive brainstorming process. Planning resources were accessed from www.mantleoftheexpert.com, including 'possible enterprises'. Planning for the enterprise to be used in AS 91214 encompassed some significant changes during the planning stages. Consideration was given to the curriculum dimensions from the outset, and then an identification of the type of jobs using these skills, or workers who might undertake these tasks in authentic situations. As Heathcote (2009) states

The driving force of the enterprise chosen is the learning curriculum the teacher selects. This curriculum influences what the enterprise shall be. The mantle containment cannot be selected until the learning curriculum is precisely defined. (Heathcote ,2009 in Coventon, 2011 p.38)

All documentation related to the learning curriculum in this study, including AS 91214 can be found in the appendix.

The company for the MOTE was named THEATRON¹⁰, a theatre company .The name made a reference to the early work of the company, reworking the classics for young audiences. One lesson was allocated to discuss and agree working within THEATRON.

The Client was Melissa Goode, artistic director of playGround 2012.

The Commission To devise short pieces of drama, to be presented at playGround 2012, which capture the essence of what it means to be human. The commission was delivered by email and also printed for each member of the company. One lesson was allocated to the discussion regarding acceptance/refusal of the commission.

Past Experience THEATRON's past experience included a successful tour of a reworked 'Antigone/Oedipus performed to acclaim for its relevant, contemporary interpretation.

Tensions Tensions were introduced by way of deadlines (Time bound)

3.4.4 Sampling Criteria

The CT had expressed an interest in being a participant. On a separate occasion, during a professional development event, the CT and researcher had discussed their interest in MOTE. All students participating in the standard were invited to be in the sample. No students declined the invitation in either class. Two students left school in the second week of the Mantle of the Expert programme. Preparatory independent explorations of the theme of the commission had revealed students' desires to experiment with diverse styles and subject matter; some students were naturally keen to work collaboratively. Groups were formed, based on shared initial intentions signalled by students through

¹⁰ THEATRON – 'the seeing place'

physical and verbal brainstorming sessions. Students who expressed similar interests in style and content were encouraged to work in the same group. All students in the Year 13 drama class were asked to attend the performance.

3.5 Data Collection:

‘Reflective practitioner case study is one of those areas where what we do merges seamlessly into how we research.’ O’Toole and Beckett (2010 , p.72.)

Reflective Practitioner Case Study requires the collection of data from a range of contrasting sources. To this end, data was gathered through observations made of teacher planning sessions and student devising processes recorded in a field journal, voice memos of researcher in role participation, interviews with the class teacher and devising groups, intention notes and conceptual ideas for the devising documented by the student groups, and audience feedback from the performances. Where possible in the transcribing of the interviews in this study, attempts have been made to include as much of the “ emotional and relational subtexts, the non-verbal and paralinguistic elements of the original” conversations (O’Toole and Beckett, 2010, p.202) to retain the “flavour of the life of the community being studied.”

3.5.1 Observations

Observations of student devising activities were carried out over a period of three weeks. The observations were handwritten in a field journal during the lessons with additional reflective commentary recorded in the same journal after the lessons, once the researcher was off site. The half hour car journey home was used to voice record spoken researcher reflections of what had been noted during that day’s session. These voice recordings were used as prompts, or *aides- memoires* to record more accurately the additional reflective commentary.

3.5.2 Researcher in role participation

Voice memos and reflective entries were made in the field journal after sessions where the researcher stepped into role in the MOTE. Occasionally the researcher communicated in- role from off- site, and this became data too, such as the email sent to the company reminding them of the deadline for submissions to the playGround 2012 event, and the posting on the social media page of the old review. The reception of both these communications was noted in the field journal after discussion with students and class teacher.

3.5.3 Interviews

Interviews were conducted with the class teacher and also with student groups post performance. These interviews were voice memo- ed and transcribed by the researcher.

3.5.3.1 Class teacher interviews

Three separate, 30 minute interviews were conducted with the class teacher. The first interview took place before the MOTE frame was introduced to the class, the second was conducted at mid- point in the process. The third interview took place at the end of the process, after students had presented their work as dress rehearsals but just before the final performances had taken place. The assessment for NCEA would take place during the final performances. The interviews were semi structured to allow for researcher and class teacher perspectives to be explored further in discussion. Taylor (1996) notes that during the interview process “reflective practitioner research should avoid skewed observations which might ensue from one perspective” (p.47). The semi structured questions can be accessed in the appendix. Interviews with the CT were transcribed in full by the researcher.

3.5.3.2 Interviews with student performance groups.

Three out of four student groups in each class were interviewed after they had presented their final devised pieces. Not all groups were available to share their responses to working in a MOTE for the standard as eight students were absent from three groups on the day of the interview. Guiding open ended questions were asked and same questions were asked to each group. Students were encouraged to share their experiences and perceptions of how particular aspects of MOTE such as belonging to THEATRON (the fictional enterprise) or presenting Melissa (the fictional client) with their intentions had impacted on their collaborative devising work. The aspects of the MOTE, the strategies, conventions and the Key Competencies were displayed on flip chart paper and used as prompts during the interviews for the students. Students were asked to give specific examples which supported their opinions where possible. Not all members in each group contributed to the discussion. The interviews were voice memo-ed and transcribed by the researcher. Prompt words were displayed on a flip pad to stimulate discussion. (see appendix)

3.5.4 Documentation from students

Documentation was also collected from the students' classwork. It was important for the research to avoid generating extra workload for students (see ethical considerations) so this documentation was limited to any material generated by students during class, and between classes, or as assessment for the standard. Material included the students' written and verbal brainstorm, photographs of classwork, design notes, email and Facebook messages. The written intention for each final piece was also included, which is a requirement of the standard but the researcher did not have access to all of these intentions as they were completed after the research had ended.

3.5.5 Audience feedback

The audience members for the final performances were members of the two Year 12 classes and students from a year 13 drama class. The researcher was not present at the

live performances.(see next section) The students who watched each other's work were familiar with the work of their peers and indeed had provided regular feedback and feed-forward during the rehearsal process for more effective realising of intention. The year 13 students had seen only a 60 second silent video recording of student work, framed as an advertisement. The final performances were presented during school hours and audience members were invited to respond to what they had seen after the performances, recording their comments on a feedback sheet. The prompts for the feedback sheet had been co-constructed with the students and researcher. The feedback sheets were designed to be filled in by individual audience members, without discussion or assistance from teachers or peers, and therefore consideration was given to accessibility of language during the co-construction process. These sheets can be accessed in the appendix.

3.5.6 DVD recordings of student performances

Video recordings were made of the live performances which included the addition of stage technologies such as lighting, costume and sound. Such recordings are part of a teacher's standard practice for NCEA and are required for moderation purposes. In this case, the students consented to having the recordings also used as data. Recordings were made in the same drama studio space for all performance groups, using the same camera for all capture. As mentioned earlier, the researcher was not present for the live performances but viewed the DVD recordings were watched two weeks after they had been presented to 'live' audiences. The researcher made notes on the viewings which were communicated to the CT and were used to support CT judgement of student achievement.

3.6. Analysing and coding the data

Having transcribed the interview transcripts and researcher field notes (transcribed and handwritten) the data was printed onto paper with wide margins (Mutch, 2005) to allow for coding of items of interest. The material was coded for themes. Coding was inductive

and deductive, and coding units were derived from units of meaning as in CT interview, in observations and postings on the social media site; derived from units of meaning, sentence and word units from student group interviews, and audience feedback sheets. (Auerbach and Silverstein, 2003; Boyatzis, 1998; Saldana, 2009) Memos “sites of conversation with ourselves about our data” (Clarke, 2005, p.202) were also used as the data was being read and reread. In this way a “reciprocal relationship between the development of a coding system and the evolution of understanding a phenomenon” (Weston, 2001, p.397) was built.

Initial combing of the data revealed recurring themes of authenticity, engagement and dialogue. Analytic coding process was used which combined the core elements of the Mantle of the Expert with the themes as they emerged.

3.7 Reliability and validity

All efforts to present a ‘true’ picture of this case study have been supported by the methods detailed above. As Gillham (2000) notes, reflections are sometimes untidy – even contradictory. A key criticism of case study is the researcher’s use of subjective judgements during the data collection. O’Toole and Beckett (2010). Another concern with case study is the potential failure to develop operational measures for the concepts being investigated. (Yin, 2003) This is considered below.

3.7.1 Triangulation and crystallisation

In order to ensure reliability and validity the researcher gathered data from multiple sources and in coding, looked to each of these sources for confirming and disconfirming data. The process was not so much one of triangulation which as O’Toole and Beckett (2010) point out can be too definitive for the analysis and interpretation of data in a case study situated within an arts education classroom. O’Toole and Beckett (ibid) suggest that the term *crystallisation* (Richardson, 2000, p.934) is more helpful. Crystallisation applies to the ‘whole data analysis process, not just the preliminary cast-through but seeing the

cognitive coherence emerging and growing like crystals from all the various data sources'. The data which appears "so shifting and sometimes transient and ephemeral" (O'Toole and Beckett, 2010, p.34) in this case study approach can be afforded further validity through an acknowledgement that silent voices, or negative, contestable data adds to the *crystallisation* process. It feels like a more reliable way of ensuring truthful reporting of case study, moving beyond the compartmentalised boxed thinking of triangulation.

3.7.2 Acknowledgement of subjective involvement

As co planner and co teacher of this unit of work, and as participant researcher in this case study, taking on the role of THEATRON's agent in the MOTE, and as drama practitioner out of role introducing conventions and devising conventions to the classes, the researcher was inevitably subjectively involved in every step of this study. I have not retreated from the position of expert when students have approached me with questions regarding the development of their devised work. My responses to students have been made during this case study in role as agent, in the spirit of the MOTE, seeking to investigate or solve artistic problems and co constructing solutions with the students. When necessary, for expediency or seizing rich teaching opportunities, for example, I have advised out of role as a drama specialist. It should also be acknowledged that my involvement is as an artist and encompasses a desire to support the students to reach their artistic potential. In my experiences of MOTE I have fostered very positive artistic relationships with students. In this specific context I feel that I have developed an emotional investment in the students' success. I also acknowledge that during the study the professional practitioner relationship between myself and the classroom teacher deepened considerably into high levels of mutual respect and therefore expectations of success. The study may, therefore, be seen as operating in the spirit of "appreciative inquiry" (Stowell and West, 1991) [<http://new-paradigm.co.uk/Appreciative.htm>] where at the same time there has been throughout, a conscious effort to seek out and illuminate disconfirming data, even where this did not feel comfortable or relationship affirming.

3.8 Ethical considerations

The study was carried out with full acknowledgement of, and compliance with, the University of Waikato's ethical procedures governing research in schools. After gaining approval from the University of Waikato's Ethics Committee to undertake the research, written consent was obtained from all participants in the study. Permission to conduct the research on the school site was also sought from, and granted by, the principal of the school and the Board of Trustees.

The identity of the school, the class teacher, the student performers and audience members has been kept confidential with no disclosure of names being made in the report of the research, or any future publications arising from the research. It may be possible for other students in the class to identify individual student's comments, particularly if there is specific description of roles played in the devised working process. However, any referencing of comments to student voice have been made using abbreviated pseudonyms. Audience response sheets have been anonymous with opportunity for those expressing interest to leave their email address with the researcher if they wish to receive further information about the study. However, the addresses have been kept separately from the response sheets.

The data collection and generation has not unduly disrupted the classroom activity, in fact it is a case study of that regular activity. It has not taken up any extra time as data collection tools have been designed to co-exist with the class routine and the requirements of the standard being assessed. The documentation of the devising intention, for example, is required for the achievement of the standard; in the context of this study it provided data indicating the students' acceptance and understanding of the commission. There is always the potential in a drama context for students to experience emotional or sensitive processes. In this case the researcher and teacher minimised these possibilities by selecting thematic drivers which focused on the greater human condition rather than personal narratives. Carefully selected strategies for frame distancing are a feature of the

approach being used; positioning students as professional, creative performance artists in THEATRON who have a responsibility to their audience was intended to direct focus towards the dramatic intention, not the subjective authenticity of the dramatised context.

3.9 Conclusion

This chapter has described the qualitative research design and the way the NCEA task has been reframed and presented to the students in a Mantle of the Expert approach. Data collection methods have been noted here, with reference to the coding units used in the analysis of the findings. Acknowledgement has been made with regard to subjective involvement and the steps taken to ensure reliability, validity and ethical considerations. The findings of the study are presented in the next chapter, Chapter Four.

Chapter 4: Findings

This chapter presents the findings of the case study. The findings encapsulate responses to the key questions which form the basis of the inquiry.

4. What do teachers and students in a Year 12 drama class perceive to be the affordances and constraints of using Mantle of the Expert pedagogy to support student learning in devised drama making at NCEA Level 2?
5. What do teachers and students in a Year 12 drama class consider being the impact of participation in a fictional community on the development of the students' Key Competencies of Managing Self, Relating to Others and Participating and Contributing, as listed in the NZC (2007)?
6. What signature pedagogies, Shulman (2005), and core elements of Mantle of the Expert are perceived by teachers and students in a Year 12 drama class to have a positive impact on supporting student achievement in devised drama at Level 2?

The themes of authenticity, engagement and dialogism which emerged from the coding process, as described in the methodology, can be referenced to three core elements of the Mantle of the Expert in each case. These fictional elements are the Company- THEATRON; the Commission- devise drama for the festival *playGround2012* and the Client- Melissa Parkes, the artistic director of the festival. In this chapter the findings are presented and organised in such a way that these core elements are acknowledged in connection with the themes and subthemes. Authenticity will be presented first, followed by engagement, and then the findings which relate to dialogism will be set down.

4.1 Authenticity

One of the dominant themes emerging from the coding was the concept of 'authenticity'. Every data source and every data collection opportunity revealed some data which could be coded under this heading. Ackroyd (2006) acknowledges that the process of coding can create further speculations and new directions for investigation and so it was in this

case. (Ackroyd, 2006, p.92) With the rich data produced, the question emerged, “what *kinds* of authenticity” were identified? Subthemes were developed to clarify this question. These were: 1. Authenticity of company process (how ‘real’ the company felt) 2. Authenticity of purpose (whether the work felt important or not). 3. Authenticity of the task (how real the audience and client felt).

4.1.1 Perceived authenticity of THEATRON’s process

The class teacher (CT) and researcher endeavoured to make the initial steps into the devising process as authentic as possible (in the sense that they matched professional company practice). Data from the planning material and teacher interviews and researcher journal includes many references to this process. Students had been asked in role as devisers in the fictional theatre company THEATRON to prepare a brief intention for the drama. This was introduced in the shape of an expression of interest.

CT : Planning I think for that first sell, that first pitch that they’ve got to do, for their piece - I think .we need to structure that quite, er, we have to structure it- make it like it would be in the real world and make that it (pitch) **can** [emphasised] be fulfilled by the students

Class Teacher Interview (CTI) 1

Student responses, recorded in observations, interviews, and teacher interviews indicate mixed levels of belief in, and commitment to, the process as a professional actor. For example, the following extracts from the researcher’s journal show two contrasting improvised conversations between students and teacher in role in class X during the first session. The pretext for this session was a celebration of THEATRON’s successful (fictional) tour of *Antigone*. In the first conversation, a student can be seen to readily accept and develop the offered role as company member.

Student in Role (SIR): So how was your weekend with the family?

Researcher in Role (RIR): Great thanks- it was so good to get home after the last three weeks. Pretty intense, aye? Hey, I bet you were glad to get home too- isn’t there a big event coming up for your family?

SIR: Yep- getting married in two weeks!

RIR: Did your fiancé catch the play?

SIR : Nah. He was flat out with work- anyway I didn't want him to see me stage kissing Haemon ! He mighta got jealous!

Research Journal (RJ p.113)

In the second conversation, two students seem unable to locate themselves as members of THEATRON.

Female SIR (FSIR): How was it seeing your friends last night after three weeks on tour?

Male Student (MSIR) 1 (to MSIR 2 in conversation): Aw, they're gangstas. I'm a gangsta.

(laughter from both boys)

FSIR (frustrated tone): Oh you have to take it seriously, you're meant to be an actor.

(RJ.p.113)

Here, the female student uses imagined dialogue consistent with the role of a touring actor whilst the two male students use dialogue that suggests they have not imagined a role outside that of teenaged drama students. These students appear to experience some difficulty accepting the shift into role in terms of understanding the work of the company and how dialogue might be used in role to acknowledge this shift. It may be significant that both these students have limited drama experience, having joined the drama programme at the beginning of the year. They are also a year younger than the rest of the class (Year 11 students in a Year 12 class).

The first finding emerging from this data, in this case study, is that a sense of authenticity of the company process was considered by CT, researcher and most students to be an important prerequisite to the success of the Mantle of the Expert experience. An associated finding may be that students with less experience in drama may be slower to accept the company as authentic.

In the case of the unwilling students described above, data from the research journal and teacher interview details how CT, in role as company member, encouraged the male students to reconsider the fictional reality of THEATRON.

CT in role as fellow actor in THEATRON reminds the boys they have had professional success, asking them if the earlier conversation reflects the informal conversation of a professional company. The questioning- focused around how this conversation might sound- supports these young male students to develop their belief in an improvised replay, which incorporates leaving the space and re-entering to signal a shift from viewing drama room as classroom to the accessing of the space as professional studio. This time they adopt the role of (perceived) actors and elongate vowels in an attempt to sound educated!

MSIR1: It's how actors speak all posh and like Shakespeare

(RJ p.113) Class X

The finding here is that Teacher in Role (TIR) questioning supports student inclusion in the world of the company. It would seem that gentle guidance combined with effective teacher in role questioning was successfully used to pull this unwilling student back into the fiction of THEATRON's work.

There was only one example of non-confirming data where a student did not consider the authenticity of the company to be helpful to their drama work. The unwilling student quoted above, later told the teacher that though 'I got what you were trying to do', he perceived the practice of working in a company as 'getting in the way' (Student Group Interview 2) (SGI 2) of the developing devised drama. This student was motivated by the task itself and attained good results in the summative assessment, so in that respect was not disadvantaged by the presence of the company – but did report a sense that it was not helpful to him.

— I just wanted to get on with the work. It (drama) was good, better before. When we just did it.

Student V. (SGI 2)

The process of building belief in the company's authenticity appears to have impacted positively on students' relationships by giving them a fictional context in which to enact

collegiality. In the second session, students were observed using mime to create a space for a (signed) coffee machine and refreshments. Students used this fictional space to enact the relationships they considered to be indicative of a successful company.

They move away from their groups and mingle, offering ‘coffee’ and ‘nibbles’ to the others. They are smiling and making eye contact with each other, leaning together like friends might.

RJ 114 Class Y

Observation notes in the researcher journal reveal further evidence of a tangible camaraderie in the space.

I can see the relaxed movement and facial expressions of the students as they engage in a buzz of chatter with one another. They seem energised as they work as a large group together. There is evidence of collaboration.

RJ 115 Class X

Student group interviews provide further evidence that the students enjoy working as a class together. Their positioning as professional performers (THEATRON) over several sessions is described as

- A great opportunity to work together as a whole group- a class. We don’t always get that chance. Student R SGI 3
- As a class we have bonded so much more by all being together in the beginning in the company Student J SGI 4
- It kinda brought us together more. Student H SGI 1
- Helped me focus – the company meetings. Student TL SGI 1
- Doing all the planning in the beginning as a company- that helped Student K SG I

Multiple data sources reveal CT, researcher and students’ perceptions of working together as a company were seen as a positive way of enhancing collaboration, or relating to others ‘interacting effectively’ (NZC, 2007, p.12) and participating and contributing ‘being actively involved in communities’ (NZC, 2007, p.13) From this data it is possible to find that working as a company impacts positively on the Key Competencies of Participating and Contributing and Relating to Others.

Students spoke a number of times about the importance of sustaining the company role and several expressed frustration where roles were inconsistent or unsustainable, whether by their peers or their teachers.

- You have to be professional if it's going to work. Student C SGI 4
- Having half the class in role and the other half talking, having a gossip session, and you're trying to get some information- was not really helpful. Student J SGI 4
- I think it would have helped if we'd all been together each time we were in role. But we weren't. Student R SGI 4 7
- In the beginning we all struggled to come in and out of role. Needs to be maintained for it to work properly. I didn't feel like we were building a company at all. I thought we were building little groups. I didn't notice the notice board- didn't get why we were doing it. Student D SGI 2

Based on this data, it is possible to find that students in this study placed a strong value on not just the establishment of role, but the maintenance of it. There is an implication that individual student buy in depended upon whole class buy in and that, to students, the “game” felt flawed unless everyone was playing it to the full. The comment below (fig. 1) made by a student when the THEATRON social media group page was set up, indicates the perceptions of inclusion and the need for everyone to be involved. A significant finding which emerges from the data here is that sustaining or not sustaining the role, in the participants' perceptions, is a key indicator of the levels of belief in the company, the sense of belonging to the company and the efficacy of the company.

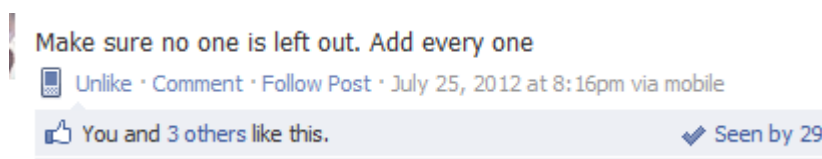


Figure 1 Social media entry

It is interesting to note that data from researcher and teacher does not identify the same degree of concern with sustaining of roles. It appears to be something students focused on more than the adult participants. However, during the second teacher interview, the CT identified that it was hard to feel part of it all with more than one role. The data generated through the teacher interviews indicates the perceived authenticity of the devising process from the teacher's perspective, taking into account that both teacher and researcher had

positioned themselves as part of THEATRON, or at least connecting roles from the professional world.

The transcript of the second teacher interview reveals that the way the CT works in the process relates largely to the adoption of role

— It was hard to feel part of it with many roles, not just one (CTI 2)

4.1.2 Company Process: Working towards the commission

Observations recorded in the researcher journal indicate that most students responded positively to the process developed by Massive Theatre Company, used in the seeding of the devising task in the classroom.

Students have been encouraged to research, in role as members of THEATRON, two professional devising companies.¹¹ I have had a conversation with Sam Scott, Massive's artistic director, about the ways that Massive begin the devising process.

RIR as agent tells THEATRON about Sam's devising process. I begin with a description of the physical brainstorming method¹² and we explore this in company studio time and potential 'seeds' for devised work are sown.

The majority of students seem to respond positively to this way of working. It appears that taking on what seems to them to be an authentic representation of the way that a professional company might operate, encourages interaction and involvement. (RJ p.119)

Student voice taken from the group interview transcripts makes similar points

- It was a good kick start to use movement to capture the essence that time
- Carrying each other across the room was good- not like starting with words, but with our movements.
- Turning the movement into an idea for stuff that was helpful.
- That was cool to use professional exercises (SGI 1)

As detailed in Chapter 3, it was acknowledged that students might have limited experiences of the processes used to devise drama in an authentic professional context.

To address any potentially limited understandings of the literacy of devising, strategies

¹¹ See letter from agent in Appendix detailing 'holiday' research.

¹² Private Skype call with Sam Scott July 4th 2012

were developed such as the collective role exercise and the physical brainstorming exercise mentioned above. The research journal describes the researcher's perceived outcomes of the use of these strategies:

A literacy match up game was used for the warm up. Students were randomly grouped into suits using a pack of cards. Five minutes allocated for the game. All groups on to it straight away –no obvious leaders, appeared to be collaborative. Some blurring of understanding around 'experiment', 'explore' 'refine'. Noted- these are key actions in the set down in the explanatory notes in the standard.

Students then regrouped randomly with second deal. Students were asked to go into role as THEATRON and take a start point from a very dramatic piece of action constructed by one of the groups yesterday. In role as agent, I told them we wanted to look as if we were 'hard out' in the studio when the Campbell team arrived. So that everyone would have something to say in the interview I handed out questions we had considered the day before about what devising might mean together with constructed (by teachers) responses. I said I had collated them as prompts for us to use. 'Remember everyone, they could arrive any minute with the cameras so let's get working and give ourselves a good opportunity to get positive publicity!' They seem less interested in the interview notes than the practical task. Suggestions for developing the pieces are still coming from Gaenor, the agent, not from the group. (RJ p.121)

Observations recorded in the researcher journal of the exploratory work suggest the exercise has had some impact on the energy levels in the process from the perspective of the researcher, noted when TIR enters as cameraman.

Class X:Period 4 : Sit in the interview circle, are pretty compliant and answer very mechanically- but become much more energised when Paul (TIR) starts filming their exploratory work. The themes this class are exploring are familiar : gangsta, bullying, rescuing others from buildings which have collapsed. The work is edgier than yesterday in the sense that it's a little more physical. There is evidence of control and some structure, structuring.

Class Y: Period 5 Seven students are absent for this lesson and so miss the convention. As 'Paul' is 'filming' there is the same mechanical response from the students in role. He stops the interview a few questions in and says

-Sounds like youse are reading off cue cards! Thought you were drama people!

Instant energising, delivery of information becomes highly expressive- significantly from Student S and Student W, both boys had been reluctant to engage during previous improvisations. (RJ p.123-124)

In contrast to the researcher perceptions, student group interview data contains responses to the questions put to the group 'Did the match up definitions game and the collective role interview exercise help you to understand and develop the devising process as THEATRON?'

Students indicated a perception that there was little or no value to the exercises. The data from the student group interviews revealed no significant affirmation for learning from the students' perspectives.

- I didn't get that, I didn't get what it was for. SGI2
- I think I wasn't there that day (the student was present). SGI 4
- It was confusing.SG1
- Slowed the work down SGI2
- I didn't understand when I was supposed to read SGI3
- Kinda helped. SGI3
- Thought Miss was funny as cameraman. SGI 2

What can be found here is that students placed a greater value on physical collaboration in the beginning of the devising process than on verbal collaboration. The influence of the physical starters, however, was identified in the latter stages of the devising process by CT, researcher and students, with all data sources citing that the physical work had helped to make the company devising feel purposeful.

Although the CT and researcher could point to the isolated instance described above where students reacted to the TIR as cameraman in adopting more expressive reading, this does not confirm the authenticity of the task from either student or teacher perspectives. Students appeared in this instance to be simply responding to the teacher in role.

Findings regarding the usefulness of teacher in role were noted in all data sources. An entry on p.130 of the researcher journal reflects on the three roles adopted by the CT.

A definitive role within the company would have seemed more appropriate rather than the many she took on. (We did not approach others on the staff to play roles) and I (researcher) had assumed the role of the 'agent'. CT roles included experienced member of the company, Genevieve the dramaturg, and Paul the cameraman. The function of each of these roles was to support student learning through questioning or collaborative direction. RJ p.130

Data from the student interviews indicates that whilst the students are mildly amused by varied roles adopted by their teacher, with whom some are very familiar, having taken Drama previously in some cases for three years, there are perceived limitations of its usefulness to build belief in the company process work.

- Because you know Miss. And it doesn't matter if she puts a mask on, it's still Miss. SGI 1(R)
- The main reason why people might have got confused is that TIR then TIR in the person as in video guy for Campbell Live, then another person- same person but changing their clothes. It's sort of hard to change - I got confused with what character was what, who was who. Student J SGI 3
- I reckon how she did like changing role was a good idea but maybe getting another teacher to come in and be like oh quickly on this role (C)SGI 3
- And in another mantle we've done we had someone else come in as a role, not Miss. That was good. (TE) SGI 1

Teacher perception of the effect of multiple TIR's was that it placed constraints on the feeling of inclusion within the company. The following comment was made by CT during Teacher Interview 2

- Should have thought up one role – like a member of the company maybe, like in the start.

Later in the same interview, the CT notes that students appeared to have accepted some suggested revisions to development of the devised work from 'Genevieve the dramaturg'¹³ more readily than they might have from CT . She felt this might have been because she was, as dramaturg, more forceful- less likely to 'offend' the students with her direct manner.

Researcher: Do you think the Mantle of the Expert (MOTE) gives us freedom to collaborate with the students in a more authentic way during the process work?

CT: I'm not sure whether that's MOTÉ or the two of us really pushing and probing and questioning. And maybe even more forcefully because we were in role than we would have done as teachers- not so gently, gently -and do we need the freedom of the MOTÉ or is it actually a process ? ...less talk and we'd ask questions- but we were really conscious of not being teachers (emphatic) and so we'd shut up (giggles)

(CTI 2)

The following message extracted from THEATRON's social media page shows the way in which the

¹³ TIR as a dramaturg. The fictional role of Genevieve was given a drama background. She trained with Le Coq and had just finished some work with Complicité in Europe. She is a direct speaking, vibrant character whose quirky approach to devised theatre encourages performers to take creative risk. Signing by means of a little blue hat.

CT used the TIR process to advise and inform the students of the drama element to be explored in the devising process during the next lesson.

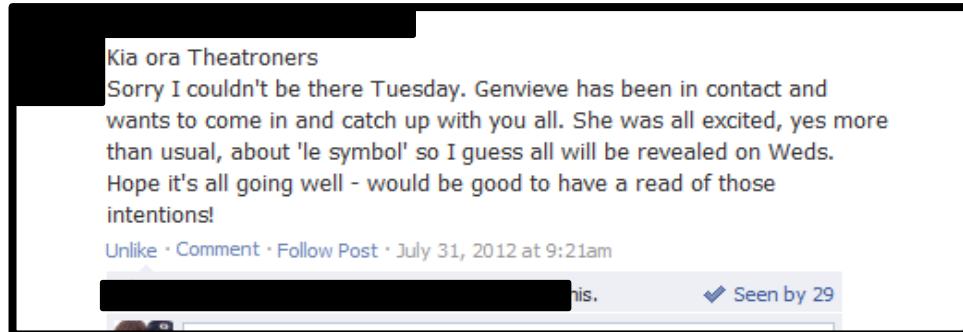


Figure 2 Social media notice from teacher

A finding which emerges here, therefore, is that purposeful collaboration in the devising work between the students and the teacher is enhanced by the processes encapsulated in TIR, such as questioning and advising rather than directing. The dramaturg role appears to have afforded greater opportunities for supporting the students to develop their devised dramas. Students acknowledged the learning was supported by interaction with teachers in other roles, but did comment on a plurality of roles being taken on by their individual teacher as 'confusing. Further participant perceptions of the usefulness of TIR are set down in the next section which reports on the findings of authenticity within the task, or the commission received by THEATRON from Melissa Parkes, the client.

4.1.3 Perceptions of the Authenticity of the task

As detailed in Chapter 3 the NCEA task was presented not in its conventional structure as an Achievement Standard task but as a commission received from the client by THEATRON. Underpinning teacher planning for the Mantle of the Expert was the desire to provide authentic connection and relevance to the work of THEATRON within the task. The commission was presented *as if* coming directly from the client, retaining the assessment specifications of the standard but incorporating the specifications *as if* they might appear in a professional expression of interest. (see appendix). Data taken from the research journal based on an informal discussion with CT highlights a consideration of

the tensions regarding the teacher's position. The NCEA task must meet the NZQA standard and the commission must feel as authentic as possible for belief in the company work to be maintained.

CT said during our discussion today that presenting the work in this way is 'a challenge, as we have to unpack it, but yeah – at least with Genevieve I feel like I have some purpose- I can use the TIR as supportive and her character, well they can connect with someone outside the company who has expertise or experience of the professional world'. (RJ p.132)

The researcher's field notes made after the session when the commission was presented to THEATRON highlight some of the challenges experienced by the researcher, in terms of presenting a commission, which occur when the task is constrained to reference NCEA requirements.

The task was presented in the absence of the CT. Whilst she was present in the room, she was not in role (TIR). I (Researcher in Role- RIR) attempted to unpack the commission with the company as Gaenor the agent. I ended up signalling to the class that I needed to come out of role (to explain the commission.) As agent (RIR) I found that I had limited impact –in my role- regarding the necessary explanation of the NCEA standard. I am not sure if I was overly concerned with the students' understanding of what was required for the assessment, or that I didn't quite trust the commission I had written to explain the assessment of the standard effectively – or even if I felt a need to be **instructor** or **expert** at that moment- I experienced a degree of conflict as teacher/member of THEATRON. Although CT had signalled her difficulty with many roles in THEATRON's world rather than one like my own, I wondered if she had chosen not to engage because she was concerned about communicating confusion to the students without a clear role. I would normally present a NCEA drama task in senior drama from a position of some experience and knowledge of what was required at each of the achievement levels. Whatever the reason, it has raised for me the consideration of how TIR might be developed more effectively in senior MOTE. RJ 136

Observations in the research journal reveal how some of the students received and perceived the task

Some big confusion over what is 'rea' and what isn't. Signing not clear? Two students think we are actually going to perform somewhere else. Possibly need to re-present the movement in and out of role so that it is really clear. RJ 143

And again, data from student group interviews suggest that at least two students were confused by the 'reality' of the commission presented alongside the NCEA task.

- I got confused. I got told one day we were performing then I got told another day we're performing. And I was like, well what day ARE we performing? (J SGI 3)
- We had a deadline for the company thing and we had a deadline in the class. It didn't really make sense. If you're going to have a deadline, just have one for both. It's kind of just stupid and a waste of time (R SGI 3)

However, the data also shows that the same students found the authenticity of the commission, as it was written, helpful. The transcript reveals two other members of the group agreeing.

- I think it helped – personally gave me a different outlook on it. It means we're not- I think it gave us more confidence because we're not stressing about NCEA we're just worrying about getting the job done. (C SGI 3)
- And having fun with it as well. (J SGI 3)
- It wasn't like how say we had to sit a test in class and it was dead silent -we could work on it, perform it and then move into another .. and get it more (unfinished statement) (R SGI 3)

When asked by the researcher during the group interviews if the work felt purposeful and real, or not, when presented in the form of a commission, three students commented

- It did. It felt like well we can do this. And we have time to do this but - we can do it better We recorded it the first time so we knew where we had to change things (C SGI 3)
- I really understood what she (the client, Melissa) wanted- it was like I knew how it was to try to get someone to do a good job for you (K SGI 1)
- Really helped yeah. (T SGI 1)

No students reported that the commission had constrained their work in any way. The same student who started the discussion about the helpfulness of the commission sums up with the light hearted comment regarding the authenticity of the task, taken from the group interview transcripts

- I think the only um more realistic we could have got it is if we got a pay check.(C SGI 3)

A finding here is that presenting the task as a commission supported most students to work purposefully in what was perceived as an authentic context.

4.1.4 Authenticity of the content- the teacher's perspective

Conscious of her students' developing interest in their own identity and the human condition the transcripts of the first interview record CT's feelings that it was important to plan for the NCEA devising task to allow for student driven selection of content. The research journal notes that

Authenticity for the drama teacher facilitating devised work, moves beyond the feeling of the work seeming 'professional' as in the case of the student's responses to the reality of THEATRON. In this context the teacher is seeking to provide a task which incorporates issues which are real for the students, authenticity of content so to speak, issues which have resonance with their life experiences. The teacher is looking for ways to structure this task so that effective collaboration can be encouraged within the group, and across the whole class, towards the dramatic creation of a piece which captures the essence of what it means to be human. (RJ p.115)

The task therefore was planned to have a wide focus so that students did not feel they were limited to exploration of material which reflected the teacher's chosen fiction, or perception of reality.

CT: We could begin by saying we want to tell human stories – we want to connect our community again. What would it (our story) add? We have a feeling that the young are distanced from the old and different cultures -we all share these commonalities of what it is to be human and we have all travelled from somewhere to be here. Also these kids love the big stuff! (CTI 1)

4.1.4.1 Students' choices of material as authentic content.

As described from the teacher perspective, authenticity of content refers here to the choices made by the students to develop material in terms of their perceived resonances with life experiences. The following table (Table 1) shows the students' choices of

material and the resulting award at Level 2 NCEA. Marks¹⁴ for the devised drama are the same for individual students in each group.

Table 3A- Achieved M- Merit E- Excellence

Class	Content /exploration of essence of what it means to be human.	Assessor Judgement	Group Interview
Class X			
Group 1	Family relationships. A fatal accident in which the family consider how they are responsible for one another and how they might have been able to prevent the accident. There is expression of deep grief and regret.	E	Yes
Group 2	Body image. Learning to love the image in the mirror. The piece is structured in a highly stylised and symbolic way but deals with real experiences and emotions.	E	Yes
Group 3	A fatal accident. Negligence and social responsibility are explored through a piece which uses symbolism and space to communicate narrative.	M	No
Group 4	A wedding. Jealousy gets the better of the jilted girlfriend and the bride is murdered along with the wedding party. The piece is melodramatic but well crafted.	M	No
Class Y			
Group 1	Body image. Success and inclusion dependent on the way you look. An exploration of how far we go to alter ourselves to fit in. Highly stylised.	E	No
Group 2	Teenage pregnancy. The lack of communication between the teenaged father and the teenaged mother.	A	No
Group 4	The exploration of bullying based on hair colour. This piece was not completed.(NC)	NC	Yes
Group 3	Patriarchal violence – a mother unable to defend her daughter’s need to express her sexual identity.	A	Yes

¹⁴ At the time of reporting these findings, external moderation had not been carried out by NZQA.

Students talked about connecting the work with their own experiences, citing this as capturing the essence of what it means to be human on several occasions. Data from the student group interviews, the discussions between the researcher and the CT and observations of the devising process recorded in the researcher's journal confirmed that the material had a significant relevance to members of each group. Several instances of students expressing a desire to share their work with audiences outside the drama groups were identified.

- I think our drama needs to be shown to our year level. A lot of them would recognise it and get it as it really happens. It still is happening to some people. (D)
- I think we should really go and do our plays to another audience- I think we have some ideas that connect. (Dn) (RJ p.148)

Students were asked to help construct the audience response forms in role as THEATRON. One

student commented that

- I think that the data we get from the audience response forms should be put into percentages but I also think that results should reflect the work of the whole of THEATRON not just individual performances. (C)

The data generated from audience response sheets (RS) indicated that the performed dramas had been convincing, and had impacted on the audience. 3 comments were generated in response to

‘Question 1: The devised drama is convincing? (the performers enabled you to believe in the drama)’ YES/NO’ (RS)

- Sad. It really made me cry to think it was real. Might be someone went through that.
- I think that's like true and C's group acted like it was real. Yeah it was very dramatic.
- Been there.

(ARF)

Out of the 15 respondents, 14 circled YES in response to Q.1. 1 respondent had circled NO.

It was found that establishing a connection with the audience, in terms of relevant content, was of

significant importance to the students. Many students during peer feedback sessions were observed and heard by the CT and researcher to make constructive comments regarding the development of the effective aspects of the devised dramas. This was agreed amongst the students to be indicative of a 'professional job' (SGI 1 & 2; RJ p.137) for the fictional client and the festival audiences. The connections between THEATRON, the commission and the client as they worked to connect with audiences will now be examined from the perspectives of engagement, the second theme to emerge from the findings.

4.2 Engagement

Engagement is a multi-faceted construct that encompasses students' sense of belonging and connectedness to their school, teachers and peers; their sense of agency, self- efficacy and orientation to achieve within their classrooms and in their broader extra-curricular endeavours; their involvement, effort, levels of concentration and interest in subjects and learning in general; and the extent to which learning is enjoyed for its own sake, or seen as something that must be endured to receive a reward or avoid sanction. Further, engagement is a variable state of being that is influenced by a range of internal and external factors including the perceived value or relevance of the learning and the presence of opportunities for students to experience appropriately-pitched challenge and success in their learning. As such engagement is malleable by the actions of teachers.

Education Counts (2009)

As with the findings presented earlier on authenticity, and the comment above, engagement also is a complex term covering a range actions and dispositions. Student, teacher and researcher perceptions of engagement emerging from the data were identified in the following aspects of the study through the coding process.

Responses to perceived levels of engagement with the task itself were collected from observations of readiness to start or resume creative process in class and capacity to sustain focus. Data detailing commitment and management of creative process outside class time was collected from interviews with student groups, interviews with CT and CT's overview (RJ) of completion of tasks to deadline (sense of agency). Aspects of engagement in the process, task and performance seen in the contexts of peer to peer,

within the whole class and subsequently as a smaller performance group were documented in the researcher field notes (RJ). The data comprises observation notes made both in class and during lunchtime and interval sessions, as well as deriving from teacher interviews, student group interviews, google docs and social media sites set up by the students, teacher and researcher, as a group. Finally, perceptions of engagement with the process were identified in and between the roles played by teacher and researcher practitioner and students from data generated by student group and teacher interviews, formal observations, and field notes detailing informal discussions with students and teacher.

4.2.1 Engagement within the process and the task

Once the task (devised drama for *playGround 2012*) had been accepted by the class (THEATRON), now in smaller groups of 4/5, the research journal notes on July 20th the perceptions of the teacher and researcher that the collaborative creative process was seen to be underway. This data describes the teacher and researcher stepping back from direct management of the activities of the lesson. Field notes recorded on July 20th outline the students' initial approaches to carrying out the task.

Class X : We have backed off. A short meeting as THEATRON, with the reminders that Melissa is expecting some information from the groups regarding their intentioned content, and the students look a bit lost. One student suggests that a class warm up would be good. Another suggests that the warm up begins with the ritual the class are familiar with

RESPECT –COMMITMENT- NO PUT DOWNS¹⁵.

Student M leads the affirmation. He vocalises with the loudest volume. It is a confident action. His stance while leading is strong and his head is up. Yesterday's comment to the group (Hey that's not very professional) seems to have impacted on the way he is engaging now with the whole class. He seems part of it and even leading the warm up. A week ago he was standing outside the circle his own group had formed. Now he is inside the whole circle and other students are looking at him for direction. (RJ p.113)

¹⁵ This class ritual is performed at the beginning of each lesson. Students stand in a circle and each of the three words, displayed on the classroom wall, are vocalised first by an individual in the group then repeated in chorus by the rest of the students. Generally, the teacher leads this activity.

This particular student's engagement with the group is noted during interview 1 when the transcript evidences the CT's response to the question

Researcher: In terms of constraints on individual students – have you noticed any students struggling with the idea of working in this group?

CT: I found the opposite with it- that every time I do a MOTE, a student who I wasn't expecting- feels empowered and steps up- like M -the last person I expected.

CT: I think MOTE will assist students to work (collaboratively) we're giving them (role of) adults

(CTI 1)

The finding here is that students are being supported through engagement with THEATRON to position themselves as professionals.

Observations of the early sessions recorded in the researcher journal June 20- 27th 2012 provide data showing many students acknowledging the need for a cohesive 'warm up' or meeting to begin the sessions, while others seem anxious to get straight on with the work. During the group interview two members of Group 2 from Class X mention their frustration that the company meetings seemed to be getting in the way of the impetus to start their creative process.

Researcher: Did being a member of THEATRON help you plan your work, or did it get in the way?

- Helped. (H)
- Definitely got in the way. I reckon it got in the way. (T)
- We spent so much time sitting around talking. We sat around talking so much. I come to drama to just get up and do it. I just wanted to go and do it. The good thing was we could share things.(D)
- Felt it had nothing to do with anything. It slowed things down so much.(T)
- I think it was good but we spent too much time on it. It got better in the end when we didn't do so much talking in class. When we had the Facebook page. Our group had our own page. We had an inspiration wall. (H)

(SGI 2)

Similar feelings of frustration with the company meetings were reported by other students during an open discussion (out of role) focused on the students' perceptions of how the

Mantle of the Expert was supporting their learning. The following comments were recorded in the RJ on August 1st 2012

- Hard to be in role, out of role, back in role, then perform as we would have done normally in drama anyway. Feels like extra work.
- Delays getting on with it
- Still takes time to shift roles. Feels sometimes like it's only happening around you two (the researcher and the CT)
- Feels like an extra story (RJ, p.184)

Several students during the same discussion commented on the way that THEATRON helped them to

engage with the commission in terms of motivation

- Makes us aim higher.
- Helps to give it purpose, more professional (RJ, p.184)

Researcher observations noted that engagement levels appeared higher when students were working

on the commission itself.

Class X Some of the students commented today about how they feel the company meetings are helping/ not helping them to engage with their devised work. The discussion took place in a circle as a class. 7 of the 18 students contributed to the discussion. It feels like the discussion itself is frustrating for some. There are a few students looking a bit bored, disengaged. Most of the comments point to a desire to get on with the work. I feel that company focus has less influence at this stage than the commission. (RJ, p.185)

Data from SGI 3 supports the privileging of commission work over company meeting time.

- Coming in and us getting straight on with it would have been better. (R)
- Could have sent out information by email to all of us (J)

I personally think that she (Melissa, the client) should have maybe emailed say a couple of students in the class as well to show ok we're a company - and an email can go out to more than one person -if a person was sick we couldn't have got that information and couldn't have carried on. Less teacher in role stuff it would be better. Coming in and us getting straight on with it would have been better. Couple of year 13 students could have joined in being in role. Helps seeing a face to the role. (R) SGI 3

A key finding here is that students appear to have engaged less with THEATRON's company business and engaged more with developing the commission for the client.

4.2.2 Engagement and Key Competencies of Managing Self and Relating to Others

Data from the mid- point interview with the CT contains references to the way in which being a part of THEATRON encouraged engagement with the task. Affordances were highlighted in the way all students, and particularly Group 2 Class X, were managing their learning within the context of the creative process.

I do feel like they are taking a really mature attitude towards it like I don't have one group that isn't fully on task now- every member of the group including students (T) and (Tr), and I'm sure some of it is because of the nature of the class in the first place but I'm also sure that some of it is, even though they're not actually doing it in role, they have assumed the mantle of that role and they're taking a more adult attitude towards it- like those girls in their undies I'm sure that- I mean I'm so impressed with that -at 15 or 16 years old¹⁶ and the Barbies...that was just incredible, yeah that's definitely a major plus.

Class Teacher Interview (CTI)2b

Comments made by the CT taken from transcripts of the first and mid- point interviews indicate a shift in perception regarding student engagement with, and management of, the creative process without teacher direction. Earlier comments from CT interview 1 indicate a concern that teacher absence has a profound effect on the function of the MOTE.

Mantle of the Expert requires you to **be there** [emphasised] –you can't leave- if there's some task they're on task with, and a fabulous reliever you might get away with it- but really it requires you to be there and as soon as you have other obligations like I had Stage Challenge- so I'm dress rehearsing, like Level 2 is probably the class I've spent the least time with – Level 2s have had me out of class a lot. But even normal drama lessons suffer when you're not there.

The comments from transcript 2 mid- point interview recorded four weeks later acknowledge that students are engaged in the absence of teacher (and teacher direction).

¹⁶ This group's devised piece was an exploration of the extent to which humans base self- worth on body image. *The costuming was important in our piece. D and M wear underwear to show their true self, for the audience to view the body in which the character hates. and to build tension among the audience-to make some feel un easy etc. while the others wear suits to show the authority that a mirror may have over a person. D also wears a baggy dress in the second scene, this helps to show her uneasiness to show skin while around others and lack of confidence over her body.* Given that two girls in the group had experienced negative comments from their peers this year about their weight, the CT acknowledges the gravitas behind this creative risk taking decision.

I have come late to both classes, one yesterday and one today- with that thing I'm doing¹⁷ - and they had already done the warm up- bang- in their groups, done, gone. So even if it's not in role, per se, having that role has given them the um 'oh shall we start' – instead of 'shall we ask Miss before we start...(CTI 2b)

The researcher field notes and observations also contain several references to the way in which THEATRON was affording or constraining student collaboration and inclusivity during the creative process and to shifts in engagement levels. Two observations dated June 24th and July 23rd relate details of the way that students physically engaged in the space of the studio, and with the researcher and the teacher. The first observation, of Class Y, was carried out just as THEATRON was being established. The researcher was leading the lesson which was planned to include collaborative exercises in an attempt to establish a company bond.

Class X Period 4

I did not have the opportunity to run any activity with the morning group. They were still finishing up documentation for their theatre form assessment. We worked on the physicality of collaboration through movement exercises. Much of what we did was unconnected to any content – I simply saw the need to get them moving together.

Class Y Period 5

Some student groups were challenging in the afternoon, period 5, their teacher absent and no meaningful relationship established with me yet. Two students were very reluctant to participate in anything at all, from the warm ups to the improvisations. Their excuses became rather exaggerated and they eventually retreated altogether to a corner of the room. There was an element of hostility from these two girls as well. (RJ, p.118)

The second observation occurred after the commission had been accepted. Students were still being led through exercises, techniques and conventions by teacher or researcher.

Class X Period 4

22 students present .Warm up arranged to include the literacy match. Playing cards used to randomly group students in groups of 5-Five minutes allocated to match up task. All groups on to it straight away. No obvious leaders, appeared to be collaborative!! Quick responses to the requests for commitment to formation of groups, physical signals in the room and a sense of fun are emerging. The exercises are not significantly different but now they are potential starters for THEATRON's contribution to the Arts Festival. (RJ, p.124)

¹⁷ CT responsibilities as school SCT involved organisation of other student groups during the school day for Marae Noho and other school wide events.

Class Y Period 5.

15 students present – 9 absent. The group lead their own warm up, and play an energising game. Students who sat out during the first session like (Dn), (TI) and (J) are committing themselves with some purpose. There is one student who plans to leave school next week for paid employment. The group are slightly distracted by her plans and want to talk about it with her. They also need to know, as do we teachers, if she is going to be here for the duration of the standard. It doesn't look as if she will be able to commit. She looks disappointed that she won't be able to see it through. We work on physical depictions of supporting others in space, and tentatively discuss the idea that humans can support and crush each other. No students disconnect. Student A waits behind when the bell goes to tell me she has an idea for bringing all the pieces together so they are linked. She was one of the students who disconnected from the class activities in the last observation. (RJ, p.124)

Research journal entry dated June 29th 2012 details tasks which students are encouraged to carry out over the holidays. The tasks include carrying out research into the 'essence of what it means to be human' over the holidays. This is structured into a letter given to students in role as THEATRON by their agent (RIR). Data is generated from the documentation shared with the class, in role as THEATRON, at the start of Term 3, July 17th 2012. The submission of documentation in the form of diagrams, documents and pictures suggests that a degree of engagement with the commission has continued for the majority of students over the two week break. This engagement is maintained on the return to Term 3.

Data from CTI 2 indicates a more physical expression of the engagement, also noted by the researcher in the research journal, and a more physical application of drama techniques, elements and conventions in the sessions. CTI 2 largely focuses on the perceptions of the CT in terms of how the students engage with refining the devised works.

Researcher: What about the use of strategies to inform ways the group are refining the work now?

CT : Definitely more physical- rehearsal process- more kids off their bums not sitting round trying to do stuff. One of the kids said to me 'it's about doing not talking'. Kids standing up -we noticed that – when you go in the side rooms and they're on their own they're all working. The engagement is embodied. (CTI 2)

Noted in observation dated July 17th 2012 is

I have noticed that every student in the class is standing. They are all in their groups and focused in on the sharing of research gleaned over the holidays. I would have expected to see some students engaged, but sitting. The standing suggests a sort of proactive, more vital engagement. (RJ p.126)

Support within the smaller groups inside THEATRON appears strong throughout the process. This can be seen in the way that the students are focused physically on the work. The proxemics indicate that rarely is there a hierarchical structure operating in student groups. Support is shown also to whole company through watching each other's work and building in time for this to take place in the sessions. This request for feedback and feed forward is student driven and not requested by the CT. (RJ, p.117)

Interview 2 with CT references the way students have started to engage on an affective level with each other. There is evidence of negotiation with the CT to support the collaborative nature of the work, and evidence of the continued development of the key competency of Relating to Others.

I feel like there's been less wasted time even though we've had the usual absentees, and I think a lot more loyalty to the group- there have been two groups where we have said 'It's your call' -with what's going to happen- (teacher intervention). I have asked 'Do you think you can continue working with X in the group after so many missed sessions?' The groups have defended the students "Aw no miss, it's sweet, he has given us some good ideas' - like the group that had to negotiate for more time when Student M was away. (CTI 2)

A significant finding here relates to the way that students have been supported, through stepping into a role within THEATRON, to engage with, and develop, the key competency of Managing Self, in this case by targeting and identifying their learning needs for the session. In addition, the key competency of Relating to Others can be identified in the way that the students 'interact, share ideas and negotiate with a range of people' to enable learning. (Ministry of Education, 2007, p.38) This action is determined collaboratively by the groups.

4.2. 3 Engagement with the material, the essence of the commission

Data gathered from the third interview with the CT at the end of the process, shortly before students performed their devised pieces, details levels of engagement with choices

of material demonstrated by student groups. The transcripts provide a commentary from the teacher noting that many of the groups are tackling content which makes a connection with their own lives. She discusses the challenging domestic contexts and the negative experiences within unsatisfactory peer to peer relationships and domestic settings, expressing some concern that these contexts may limit creativity.

C used to be a high level thinker in year 10, but he has been dumbed down by his environment, the level of violence in his own home/how do you develop higher order thinking when you're in survival mode? (CTI 3)

Observation notes record that the student identified above belongs to the group exploring the issue of patriarchal violence in the home. Informal conversations held with the CT after class and documented in the researcher journal (RJ p.128) indicate that the CT in her pastoral capacity is aware of the home issues being experienced by another member of the same group (Dn). These issues are similar to the one noted above, whilst this student is not the target of the anger in the devised drama, the violence is directed toward the mother. A post lesson discussion with the CT, noted in the research journal on July 25th, reveals that this student has made several references recently to the situation at home and in fact has been absent from school to deal with it. Data taken from the notes of the same discussion include the CT's suggestion that, in her opinion

Teacher thought patterns are changing. The really good work comes out of what they (the students) believe to be a connection-are interested in. (RJ p.

An entry in the researcher journal dated August 9th indicates that (Dn) has engaged with the essence of the devised work beyond the classroom.

There is growing evidence of students questioning the depth of their devised pieces. They do so by engaging peers in feedback and feed forward. (Group 4 Class Y.) (L) sees the emotional content and empathises with scene mother's situation which is that she cannot speak to defend her daughter for fear of reprisal from the father. Peer (B) from another group watches the scene and says "it looks like you are trying to get some strength from somewhere to say something but you are very afraid. It's really powerful what you are showing as we'd normally rely on the other parent to save us – but it's like (J -scene daughter's sister) is trying to protect you." Scene mother (Dn) replies, out of role, to the peer, "I was talking about this to my mum yesterday. Trying to back her up. Back our mum up." There is a kind of knowing moment – it's not questioned. (RJ, p.192)

(B) and (Dn) continue to engage in a dialogue which explores the way the drama might be deepened

through the use of drama techniques.

(B) suggests firming up the contrast between sister's animation and mother's immobility -to make the powerful point "more crisply" This seems like collaboration is being extended to integrate individual groups into THEATRON as whole company where members are collectively responsible for the standard of their professional work. (RJ, p.192)

The significance of this collaborative talk highlights a key finding that student engagement with the

selected material for the devised pieces occurred across the groups, as a whole class – or as

THEATRON, and was not limited to engagement within individual groups in the class.

Coding the layers of dialogue, including collaborative talk, also revealed aspects of engagement. However, the findings regarding the dimensions of dialogue are set out here under the third theme to emerge from the study – dialogic aspects of the core elements of the Mantle of the Expert.

4.3 Dialogic aspects of the core elements of the Mantle of the Expert frame.

The third theme which emerged from the data is the way that communication between participants in this study could be seen to impact on the learning. O'Connor & Michaels (2007) refer to Wells' (2007) claim that 'dialogue itself is a form of semiotic mediation that undergirds the learning and thinking of individuals, groups and cultures at large' and that 'signs, interactions, and socialization (all forms of semiotic mediation) can be more or less 'dialogic' '. During coding, different layers of talk became evident and applicable to the whole coding process, as in Richardson's (2000) notion of crystallisation. O'Toole and Beckett's (2010) description of crystallisation revealing 'cognitive coherence and growing like crystals from all the various data sources' (p.172) provides a useful metaphor for the way in which the findings, with respect to dialogue, grew through the coding process in this study.

In order to clarify what is considered to be dialogue and for the validity of this study, O'Toole and Beckett's (2010) reminder that 'For crystallisation to occur effectively, any theory must incorporate the negative data', (p.177) is duly noted. To this end, data which describes and records what was not spoken, from silent or dissenting voices, is presented here also.

Although dialogue is happening constantly, and as Wells (2007) suggests, all talk or text can be valuable, the findings set down are the result of coding to include those that indicate an impact on thinking and learning, collaboration, relating to others and inclusion. Dialogue has been found to occur in this study in the following dimensions:

- Between students and teacher, researcher
- Peer feedback and feed forward
- Students in role as professional actors in THEATRON
- Between Teacher in role (TIR) Researcher in Role (RIR) and Students in Role (SIR)
- Students in roles devised within the task.
- Student group intentions shared with CT and researcher.
- Teacher and researcher planning.
- Interviews with CT and student groups
- Feedback from audience (text and verbal)

4.3.1 Dialogue between student and researcher

As recorded in the engagement findings section, the first meeting with Class Y was described as 'challenging' for the researcher. One of the students approached the researcher at the end of the lesson and the following dialogue has been extracted from the observation notes (RJ) dated June 22nd

Although I expected there to be a lack of commitment because of a tenuous relationship, period 5 –one of the students approached me and apologised for the attitude of some of his peers at the end of the day, “they are not normally like this

Miss, they were being disrespectful to you, sorry that they had such a bad attitude”. I told him lightly that I was not offended by their lack of engagement. Also I said that I understood how challenging it must be for some of them to respond to an unfamiliar teacher. This student (C) seems very keen to start on the devising work. He said that he enjoyed the creativity of doing original work. He also said that despite the way they acted, most of his peers were very keen, too, to get started on the devising. (RJ, p.110)

Once the commission and the creative process was underway, the research journal documents how the researcher stepped into role with THEATRON as company agent. RJ 118. Limited performance skills and knowledge of the process of devising were aspects selected to characterise this role. Gaenor the Agent (RIR) would be responsible for carrying out admin tasks such as clarifying the technological resources available to THEATRON at the festival, communicating with the client on behalf of THEATRON with any questions the company might have and booking studio time for rehearsal. RJ observation dated June 26th notes that (Cr) and the rest of the students in Class Y addressed RIR as “Gaenor” but often prefacing the conversations with ‘Excuse me’..’ Could you please..’ ‘We were wondering if’

— Would you be able to ask Melissa if there are stage dimensions available yet?

(R)

— Will we be able to find out quite soon about the ground plans for the performance space? (Mx)

— Do you know when we could maybe see what is available in the way of costumes and props? (C)

Noted in the same lesson observation is that CT was addressed as “Miss” frequently. At this stage in the process CT’s TIR was relatively fluid and although the signing that CT was in role as company member with the wearing of a scarf, there were limited functions of the role established in the sessions. The students were observed questioning CT about how to proceed with the creative work.

Students can be seen seeking approval from CT - they frequently look to check where she is in the space, some call “Miss’ over for guidance and when she is sitting anywhere near the teacher’s desk their conversation with her is characterised by elements consistent with teacher- student relationships and often about assessment. Sometimes they even start to talk about another drama

standard and its completion earlier in the year, wanting to know their marks or whether or not they have 'passed' (RJ 119)

A possible finding here relates to the early stages of THEATRON's work. Students appeared to be dependent on the CT's affirmation and expertise. In the early stages of the work, three of the four groups in Class X did not appear to make decisions without checking the validity of the decision with the CT. Most groups used what they perceived to be respectful workplace 'fillers' with Gaenor the agent. It appeared that the students shifted more quickly into language of a theatre company when talking with the agent.

The fourth group (Group 2) seemed independent and frequently moved to the far end of the studio to develop their work. This group found the company meetings and CT/researcher talk 'slowed things down'. Findings which focus on the dialogue which occurred between the students will now be considered.

4.3.2 Student to student dialogue

In the early stages of the creative process when the performance groups were formed, snippets of overheard conversations were recorded in the RJ to provide a snapshot of the kind of talk used as students engaged in the devising task. An entry in the RJ, dated June 22nd 2012 refers to the talk around the seeding of the devising

Many groups are focusing their talk around the story or theme they want to use. In three out of the four groups in this Class X, there is an obvious 'director'. I can hear one voice in these groups- (A) (Cr) (Tl) – the 4th group has set up behind the screen and are in a circle sharing the talk, that is – I can hear more than one voice in the group. All groups are talking about the task. (RJ, p.112)

An observation in the RJ dated June 26th, two school days after the above entry, shows the groups beginning to work their ideas through, using talk and physical positioning in the space.

A circle has formed around (A) who is relating his idea to the others for their piece. (M) a physically imposing boy, is part of this group but he is outside the circle – it looks like he is having a hard time positioning himself with the others, expressing himself, his ideas. His stance suggests that what he is saying is not being valued. I move nearer to the group and hear (A) say to him 'No! Don't be a fucking idiot!' I don't think (M) made his response for my benefit but he said to (A) slowly and deliberately 'That's not a very professional thing to say'.

Although there is no vocal response I can detect from (A) the next time I look over to the group (M) is working inside the space. (RJ, p. 114)

This was confirmed by the CT's response to the researcher asking if Mantle of the Expert constrained students in the group work. She noted

I found the opposite with it that everytime I do a MOTE, a student who I wasn't expecting feels empowered and steps up- like X -the last person I expected (CTI 1)

In each of the transcripts of the group interviews made at the end of the process, the use of the words 'professional' and 'task' in the same comment, are heard. The word 'professional' to describe the work and working relationships is used 12 times throughout 4 interviews. SGI 1 = 4, SGI 2= 2; SGI 3=5; SGI 4=1. It is possible to draw a correlation between the use of the word 'professional' and a perceived expectation that mutually respectful working relationships might be established. In the case above a student is found to have been empowered through the company talk.

As the creative process gets underway, dialogue is used less in 3 out 4 groups in both classes to establish content and more to question the artistic development of the piece.

The research journal contains the following entry dated July 25th 2012 :

CLASS X Group 3- still unsure about their content, while the other 3 groups have clear structure and intention. In these three groups talk is framed largely in questions –now put to each other as well as CT. They are also inquisitive about the other groups' progress and time is set aside to share progress with THEATRON as a company, together. Students are keen to offer reflection, feedback and feed forward for the groups who share work.¹⁸ The feedback and forward sessions seem to become a vital aspect of the lesson. At the beginning of today's lesson, for example in Class X, students were organising this time as a priority. One group seemed almost piqued that they had 'missed out' on getting peer comments from the day before when they were working outside the studio in one of the adjoining rooms. (RJ p.192)

Student agency and collective decision making is necessary for achievement in the standard. The CT's response to the following question in interview 3 as the process is concluding suggests that the dialogue has been integral to constructing knowledge collectively.

¹⁸ Cultural practices function to support creative invention Tomasello, (1999)

Researcher: I notice that at this stage the students accept and give feedback to one another very respectfully. Is this what you would usually expect from this class?

CT: Students usually would accept feedback like that but they are thinking more deeply. Yeah. And the feedback is a lot more specific and constructive and I think that's because they've really taken on board that they've got the power to say it and- I think we've both reiterated that so many times because of the 'in role' thing -and saying to them that the power of being in role is that we can say things we can't say to the teacher and so they've really realised that - and that's awesome- because its true- they can, they can tell each other. (CTI 3)

Elaborating on this aspect, the transcript records the CT's suggestion that the commission and the positioning of students as THEATRON has impacted on the students' capacity to manage their own learning.

I think there has been a dual effect. Possible that the commission has deepened some thinking and given purpose and also located the teacher in a position of being able to not determine the way the work is going...but actually to ask the important questions as if you were -

Students have never been the problem, it's always been the teacher and that's what Mantle of the Expert addresses- Mantle of the Expert is all about questioning and allowing them (the students) to have voice. (CTI 3)

An entry in the research journal notes that, in dialogue between CT and students, the conditional voice in student questions is still present around mid to later stages of the process. In interview 3 with CT the researcher asks

Researcher: I noticed last week their language was still "could we" and "do you think we should" Does this indicate lack of confidence or negotiation skills developing?

CT : Uncertainty in themselves, I think- but not a bad thing- usually the groups asking about their work- their work is coherent already. Collaboration seems to be evident in the way they are questioning and using the word 'if'. CTI 3

An example of student managed learning through dialogic discussion is offered in the same interview

Researcher: I noticed last week some of the things they're asked to do¹⁹ in the devising process like negotiate, like think, make decisions- do you think they've made those by themselves?

CT: Yeah I haven't been going to them with the discussion and they are having to decide- they're telling me what they've already decided around it.

¹⁹ AS 91214

Researcher : They are not asking you whether the pieces have achieved or not ? Is it capturing the essence? Is it capturing what it sets out to do, which is the intention?

CT: No one has said to me ‘so will this piece achieve, Miss?’ I haven’t had that question and that’s bloody awesome ‘cos I hate that question. And if anyone is asking if the pieces capture the essence, the answers are coming from the peer feedback moments- they ask each other before they ask me.

And they’ve put their creative heart into it. (CTI 3)

Data from CTI 3 indicates that one student group were keen to put their devised work out to a public audience of their own peers.

They came to me – they said, we think we should show this in assembly to the other year 12’s -students we think that we need to talk to about this, people are being judgemental and we think we need to stop being bullied into thinking we have to be one way -and how debilitating it was for them at different times at school and that. Probably (AK) and (MA)’s personal story but it affected everyone. Of course –the chat they ended up having with the senior leadership team and their refusal to change the piece to make it more palatable to the SLT’s ideas of drama- and then refusing to perform it if they didn’t change it. They ended up feeling really empowered. (CTI 3)

Data from RJ dated August 15th describes the nature of this encounter.

The first group to be filmed tell us about their request to perform their piece to an assembly of their peers today. They are keen to get the message across to the audience, some of whom have bullied the performers in the past. The students asked senior leadership if they could perform last week and two members of the SLT²⁰ asked to see the piece before making a decision. According to the students the SLT watched the piece and acknowledged its dramatic power. However, they expressed concern over the stereotyping of the ‘skinny cheerleaders’ (one of three different roles played by the same students) as mean and unpleasant. The SLT also expressed concerns that the physical pushing of the ‘skinny cheerleaders’ to the floor depicted unnecessary violence against these stereotypes. In fact the ‘skinny cheerleaders’ are in (symbolic) role as ‘dolls’ at this particular stage of the piece. SLT agree that the piece can be shown in a Year 12 assembly but on condition that the above sequence is removed. They do not want to show violence being perpetrated against ‘skinny cheerleaders’. The students withdraw their offer to perform. They articulate this as ‘not being prepared to change the piece because it will alter our original intention’. They do not wish to refine the piece by changing a point for SLT. (RJ, transcribed addition from voice memo)

An informal discussion between researcher and CT recorded in RJ on August 17th- suggests that the students are now thinking clearly about intention. This discussion considered one of the core elements of Mantle of the Expert, the introduction of a

²⁰ Senior Leadership Team which normally comprises Deputy Principals, Principals.

productive tension. Normally teacher led, in this particular case on the occasion described above, the tension arose naturally from the school context and the existent discourses regarding the discouragement of bullying.

Researcher: One of the things that you are saying about student voice is that it has given them some purpose, do you still think that? Do you notice purposeful work is being used to improve and refine the pieces or are they chasing credits?

CT: I don't think it's about credits –definitely not about credits - what it's about now is the power in their voice especially after (AK)'s thing and the not compromising – after seeing that one of (AK)'s, even (MX)'s group realised 'ours is lame- we're not actually saying anything' that's become important - **saying something** (emphasised) (RJ, p.198)

A possible finding here is that the dependency on the CT for advice seen earlier in the process gradually gives way to student managed learning and evidence of increased self-efficacy. The dialogue seems to be generated by the class perceiving themselves as a whole group, or THEATRON, responsible for high standards of professional work across the group. A related finding is that students in this study at this stage in the process appear to be less focused on achievement and assessment of the work, than communicating what they believe to be meaningful to their audiences. As the CT indicated, having a voice was highly valued.

There was one instance of non- confirming data where the group continued to be dependent on teacher direction. Group 4 from Class Y had participated in the early stages of the creative process but this participation was inconsistent and commitment was inequitably distributed amongst the members of the group. Decision making in the group appeared to be difficult for the members. This was the only group not to complete the standard. Data generated from the student group interview (SGI 4) regarding the affordances and constraints of using Mantle of the Expert to support their learning were, in the main, focused on their perception of the influence of the CT's voice on their group's creative direction. During the group interview no member of the group perceived that their work was of value. Two students made the following comments during the interview

- I am looking forward to doing scripted next. Because you know what you have to do. It's easier (MX)
- Yeah. I'm over this. (DK)

Another member of the group (MX) reflected that in the early stages of the process belonging to THEATRON and being in role as a professional was of some help

— Yes helped us understand what we were meant to be doing, being in role, I understood it all -but when we went off into our groups and like tried to sort it out- I just went back into being me. Talking as me. (Mx) (SGI 4)

Inconsistent attendance patterns seen for two of the five students and another member of the group travelling to the UK for two weeks at the mid to late stage of the process meant that experiences of THEATRON's company work were inconsistent in some cases and non-existent for one student. The initial choice was to work with material which was 'funny' partly because they perceived themselves as the class comics

— Oh we were the giggle group. That's why we were put together. (SGI 4)

The perception of the CT as elucidated by two members in the group interview was that she disapproved of their intention. Their discussion also referred to a feeling that they had not been given as much 'help' as other groups in the class. The group acknowledged that peer feedback was helpful and that

— (A) had said to us that the first scene was good and we should try to include some more of the parent's behaviour but no, **Miss** [emphasised] didn't like it and so we didn't try out A's idea (SGI 4)

The researcher journal makes reference to the ways in which the CT and RIR had attempted to guide two different groups without directing them.

Today, in Class X (AX) and the group were getting stuck with the structuring of their piece. Several students were absent from the group and so I offered to help

make up numbers and I stepped in to one of the vacant roles in the devising. The group involved me in discussion of how the scene should be structured and but confidently rejected the suggestions I made in favour of their own refinements. The group understand what they want to say here and do not divert thinking away from their original intention. In Class Y (MX) was absent and the group look to him for the development of their piece. I stepped in as I did earlier with Class X but this group were not offering any development of the scene themselves. It felt like I was back in a directing role. All ideas were from outside the group, peers from other groups step in with suggestions but they are not developed by the group. They appear to have got stuck on one scene, and do not seem able to progress it any further. The CT, as herself, watches the scene and suggests that it is the content ²¹which is probably holding them back. The action of the school scene is limited to a collection of insults directed towards the red haired victim. Feedback from the peers watching focuses on the opening scene which is one of domestic abuse. (RJ, p. 93)

This non confirming data describing the group's difficulty with progressing the devising suggests that they were unable to use dialogue to collaborate in the devising process and that in this case there was no shift towards self-efficacy.

4.3.3 Dialogue through Digital Technologies

Students and their teacher with the researcher also dialogued through elearning methods. A social media page and google docs provided a means of sharing and collaborating with one another across groups. The CT was able to post messages to the students in her absence, but could also post encouraging reminders for the submission of intentions nad Video was used to record process work. A finding here is that students, familiar with the technology were able to effectively collaborate across the groups with dialogic exchanges.

4.4 Summary of findings

The findings here from this chapter can be summarised as follows. The company THEATRON was perceived to be generally helpful in supporting the students to feel that the work was real and purposeful. Engagement with the commission provided a means for students to feel they were working towards a drama performance collaboratively

²¹ Later in the process CT tries to help the students find a deeper connection with their material regarding victimisation of people with red hair by bringing in an article found in a local newspaper. The article describes parents being offered a free soft drink in exchange for bringing their red haired children into a local store.

which was not simply about credits but had meaning in the professional world. The dialogue used in a range of contexts referenced both the 'voices' being heard in the process and the 'voices' giving intention in the content of the drama to the audience and the client.

The next chapter will discuss the implication of the findings seen through the theoretical lens of Bakhtin's theory of dialogism.

Chapter 5

5.0 Introduction

Dialogism assumes knowledge is something people do together rather than an individual possession. Ahmad (2009)

The previous chapter outlined the findings of a case study carried out in order to discover perceived affordances and constraints of the use of Mantle of the Expert to support learning and teaching in devised drama at NCEA Level 2. The key themes of authenticity, engagement and dialogism were identified. In this chapter, key aspects from the findings of the case study, exemplifying these themes, will be discussed in relation to Bakhtin's theories of dialogism.

As mentioned in the literature review, Bakhtin's theories of dialogism provide a logical and useful illumination of the theme of dialogue. Having said this, dialogue and dialogism are not synonymous. In Bakhtin's (1981) words, dialogism is "the characteristic epistemological mode of a world dominated by heteroglossia. Everything means, is understood as part of a greater whole- there is constant interaction between meanings, all of which have the potential of conditioning others" (p.426)

Thus, dialogism can be identified as being present in, or absent from, the aspects of authenticity, engagement and dialogue, illustrating the interactions or absence of interaction between them by exploring the emergent voices. These voices were found in three of the core elements of the Mantle of the Expert, namely the company, the commission and the client.

As seen in the last two chapters, one of the core elements of Mantle of the Expert is the commission. The commission is inclusive of all members of the company. Whilst students are working on the commission, devising their group pieces, they are *negotiating* the meaning making of the devised drama. As the findings suggest, this negotiation process is more likely to occur through 'internal persuasion discourse' (IPD) (Matusov

and Von Duyke, 2010) [<http://dpj.pitt.edu>] where the process of building new creative frames occurs through the open structure of devising, that is, its unfinished structure. Negotiation is less likely, where “authoritative discourse’(AD) (Matusov and Von Duyke,) exists, given that this notion of learning focuses on transmission of knowledge from the teacher (and/or the official text) to the student in a one way process. (Matusov and Von Duyke)

the internally persuasive word is half-ours and half-someone else’s. Its creativity and productiveness consist precisely in the fact that such a word awakens new and independent words, that it organizes masses of our words from within, and does not remain in an isolated and static condition... it enters into interanimating relationships with new contexts. Bakhtin(1991, p.346)

The data extracts from observations of creative process, interviews with student groups and Class Teacher (CT), together with discussions regarding the tasks within the space, social media and electronic communication which have been set down in Chapter 4, are now considered here in terms of IPD or AD modes, and “interanimating relationships” as noted above.

At first sight, then, the current chapter would seem to privilege in discussion one of the three themes (dialogue). However, the other two themes are not ignored, since dialogue can be seen as an underpinning theme that ran through and illuminated the authenticity and engagement observed in this case.

This theoretical lens was chosen in a grounded way. A thread running through the data could be seen in the way teachers and students talked to each other, or distanced themselves from other groups and the teacher. During the data coding process, polyphony could be heard within the dimensions of the Mantle of the Expert; voices, including silent voices, were identified. Voices and silent voices echoed around the company THEATRON, in the process of the undertaking of the commission –playGround 2012, and the voice of the client, Melissa Goode. From there, a search was made for theories of

talk, discourse and discussion. With the current renewed interest in Bakhtin's work as it is used to explore the dialogic aspects of pedagogies from early childhood to tertiary (Alexander, 2008, Lyle, 2008, Bentley, 2010 Edmiston, 2012, Bentley, 2010,) and as drama pedagogy, Edmiston, (2012, in publication) this theorist was a logical choice.

Selecting Bakhtin as commentator of choice is not intended to imply that he is unique in exploring this territory. Educational theorists have long argued that students' meaning making emerges from dialogical exchange. (Schon, 1978; Eisner; 2005; Apple and Beane, 2007; Vygotsky,1978) recognised that cognitive development is impacted by language and affects how we mediate and shape the world around us. Bruner (1986) claimed that "most learning in most settings is a communal activity, a sharing of the culture" (p.127). Bakhtin's²² belief encapsulates the notion that dialogical meaning-making is inherent in equitable collaboration, dialogue constructs, social fiction and social reality. Commentary based on Bakhtin's extensive philosophy here will be limited to the aspects of heteroglossia, utterances, chronotope, polyphony and carnival, as they are applicable to the findings in this study. It is the presence or absence of these perspectives which can be seen to have impacted on the successful/unsuccessful realisation of the devised work within the Mantle of the Expert frame.

Teachers of devised drama face a considerable challenge in terms of how they might support students to develop and realise devising skills at the same time as avoiding 'epistemological dominance' (Lyle, 2008). The teacher and the researcher in this case study were supporting students towards success in the NCEA standard 91214 'Devise and Perform drama to realise an Intention'. A significant proportion of the work of this

²² Bakhtin is known largely for his extensive literary analysis, but according to Shields (2007) his work also provided a frame for engagement in a "lifetime inquiry into profound questions about the entire enterprise of thinking about what human life means" (Booth, 1984, xxiv cited in Shields, 2007) Shields continues with the suggestion that as Bakhtin 'explored the cultures from which great works of literature emerged, his understanding of the central aspects of times and cultures provided novel ways of approaching the world in which we live and in which we engage in education.' p4.

standard requires that students collaborate to create devised drama and that the collaborative act be equitably shared in student groups. Whilst the intention of the standard is clearly not to shift the teacher away from epistemological dominance, Vermeullen(1975), it is important that drama teachers consider how they might be agentic in their own capacity to support students to make decisions as a group. It is recognised that transmission or traditional methods have limited effect on the development or encouragement of deep thinking (Anderson, 2012; Neelands, 2007; O'Connor and Michaels, 2007) yet the teacher will certainly have powerful messages for seeding work that will need to be communicated without prejudicing or privileging some ideas above others.

This chapter also considers the extent to which the pedagogy chosen by the teachers in this case study (Mantle of the Expert) supported them to engage in dialogic exchange with the learners. The chapter will consider which aspects of the experience were dialogic in Bakhtin's terms and which were monologic, and how both modes were employed to achieve curriculum objectives of the devising standard. It may be argued that there is a place for both monologic and dialogic modes of exchange: that in fact interplay of monologic and dialogic exchange is itself dialogism (O'Connor and Michaels, 2007, Wells, 1999). What does seem to be important however, is the way in which teachers might build capacity in their students to work with confidence in new forms.

But as Wells and others [Cazden, 2001] have noted, recitation and the IRE²³ is the default pattern of classroom talk unless steps are taken to change this pattern. If we are serious about supporting students to go beyond the given, to challenge the arguments of others with evidence, to generate novel interpretations or analyses, they need extensive practice in doing this kind of intellectual work. Students need guidance in building and weighing arguments with warranted evidence, which requires that they clearly explicate their reasoning so that others can understand and build upon or critique their ideas. It is for this reason that we and Wells emphasize the importance of increasing the use of dialogic practices in classrooms. (O'Connor and Michaels, 2007)

A particular focus of the chapter will be a discussion of the strategy of teaching in role and how this was used 'in order to guide rather than control the processes of inquiry and

²³ Initiation, response, explanation

knowledge production’, Wolfe and Alexander (2008) Also considered is to what extent within the taking of different roles, the talk might be creating ‘a space for multiple voices and discourses that challenge the asymmetrical power relations constructed by monologic practices.’ Lyle, (2008)

Discussion will be organised in this chapter under the three thematic headings of authenticity, engagement and dialogue.

5.1 Authenticity

The researcher and teacher made a deliberate choice to take levelling roles initially within in the company, THEATRON, to situate the students in a context where dialogue would not necessarily be initiated by the adults in the room. As members of the company together, the pre-task activities planned for the students to shift into the professional environment of THEATRON included the teacher and researcher. They participated in the activities in role either as colleagues in THEATRON or as outsiders with limited knowledge of professional performance, such as the cameraman from the collective role exercise.

The one ‘expert’ role-taken by the teacher, that of Genevieve Pascale, the Dramaturg, was presented in *carnival*. According to Shields (2007) Bakhtin saw carnival as a “spontaneous” (p.61) form which belonged to the people, a bringing together of the key concepts of heteroglossia, chronotope and living dialogically, in which “a mighty life-creating and transforming power, an indestructible vitality” Bakhtin (1984, p107) which breaks down formal barriers, could be seen. It is

“the place for working out, in a concretely sensuous, half-real and half-play-acted form, a *new mode of interrelating between individuals*, counter-posed to the all-powerful socio-hierarchical relationships of non-carnival life” Bakhtin, (1984, p. 123). As Shields suggests, Bakhtin’s notion of carnival “encourages a way to overcome hierarchy, to break out of the often oppressive confines of tradition and to find new more egalitarian ways of

interacting” (p.61) Genevieve, a role taken on by the teacher in role (TIR) was a colourful character who had considerable expertise and experience in innovative, edgy theatre pieces- those which ‘captured the essence of the dramatic intention’ who offered some direct critiques of the students’ work in process. Her quirky French accent and jaunty blue ‘*at*’²⁴ raised some smiles from the students but also brought to their attention actual companies such as Massive, Complicite, Knee High and Frantic Assembly. Students engaged with Genevieve in some physical theatre skills during one of her ‘visits’. Many students acknowledged that this TIR enhanced their perception of authenticity in the task. The role was also identified by the teacher to be effective in terms of what can be seen content wise as monologic, yet delivered in, as Shields says, “a new ‘mode’ of interrelating, breaking barriers in half real, half play acted form”.

Looking back at the data, the first example of the teacher and students role taking in dialogic exchange came in the ‘moment of acceptance’ of the authenticity of THEATRON celebrating its recent tour by the students. Acceptance is characterised by a diversity of responses. For some students, the culture of the drama room is perceived already to be collaborative; the students are familiar with the experience of working alongside their teacher. They have a positive relationship with her, built over the years through the drama programme. They understand the strategy of Teacher in Role (TIR) and are, as indicated by CT in planning meeting RJ 14/3, very keen to approach learning again through Mantle of the Expert. They are incentivised and have prior knowledge of the structure of this approach.

— Cool is that like that thing we did in Year 10 with Mackenzie Bennett?

CT and researcher planning meeting

Other students take time to locate themselves in role, in the fiction, using dialogue which does not indicate a metaxical shift into a professional, or different world from their

²⁴ Signing that CT had moved into this role was effected by the donning of a little blue hat. This hat frequently went missing and she was able to present some comic aspects of the character whilst searching!

existing one. For these students the support to make that shift comes from the teacher's dialogic stance; authenticity for them comes closer with the teacher's dialogic response.

What the teacher does is to respond to these students in role as a member of THEATRON. She engages in a dialogue with them, a dramatic inquiry which invites a 'voluntary' response (Vygotsky, 1976). Her questions are posed as wonderings, are indirect and permit space for the student to rethink their relationship with the space. As detailed in the findings, the two students are gently nudged into reassessing 'their assumptions about how power operates to experience and evaluate dialogically some of the complexities of acting to affect power relationships' Edmiston, (2008). www.mantleoftheexpert.com

— MS1 : It's how actors speak all posh and like Shakespeare RJ 113

This comment can be seen as spoken acceptance of the space and is stated with a degree of understanding but also self- confidence. In this particular case, acceptance is expedited by dialogic framing. The dimension of THEATRON (company) in building authenticity also sets up a space for change. As Edmiston (2008) notes '(adults) using dramatic inquiry can create spaces unlikely to open up in everyday discourse where they may mediate the enactment and embodiment of additional or alternative interpretations of events'. The dialogic nature of the interaction is reflected here in Bakhtin's (1981, in Edmiston, 2008) view that dialogue is only dialogic for one who 'imaginatively enters into another consciousness, takes up a different perspective, and uses it to change their understanding'.

At the same time as most of the students in this study were found to have been supported through THEATRON to contribute effectively to the dialogically framed,²⁵ creative process of devising, the teacher is also supported in her adoption of a non- hierarchical role²⁶ in the process. The findings indicate that both teacher and researcher experienced both affordances and constraints of the use of TIR to sustain authenticity of the devising

²⁵ The collaborative work required for the commission / devising assumes that there is no single voice directing the development of the drama.

²⁶ Teacher in role is a fundamental convention used in Mantle of the Expert.

task. As noted, the researcher's role as agent was perceived to be limiting regarding the necessary explanation of the standard. As Edmiston (2008) states, teachers own 'complicated or complex theoretical frameworks affect how they structure activities, what their assumptions are about learning- teaching' and how ideas and pieces of information should be presented through 'authoritative discourse.' The presentation of the standard as a commission, in an attempt to develop some authenticity, carries its own fixed meaning and its clear referencing of 'authoritative' discourse. Driven by the responsibility to provide tasks which provide opportunity for students to achieve at each of the levels, the assessment schedule (NZQA) is appended to the 'commission' when distributed to the students. For the teacher or researcher introducing this task therefore, the potential for the development of dialogic space in the NCEA task is challenged by the discourse of the standard itself, despite its attempted camouflage of authenticity within the commission. The findings highlight the tensions experienced by the researcher practitioner during the introduction of the commission as NCEA task.

What is made possible however is the capacity for the teacher to engage in meaning making through the devising 'not as authors or arbiters of what is important to know and what meaning to make of that knowledge' Edmiston (2008) but as co constructors of narrative, through role and through the shared power of THEATRON. The teacher acknowledges at the outset that devising has always been more of a problem for the teacher than the students. Equipping the students with a toolkit of drama conventions and stories which are variously relevant to the diversity of creative thinkers in the classroom, the tasks can become disconnected. In a monologic space, teachers and texts, like curriculum guides, are assumed to be sources of authority that should be accepted and replicated by students. The collective role exercise was a 'finalised' task which could only be enacted by the students, as opposed to being a potential start point for development. The teacher acknowledges the powerful learning which is occurring in the devised pieces where, despite the student driven content seeming, to an adult, pedestrian

or superficial, the re-construction has been based on what is real and relational in their understanding.

Mantle of the Expert here can be seen to provide a balancing of learning- teaching, affordances to both student and teacher alike, drawing both together in the task undertaken by the company experienced through a fictional living as a professional artist. Rather than being told what content to explore, the kit of conventions to explore it with, co- authoring of each of the devised pieces was the result of dialogical interactions. The teacher believes that it is

(p)ossible that the commission has deepened some thinking and given purpose and also located the teacher in a position of being able to not determine the way the work is going... but actually to ask the important questions as if you were- Students have never been the problem, it's always been the teacher and that's what Mantle of the Expert addresses. Mantle of the Expert is all about questioning and allowing them to have voice.

Class Teacher Interview 2 (CTI 2)

Bakhtin's (1984) statement resonates strongly here with the dramatic inquiry aspect of the Mantle of the Expert, the use of TIR and the authenticity of the work. In summary, THEATRON provides a world that can be accessed by the teacher and students together, in which fresh approaches to co- construction of drama tasks can be explored.

The dialogic nature of consciousness, the dialogic nature of human life itself. The single adequate form for verbally expressing authentic human existence is the open-ended dialogue. (p.293)

The second theme of engagement will now be considered in the light of Bakhtin's dialogic living.

5.2 Engagement

An utterance is never just a reflection or an expression of something already existing and outside it that is given and final. It always creates something that never existed before, something absolutely new and unrepeatable, and, moreover, it always has some relation to value (the true, the good, the beautiful, and so forth). But something created is always created out of something given (language,

an observed phenomenon of reality, an experienced feeling, the speaking subject himself, something finalized in his world view, and so forth). What is given is completely transformed in what is created” (Bakhtin, 1986, pp.119-120).

The dimension of engagement seen in terms of student commitment to the task or commission and to each other can be considered in terms of Bakhtin’s notion of utterance.

The person who understands (including the researcher himself) becomes a participant in the dialogue, although on a special level (depending on the area of understanding or research)... The observer has no position outside the observed world, and his observation enters as a constituent part into the observed object. This pertains fully to entire utterances and relations among them. They cannot be understood from outside. Understanding itself enters as a dialogic element in the dialogic system and somehow changes its entire sense” (1986, pp.125-126).

The findings detail the students’ first approach to engaging collaboratively with the commission, after the teacher and researcher stepped back to allow student centred and driven learning to begin. The students rely on their established classroom ritual of choral affirmations when they realise the teacher is not going to lead a warm up. Whilst this is not a THEATRON construed warm up, the suggestion of it taking place is an utterance; given in this capacity it effects change. Bakhtin’s (ibid) notion of transformation in creation can be seen in the particular student leading the warm up and engaging in the task later with greater confidence and capacity to voice his ideas. As set down in the findings, the researcher notes the positive impact of stepping back, removing the teacher discourses.

RESPECT –COMMITMENT- NO PUT DOWNS²⁷.

Student M leads the affirmation. He vocalises with the loudest volume. It is a confident action. His stance while leading is strong and his head is up. Yesterday’s comment to the group (Hey that’s not very professional) seems to have impacted on the way he is engaging now with the whole class. He seems part of it and even leading the warm up. A week ago he was standing outside the circle his own group had formed. Now he is inside the whole circle and other students are looking at him for direction.

RJ 128

²⁷ This class ritual is performed at the beginning of each lesson. Students stand in a circle and each of the three words, displayed on the classroom wall, are vocalised first by an individual in the group then repeated in chorus by the rest of the students. Generally, the teacher leads this activity.

This positive impact on this particular student's engagement is ascribed to the way the Mantle of the Expert works by the teacher. Again this can be viewed as change made possible through utterance. Potential for shifts in teacher thinking, through utterance, can also be noted. Expectations can, in this sense, be challenged.

Researcher : In terms of constraints on individual students – have you noticed any students struggling with the idea of working in this group?

CT: I found the opposite with it- that every time I do a MOTE, a student who I wasn't expecting- feels empowered and steps up- like M -the last person I expected.

Teacher Interview 2

For one group, engagement with the commission improved with opportunities for dialogue in smaller groups where the talking for them was more agentic. Their ideas continued to develop right through the process. They were open to feedback from their peers and took creative risks with costume, set and convention. Utterance in its capacity to create new direction was evident here. Significant revision and restructuring occurred in this group each session as a result of focused talk. However, the group made little engagement with THEATRON company meetings.

I think it (the company) was good but we spent too much time on it. It got better in the end when we didn't do so much talking in class. When we had the Facebook page. Our group had our own page. We had an inspiration wall.
(Student H)²⁸

They indicated a real enthusiasm for getting started and believed that the talk in the meetings 'slowed things down'. Company meeting talk was usually led by the RIR as agent, or TIR as dramaturg, and in this sense, was not an invitation to begin open ended dialogue but used as a means to disseminate information. The monologic structure of this talk became a source of frustration for some students despite the positive perceptions about the THEATRON itself. Several indications were made that being part of THEATRON helped students to engage quickly with the task, but in one case the engagement diminished once the student left the whole group meeting. This points to a consideration of the kind of talk being used in company meetings, and in Mantle of the Expert frames.

²⁸ This group achieved Excellence for their devised drama.

Bakhtin's (1984) statement that 'A single voice ends nothing and resolves nothing. Two voices is the minimum for life' (p.252) sheds some light on the challenge experienced by the student who struggles to engage with the task in Group 4Y. Taking on a different role, that is the role of a professional actor, enabled the student to understand the requirements of the task.

— I got it when I was in role

Stepping out of role however reduced the plurality of voices to a single voice and created a constraint when engaging in the actual process of devising.

— I just went back to being me

The discourse of this particular student's voice was that the devised work needed to be 'sorted out'. A further inference could be made here that he was seen to be the one who would 'sort it out' and when he was absent, the group became immobilised. For this group, open exploration was seen as a less effective approach than the application of a definitive structure.²⁹

As O'Connor and Michaels (2007) point out, we can imagine students in some cases knowing more about their work than the teacher. "We can also imagine a teacher who completely commands the knowledge under discussion, but who has designed the interaction to obscure that fact, so that students will take a more inquiry based approach to generate their own evidence and reasoning". O'Connor and Michaels (ibid)

The other groups who have shown consistent engagement without direction from the teacher are seen to be engaged, by the CT, as 'adults'. She cites the way that one group is working as 'mature' referencing both the content of the drama and the attitude to working in the process. She notes the responsibility that is taken by these groups to develop their work

I have come late to both classes, one yesterday and one today- with that thing I'm doing- and they had already done the warm up- bang- in their groups, done,

²⁹This group did not complete their task.

gone. So even if it's not in role, per se, having that role has given them the um 'oh shall we start' – instead of 'shall we ask Miss before we start...'

I feel like there's been less wasted time even though we've had the usual absentees, and I think a lot more loyalty to the group- there have been two groups where we have said 'It's your call' -with what's going to happen- (teacher intervention). I have asked 'Do you think you can continue working with X in the group after so many missed sessions?' The groups have defended the students "Aw no miss, it's sweet, he has given us some good ideas' - like the group that had to negotiate for more time when Student M was away.

Teacher Interview 2b

There is much evidence here of mediation around the dialogue. The way this could be understood is by looking at utterances

Any utterance is a link in the chain of communication. It is the active position of the speaker in one referentially semantic sphere or another. Therefore, each utterance is characterized primarily by a particular referentially semantic content... This is the first aspect of the utterance that determines its compositional stylistic and features. The second aspect... is the expressive aspect, that is, the speaker's subjective emotional evaluation of the relation semantic content of his utterance... There can be no such things as an absolutely neutral utterance. Expressive intonation belongs to the utterance and not to the word” (Bakhtin,1986, pp.84-86).

The Mantle of the Expert frame had not had any positive impact on Group 4Y. This group were the most in need of support. It is worth considering the negative data here because it can shed some light on how the Mantle does work dialogically when it is successfully supporting students in their learning.

The next section considers the findings regarding the aspects of dialogue identified within THEATRON and the development of the devised dramas but will begin with an exploration of what was not successful.

5. 3 Dialogue

As detailed in the review of the literature, it is acknowledged that although shifts from monologic to dialogic classroom interaction can be seen to be happening,

recitation remains the default teaching mode. It takes little for 'test' questions to reassert their historic dominance, for children's contributions to regress to the monosyllabic or dutiful and for feedback to become once again phatic or uninformative. Nomination, extended thinking time and longer answers are a step in the right direction but dialogue requires an interactive loop or spiral rather than linearity. A long answer is not enough. It's what happens to the answer that makes it worth uttering, and transforms it from a correct or incorrect response to a cognitive stepping stone. (Alexander, 2008, p118)

5.3.1 Group 3Y

The findings related to the group who did not complete the task are worth considering here in the light of the following observation from Rodriguez (2004)

Without equivalence in voice, the voices of those in power limit the contributions of marginal voices. Marginal voices go unspoken because they are told their discourse is unacceptable (Hazen, 1993 in Rodriguez (ibid). Whenever groups of people are made to feel inferior in comparison to others, subtle but pervasive hierarchies are established which diminish polyphony.

Seven out of eight performance groups completed the standard. Group 4 from Class Y had participated in the creative process but this participation, as noted in the findings, was inconsistent and commitment was inequitably distributed amongst the members of the group. The comments and reflections from this group regarding the affordances and constraints of using Mantle of the Expert to support their learning were, in the main, comments which focused on their perception of the influence of the CT's voice on their group's creative direction. No member of the group perceived that their work was of value. Inconsistent attendance patterns seen for two of the five students and another member of the group travelling to the UK for two weeks at the mid to late stage of the process meant that experiences of THEATRON's company work were uneven at best and non-existent for some students.

The perception of the CT as elucidated by two members in the group interview was that she disapproved of their intention. Their discussion also referred to a feeling that they had not been given as much 'help' as other groups in the class. The group acknowledged that peer feedback was helpful and that

A had said to us that the first scene was good and we should try to include some more of the parent's behaviour but no, **Miss** (emphasised) didn't like it and so we didn't try out A's idea"

Authoritative discourse was privileged by this group. Despite their peers' advice, suggestions and taking on roles within the piece to help it develop, the teacher voice was perceived to be definitive. It is not clear from the findings why this group focused on teacher voice particularly as the feedback, as they heard it, was negative. It may be that although the feedback was coming from peers and teacher, the teacher 'institutionally' the most powerful person in the class (O'Connor and Michaels, 2007) and 'intellectual authority in the room' (ibid). O'Connor and Michael's (ibid) suggest that greater power correlates with monologic discourse and as such is less open to change, challenge. The students in this group had not developed a capacity, in this event, to negotiate meaning. By their own acknowledgement, they were not carrying out the commission in role as THEATRON. Contrasting with this to be were focused on the task as an NCEA task as opposed to a Mantle of the Expert commission, and were therefore investing more trust in the teacher's opinion

As detailed in the previous chapter, observations carried out by the researcher indicated that the prevailing culture of the class room at the mid to end stage of the process was dialogic, with a multiplicity of voices advising, reflecting, supporting and critically thinking about the work of others and within each individual group. It is interesting to note that the relationship between Group 4Y, CT and the material, or content, was monologic.

Bakhtin (1981) speaks of the need for a multiplicity of voices in spaces. This can impact on the way that a dominant teacher voice, or institutional voice, NCEA for example, can be heard. It is hegemonic cultural tenet in the space.

THEATRON provides such a space (chronotope) in that this is not the usual collective of voices which the students are familiar with in their drama class. In this way the hegemonic culture building of the space is in change. Patterns of who speaks, or remains

characteristically silent, dominant ideas and performance capacity have already been learned, possibly been reinforced by the teacher, and certainly perceived amongst the students

“Oh we were the giggle group”

The perception existed that high achievers last year, would be high achievers this year. Student R’s surprise at herself (she believed that the MOTE had no impact on her learning and did get in the way) at becoming assertive and confident in the group. The new found confidence included suggesting ways forward (albeit in a critical tone) for the Mantle of the Expert planning to be more robust. This dialogue was part of the student interview in which responses were sought and provided in a dialogic capacity.

- Stupid to have two deadlines
- Could see what you were trying to do but it didn’t work for me

Restructuring the class as THEATRON rather than as a new group for a new standard provides

1. A further opportunity for heteroglossia, new voices, new culture, polyphony
2. A chance to level out teacher and NCEA voice and bring a cohesion to the company
3. Distance from the learned culture of the drama group

The self- titled ‘giggle group’ missed out on the voices from the rest of the company and the bonding that occurred in sessions because they did not engage in any feedback to others. They missed out generally. It is not possible to verify whether or not Group 4Y would have benefitted from a feeling of increased belonging to THEATRON, had they attended consistently, given that this didn’t eventuate. What Group 4Y’s experience does point to however, is that the single voice of the teacher had less positive effect than was observed in group outcomes where a plurality of voices, including that of the teacher, had fed into the creative process.

This group never *felt* part of THEATRON, even when present.

— No, what notice board?

— Went back to being me in my group.

— I never got what it was about.

Student M was perceived as a high achiever initially because he had been in the Shakespeare group, performing at National Festival. During the interview both he and Student Dk say they 'just want something to be given' to them next time. They prefer the idea of scripted work

-Because you know what you have to do. It's easier

-Yeah. I'm over this.

A dialogic frame which enables development could not be accessed by the group. When peers stepped in to help a rehearsal, to develop the work, the direction was accepted. However, the dialogue did not reflect the group's emerging ideas but rather the ideas from those who had stepped in, were accepted without question. This contrasts with Student Ax's group who also used stand-ins (researcher included) but interrogated (constructively) some of the suggestions coming from those who were helping to confirm whether or not the new ideas were actually consistent with the original dramatic intention.

Student Ax's group had said that belonging to THEATRON had enabled them to get a clear picture of the task required. This group were able to work in a dialogic frame.

Table 4 Comparing Mantle of the Expert with Bakhtin's 'novel' approach

From Shields (p. 136).

Table 5.1. A Bakhtinian approach to education

Traditional Schooling	Bakhtin's "Novel" Approach
Promotes disengagement	Emphasizes agency
Focuses on mastery	Encourages inquiry
Confined by "habitus"	Embraces outsideness
Remains static and boring	Increases vitality
Is monologic	Demands dialogism
Requires certainty & absolutes	Requires ambiguity
Requires completion	Accepts incompleteness
Fragments knowledge	Contextualizes learning
Is primarily receptive	Is active & reflective
Focuses on simple explanations	Acknowledges complexity
Remains fixed and closed	Is open
Is hierarchical	Is relational
Fears diversity	Assumes diversity

Action	Examples from THEATRON's COMMISSION
Emphasises agency	It is the students who must make the decisions for their pieces and so they seek out ways to change this.
Encourage inquiry	Searching for better ways
Embraces outsideness	The movement from in to out of role
Increases vitality	Living and organic. The company has its own history, life
Demands dialogism	The task requires that there is not a dominant teacher voice.
Requires ambiguity	Interpretation- what will be different for each

	person. Inclusive without being homogenizing.	
Accepts incompleteness	The commission is not necessarily taken to its ultimate – unless it is a commission model.	

Figure 3 Comparison of Shields' Bakhtinian schooling with Mantle

From Shields (2007, p.136)

For Bakhtin, we cannot truly live unless we are willing to accept and listen to the polyphony of voices, the heteroglossia of which humanity is composed. Because there are so many different ways of thinking, so many different norms and values, beliefs and attitudes, strengths and weaknesses, needs and opportunities, it behooves the educator to reject the notion of 'best practice or the one 'best way' and to develop richly nuanced repertoires of approaches for any task demanded of a school. ' p146.

Alexander (2008) notes the importance of repertoire in the realising of teaching and learning objectives, acknowledging that teachers need to be able to select from a range of strategies 'on the basis of fitness for purpose in relation to the learner, the subject matter and the opportunities and constraints of context' (p109) A single approach or technique to the delivery of the devised task would be more likely to result in discourses or treatments which reflect the dominant voices in the classroom. The Mantle of the Expert frame provides the repertoire of which Alexander speaks:

Whole class teaching : THEATRON is introduced to the task after some company rehearsals and physical brainstorming. The whole class participates in the collective role exercise (Campbell Live). The whole class teaching strategy is not limited to a one way dialogue between teacher and students but rather incorporates the way students relate to the teacher and to one another as well. Collective group work by the teacher (Alexander 2008) and group work where the teacher sets the work and then retreats can be equally fruitful. But in the case of the collective role exercise students reported negatively, where the teacher could see benefit.

'If an answer does not give rise to a new question from itself, it falls out of the dialogue'.
(Bakhtin, 1986.p168)

Despite the drama convention being used, students could do little with it themselves. It was in fact presented monologically.

Ways of knowing in certain subject realms (Alexander, 2008) might mean that the teacher's role changes from a transmission to an initiation role, but this was refuted by Apple, 1995 who argued that this initiation could be seen as just another way of imposing a hegemonic culture of dominance on students. So if the MOTE can be seen to initiate but not impose in terms of devising ideas (don't lets have a story or piece of art put there by the teacher but instead a title that can be seen to mean something to the then this is movement in the right direction away from a monologic platform.

5.3.2 E-learning

It was found that a significant aspect of dialogue in this Mantle of the Expert derived from different technologies, as well as face to face interaction. As Littlejohn and Pegley (2007) note, as our reliance on traditional, transmission methods of teaching decline ' new out of class modes of communication can help students maintain a dialogue such that feedback is followed by a period of reflection, by action and /or inquiry and so on, allowing space for students to develop their discourse'(p.49). Many students indicated that they had found the mobile phone message introducing the potential of the commission, the email requesting the expressions of interest, the google docs and the THEATRON social media page to be helpful in the discussion and development of their work.

Dialogue in these platforms was dialogic in the sense that students were able to think, interact and share ideas across the company, thereby introducing further opportunities for the emergence of polyphony. The platforms also provided the teacher and researcher with an opportunity to work collaboratively without being didactic. Although suggestions for the development of work come from all company members, it is the teacher and researcher who make requests for the paperwork for the standard.

As pointed out in the findings, the group dialogue with each other freely on the social media page. This talk is a mixture of ‘dialogic interanimation’, a new set of talk, which Renshaw and van der Linden(2003) identify as a blend of the vernacular with the ‘more formal conventionalised technical and specialised language of the discipline’. Noting that ‘schooling has traditionally ignored or actively sought to silence everyday genres” the digital platform together with THEATRON provides a means for the formal language of drama to be made accessible and meaningful for the participants. The language of the standard together with THEATRON’s own voice is accessed by students ‘not as an alien and abstract form, but with a personal voice and imbued with local relevance’ (ibid)

5.3.3 Mantle of the Expert and Dialogism

Changing the company, client and task (commission) as necessary is a dialogic response to the learners’ needs. Mantle of the Expert can provide chronotopic security at the same time as making each new task or curriculum area explored seem fresh and innovative through the repertoire of approaches.

We may sometimes feel as if we are constrained in drama programmes to ‘cover the content’ and to monologically direct students towards the exploration of certain themes, texts and ideas. If as Shields (2007) suggests, we feel we are being held to account for just how much content we can impart, we are simultaneously avoiding accountability for the facilitation of experiences for our learners which allow for new learning.

Preparing students for participation in civic life and teaching the dispositions and attitudes which will permit them to live dialogically in diverse and heterogenous communities are also of utmost importance despite the lack of formal measurement of some of these most important attributes. Shields (p150)

The productive tension which arose organically from Student An’s group and was managed by the students themselves is an example of how the Mantle of the Expert frame allows for creative and innovative ways to ‘teach’ participation in discussion about the integrity of a drama intention and a responsibility to encapsulate truths – not by homogenising responses but by respecting diversity and multiple truths.

Alexander (2008) provides a guide to identifying what he believes to be the principles of dialogic teaching. He identifies five criteria which he suggests can help to develop diverse learning talk repertoires. Each criterion set out below can be seen in THEATRON's work. (italics)

1. Collective : teachers and young adults/ children as a group or class address learning tasks together. *Both teacher and students engaged in work as part of the company, relating to each other, participating and contributing to the company.*
2. Reciprocal : teachers and young adults/children listen to each other, share ideas and consider alternative viewpoints. *Group feedback sessions within THEATRON promoted alternative viewpoints. Relating to others, demonstrating empathy.*
3. Supportive : young adults/children articulate their ideas freely, without fear of embarrassment over 'wrong answers' and they help each other to reach common understandings. *Students confidently expressed their diverse opinions about their own and their peers' work. Students take risks with their creative work.*
4. Cumulative : teachers and young adults/children build on their own and each other's ideas and chain them into coherent lines of thinking and enquiry. *Problems and tensions such as Group 6Y was owned by THEATRON. The teacher was not involved in the management of the issue.*
5. Purposeful: teachers plan and steer classroom talk with specific educational goals in mind. *The commission was designed and driven by curriculum need, and teachers steered classroom talk through the adoption of role and effective questioning in those roles. In this way, the development of critical thinking is supported.* Alexander (2008) (p113)

Although Skidmore (2006, cited in Alexander 2008) suggests that Alexander's principles of dialogic teaching underplay the affective conditions for learning, the principles

outlined above resonate with Key Competency³⁰ of *Relating to Others, Thinking and Managing Self as* in the New Zealand context. In addition, the concept of reciprocity in the NZ context³¹ is one in which affective learning is seen to be integral to cognitive learning. The Mantle of the Expert frame in this sense meets the criteria set out by Alexander, accommodates the NZ context comfortably at the same time as affording a robust platform on which both teachers and students are mutually engaged in the learning process, working together to discover how meaning might be created from a diverse range of approaches.

As educators if we live clearly in chronotope time space, take seriously the plurality of the voices that comprise a school, and learn to live dialogically, we will find a sense of freedom that we may never have anticipated. Shields (p.150)

The aspects of the Mantle of the Expert, seen in the light of Shields' comment, can be used positively to enrich learning in the devising process.

The next chapter will provide a conclusion to the study and consider some of the limitations of the research as well as looking ahead to what might be future worthwhile investigations into the connection between dialogism and Mantle of the Expert.

³⁰ The Key Competencies in NZ Thinking, Understanding Language Symbol and Text, Managing Self, Relating to Others and Participating and Contributing.

³¹The concept of ako describes a teaching and learning relationship where the educator is also learning from the student and where educators' practices are informed by the latest research and are both deliberate and reflective. Ako is grounded in the principle of reciprocity and recognises that the learner and whānau cannot be separated. *Ka Hikitia – Managing for Success: The Māori Education Strategy 2008-2012, page 23.*

Chapter 6 Conclusion

This is a multi- media cross platform age. The old forms are collapsing. Categories of fiction, and non- fiction poetry and the novel, stage and text hardly serve us anymore. The interesting work is being done among the rubble of this collapse. We have to be building new forms, finding new ways of working. Winterson (2002)

6 0 Introduction

This chapter provides a conclusion for the study and considers the impact and future implications of the research. The purpose and structure of the study will be reconsidered, followed by the main findings and the limitations of the case study. Recommendations will be suggested for future research into the key areas covered by the research, namely, the dialogic aspects of the core elements of Mantle of the Expert in the senior secondary context. Finally there will be a reflection on the impact of the research on the researcher's own practice. A personal word will conclude the study.

6.1. The purpose and structure of the study

The purpose of this case study was to identify the perceived affordances and constraints of using the dramatic inquiry based approach of the Mantle of the Expert to teach NCEA Level 2 Achievement Standard 91214: Devise and perform drama to realise an intention. (NZQA, 2011) [www.nzqa.govt.nz/nqfdocs/ncea-resources/achievements/2012/as91214.doc] Recent alignment of the drama standards in 2010 -2011 had refocused the assessment of devising towards the realisation of the performed drama, putting a collective responsibility on the student group to collaborate effectively. Whilst the process of devising was still considered essential to its effective realisation, teachers could no longer evidence individual contribution to the process as achievement. The inquiry set out to see if Mantle of the Expert could support students' collaborative skills as noted in the key competencies of "managing self", "relating to others" and "participating and contributing". The research was structured as a case study

of two parallel year 12, Level 2 drama classes in the same school. The case study generated data from observations and interviews with students and their class teacher.

6.2. Main findings

The findings from this case study identified three key themes, authenticity, engagement and dialogic discourse. Affordances and constraints of the Mantle of the Expert could be seen thematically grouped and connecting with the core elements of the approach. Being a member of THEATRON, undertaking the commission, was seen to enhance student cohesion and build capacity in collective responsibility. Opportunities for the development of the key competencies of “managing self”, “relating to others” and “participating and contributing” were all identified, with students taking responsibility for their learning. As a company, the students were seen to be endeavouring for high standards in the devised work. The commission itself was a significant aspect of the being in the company, the key finding here was that students cared deeply and collectively about the meanings and intentions communicated to audiences by their devised dramas. As the teacher noted, for the students, it was less about gaining credits than making sure you had something important to say in the devised drama. Seven out of eight performance groups brought their devised dramas to performance; each performance group achieved the standard.

6.2.1 Authenticity

The Mantle of the Expert provided a fictional frame for students to work ‘professionally’ as a real company might. Students generally devised drama which had meaning and connection with their life experiences. No students reported that working in the fictional THEATRON had placed constraints on their learning.

6.2.2 Engagement

Students engaged with the commission and each other, quickly becoming autonomous and managing their own learning objectives. Students were engaged in peer feedback and feed forward as a collective placing a high value, for effective realisation of dramatic intention, on this aspect of reflection and evaluation.

6.2.3 Dialogic discourse

Dialogue between the participants, students and teachers, repositioned and empowered most groups to realise their intentions. In one case, students had shown integrity in their ethically responsive, collective decision to perform their drama as intended, or not if the piece had to be altered for performance, at an assembly of their peers. The students had found a powerful ‘voice’ through dialogic talk; this was seen to be a key affordance of working in a commission as a company. Negative data was reported in one case where students were still dependent on teacher facilitation of their devised drama. In this case the students did not develop the teacher’s or their peers’ suggestions and did not realise the drama.

6.2.4 Broader implications of the Mantle of the Expert approach

It can be seen from the previous chapters that one of the affordances of using a Mantle of the Expert frame to support student learning in devised drama at Level 2 is evident in its broader pedagogical application, including key competencies, skills for lifelong long learning and development of both cognitive and affective thinking. Significant pressures, however, face teachers at NCEA level to support students’ acquisition of knowledge, skill and understanding to gain achievement in both internal and external drama standards. Tensions may exist between the decision to use either a dialogic pedagogy such as Mantle of the Expert or the application of what might be more familiar (and historically effective according to achievement data) strategies to transfer content knowledge from the teacher

to the students. Perhaps it is possible to view the NCEA standards themselves as unalterable in the sense that they derive from authoritative discourses. As Bahktin (1981) explains

Authoritative discourse permits no play with the context framing it, no play with its borders, no gradual and flexible transitions, no spontaneously creative stylizing variants on it. It enters our verbal consciousness as a compact and indivisible mass; one must either totally affirm it, or totally reject it. It is indissolubly fused with its authority – with political power, an institution, a person – and it stands and falls together with that authority. One cannot divide it up- agree with one part, accept but not completely another part, reject utterly a third part. Therefore the distance we ourselves observe vis-à-vis this authoritative discourse remains unchanged in all its projections: a playing with distances, with fusion and dissolution, with approach and retreat, is not here possible. [kindle edition loc4790]

Some further limitations of this study will now be considered in detail.

6.3 Limitations of the study

The case study design was selected here for its potential to provide a deeper understanding of the perceived effects of Mantle of the Expert pedagogy, used to frame student devising. However, Stake (2005) explains how the transferring of deeper understanding might work whilst acknowledging the fact that a degree of filtering might occur

case researchers will, like others, pass along to readers some of their personal meanings of events and relationships--and fail to pass along others. They know that the reader, too, will add and subtract, invent and shape--reconstructing the knowledge in ways that leave it...more likely to be personally useful. (p.455)

Whilst this single case study cannot claim to provide a definitive base from which to generalise about all senior secondary projects using a Mantle of the Expert approach, its descriptions hopefully provide some insights which teachers may vicariously experience through reading. (Stake) Likewise, the study provides a model or “prototype that can be used in the education of teachers or for the appraisal of teaching” (Eisner, 1991, p.119) for use in further exploration and development in teacher inquiries into strategies to support student learning in collaborative devising.

A significant constraint of this case study, however, in terms of repeating the study for validation, lies in the unique nature of its setting. For the duration of the study, the students worked in the presence of two experienced drama teachers. Their class teacher, a highly respected and engaging practitioner herself, was able quickly to establish and maintain a positive connection between the researcher- practitioner and the students, who were very welcoming and willing participants in the research. The affordance of having two drama teachers together in one space, both of whom had explored Mantle of the Expert at post graduate level and in their own practice previously, and both of whom value hugely the opportunity to work together, probably needs no further elaboration. Some of the students had experience of working in a Mantle of the Expert frame in Year 10; both classes had been positioned as health care workers briefly in the mini mantle introduced to support study theatre form directly before the devising standard and thus were at least familiar with the aspects of ‘company’, being in role and responding to teacher in role.

There are at least two aspects of this case study which have not been considered or reported in any depth in this thesis; their omission may seem questionable to other drama teachers seeking clear or finite results. Quantifiably measurable effects on student learning such as value added movement within the achievement levels at NCEA Level 2 Drama, or the achievement of literacy credits, for example are not reported. Secondly, no formal comparisons based on learner diversity have been made. Data has not been analysed between student groups in terms of academic ability, nor have gender, ethnicity or priority learner demographics been analysed. A tentative suggestion of a link, in the selection of material for the devising, to the real life experiences of some of the students has been referenced, but not developed. However, two of the student groups were unavailable to participate in the final interviews; potentially, diverse findings from different perspectives could have emerged, had they been available for interview.

The main intention of the study was to consider the *perceptions* of students and their teacher as to how they felt enabled or constrained in their affective, cognitive learning within key competencies, as experienced through collaborative ways of working in the Mantle of the Expert process. Focus was sharpened therefore, in discussion and through grounded theory, on the voices heard, or the silences acknowledged, throughout the study. The decision was taken to limit exploration within one ‘seam’, illuminating the ‘how’ of learning rather than the ‘what’. Targeting formative assessments as indicators prevented exploration of specifically summative assessment processes. However, the limitation here serves as a valid justification and motivation for other in depth studies being undertaken in similar contexts.

6.4 Future research

As Aitken (2013, in Fraser, Aitken and Whyte, 2013) notes from recent research carried out in New Zealand, Mantle of the Expert is a complex system which seems “to encourage shifts within the traditional classroom attitudes to teaching, learning and the curriculum.” (p.54) Deeper understandings of this complexity and its signature pedagogies (Shulman, 2005) or ways of working, could be gained by further research into the use of Mantle of the Expert in the process of devising, or other drama forms for that matter. Aspects of the core elements of the Mantle of the Expert could be identified for specific learning needs in drama. This could be particularly significant in the senior school context where engagement through authentic experiential learning is acknowledged to be an important aspect of effective pedagogy. (Ministry of Education, 2007) Quantitative measurement of student learning in NCEA Drama, integrated within a teacher inquiry, could include longitudinal tracking of student achievement (NCEA) in drama standards, notably those which involve collaborative drama making and where Mantle of the Expert has been selected to support the framing of the task. Other inquiries could focus on different senior levels such as Level 1 or 3; or on the perceptions of

specifically identified priority learners³² [see www.minedu.govt.nz] within the study; or move beyond the scope of inquiry for drama as arts based learning into the wider curriculum, looking at developmental affordances and constraints of this method for enterprise learning.

Blended e learning approaches used in this study could be explored further. Research into how Mantle of the Expert could make use of virtual teacher in role in situations where drama teachers are sole charges of their departments could address both elearning initiatives and provide a resource across schools. The potential for building dialogic environments through video conferencing, digital technologies and social media is clear. Further research into the diverse requirements of the drama standards themselves could prove useful to establish whether or not some standards benefit from more dialogic approaches.

6.4.1 Challenges to future research into dialogic aspects of Mantle of the Expert

As Wolfe and Alexander (2008) point out, the promotion of dialogic pedagogy is not likely to go unchallenged since the power of dialogic pedagogy lies in its capacity

to disrupt ideologies which demand conformity to a central authority and are shored up by authoritative paraphernalia –bodies of knowledge and personnel included. How much greater is the task when governments and their agents focus on raising standards by monitoring and testing the performance of children and teachers against a set of predetermined criteria.

O'Connor makes similar points in his account of his role within an education system focused on “death by a thousand outcomes” (Neelands, 2001, in O'Connor, 2009) and where “the monologue of the teacher’s voice has all but totally silenced kids who sit waiting for the next learning intention to be realised. Where the freedom to do (drama) work has been co-opted into safe and predictable outcomes” (O'Connor).

³² Increase proportion of 18 year olds with NCEA level 2 or an equivalent qualification.

John O'Toole (2009) reminds us however, that it is drama itself (in the curriculum) that is feared by its opponents, or those who are threatened by what they perceive to be a 'Pandora's box', because of its innate power to provide for retelling, rather than reciting (Bakhtin,1986)

Open it and all the ills of the world will spill out. We think not. If it is such a box, it is one in reverse, into which we make a conscious decision to step. What we find inside are the social, cultural and political values and mores of our society and desires and fears and dreams, which are potentially available for us to rearrange into those new stories. Pandora's drama box is morally neutral- so we have to be careful how we put the bits together. But perhaps we can step back out a little wiser, more knowing and better recognising our complicity in the values, culture, and politics of our real society. (p.205)

The research has enabled me to experience this power. The impact that it will inevitably have on my own practice will now be discussed.

6.5 Impact on researcher's practice

The impact that this research has made on my own practice is that I have been able to experience, and observe at first hand, the subtle shifts in student and teacher empowerment in a context where achievement is important but not the driving force behind completion of the task. I believe it is important to continue to have the kind of conversation suggested by O'Toole in which we consider "what drama *is* and why we think it is so important for students to have access to this way of knowing the world *within* the curriculum". (p206) We might also consider to what extent we open up the dialogue ourselves honouring student and teacher voice.

I acknowledge Oddey's (1996) important point about learning in the devising process when she suggests that there is no guarantee the wisdom gained in one circumstance through extensive evaluation and (formative) assessment, will be transferred to new circumstances, or to the next devising project. It is rather the experience and its inherent authenticity of working which serves to connect and promote engagement, its capacity to foster openness to new thinking and methodology. I return to my classes, motivated to

inquire further into devising with senior classes. Before the study, I felt that I needed to explore different approaches to the devising, as a teacher, in order to learn how I could support my students to find their creative way with each other. I have grown in my confidence through the use of Mantle of the Expert to ‘let go’ of some of the constraints I had placed on student creativity myself.

The safety I might feel by providing students with direction, material and what they need to do next prevents creative risk taking, exploration and authentic learning. Oddey encapsulates what the students in Group 4Y probably felt about devising when she notes about the form that “It can cause heartache, joy, frustration and satisfaction. It can make an individual wonder why she or he ever had this notion of wanting to create work that is unique to a particular group and interests.” (p.200) The predictable outcome is sometimes the easy way out. “How much easier to pick up an already written play text and interpret how the play should be produced in performance.” Oddey (p.200) I share her reasons for continuing to explore this form

The reward comes from partaking and participating with others in an attempt to define, articulate, and contextualise contemporary cultural and societal experiences. The reward is being involved in a group of individuals wanting to assert their particular view of the world. Despite the difficulties, there is the stimulation, the excitement and sheer pleasure of working with other people in the act of sharing and pooling ideas together. Its attraction is in the multifarious aspects of both process and product.

Bakhtin’s theory of dialogism as applied in this thesis to the findings has deepened my own personal understanding of what the facilitation of “shared learning” (Ministry of Education, 2007, p.34) might *sound* like. The Mantle of the Expert pedagogy has framed a community of learning, a space in which I have experienced what shared learning might look like but also what it might *feel* like. If theory and practice can be positioned together, that is both students and teacher functioning within the inherent dialogic structure of the Mantle of the Expert, we empower ourselves to address learning tasks collectively, reciprocally and cumulatively in a supportive and purposeful landscape.

(Alexander, 2008) Moreover, dialogue within our community of learning should not cease once summative judgements have been passed. Drama classrooms are enriched by dialogic discourses. Bakhtin's notion of 'unfinalizability' has resonance for both devising and realising of dramatic intention through dialogic discourse.

There is neither a first nor last word and there are no limits to the dialogic context (it extends into the boundless past and the boundless future). Even *past* meanings, that is, those born in the dialogue of past centuries, can never be stable (finalized, ended once and for all) - they will always change (be renewed) in the process of subsequent, future development of the dialogue. At any moment in the development of the dialogue there are immense, boundless masses of forgotten contextual meanings, but at certain moments of the dialogue's subsequent development along the way they are recalled and reinvigorated in renewed form (in a new context). Nothing is absolutely dead: every meaning will have its homecoming festival (1986, p.170).

Work in senior drama classrooms should have meaning not just for audiences, NCEA moderators and markers, but should have enduring impact on its makers, too.

No one has said to me so will this piece achieve, Miss? I haven't had that question and that's bloody awesome cos I hate that question. And if anyone is asking if the pieces capture the essence, the answers are coming from the peer feedback moments- they ask each other before they ask me. I don't think it's about credits -definitely not about credits - what it's about now is the power in their voice.

And they've put their creative heart into it. (Class Teacher)

6.6 Summary and postscript.

What is this constant appeal of wanting to begin from the germ of an idea and develop it into a full scale piece of theatre? It is the need to say something, to express oneself, to give a voice to ideas, thoughts and feelings about the world, to capture the essence of a particular group of people making and creating theatre. (Oddey, 1994, p.200)

This case study has enabled me to return to my school and senior drama classes with a deeper understanding of my teaching role in the devising process. In particular I have been empowered to work dialogically with students. The findings of the research have given me the impetus to continue with inquiries related to how we can, as practitioners, empower our students to find their own voices. Many students found the short Mantle used to introduce Greek Theatre to the students, prior to the introduction of THEATRON

helpful to their learning about theatre form. Some students suggest that learning in this way enabled them to gain merits and excellences in the external paper. The students and their teacher continue occasionally to identify as THEATRON by using the private social media page, which was set up as part of THEATRON's working environment, to engage in dialogic talk related to rehearsal arrangements, preparation for externals, images of student work and postings of theatre events. The students have also shared their thoughts, in short comments, on learning in the Mantle of the Expert on this page. This data has not been analysed within the main body of the thesis, but it has been copied and placed into the appendix in order for the readers to gain a picture of the lasting impact of this particular Mantle of the Expert programme.

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Appendix 1 Letter to students

Using Mantle of the Expert pedagogy to support collaborative skills in the devising of
effective drama at Level 2

Research project 2012

12 Fairfax Terrace

Frankleigh Park

New Plymouth

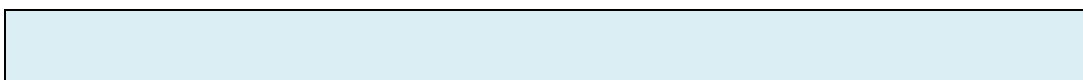
4310

April 20th 2012

Dear Level 2 Drama Students,

My name is Gaenor Stoate and I am Head of Performing Arts at Spotswood College. I am undertaking research in 2012 as part of a M.Ed. at the University of Waikato, working in the Faculty of Education under the supervision of Dr. Viv Aitken.

My research focuses on the devising standard in NCEA Drama at Level 2 and one of my particular interests lies in finding answers to this question:



Does a Mantle of the Expert approach to devising in drama have any effect on the development of students' collaborative skills in a creative group?

I am approaching you as a potential participant because part of your drama course this year will include the experience of a Mantle of the Expert approach to learning about Greek Theatre and also because you will be involved in devising and performing drama for AS 91214. Your teacher, XXXXXXXX is also interested in exploring more effective ways to help you engage as a group, as you work towards devising and performing effective drama.

We want to discover, and help you find different ways to manage and develop the skills that are essential when you are working as a group on your devised work for performance.

I would like to observe the ways you manage and develop some of these important skills such as: Negotiating, making decisions as a group, problem solving, experimenting, leading and supporting, listening to others and taking responsibility for the development of specific roles within the group. You will probably recognize some of these skills as aspects of the Key Competencies, in particular **thinking, participating and contributing** and **relating to others**.

Please take this letter home and share it with your parents/ caregivers. Together with your parents/ caregivers, please read through the information sheet attached to this letter. The sheet provides details about what you need to do if you agree to letting me observe your working process during involvement in the Mantle of the Expert experience and the devising task set for AS 91214.

If you are willing to participate, to be observed and to share your written responses to the devising process, please return the attached consent form to:

Gaenor Stoate

There will be an opportunity for you and your family to meet me and to ask any questions you have about the research project . Your teacher, Ms XXXXXX will notify you of the dates for the information meeting to be held in May.

I look forward to meeting with you in May.

Nga mihi

Gaenor Stoate

gst@spotswoodcollege.school.nz

Appendix 2 Further Information for student participants

Using Mantle of the Expert to support student learning in devised drama: *A research project investigating the effects of Mantle of the Expert on the development of skills used to devise effective drama at NCEA Level 2 .*

More questions about Gaenor's research project? Read on!

What's this research trying to find out?

I am interested in looking at how students work together when they do devising in drama.

I am trying to find out what teachers need to do to support students to make EFFECTIVE, COHERENT drama in groups.

Why me?

I am asking you to take part because you will be participating in the internal standard as part of your drama course this year. I am particularly interested because you will have experienced the Mantle of the Expert approach in the lead up to the devising work. I want to find out how the MOTE influences your devising.

What do I have to do?

If you agree to participate in the project, this will mean I watch you working in class in your groups. I will also watch your final performance. Finally, I will look at your written work done in class. I will take notes and these will become the ‘data’ for my research.

How long does the research take?

I will be working in your classroom throughout Term 2 2012. Your involvement will finish after you have performed your devised drama. The rest of the year will be focused on the analysis of the data. I will come back and tell you what I found out in early November.

What if I want to pull out ?

Participation in this project is subject to the terms of the ethical guidelines for research of the University of Waikato. This means you do not have to take part and you can withdraw from the research at any time **up to the point of the data being analysed**. July 16th 2012 (Beginning of Term 3 2012).

You can withdraw for any reason – and without needing to give a reason. Or, you can ask for something you have contributed NOT to be included in the research data. If you choose not to take part, or if you withdraw from the project I can assure you this will not affect your marks in the assessment of the standard in any way.

If you do decide you no longer wish to participate in the study, all you need to do is to let us know. We ask that you state your intention to withdraw from the study in writing/email and send your intention to

Gaenor Stoate or gst@spotswoodcollege.school.nz

12 Fairfax Terrace,

New Plymouth

4310

- **Any request to withdraw must be made before July 16th 2012 since after this date it will be too difficult to separate out your information.**
- **Your intention to withdraw will not be discussed with you / anyone else.**
- **You do not have to give any reasons for withdrawing and you will not be required to provide any further information for the study.**

If I don't want to be part of the research from the outset will it affect my marks?

Absolutely not. You will carry on as normal with the participation in the standard, your assessment will be carried out as intended and detailed on your task sheets. Members of your group may have consented to participate but that will have no effect on your progress, attainment or engagement. You may be present when a member of your group is being observed but there will be no deliberate intrusion by the researcher on your group's process and you will not be the focus of the researcher's observations.

How is my identity protected?

You and your school would be not identified in the thesis. If I write about individuals, I would use pseudonyms (i.e. a made-up name). I would do the same in any future publications arising from the research.

Will I get to review the data that has been collected about me?

Yes, you will. After the data collection process has finished, Gaenor will make her data analysis available through a shared Google doc. If you wish to see this, simply let Ms XXXXXXXX or Gaenor know, making your email address available so that you can receive the link. Gaenor will let you know when this document becomes available.

You are also invited to a meeting to be held with Gaenor and Ms XXXXXXXX after the devised performances have taken place and you have completed your reflections on the work. Gaenor will talk to you about the early findings of the research. Part of the purpose of the meeting is to give you a chance to check you are happy with the way that you and your work have been represented. Remember that you will not be identified personally. You will be notified of the date for this meeting in class.

If there is anything concerning the research you wish to comment on, or need further information after the two opportunities above, email Gaenor and she will be happy to address your comments or questions.

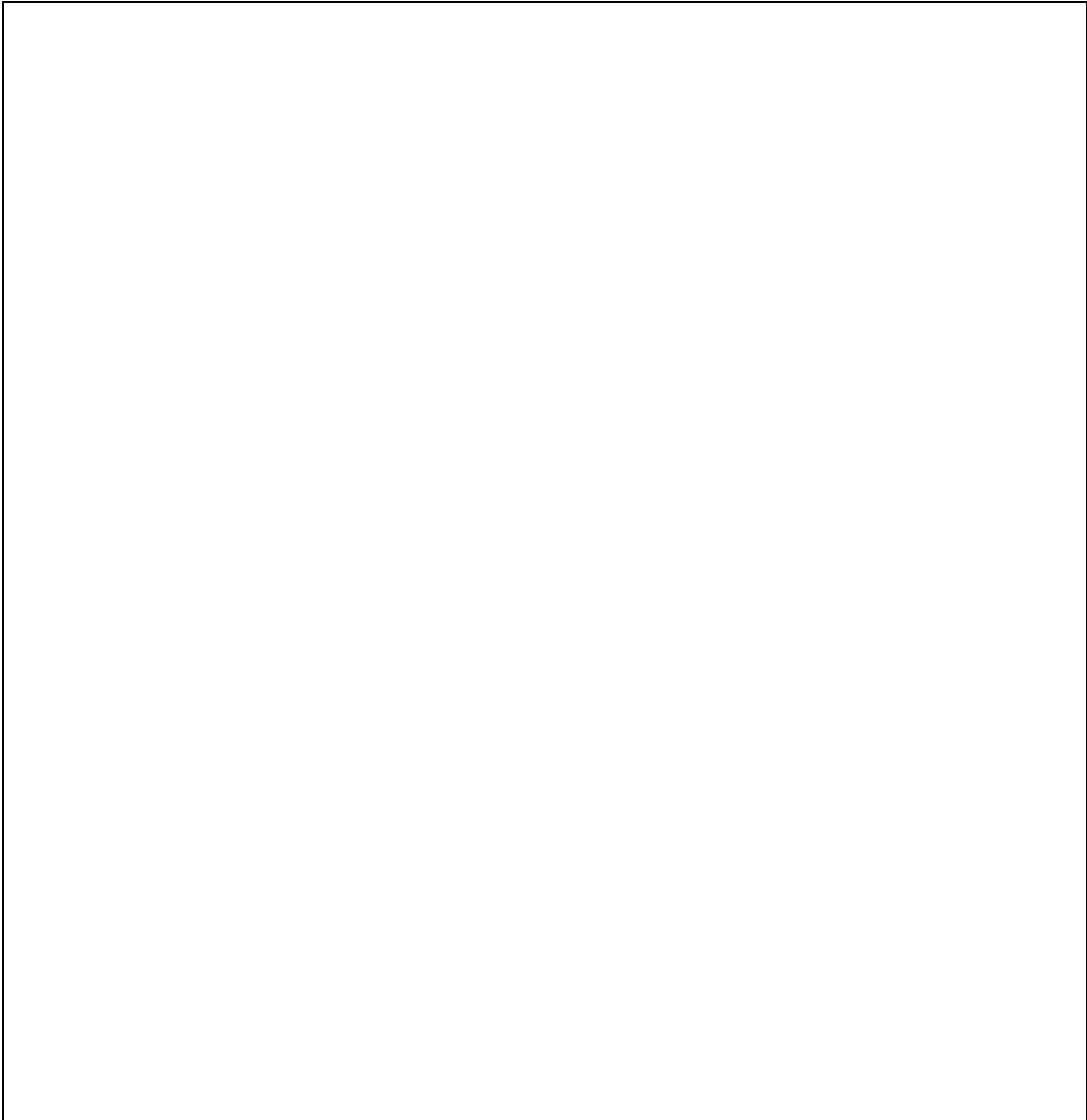
gst@spotswoodcollege.school.nz

What if there is some other problem or concern?

I hope that you would talk to me or Ms XXXXXXXX about any problems or concerns you may have. You could also make contact with my supervisor Viv Aitken: her email is

viva@waikato.ac.nz

Other concerns?

A large, empty rectangular box with a thin black border, intended for the user to write their concerns or questions.

Use this box to ask any further questions you have about the research.

Or, email Gaenor Stoate at gas8@students.waikato.ac.nz

Appendix 3 : Letter/ Email to Class teacher

Dear XXXXXXXX

I am really grateful for the support and time you have already given to this proposed research project. I also would like to acknowledge your generosity in terms of sharing your planning process for Mantle of the Expert experiences in the senior secondary drama classroom.

As you are already aware from our two meetings held earlier in March, I am seeking your informed consent to my accessing your Level 2 classroom this term so that I can observe the students working in the Mantle of the Expert experience and thereafter in the devising process for AS 91214.

You have agreed to keep a journal reflecting on student engagement and collaboration throughout both processes. The reflections will be valuable data for the research and I would be very grateful if you could consent to sharing the observations you have made during three interviews with me. The interviews would be spaced

- at the beginning of the process, that is when the Mantle is introduced to the students.
- the mid point of the devising process, once the students are exploring and experimenting with drama creating
- the end of the process, after the devised performances have taken place.

Dates and times for the three interviews can be arranged so that they do not impact negatively on your teaching commitments or your breaks.

Each interview will be limited to 30 minutes and the reflections you have made will form the basis of our discussion. The interviews will be voice recorded. Access to your reflections the day before each of the interviews will enable me to facilitate open ended questions about student collaboration and to inform the direction of the dialogue.

There will be no identification of any of the participants or the school when the research data is gathered, written up and reported.

It is anticipated that information about the research findings will not be available until mid to late 2013. A draft copy of the thesis will be lodged in school office. Audience participants will be invited to leave email addresses if they wish to receive an electronic link to the thesis.

An electronic copy of the thesis will become widely available, as the University of Waikato requires that a digital copy of Masters theses will be lodged permanently in the University's digital repository: Research Commons.

If you are happy to consent to participation please could you return the consent form attached to me at the information meeting with the student participants in May.

I have copied you into the email sent to the Principal and Chairperson of the Board so that you are aware of the information communicated to them. I also attach a copy of the letters

that will be sent to the student participants and the consent forms they will sign if they are willing to participate in the research.

With very best wishes,

Gaenor

Appendix 4: Letter to Principal and BOT for permission to research at the school

PrinBOTLetter/Consent

Appendix 1: Copy of letter/ email sent to (Principal) (Board of Trustees)

Dear MrXXXXXX and Mr XXXXXXX

My name is Gaenor Stoate and I am Head of Performing Arts at Spotswood College. I have a study award of 32 weeks duration this year to complete a Master's thesis. I am undertaking research towards the M.Ed. at the University of Waikato, working in the Faculty of Education under the supervision of Dr.Viv Aitken.

My research focuses on the devising standard in NCEA Drama at Level 2 and my particular interest is in the ways that drama students might be supported more effectively in the process of creative collaboration. XXXXXXXXX has agreed to engage in the same inquiry with her Level 2 Drama classes as they explore innovative means of devising and performing effective drama. The inquiry will seek ways to raise the standard of devised work for performance, focusing on how, as drama teachers we might plan / facilitate innovative opportunities for the development of the Key Competencies as they inform group **thinking** and **participating and contributing**.

I would like to ask for your support and permission to carry out the research in XXXXXXX's classroom during Term 2. Research project is likely to commence May 14th 2012. Data collection can start as soon as ethical approval for the research has been granted by the University of Waikato and the school has given consent for the research to be carried out. The proposed research project, a case study of Level 2 drama students undertaking AS 91214, examines the effects of using a drama pedagogy, Mantle of the

Expert, on the ways that students work in the process of creating original performances. To carry out the research and to generate data for this study I will be seeking consent from to observe students at work in scheduled drama sessions and to access the reflections written by them which is an integral task for this NCEA Level 2 standard. I would also need your consent to my conducting three interviews with XXXXXX at XXXXX College and to watch the students' final performances for the standard. It is anticipated that data collection will be finished by July 16th 2012.

Informed consent for participation will need to be given by both XXXXX and the potential student participants. Those students who do not wish to be involved in being observed will not be at any disadvantage in terms of preparation for the standard, all students will be preparing for the standard as part of their drama course for 2012. Students who do consent to participation will be neither advantaged nor disadvantaged; the tasks in the standard will be carried out as normal. There will be no extra demands made on their time or commitment to the devising process.

There will be no identification of any of the participants or the school when the research data is gathered, written up and reported.

It is anticipated that information about the research findings will not be available until mid to late 2013. A draft copy of the thesis will be lodged in school office as soon as this is completed.

Audience participants will be invited to leave email addresses if they wish to receive an electronic link to the thesis.

An electronic copy of the thesis will become widely available, as the University of Waikato requires that a digital copies of Masters theses to be lodged permanently in the University's digital repository: Research Commons.

I look forward to hearing from you and would be very pleased to answer any questions you might have.

Kind regards

Gaenor Stoate

gst@spotswoodcollege.school.nz

The Principal and Board of Trustees of XXXXXXXCollege do / do not give consent for Gaenor Stoate to carry out the research project detailed in the above letter /email .

Signature (Principal)_____Date _____

Signature (Chairperson BOT)_____Date _____

Appendix 5: Consent form – Student

Using Mantle of the Expert to support student learning in devised
drama
Consent Form: Student participants

I (_____) have read the
student information letter and I understand the nature of the
research project.

I understand that I do not need to give a reason for my decision.

For those who **agree** to participate

By **agreeing** to participate: I understand that Gaenor wishes to

- o carry out observations on our classwork,
- o look at written work
- o collect comments from audience members on our performances.

I **agree / do not agree** for my work to be included in this research.

(Delete 1)

I understand that my participation is voluntary and that I can
withdraw anytime up to the date of commencement of data
analysis (July 16th 2012).

1. I understand that my identity and that of my school will be kept anonymous and any information provided will be kept confidential.

2. I understand that my responses, and observations made of me, during drama process and performance for the purposes of this research project will be kept in a locked filing cabinet for a period of five years before being destroyed.

3. I understand the findings of this research will be written up in a Master's thesis. I understand also the findings of this research could be presented at conferences and written up in academic journals.

Signed _____ Date

Appendix 6 Teacher Consent

Using Mantle of the Expert to support student learning in devised
drama at NCEA Level 2
Consent Form: Class Teacher

I, XXXXXXXXXXX, have read and understood the nature of the research project and I agree to.

I agree with the following statements (Please tick)

1. I understand that my participation is voluntary and that I can withdraw anytime up to the date of commencement of data analysis (July 16th 2012).
2. I understand that my identity and that of my school will be kept anonymous and any information provided will be kept confidential.
3. I understand that my responses in interviews with the researcher, and observations of the students recorded by me and shared with the researcher, during drama process and performance for the purposes of this research project will be kept in a locked filing cabinet for a period of five years before being destroyed.
4. I understand the findings of this research will be written up in a Master's thesis. I understand also that dissemination of the findings of this project will occur through conference presentation and publications. The planning for this project may be used in a model unit plan produced for publication online.

Signed _____ Date _____

Appendix 7: Achievement Standard

Subject Reference	Drama 2.2				
Title	Devise and perform a drama to realise an intention				
Level	2	Credits	5	Assessment	Internal
Subfield	Drama				
Domain	Drama Creation				
Status	Registered	Status date	17 November 2011		
Planned review date	31 December 2014	Date version published	17 November 2011		

This achievement standard requires devising and performing a drama to realise an intention.

Achievement Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Devise and perform a drama to realise an intention. 	<ul style="list-style-type: none"> Devise and perform a coherent drama to realise an intention. 	<ul style="list-style-type: none"> Devise and perform an effective drama to realise an intention.

Explanatory Notes

- 1 This achievement standard is derived from *The New Zealand Curriculum*, Learning Media, Ministry of Education, 2007, and relates to the strands Developing Practical Knowledge, and Communicating and Interpreting, in Drama Level 7. It is related to the material in the *Teaching and Learning Guide for Drama*, Ministry of Education, 2010 at <http://seniorsecondary.tki.org.nz>.

- 2 *Devise a drama* involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all members of the group, and involves:
 - discussion
 - exploration of and experimentation with elements and conventions
 - selection and rejection
 - shaping using elements and conventions
 - structuring and sequencing
 - reflecting and refining.The devising is to be supported by a statement of intention.

Devise a coherent drama involves creating a drama that is structured to have flow, dramatic unity, and smooth transition between scenes.

Devise an effective drama involves creating a drama that is convincing, captures the essence of the dramatic context, and has impact and originality.

Perform means to present the drama as devised. The performance is a vehicle to convey the effectiveness of the devised drama.

A drama means a live, enacted performance.

To realise an intention means to present a drama that is crafted to capture the key ideas chosen as the focus for the creation of the work. Although acting techniques are not the focus of the assessment, the execution of the chosen elements and conventions will impact on how well the intention of the drama is conveyed.

Dramatic context refers to the interpretation of role, relationships(s) and situation.

- 3 The process of devising results in a script or a drama outline. The devised script or drama outline includes:
- a title
 - a list of characters
 - a script or a devised drama outline
 - decisions about the drama elements
 - conventions used, and why.

- 4 The statement of intention includes:
- the rationale for the devised drama
 - the style of the devised drama
 - if necessary, decisions about staging and use of technologies.

The statement of intention and the script or drama outline may be presented in any electronic and/or paper-based format, such as diagrams, notes, bulleted list, charts, sketches, flow diagrams, sentences or any other useful form. A portfolio or extensive collection of material is not required.

- 5 The drama must use elements and select and use working and/or structural conventions to support the stated intention.

Elements include role, time, place, situation, action, mood, tension, focus.

Working conventions include role on the wall, hot seating, teacher in role, visualisation, improvising parallel scenes.

Structural conventions include flashback and flash forward, narration, spoken thoughts, telephone conversations, stage directions, still images, slow motion, soundscape, physical and vocal chorus, split stage, split focus, entrances and exits.

The drama will explore ideas or themes by, for instance, reinterpreting an existing story or telling stories from a specific historical event.

- 6 Although the students will work in a group they will be assessed individually.
- 7 Conditions of Assessment related to this achievement standard can be found at www.tki.org.nz/e/community/ncea/conditions-assessment.php.

Replacement Information

This achievement standard replaced AS90301.

Quality Assurance

- 1 Providers and Industry Training Organisations must have been granted consent to assess by NZQA before they can register credits from assessment against achievement standards.

- 2 Organisations with consent to assess and Industry Training Organisations assessing against achievement standards must engage with the moderation system that applies to those achievement standards.

Consent and Moderation Requirements (CMR) reference

0233

Appendix 8

Hook: Voice mail from Melissa Parkes

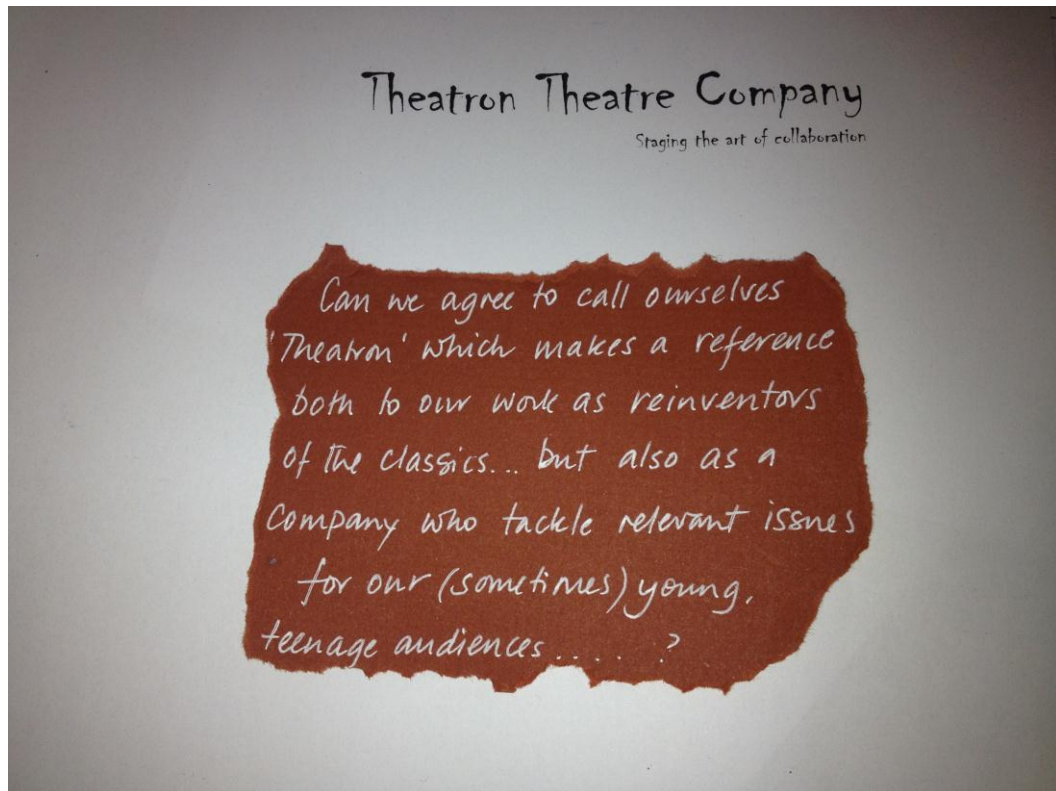
Mantle of the Expert Plan : THEATRON CAPTURE THE

Tasks: From Standard		Enterprise: Who are the people that might deal with this profession?	
What is the focus of this drama task? What dimensions of NCEA Drama		Commission and Client: What is the key task the enterprise might be asked to complete and	
Devising and Performing Level 2 AS 91214	Theatre Company Artists Performers Technology	<p>Devise original pieces for festival:</p> <p>celebrating excellence in drama for the community.</p> <p>Develop several devised group pieces which capture the essence of what it means to be human.</p>	<ul style="list-style-type: none"> Community attending as audience for the festival.
<ul style="list-style-type: none"> Interpret the commission Accept the commission? (Does the team have the skills for devising and performing? What are the skills? Discussion. Record) Revisit the skills identified– drama techniques from long ago, understanding of theatre form, what are drama conventions and how can they be used to develop original work? 		<p>Key tensions</p> <ul style="list-style-type: none"> Time Audience accessibility Appropriate content Lack of cohesion in one group (this could be absent or real) Challenges to intention? 	

<ul style="list-style-type: none"> • Interpret physical space • Press visit • Organise smaller groups within the enterprise. Establish ground rules in each group for effective collaboration. • Feedback and feed-forward- we are a company • Begin experimenting and exploring ideas in smaller groups • Create schedules to manage (limited) time • Collectively manage quality control checkpoints- remember EVERY group needs to realise intention to a level of excellence- we have to help each other as the enterprise, not just small independent groups. • Note decision making stages. Record any changes. 	
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Appendix 9 : Can we agree to be part of THEATRON ?



Appendix 11: The Commission

playGround, the annual community drama festival celebrates its 12th season in Te Mokau with another opportunity for emerging and newly established theatre artists to present a programme of original devised drama.

playGround is well known for its cutting edge programmes which capture the essence of dramatic innovation and have a lasting impact and connection with the community audiences.

We are currently inviting proposals from interested companies, requesting that the proposals are submitted to *playGround* Arts Committee no later than **Wednesday July 18th 4pm**. We regret we cannot consider applications after this date.

Proposals should include the following

- Working Title
- List of characters
- Outline/storyboard
- Artistic decisions about elements and conventions

And also

- The rationale for the devised piece
- The style of the devised drama
- Staging decisions and use of technology

Submission of the proposals can be made in electronic or paper based format, and may be presented in written or diagrammatic form. Sketches and flow charts are acceptable.

Please do not send showreels. Selection of pieces will be made on the proposals only.

The theme for *playGround2012* is

Capturing the essence of what it means to be human

in the form of reinterpreted or existing stories, stories from a specific historical event or work which is thematically based.

We look forward to your involvement in *playGround 2012*

The community benefits greatly from the quality performances staged each year and we are confident this year will be no exception. Selections will be made by July 20th 2012.

Yours truly

Melissa Good Artistic Director playGround 2012

Appendix 10 The NCEA Task as Commission

Achievement Standard Drama 91214: Devise and perform a drama to realise an intention

Resource reference: Drama 2.2

Resource title:

Credits: 5

Achievement	Achievement with Merit	Achievement with Excellence
Devise and perform a drama to realise an intention.	Devise and perform a coherent drama to realise an intention.	Devise and perform an effective drama to realise an intention.

Student instructions

Introduction

This MANTLE OF THE EXPERT assessment activity requires you to step into role (drama element) as a professional performer in

to devise and perform an original drama which will be performed as a part of a community festival celebrating dramatic excellence. You will explore and develop drama elements and conventions to create a collaborative piece.

The Mantle of the Expert project includes three key aspects

The enterprise THEATRON THEATRE COMPANY

The client Artistic Director Melissa Good for playGround2012 Te Mokau

The commission Devise original group drama for a community festival celebrating excellence in performance, based on theme of

Capturing the essence of what it means to be human.

The devising will take place over five weeks of in-class and out-of-class time. You will negotiate the performance date, taking your client needs into consideration.

You will work in small groups within the larger enterprise

You will need to actively participate in the devising and performing of the drama in order to meet the client's conditions.

You will supply to the client a statement of intention and devised drama outline or script to support the final drama.

In your performance you can make use of drama technologies such as sound, light and projection. Costume, staging, makeup, props may also be selected to help you realise your dramatic intention. The community audience will be invited to give feedback to you after performance, noting how coherently and effectively your devised drama realises your intention in performance.

Exploration

We will hold a meeting in role (drama element) as Theatron Company members, just back from a tour of our Oedipus/Antigone production. This meeting will take place in our company studio. We can chat with one another to discover through improvisation, how we spent our first night back with family and friends after such a gruelling tour. We can also explore our own thoughts, as professional actors, about our recent performances and what we hope to be involved with next.

As you work, consider how your conversations might reflect professional relationships you might have with one another, your hopes for the company's future, your own ambitions as a performer.

Consider also how we might use a familiar space (the drama room) and work in it as if it were a professional studio. How might we use space (drama element) to show we are somewhere else?

TASK 1 (receiving the commission)

Theatron receives a phone message from a person working on a community arts project in (fictional) Te Mokau. Theatron has recently started to gain some status and the message asks for Theatron to get in touch to discuss availability for Te Mokau's festival of community drama- playGround 2012 . One of your teachers will now step into role (drama element) as Theatron's agent. This is an admin role. Your teacher will be in role as someone with little theatre/drama experience.

Listen to the message (see appendix)

Discuss the implications of the message. As a group, decide what further information you need to be able to make a decision regarding Theatron's involvement. Note the questions you would like the agent to ask. These may include the fee, the time frame, the resources at Te Mokau, the potential for further publicity for Theatron, any themes, styles required.

Record your questions on company notepaper/company noticeboard. (see appendix)

TASK 2 (accepting the commission)

Your agent will provide answers to the questions you asked. In role as Theatron performers you will decide whether or not to accept the commission. You do have experience of devising original work, but your last company production was directed and involved a script. This work will require you to collaborate with each other to create some

original drama and will not make use of a director outside the group. The group will make decisions based on how the drama can realise its intention effectively.

In role, think about the drama skills you already have which will enable you to work together to create original drama. (to do this, imagine you have already trained to a high level in drama techniques- such as voice, body movement and space techniques at drama school but now you have to think about what personal skills you might have developed as part of belonging to a professional company)

Share these skills. They may include : being able to ask questions, making decisions as a group, exploring different ways of performing, improvising, experimenting with conventions, giving feedback and feedforward to others, negotiating outcomes, developing responsibility for specific tasks needed to complete the commission.

Record the skills on company notepaper/notice board.

TASK 3 : Creating professional workshop/rehearsal sessions

In role as THEATRON, imagine some workshop warm ups and rehearsal exercises you might engage in for creating work from the start. Start having some fun with ‘ physical brainstorming’ as Sam Scott from Massive Theatre Company calls it.

Work in groups of 4/5 exploring physical shapes and moments such as carrying each other across the space, making ‘sculptures’ or freeze frames of specific objects.

Note down- on company paper, company notice board or google docs- conventions that encourage exploration – such as improvisation, hot seating, captioning.

Work with the theme of “ Capturing the essence of what it means to be human” .

TASK 4 : CAMPBELL LIVE INTERVIEWS THEATRON!

Using the convention of COLLECTIVE ROLE, allow yourselves (in role as THEATRON) to be 'filmed' for TV 3. Your teacher will step into role as interviewer. You will have notes to help you answer the questions! (See appendix.)

TASK 5: Submitting proposals to playground 2012

Out of role, and class, record and contribute ideas for the devised dramas on the theme of

What it means to be human

Share what you have prepared with the class in the next lesson.

Then step into role as THEATRON and negotiate your working groups. Do this by deciding HOW you want to work, rather than WHO you wish to work with. This would be a more authentic way of working in a company.

TASK 6 : THEATRON : Aiming for Excellence

In role as a smaller group, begin further physical brainstorms linked to your exploration of what it means to be human. Make decisions about how to start exploring and experimenting with your ideas.

Extend these pieces into tableaux now for inclusion in a short publicity film for playground 2012

Comment on effectiveness (in role) on the short tableaux you have seen from the other groups.

Plan what you will do next as a group, for example, create an effective way of communicating ideas when you are not together such as your shared google doc.

Your teacher will now step into role as Genevieve the dramaturg, available at specific times for consultation. This role is detailed in the appendix.

Apart from consulting with Genevieve, you will continue to work as THEATRON in smaller groups preparing for the performances in Te Mokau. Try to work as a company ensemble, building in time to share progress and to refine your work so it truly reaches the intention you planned.

Ensure you keep clear intention notes, these can be updated as you refine and restructure your work.

Statement of Intention to be provided for inclusion in playGround 2012 programme

As a group, write a preliminary statement of intention for your drama. Discuss and record your decisions about:

the rationale for your devised drama

the style of your devised drama, e.g:

whether you will perform using a particular style

how you might frame your drama for greatest impact.

This information is likely to evolve over the devising process and should be finalised just prior to final submission for the festival.

TASK 7: Perform at Te Mokau !

THEATRON will distribute audience feedback sheets after the performances.

TASK 8 : Post Festival discussion

Next contracts

Analysis of audience feedback sheets.

NOTES on the PROCESS of devising at Level 2

Explore and experiment

In your group devise and create your drama:

Improvise scenes based on your chosen theme or idea

Explore and experiment with a variety of conventions and elements to see which best suit your intention and how they might be used within your drama..

Structure and sequence

Plan what might happen scene by scene.

Discuss and choose basic technical features that will enhance your drama in performance.

For example, using a basic set and neutral costume would allow for quick transitions between scenes.

Add decisions about staging and use of technology to your Statement of Intention.

Devised drama outline or script

Record your decisions for your devised drama as you plan it. Adapt and change your record to keep it up to date as you progress. Use this information to inform the creation of your final devised drama outline or script.

Selection and Rejection

Think about how the drama is structured. Are you getting across your theme or message in a coherent and effective way? How can you utilise dramatic conventions to support the creation of the dramatic elements and communicate your overriding intention for the drama?

Edit weaker sections through agreement with the group. Select sections which support your statement of intention, and reject those which are unnecessary.

Shape your drama using elements and conventions

Make use of structural conventions to link scenes or parts of your drama.

Be aware of their impact on the elements of the drama. For example, you may be able to create a more rounded role by including a narration, or enhance the mood of a scene by adding choral speaking.

Reflect and refine

Rehearse your devised drama.

During the rehearsal process, reflect on the effectiveness of your drama, and refine it accordingly.

Make any changes to your statement of intention and your drama outline / script as necessary.

You may choose to perform your drama or part of your drama to another group. Listen to their feedback and reflect on any suggestions.

Return to your Statement of Intention and compare your original goals to this performance.

Supporting evidence

Finalise your statement of intention and drama outline or script. Ensure it is legible and reflects the decisions you have made about your devised drama.

Perform your drama

Actively participate in the performance of the drama to the class at the specified time.

Hand your Statement of Intention and Devised Drama Outline to your teacher before you go on stage.

Student Resource: Further Guidance

Discussion and Research

Groups of 3 work well.

In your research, collect images, comments, facts, songs and your thoughts and add them to this brainstorm. Look for relevant news articles or first-hand accounts.

Ask other students and family about their experiences or thoughts or memories that relate to the theme or idea chosen.

Make sure that your topic links back to the original concept of what it means to be human

Devising your drama

Statement of Intention

In your rationale, consider:

what your drama will be about

how this supports your chosen theme or idea

how it links to the idea of what it means to be human

what your message will be

what you want the audience to feel, think, see, understand, or learn.

The style of your devised drama might be, for example: realism, episodic, a documentary approach, or a combination.

To frame your drama for greatest impact you might, for example, involve the audience as characters in the drama, use the framework of a news report with live action sequences cut in, or play it out from each character's perspective.

Exploring and experimenting

You can actively participate by making suggestions and offers, by accepting offers made, and by contributing to the drama through participating in the improvised development of ideas, providing extra research, feedback, or clarification.

Your teacher will be observing the devising process to check that you understand what is happening in your drama, and that you actively participate in the devising process. This is essential to your achievement of the standard.

Experiment with some of the following working conventions:

hot-seat each character to make new discoveries

create a role on the wall for your character to explore their inner and outer worlds

explore how relationships or messages within the devised drama might be given emphasis through the use of focus or levels

examine how chorus, slow motion, soundscapes or stylised movement might enhance the mood or tension of a particular key moment in your drama.

Consider using these pieces of work within your drama. Which have the most impact?

Experiment with where these pieces of work might fit in the drama, so that they have the most impact.

Structure and sequence

Your structure needs to be coherent and effective.

Using a narrative style can work well at this level, but you might also have a thematic approach that allows you to explore the same theme in a number of different scenarios or ways. An example might be that you begin with a television interview that then uses re-enactments and flash-backs to illustrate the theme. The common link is the interview.

Make sure your use of staging or technology is justified in terms of your theme, message or purpose. Do not become preoccupied with the use of technology at the expense of the quality of the devised drama.

Consider how you will make transitions between scenes in a manner that does not disrupt the dramatic unity or the flow of the narrative. Nothing kills the mood like a long, pointless, blackout.

Devised drama outline

Recording your devised drama means making decisions and recording the following details:

a title for your devised drama

a list of characters and who might play each role

a script or devised drama outline of the action, scenes, links

decisions made about what elements will be used where, and why

decisions made about what conventions will be used where, and why.

Shaping using elements and conventions

This might include shaping the drama by using:

exits and entrances

narration

flashback and flash forward

spoken thoughts

still images

telephone conversations

slow motion

chorus

split stage.

Assessment schedule: Drama 91214 THEATRON captures the essence....

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student has devised and performed in a drama to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <p>discussion</p> <p>exploration and experimentation of elements and conventions</p> <p>selection and rejection</p> <p>shaping using elements and conventions</p> <p>structuring and sequencing</p> <p>reflecting and refining</p>	<p>The student has devised and performed in a coherent drama to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <p>discussion</p> <p>exploration and experimentation of elements and conventions</p> <p>selection and rejection</p> <p>shaping using elements and conventions</p> <p>structuring and sequencing</p> <p>reflecting and refining</p>	<p>The student has devised and performed in an effective drama to realise an intention to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <p>discussion</p> <p>exploration and experimentation of elements and conventions</p> <p>selection and rejection</p> <p>shaping using elements and conventions</p> <p>structuring and sequencing</p> <p>reflecting and refining</p>

<p>The student has also provided a statement of intention and a devised drama outline.</p>	<p>The student has also provided a statement of intention and a devised drama outline.</p>	<p>The student has also provided a statement of intention and a devised drama outline.</p>
<p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention.</p>	<p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention. It is structured to have flow, dramatic unity and has smooth transitions between scenes.</p>	<p>The devised drama is, convincing and captures the essence of the dramatic context. It has impact and originality.</p>
<p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p>	<p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p>	<p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p>
<p>For example: Statement of Intention: We want to show how doing nothing in the case</p>	<p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama. For example:</p>	<p>For example: Statement of Intention: We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want</p>

<p>of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p> <p>Drama in performance:</p> <p>The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.</p> <p>It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the</p>	<p>Statement of Intention:</p> <p>We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p> <p>Drama in performance:</p> <p>The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.</p> <p>It begins with two women (chorus) sitting in a kitchen,</p>	<p>people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p> <p>Drama in performance:</p> <p>The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.</p> <p>It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road.</p> <p>Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.</p> <p>The drama all occurs in this kitchen, which allows for smooth transitions and clear dramatic flow.</p>
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<p>house across the road.</p> <p>Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.</p> <p>The drama traces the two women's interaction with the victim from across the road when they meet at the supermarket.</p> <p>Justifications and excuses from both sides are articulated.</p> <p>The two women debate what they should do but decide to do nothing.</p> <p>The final scene is shaped around a telephone conversation where one woman receives a phone call and consequently informs the other. Who is again sitting in the kitchen, of the death of the</p>	<p>talking about what is happening in the house across the road. Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.</p> <p>The drama all occurs in this kitchen, which allows for smooth transitions and supports the flow of the drama.</p> <p>All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder.</p> <p>Justifications and excuses from both sides are articulated.</p> <p>The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and</p>	<p>All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder. Justifications and excuses from both sides are articulated.</p> <p>The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and commanding them back 'home' where further violence occurs.</p> <p>The two women debate what they should do. The debate purposefully 'seeds' ideas in the audience about appropriate actions. The debate is finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road</p> <p>The students then stop the play and question the audience about where things went wrong. The</p>
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<p>victim at the hands of the abuser?</p>	<p>commanding them back 'home' where further violence occurs.</p> <p>The two women debate what they should do but the debate is finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road</p>	<p>audience is questioned about how the situation could be changed to help the victim and avert the homicide. The point of intervention is identified and the students replay the drama from that point, integrating audience suggestions for change that largely stem from the earlier seeding and allow the students to have prepared an outcome.</p>
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Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.

Appendix11: Literacy Match up

Collaboration	Working together in rehearsals and development sessions with equal commitment to the exploration of the work.
Empathy	the ability to understand and share the feelings of another.
Trust	the state of being responsible for someone or something
Role	the function assumed or part played by a person or thing in a particular situation
Explore	inquire into, discuss, try out ways of enacting in detail
Negotiate	try to reach an agreement or compromise by discussion
Experiment	Try out new ideas and methods and note result
Embodiment	a tangible or visible form of an

	idea, quality, or feeling
Innovative	featuring new methods; advanced and original
Refine	make minor changes so as to improve or clarify
Reflect	think deeply or carefully about
Ensemble	a group viewed as a whole rather than individually

Appendix 12: Campbell Live Collective Role Exercise

Collective Role Exercise

JOURNALIST

Hello Theatron and thank you very much for agreeing to be interviewed for Campbell Live. You are developing a unique style which is bringing more and more young people into the theatre

A recent review in THE STAGE said

Theatron creates drama that is convincing, captures the essence of the dramatic context and has impact and originality. ‘

I interviewed your agent recently who told me a little bit about the recent Oedipus/Antigone tour and why you felt it was such a success. I would like the focus of this interview now to be on your new work for the playGround Festival 2012.

<p><i>We understand your next project will be devised drama? Can you explain what that is- or at least how it differs from staging scripted pieces?</i></p>	<p>Devised drama involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all company members. In other words there is no one person with the ideas- we build it together, including ideas for staging it like the sound and light. Scripted pieces are there for you to work with straightaway so the difference is you are using your own thinking rather than a playwright's.</p>
<p><i>What exactly do you mean by collaborative</i></p>	<p>Collaboration means that we work together</p>

<i>work?</i>	in rehearsals and development sessions with equal commitment to the exploration of the work. We recognize and respect each other's strengths and work from a position of sharing.
<i>So you always agree with each other?</i>	No we don't always agree! There are some healthy disagreements in this studio very frequently! We keep our disagreements on a professional level however, always avoiding personal attack.
<i>How do you come to agreements?</i>	We come to agreement through discussion, trust and honesty. We also commit to getting agreement after we have tried something out rather than just one member deciding. In drama you need to give it a go before you know if it works or not!
<i>What would a typical session in the rehearsal studio look like?</i>	We always get to the session on time- we are real strict with ourselves. Time is money for us! We always affirm our collaboration by working in chorus at the beginning. We have mantra which we repeat together ' Respect, commitment, no put downs'
<i>Some critics have said your work is</i>	We do take risks in the sense that we will

<p><i>exciting because it takes artistic risks. Can you explain what that means?</i></p>	<p>push boundaries of what audiences might expect. For instance- who said Greek drama has to be performed in a mask? Aren't we all wearing 'masks' right now? Our pieces don't always happen on conventional stages. Sometimes we adjust the relationships between audience and performer.</p>
<p><i>You are getting a reputation for using dramatic conventions and elements in an innovative way- can you explain to our viewers what these elements and conventions are?</i></p>	<p>Elements are aspects of drama like role, time, place, situation and so on. Conventions are the ways of working in drama- some conventions help to build the drama – like hot seating or role on the wall- other conventions like soundscape and narration, flashbacks and ritual might structure the way the drama is staged giving it a particular kind of style.</p>
<p><i>Where do your ideas from devised work come from?</i></p>	<p>Oh, ideas can come from anything! Sometimes we will be given a theme- like with the next project but that is really wide – what does it mean to be a human – but we get ideas from pictures, films, newspapers, observations, from a shape- or physical action....</p>
<p><i>What other theatre companies or performers have been a source of inspiration for you?</i></p>	<p>We like the work of Complicite and Massive Theatre Company who do scripted and devised work. Both companies</p>

	<p>use a range of technologies in their projects and they take risks with new ways of working. They also put great emphasis on playing together because they believe good drama comes from high energy and games help this creative flow to happen. Massive Theatre Company use a process called ‘physical brainstorming’ to start the process of devising which really means that they try out ideas rather than simply talking about them. .We all have different actor role models – might take too long to go through everyone’s!!</p>
<p><i>Why is music so important to your projects?</i></p>	<p>We believe that music can really enhance mood or atmosphere in our work. Also music is such a huge part of everyone’s lives isn’t it? Some of us have musical backgrounds and it’s another way of contributing to the development of the pieces.</p>
<p><i>For the aspiring actors out there what is one piece of advice you would give to them about working in a professional company?</i></p>	<p>Be prepared to carry on under huge pressure, you need to keep yourself as healthy and fit as possible if you want to earn money from your passion. Always know you are being judged on your</p>

	commitment and contribution. Make sure you never miss an opportunity to GIVE 100%.
<i>Have you all been to drama school?</i>	Yeah, I have been trained at Toi Whakaari and so has (pick 6 others) a couple of people joined us from school and we kind of train each other- well we experienced ones mentor the younger less experienced.
<i>What would you look for in a performer wanting to join Theatron?</i>	We look for creative, risk taking, highly committed actors who give 100% to the company rather than trying to further their own careers! We expect actors to commit to at least two years with the company. Good listeners, focused – always respectful of drama.

We understand your next project will be devised drama? Can you explain what that is- or at least how it differs from staging scripted pieces?

What exactly do you mean by collaborative work?

So you always agree with each other?

How do you come to agreements?

Some critics have said your work is exciting because it takes artistic risks. Can you explain what that means?

What would a typical session in the rehearsal studio look like?

You are getting a reputation for using dramatic conventions and elements in an innovative way- can you explain to our viewers what these elements and conventions are?

Where do your ideas from devised work come from?

What other theatre companies or performers have been a source of inspiration for you?

Why is music so important to your projects?

For the aspiring actors out there what is one piece of advice you would give to them about working in a professional company?

Have you all been to drama school?

What would you look for in a performer wanting to join Theatron?

Appendix 13: Holiday letter from Agent

Dear THEATRON-ERS

Just a quick note to you before we depart for that desperately needed break after the tour....

I want to be able to collate all the proposals early on July 18th so we can return them to Melissa at *playGround* by the deadline. This is such a juicy job and it would be great for us to get the contract!

This is a big ask while you are away but each of you needs to bring something back to share with the others on July 16th. We could develop one of those vision boards? That way we will have some ‘research’ to inform our collaborative planning.

Figure if you don’t bring anything back you are quietly indicating that you don’t want to be part of this particular tour!!!

So... news reports, pictures, photos, objects, memorabilia, music, observations – snippets of overheard conversations that relate to this idea of ‘being human’. Anyone whose holiday is filled with rain could start thinking about specifics like making draft storyboards etc – lol! Don’t want you losing your creative sparks!

See you all bright and refreshed in July! Stay safe! Oh- and bring me back a souvenir from your holiday- I will be slaving away over the company admin and will need something to cheer me up !

Have fun!

Your devoted agent

Gaenor

PS if you want to email me any ideas while you’re relaxing poolside feel free!!!

gaenor_s@hotmail.com

Appendix 14An Archived Review – What do you think? (Adapted from exemplars NZQA)

Newcomers Theatron take the issues of society to the Wellington stage (a review of The World in Pain by Tom Mapes July 23 2010)

The first piece started with the actor in foreground, sitting on the floor. He used the convention of "Spoken thoughts aloud" while writing in his diary. This was a useful convention for setting the scene and supported dramatic unity. It established the belief that the character was reminiscing in response to his journal.

The use of chorus and cannon on one side of the stage and action on the other split the focus and this undermined the flow of the drama.

This was an example of how the transitions were rushed and invasive. They were generally performed in a timely manner but they were not "smooth."

The transition from the stretcher to the bed was not considered in terms of the plot line. The actor just stood up and moved to his new position. This was not congruent with his condition within the scene. It undermined the dramatic unity of the piece.

The chanted chorus helped to support the intention of the piece. The ensuing "symptoms machine" revealed the mechanics of the diagnosis in an engaging manner and supported the flow of the drama.

The purposeful use of these conventions started to create a meaning for me as a member of the audience.

The use of the "twirling" convention to demonstrate the passage of time was unevenly applied and made this transition confusing. It was not used at any other point in the piece and so seemed incongruous. It undermined the dramatic unity of the piece.

The use of "Machine" to create the plane and move the scene was well executed and succinctly communicated a major plot event. It supported the effective flow of the storyline.

The excessive use of the defibrillator in this scene moved the mood from dramatic to comedic. Indeed, some audience members giggled. This worked against dramatic unity as the moment was not deliberately being played for comedy. It also worked against the intention for the scene as indicated in the company's programme.

The final scene was placed in a different time and location from the first scene and this undermined the dramatic unity of the piece.

This drama was performable. There was a credible flow of ideas and action but the dramatic unity was undermined through inconsistencies such as the mis-match between the first and last scenes. Transitions between scenes were done in a timely fashion but they were rushed and needed to be "crisper." Conventions indicating scene change needed to be consistently applied to support dramatic unity. There was some evidence of a coherent understanding of the use of dramatic elements and conventions within Theatron's glossy programme but this was not borne out in the resultant drama.

It's great to see new work by young people but Theatron have some more experience to gain if this piece is typical of their current work. ** TM

Appendix 1 Letter

Using Mantle of the Expert pedagogy to support collaborative skills in the devising of
effective drama at Level 2
Research project 2012

12 Fairfax Terrace

Frankleigh Park

New Plymouth

4310

April 20th 2012

Dear Level 2 Drama Students,

My name is Gaenor Stoate and I am Head of Performing Arts at Spotswood College. I am undertaking research in 2012 as part of a M.Ed. at the University of Waikato, working in the Faculty of Education under the supervision of Dr. Viv Aitken.

My research focuses on the devising standard in NCEA Drama at Level 2 and one of my particular interests lies in finding answers to this question:

Does a Mantle of the Expert approach to devising in drama have any effect on the development of students' collaborative skills in a creative group?

I am approaching you as a potential participant because part of your drama course this year will include the experience of a Mantle of the Expert approach to learning about Greek Theatre and also because you will be involved in devising and performing drama for AS 91214. Your teacher, XXXXXXXX is also interested in exploring more effective ways to help you engage as a group, as you work towards devising and performing effective drama.

We want to discover, and help you find different ways to manage and develop the skills that are essential when you are working as a group on your devised work for performance.

I would like to observe the ways you manage and develop some of these important skills such as: Negotiating, making decisions as a group, problem solving, experimenting, leading and supporting, listening to others and taking responsibility for the development of specific roles within the group. You will probably recognize some of these skills as aspects of the Key Competencies, in particular **thinking, participating and contributing** and **relating to others**.

Please take this letter home and share it with your parents/ caregivers. Together with your parents/ caregivers, please read through the information sheet attached to this letter. The

sheet provides details about what you need to do if you agree to letting me observe your working process during involvement in the Mantle of the Expert experience and the devising task set for AS 91214.

If you are willing to participate, to be observed and to share your written responses to the devising process, please return the attached consent form to:

Gaenor Stoate

There will be an opportunity for you and your family to meet me and to ask any questions you have about the research project . Your teacher, Ms XXXXXX will notify you of the dates for the information meeting to be held in May.

I look forward to meeting with you in May.

Nga mihi

Gaenor Stoate

gst@spotswoodcollege.school.nz

Using Mantle of the Expert to support student learning in devised drama: *A research project investigating the effects of Mantle of the Expert on the development of skills used to devise effective drama at NCEA Level 2 .*

More questions about Gaenor's research project? Read on!

What's this research trying to find out?

I am interested in looking at how students work together when they do devising in drama. I am trying to find out what teachers need to do to support students to make EFFECTIVE, COHERENT drama in groups.

Why me?

I am asking you to take part because you will be participating in the internal standard as part of your drama course this year. I am particularly interested because you will have experienced the Mantle of the Expert approach in the lead up to the devising work. I want to find out how the MOTE influences your devising.

What do I have to do?

If you agree to participate in the project, this will mean I watch you working in class in your groups. I will also watch your final performance. Finally, I will look at your written work done in class. I will take notes and these will become the 'data' for my research.

How long does the research take?

I will be working in your classroom throughout Term 2 2012. Your involvement will finish after you have performed your devised drama. The rest of the year will be focused on the analysis of the data. I will come back and tell you what I found out in early November.

What if I want to pull out ?

Participation in this project is subject to the terms of the ethical guidelines for research of the University of Waikato. This means you do not have to take part and you can withdraw from the research at any time **up to the point of the data being analysed**. July 16th 2012 (Beginning of Term 3 2012).

You can withdraw for any reason – and without needing to give a reason. Or, you can ask for something you have contributed NOT to be included in the research data. If you choose not to take part, or if you withdraw from the project I can assure you this will not affect your marks in the assessment of the standard in any way.

If you do decide you no longer wish to participate in the study, all you need to do is to let us know. We ask that you state your intention to withdraw from the study in writing/email and send your intention to

Gaenor Stoate or gst@spotswoodcollege.school.nz

12 Fairfax Terrace,

New Plymouth

4310

- **Any request to withdraw must be made before July 16th 2012 since after this date it will be too difficult to separate out your information.**
- **Your intention to withdraw will not be discussed with you / anyone else.**
- **You do not have to give any reasons for withdrawing and you will not be required to provide any further information for the study.**

If I don't want to be part of the research from the outset will it affect my marks?

Absolutely not. You will carry on as normal with the participation in the standard, your assessment will be carried out as intended and detailed on your task sheets. Members of your group may have consented to participate but that will have no effect on your progress, attainment or engagement. You may be present when a member of your group is being observed but there will be no deliberate intrusion by the researcher on your group's process and you will not be the focus of the researcher's observations.

How is my identity protected?

You and your school would be not identified in the thesis. If I write about individuals, I would use pseudonyms (i.e. a made-up name). I would do the same in any future publications arising from the research.

Will I get to review the data that has been collected about me?

Yes, you will. After the data collection process has finished, Gaenor will make her data analysis available through a shared Google doc. If you wish to see this, simply let Ms XXXXXXXX or Gaenor know, making your email address available so that you can receive the link. Gaenor will let you know when this document becomes available.

You are also invited to a meeting to be held with Gaenor and Ms XXXXXXXX after the devised performances have taken place and you have completed your reflections on the work. Gaenor will talk to you about the early findings of the research. Part of the purpose of the meeting is to give you a chance to check you are happy with the way that you and your work have been represented. Remember that you will not be identified personally. You will be notified of the date for this meeting in class.

If there is anything concerning the research you wish to comment on, or need further information after the two opportunities above, email Gaenor and she will be happy to address your comments or questions.

gst@spotswoodcollege.school.nz

What if there is some other problem or concern?

I hope that you would talk to me or Ms XXXXXXXX about any problems or concerns you may have. You could also make contact with my supervisor Viv Aitken: her email is viva@waikato.ac.nz

Other concerns?



Use this box to ask any further questions you have about the research.

Or, email Gaenor Stoate at gas8@students.waikato.ac.nz

Appendix 3 : Letter/ Email to Class teacher

Dear XXXXXXXXX

I am really grateful for the support and time you have already given to this proposed research project. I also would like to acknowledge your generosity in terms of sharing your planning process for Mantle of the Expert experiences in the senior secondary drama classroom.

As you are already aware from our two meetings held earlier in March, I am seeking your informed consent to my accessing your Level 2 classroom this term so that I can observe the students working in the Mantle of the Expert experience and thereafter in the devising process for AS 91214.

You have agreed to keep a journal reflecting on student engagement and collaboration throughout both processes. The reflections will be valuable data for the research and I would be very grateful if you could consent to sharing the observations you have made during three interviews with me. The interviews would be spaced

- at the beginning of the process, that is when the Mantle is introduced to the students.
- the mid point of the devising process, once the students are exploring and experimenting with drama creating
- the end of the process, after the devised performances have taken place.

Dates and times for the three interviews can be arranged so that they do not impact negatively on your teaching commitments or your breaks.

Each interview will be limited to 30 minutes and the reflections you have made will form the basis of our discussion. The interviews will be voice recorded. Access to your reflections the day before each of the interviews will enable me to facilitate open ended questions about student collaboration and to inform the direction of the dialogue.

There will be no identification of any of the participants or the school when the research data is gathered, written up and reported.

It is anticipated that information about the research findings will not be available until mid to late 2013. A draft copy of the thesis will be lodged in school office. Audience participants will be invited to leave email addresses if they wish to receive an electronic link to the thesis.

An electronic copy of the thesis will become widely available, as the University of Waikato requires that a digital copy of Masters theses will be lodged permanently in the University's digital repository: Research Commons.

If you are happy to consent to participation please could you return the consent form attached to me at the information meeting with the student participants in May.

I have copied you into the email sent to the Principal and Chairperson of the Board so that you are aware of the information communicated to them. I also attach a copy of the

letters that will be sent to the student participants and the consent forms they will sign if they are willing to participate in the research.

With very best wishes,

Gaenor

Appendix 4: Letter to Principal and BOT for permission to research at the school

PrinBOTLetter/Consent

Appendix 1: Copy of letter/ email sent to (Principal) (Board of Trustees)

Dear MrXXXXXX and Mr XXXXXXX

My name is Gaenor Stoate and I am Head of Performing Arts at Spotswood College. I have a study award of 32 weeks duration this year to complete a Master's thesis. I am undertaking research towards the M.Ed. at the University of Waikato, working in the Faculty of Education under the supervision of Dr.Viv Aitken.

My research focuses on the devising standard in NCEA Drama at Level 2 and my particular interest is in the ways that drama students might be supported more effectively in the process of creative collaboration. XXXXXXXXX has agreed to engage in the same inquiry with her Level 2 Drama classes as they explore innovative means of devising and performing effective drama. The inquiry will seek ways to raise the standard of devised work for performance, focusing on how, as drama teachers we might plan / facilitate innovative opportunities for the development of the Key Competencies as they inform group **thinking** and **participating and contributing**.

I would like to ask for your support and permission to carry out the research in XXXXXXX's classroom during Term 2. Research project is likely to commence May 14th 2012. Data collection can start as soon as ethical approval for the research has been granted by the University of Waikato and the school has given consent for the research to

be carried out. The proposed research project, a case study of Level 2 drama students undertaking AS 91214, examines the effects of using a drama pedagogy, Mantle of the Expert, on the ways that students work in the process of creating original performances. To carry out the research and to generate data for this study I will be seeking consent from to observe students at work in scheduled drama sessions and to access the reflections written by them which is an integral task for this NCEA Level 2 standard. I would also need your consent to my conducting three interviews with XXXXXX at XXXXX College and to watch the students' final performances for the standard. It is anticipated that data collection will be finished by July 16th 2012.

Informed consent for participation will need to be given by both XXXXXX and the potential student participants. Those students who do not wish to be involved in being observed will not be at any disadvantage in terms of preparation for the standard, all students will be preparing for the standard as part of their drama course for 2012. Students who do consent to participation will be neither advantaged nor disadvantaged; the tasks in the standard will be carried out as normal. There will be no extra demands made on their time or commitment to the devising process.

There will be no identification of any of the participants or the school when the research data is gathered, written up and reported.

It is anticipated that information about the research findings will not be available until mid to late 2013. A draft copy of the thesis will be lodged in school office as soon as this is completed.

Audience participants will be invited to leave email addresses if they wish to receive an electronic link to the thesis.

An electronic copy of the thesis will become widely available, as the University of Waikato requires that a digital copies of Masters theses to be lodged permanently in the University's digital repository: Research Commons.

I look forward to hearing from you and would be very pleased to answer any questions you might have.

Kind regards

Gaenor Stoate

gst@spotswoodcollege.school.nz

The Principal and Board of Trustees of XXXXXXCollege do / do not give consent for Gaenor Stoate to carry out the research project detailed in the above letter /email .

Signature (Principal)_____Date_____

Signature (Chairperson BOT)_____Date_____

Appendix 5: Consent form – Student

Using Mantle of the Expert to support student learning in devised
drama
Consent Form: Student participants

I (_____) have read the student information letter and I understand the nature of the research project.

I understand that I do not need to give a reason for my decision.

For those who **agree** to participate

By **agreeing** to participate: I understand that Gaenor wishes to

- o carry out observations on our classwork,
- o look at written work
- o collect comments from audience members on our performances.

I **agree / do not agree** for my work to be included in this research.

(Delete 1)

I understand that my participation is voluntary and that I can withdraw anytime up to the date of commencement of data analysis (July 16th 2012).

4. I understand that my identity and that of my school will be kept anonymous and any information provided will be kept confidential.

5. I understand that my responses, and observations made of me, during drama process and performance for the purposes of this research project will be kept in a locked filing cabinet for a period of five years before being destroyed.

6. I understand the findings of this research will be written up in a Master's thesis. I understand also the findings of this research could be presented at conferences and written up in academic journals.

Signed _____ Date

Appendix 6 Teacher Consent

Using Mantle of the Expert to support student learning in devised
drama at NCEA Level 2
Consent Form: Class Teacher

I, XXXXXXXXXX, have read and understood the nature of the research project and I agree to.

I agree with the following statements (Please tick)

5. I understand that my participation is voluntary and that I can withdraw anytime up to the date of commencement of data analysis (July 16th 2012).
6. I understand that my identity and that of my school will be kept anonymous and any information provided will be kept confidential.
7. I understand that my responses in interviews with the researcher, and observations of the students recorded by me and shared with the researcher, during drama process and performance for the purposes of this research project will be kept in a locked filing cabinet for a period of five years before being destroyed.
8. I understand the findings of this research will be written up in a Master's thesis. I understand also that dissemination of the findings of this project will occur through conference presentation and publications. The planning for this project may be used in a model unit plan produced for publication online.

Signed _____ Date _____

Appendix 7 : Achievement Standard

Subject Reference	Drama 2.2		
Title	Devise and perform a drama to realise an intention		
Level	2	Credits	5
		Assessment	Internal
Subfield	Drama		
Domain	Drama Creation		
Status	Registered	Status date	17 November 2011
Planned review date	31 December 2014	Date version published	17 November 2011

This achievement standard requires devising and performing a drama to realise an intention.

Achievement Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> • Devise and perform a drama to realise an intention. 	<ul style="list-style-type: none"> • Devise and perform a coherent drama to realise an intention. 	<ul style="list-style-type: none"> • Devise and perform an effective drama to realise an intention.

Explanatory Notes

- 8 This achievement standard is derived from *The New Zealand Curriculum*, Learning Media, Ministry of Education, 2007, and relates to the strands Developing Practical Knowledge, and Communicating and Interpreting, in Drama Level 7. It is related to the material in the *Teaching and Learning Guide for Drama*, Ministry of Education, 2010 at <http://seniorsecondary.tki.org.nz>.
- 9 *Devise a drama* involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all members of the group, and involves:
- discussion
 - exploration of and experimentation with elements and conventions
 - selection and rejection
 - shaping using elements and conventions
 - structuring and sequencing
 - reflecting and refining.
- The devising is to be supported by a statement of intention.

Devise a coherent drama involves creating a drama that is structured to have flow, dramatic unity, and smooth transition between scenes.

Devise an effective drama involves creating a drama that is convincing, captures the essence of the dramatic context, and has impact and originality.

Perform means to present the drama as devised. The performance is a vehicle to convey the effectiveness of the devised drama.

A drama means a live, enacted performance.

To realise an intention means to present a drama that is crafted to capture the key ideas chosen as the focus for the creation of the work. Although acting techniques are not the focus of the assessment, the execution of the chosen elements and conventions will impact on how well the intention of the drama is conveyed.

Dramatic context refers to the interpretation of role, relationships(s) and situation.

- 10 The process of devising results in a script or a drama outline. The devised script or drama outline includes:
- a title
 - a list of characters
 - a script or a devised drama outline
 - decisions about the drama elements
 - conventions used, and why.
- 11 The statement of intention includes:
- the rationale for the devised drama
 - the style of the devised drama
 - if necessary, decisions about staging and use of technologies.

The statement of intention and the script or drama outline may be presented in any electronic and/or paper-based format, such as diagrams, notes, bulleted list, charts, sketches, flow diagrams, sentences or any other useful form. A portfolio or extensive collection of material is not required.

- 12 The drama must use elements and select and use working and/or structural conventions to support the stated intention.

Elements include role, time, place, situation, action, mood, tension, focus.

Working conventions include role on the wall, hot seating, teacher in role, visualisation, improvising parallel scenes.

Structural conventions include flashback and flash forward, narration, spoken thoughts, telephone conversations, stage directions, still images, slow motion, soundscape, physical and vocal chorus, split stage, split focus, entrances and exits.

The drama will explore ideas or themes by, for instance, reinterpreting an existing story or telling stories from a specific historical event.

- 13 Although the students will work in a group they will be assessed individually.
- 14 Conditions of Assessment related to this achievement standard can be found at www.tki.org.nz/e/community/ncea/conditions-assessment.php.

Replacement Information

This achievement standard replaced AS90301.

Quality Assurance

- 3 Providers and Industry Training Organisations must have been granted consent to assess by NZQA before they can register credits from assessment against achievement standards.

- 4 Organisations with consent to assess and Industry Training Organisations assessing against achievement standards must engage with the moderation system that applies to those achievement standards.

Consent and Moderation Requirements (CMR) reference

0233

Mantle of the Expert Plan : THEATRON CAPTURE THE

Devising and Performing Level 2 AS 91214	Theatre Company Artists Performers Technology	<p>Devise original pieces for festival:</p> <p>celebrating excellence in drama for the community.</p> <p>Develop several devised group pieces which capture the essence of what it means to be human.</p>	<p>Commission and Client: What is the key task the enterprise might be asked to</p>
			<ul style="list-style-type: none"> Community attending as audience for the festival.

<p>Tasks: From Standard</p> <ul style="list-style-type: none"> What is the focus of this drama task? What dimensions of NCEA Drama 	<p>Enterprise: Who are the people that might deal with this profession?</p>
<p>and performing? What are the skills? Discussion. Record)</p> <ul style="list-style-type: none"> Revisit the skills identified— drama techniques from long ago, understanding of theatre form, what are drama conventions and how can they be used to develop original work? Interpret physical space Press visit Organise smaller groups within the enterprise. Establish ground rules in each group for effective collaboration. Feedback and feed-forward- we are a company Begin experimenting and 	<p>Key tensions</p> <ul style="list-style-type: none"> Time Audience accessibility Appropriate content Lack of cohesion in one group (this could be absent or real) Challenges to intention?

<p>exploring ideas in smaller groups</p> <ul style="list-style-type: none">• Create schedules to manage (limited) time• Collectively manage quality control checkpoints- remember EVERY group needs to realise intention to a level of excellence- we have to help each other as the enterprise, not just small independent groups.• Note decision making stages. Record any changes.	
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Theatron Theatre Company

Staging the art of collaboration

Can we agree to call ourselves
'Theatron' which makes a reference
both to our work as reinventors
of the classics... but also as a
company who tackle relevant issues
for our (sometimes) young,
teenage audiences..... ?

Appendix 9: Can we agree to be part of THEATRON ?

Appendix 10 Voice mail from Client

Yeah hi there

I'm calling on behalf of Melissa Parkes who is artistic director of playground 2012. Hey look we've been badly let down by a UK company who do our festival every second year- thing is they've pulled out three weeks outside of the start of the programme. We heard about you guys – saw you on Campbell Live last night– really

impressed with your energy – not sure if you have experience of
devising but yeah we'd be looking for your availability in

August/September – hey can you get someone to call me back? -

Name's Amy. Yeah. Te Mokau.

Catch you later

Bye

Appendix 11: The Commission

playGround, the annual community drama festival celebrates its 12th season in Te Mokau with another opportunity for emerging and newly established theatre artists to present a programme of original devised drama.

playGround is well known for its cutting edge programmes which capture the essence of dramatic innovation and have a lasting impact and connection with the community audiences.

We are currently inviting proposals from interested companies, requesting that the proposals are submitted to *playGround* Arts Committee no later than **Wednesday July 18th 4pm**. We regret we cannot consider applications after this date.

Proposals should include the following

- Working Title
- List of characters
- Outline/storyboard
- Artistic decisions about elements and conventions

And also

- The rationale for the devised piece
- The style of the devised drama
- Staging decisions and use of technology

Submission of the proposals can be made in electronic or paper based format, and may be presented in written or diagrammatic form. Sketches and flow charts are acceptable.

Please do not send showreels. Selection of pieces will be made on the proposals only.

The theme for *playGround2012* is

Capturing the essence of what it means to be human

in the form of reinterpreted or existing stories, stories from a specific historical event or work which is thematically based.

We look forward to your involvement in *playGround 2012*

The community benefits greatly from the quality performances staged each year and we are confident this year will be no exception. Selections will be made by July 20th 2012.

Yours truly

Melissa Good Artistic Director playGround 2012

Achievement Standard Drama 91214: Devise and perform a drama to realise an intention

Resource reference: Drama 2.2

Resource title:

“THEATRON effectively captures the essence of what it means to be human with their latest work in playGround 2012”

Article in NZ HERALD AUGUST 2012

Credits: 5

Achievement	Achievement with Merit	Achievement with Excellence
Devise and perform a drama to realise an intention.	Devise and perform a coherent drama to realise an intention.	Devise and perform an effective drama to realise an intention.

Student instructions

Introduction

This MANTLE OF THE EXPERT assessment activity requires you to step into **role** (drama element) as a professional performer in

THEATRON THEATRE COMPANY

Staging the art of collaboration

to devise and perform an original drama which will be performed as a part of a community festival celebrating dramatic excellence. You will explore and develop drama elements and conventions to create a collaborative piece.

The Mantle of the Expert project includes three key aspects

The enterprise	THEATRON THEATRE COMPANY
The client Mokau	Artistic Director Melissa Good for playGround2012 Te
The commission	Devise original group drama for a community festival celebrating excellence in performance, based on theme of

Capturing the essence of what it means to be human.

The devising will take place over five weeks of in-class and out-of-class time. You will negotiate the performance date, taking your client needs into consideration.

You will work in small groups within the larger enterprise

You will need to actively participate in the devising and performing of the drama in order to meet the client's conditions.

You will supply to the client a statement of intention and devised drama outline or script to support the final drama.

In your performance you can make use of drama technologies such as sound, light and projection. Costume, staging, makeup, props may also be selected to help you realise your dramatic intention. The community audience will be invited to give feedback to you after performance, noting how coherently and effectively your devised drama realises your intention in performance.

Exploration

We will hold a meeting *in role* (drama element) as Theatron Company members, just back from a tour of our Oedipus/Antigone production. This meeting will take place in our company studio. We can chat with one another to discover through improvisation, how we spent our first night back with family and friends after such a gruelling tour. We can also explore our own thoughts, as professional actors, about our recent performances and what we hope to be involved with next.

As you work, consider how your conversations might reflect professional relationships you might have with one another, your hopes for the company's future, your own ambitions as a performer.

Consider also how we might use a familiar space (the drama room) and work in it as if it were a professional studio. How might we use space (drama element) to show we are somewhere else?

TASK 1(receiving the commission)

Theatron receives a phone message from a person working on a community arts project in (fictional) Te Mokau. Theatron has recently started to gain some status and the message asks for Theatron to get in touch to discuss availability for Te Mokau's festival of community drama- *playGround 2012* . One of your teachers will now step into **role** (drama element) as Theatron's agent. This is an admin role. Your teacher will be in **role** as someone with little theatre/drama experience.

Listen to the message (see appendix)

Discuss the implications of the message. As a group, decide what further information you need to be able to make a decision regarding Theatron's involvement. Note the questions you would like the agent to ask. These may include the fee, the time frame, the resources at Te Mokau, the potential for further publicity for Theatron, any themes, styles required. Record your questions on company notepaper/company noticeboard. (see appendix)

TASK 2 (accepting the commission)

Your agent will provide answers to the questions you asked. In **role** as Theatron performers you will decide whether or not to accept the commission. You do have experience of devising original work, but your last company production was directed and involved a script. This work will require you to collaborate with each other to create some original drama and will not make use of a director outside the group. The group will **make decisions** based on how the drama can **realise its intention effectively**.

In **role**, think about the drama skills you already have which will enable you to work together to create original drama. (to do this, imagine you have already trained to a high level in drama techniques- such as voice, body movement and space techniques at drama school but now you have to think about what personal skills you might have developed as part of belonging to a professional company)

Share these skills. They may include : being able to ask questions, making decisions as a group, exploring different ways of performing, improvising, experimenting with conventions, giving feedback and feedforward to others, negotiating outcomes, developing responsibility for specific tasks needed to complete the commission.

Record the skills on company notepaper/notice board.

TASK 3 : Creating professional workshop/rehearsal sessions

In **role** as THEATRON, imagine some workshop warm ups and rehearsal exercises you might engage in for creating work from the start. Start having some fun with ‘physical brainstorming’ as Sam Scott from Massive Theatre Company calls it.

Work in groups of 4/5 exploring physical shapes and moments such as carrying each other across the space, making ‘sculptures’ or freeze frames of specific objects.

Note down- on company paper, company notice board or google docs- conventions that encourage exploration – such as improvisation, hot seating, captioning.

Work with the theme of “ Capturing the essence of what it means to be human” .

TASK 4 : CAMPBELL LIVE INTERVIEWS THEATRON!

Using the convention of COLLECTIVE ROLE, allow yourselves (**in role** as THEATRON) to be ‘filmed’ for TV 3. Your teacher will step into **role** as interviewer. You will have notes to help you answer the questions! (See appendix.)

TASK 5: Submitting proposals to *playground 2012*

Out of role, and class, **record and contribute** ideas for the devised dramas on the theme of

What it means to be human

Share what you have prepared with the class in the next lesson.

Then **step into role** as THEATRON and negotiate your working groups. Do this by deciding HOW you want to work, rather than WHO you wish to work with. This would be a more authentic way of working in a company.

TASK 6 : THEATRON : Aiming for Excellence

In role as a smaller group, begin further physical brainstorms linked to your exploration of what it means to be human. Make decisions about how to start exploring and experimenting with your ideas.

Extend these pieces into tableaux now for inclusion in a short publicity film for *playground 2012*

Comment on effectiveness (**in role**) on the short tableaux you have seen from the other groups.

Plan what you will do next as a group, for example, create an effective way of communicating ideas when you are not together such as your shared google doc.

Your teacher will now **step into role** as Genevieve the **dramaturg**, available at specific times for consultation. This role is detailed in the appendix.

Apart from consulting with Genevieve, you will continue to work as THEATRON in smaller groups preparing for the performances in Te Mokau. Try to work as a company ensemble, building in time to share progress and to refine your work so it truly reaches the intention you planned.

Ensure you keep clear intention notes, these can be updated as you refine and restructure your work.

Statement of Intention to be provided for inclusion in playGround 2012 programme

As a group, write a preliminary statement of intention for your drama. Discuss

and record your decisions about:

- the rationale for your devised drama
- the style of your devised drama, e.g:
 - whether you will perform using a particular style
 - how you might frame your drama for greatest impact.

This information is likely to evolve over the devising process and should be finalised just prior to final submission for the festival.

TASK 7 : Perform at Te Mokau !

THEATRON will distribute audience feedback sheets after the performances.

TASK 8 : Post Festival discussion

Next contracts

Analysis of audience feedback sheets.

Process Notes

NOTES on the PROCESS of devising at Level 2

Explore and experiment

In your group devise and create your drama:

- Improvise scenes based on your chosen theme or idea
- Explore and experiment with a variety of conventions and elements to see which best suit your intention and how they might be used within your drama..

Structure and sequence

Plan what might happen scene by scene.

Discuss and choose basic technical features that will enhance your drama in performance. For example, using a basic set and neutral costume would allow for quick transitions between scenes.

Add decisions about staging and use of technology to your Statement of Intention.

Devised drama outline or script

Record your decisions for your devised drama as you plan it. Adapt and change your record to keep it up to date as you progress. Use this information to inform the creation of your final devised drama outline or script.

Selection and Rejection

Think about how the drama is structured. Are you getting across your theme or message in a coherent and effective way? How can you utilise dramatic conventions to support the creation of the dramatic elements and communicate your overriding intention for the drama?

Edit weaker sections through agreement with the group. Select sections which support your statement of intention, and reject those which are unnecessary.

Shape your drama using elements and conventions

Make use of *structural conventions* to link scenes or parts of your drama.

Be aware of their impact on the *elements* of the drama. For example, you may be able to create a more rounded role by including a narration, or enhance the mood of a scene by adding choral speaking.

Reflect and refine

Rehearse your devised drama.

During the rehearsal process, reflect on the effectiveness of your drama, and refine it accordingly.

Make any changes to your statement of intention and your drama outline / script as necessary.

You may choose to perform your drama or part of your drama to another group. Listen to their feedback and reflect on any suggestions.

Return to your Statement of Intention and compare your original goals to this performance.

Supporting evidence

Finalise your statement of intention and drama outline or script. Ensure it is legible and reflects the decisions you have made about your devised drama.

Perform your drama

Actively participate in the performance of the drama to the class at the specified time.

Hand your Statement of Intention and Devised Drama Outline to your teacher before you go on stage.

Student Resource: Further Guidance

Discussion and Research

Groups of 3 work well.

In your research, collect images, comments, facts, songs and your thoughts and add them to this brainstorm. Look for relevant news articles or first-hand accounts.

Ask other students and family about their experiences or thoughts or memories that relate to the theme or idea chosen.

Make sure that your topic links back to the original concept of what it means to be human

Devising your drama

Statement of Intention

In your rationale, consider:

- what your drama will be about
- how this supports your chosen theme or idea
- how it links to the idea of what it means to be human
- what your message will be
- what you want the audience to feel, think, see, understand, or learn.

The style of your devised drama might be, for example: realism, episodic, a documentary approach, or a combination.

To frame your drama for greatest impact you might, for example, involve the audience as characters in the drama, use the framework of a news report with live action sequences cut in, or play it out from each character's perspective.

Exploring and experimenting

You can actively participate by making suggestions and offers, by accepting offers made, and by contributing to the drama through participating in the

improvised development of ideas, providing extra research, feedback, or clarification.

Your teacher will be observing the devising process to check that you understand what is happening in your drama, and that you actively participate in the devising process. This is essential to your achievement of the standard.

Experiment with some of the following working conventions:

- hot-seat each character to make new discoveries
- create a role on the wall for your character to explore their inner and outer worlds
- explore how relationships or messages within the devised drama might be given emphasis through the use of focus or levels
- examine how chorus, slow motion, soundscapes or stylised movement might enhance the mood or tension of a particular key moment in your drama.

Consider using these pieces of work within your drama. Which have the most impact? Experiment with where these pieces of work might fit in the drama, so that they have the most impact.

Structure and sequence

Your structure needs to be coherent and effective.

Using a narrative style can work well at this level, but you might also have a thematic approach that allows you to explore the same theme in a number of different scenarios or ways. An example might be that you begin with a television interview that then uses re-enactments and flash-backs to illustrate the theme. The common link is the interview.

Make sure your use of staging or technology is justified in terms of your theme, message or purpose. Do not become preoccupied with the use of technology at the expense of the quality of the devised drama.

Consider how you will make transitions between scenes in a manner that does not disrupt the dramatic unity or the flow of the narrative. Nothing kills the mood like a long, pointless, blackout.

Devised drama outline

Recording your devised drama means making decisions and recording the following details:

- a title for your devised drama
- a list of characters and who might play each role
- a script or devised drama outline of the action, scenes, links
- decisions made about what elements will be used where, and why
- decisions made about what conventions will be used where, and why.

Shaping using elements and conventions

This might include shaping the drama by using:

- exits and entrances
- narration
- flashback and flash forward
- spoken thoughts
- still images

- telephone conversations
- slow motion
- chorus
- split stage.

Assessment schedule: Drama 91214 THEATRON captures the essence....

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student has devised and performed in a drama to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"> • discussion • exploration and experimentation of elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention.</p> <p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p>For example: Statement of Intention: We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the</p>	<p>The student has devised and performed in a coherent drama to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"> • discussion • exploration and experimentation of elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention. It is structured to have flow, dramatic unity and has smooth transitions between scenes.</p> <p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p>For example: Statement of Intention: We want to show how doing nothing in the case of domestic violence can be disastrous. We want to</p>	<p>The student has devised and performed in an effective drama to realise an intention to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"> • discussion • exploration and experimentation of elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is, convincing and captures the essence of the dramatic context. It has impact and originality.</p> <p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p>For example: Statement of Intention: We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p>

victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.

Drama in performance:

The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.

It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road.

Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.

The drama traces the two women's interaction with the victim from across the road when they meet at the supermarket.

Justifications and excuses from both sides are articulated.

The two women debate what they should do but decide to do nothing.

The final scene is shaped around a telephone conversation where one woman receives a phone call and consequently informs the other. Who is again sitting in the kitchen, of the death of the victim at the hands of the abuser?

encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.

Drama in performance:

The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.

It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road.

Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.

The drama all occurs in this kitchen, which allows for smooth transitions and supports the flow of the drama.

All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder.

Justifications and excuses from both sides are articulated.

The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and commanding them back 'home' where further violence occurs.

The two women debate what they should do but the debate is finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road

Drama in performance:

The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.

It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road.

Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.

The drama all occurs in this kitchen, which allows for smooth transitions and clear dramatic flow.

All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder. Justifications and excuses from both sides are articulated.

The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and commanding them back 'home' where further violence occurs.

The two women debate what they should do. The debate purposefully 'seeds' ideas in the audience about appropriate actions. The debate is finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road

The students then stop the play and question the audience about where things went wrong. The audience is questioned about how the situation could be changed to help the victim and avert the homicide. The point of intervention is identified and the students replay the drama from that point, integrating audience suggestions for change that largely stem from the earlier seeding and allow the students to have prepared an outcome.

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Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.

Collaboration	Working together in rehearsals and development sessions with equal commitment to the exploration of the work.
Empathy	the ability to understand and share the feelings of another.
Trust	the state of being responsible for someone or something
Role	the function assumed or part played by a person or thing in a particular situation
Explore	inquire into, discuss, try out ways of enacting in detail
Negotiate	try to reach an agreement or compromise by discussion
Experiment	Try out new ideas and methods and note result
Embodiment	a tangible or visible form of an

	idea, quality, or feeling
Innovative	featuring new methods; advanced and original
Refine	make minor changes so as to improve or clarify
Reflect	think deeply or carefully about
Ensemble	a group viewed as a whole rather than individually

Appendix 13 Literacy MATCH UP

Appendix 13: Literacy Match up

Appendix 14: Campbell Live Collective Role Exercise

Collective Role Exercise

JOURNALIST

Hello Theatron and thank you very much for agreeing to be interviewed for Campbell Live. You are developing a unique style which is bringing more and more young people into the theatre

A recent review in THE STAGE said

‘Theatron creates drama that is convincing, captures the essence of the dramatic context and has impact and originality. ‘

I interviewed your agent recently who told me a little bit about the recent Oedipus/Antigone tour and why you felt it was such a success. I would like the focus of this interview now to be on your new work for the playGround Festival 2012.

<i>We understand your next project will be devised drama? Can you explain what that is- or at least how it differs from staging scripted pieces?</i>	Devised drama involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all company members. In other words there is no one person with the
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	<p>ideas- we build it together, including ideas for staging it like the sound and light.</p> <p>Scripted pieces are there for you to work with straightaway so the difference is you are using your own thinking rather than a playwright's.</p>
<p><i>What exactly do you mean by collaborative work?</i></p>	<p>Collaboration means that we work together in rehearsals and development sessions with equal commitment to the exploration of the work. We recognize and respect each other's strengths and work from a position of sharing.</p>
<p><i>So you always agree with each other?</i></p>	<p>No we don't always agree! There are some healthy disagreements in this studio very frequently! We keep our disagreements on a professional level however, always avoiding personal attack.</p>
<p><i>How do you come to agreements?</i></p>	<p>We come to agreement through discussion, trust and honesty. We also commit to getting agreement after we have tried something out rather than just one member deciding. In drama you need to give it a go before you know if it works or not!</p>
<p><i>What would a typical session in the</i></p>	<p>We always get to the session on time- we</p>

<p><i>rehearsal studio look like?</i></p>	<p>are real strict with ourselves. Time is money for us! We always affirm our collaboration by working in chorus at the beginning. We have mantra which we repeat together ‘ Respect, commitment, no put downs’</p>
<p><i>Some critics have said your work is exciting because it takes artistic risks. Can you explain what that means?</i></p>	<p>We do take risks in the sense that we will push boundaries of what audiences might expect. For instance- who said Greek drama has to be performed in a mask? Aren’t we all wearing ‘masks’ right now? Our pieces don’t always happen on conventional stages. Sometimes we adjust the relationships between audience and performer.</p>
<p><i>You are getting a reputation for using dramatic conventions and elements in an innovative way- can you explain to our viewers what these elements and conventions are?</i></p>	<p>Elements are aspects of drama like role, time, place, situation and so on. Conventions are the ways of working in drama- some conventions help to build the drama – like hot seating or role on the wall- other conventions like soundscape and narration, flashbacks and ritual might structure the way the drama is staged giving it a particular kind of style.</p>
<p><i>Where do your ideas from devised work come from?</i></p>	<p>Oh, ideas can come from anything! Sometimes we will be given a theme- like with the next project but that is really wide</p>

	<p>– what does it mean to be a human – but we get ideas from pictures, films, newspapers, observations, from a shape- or physical action....</p>
<p><i>What other theatre companies or performers have been a source of inspiration for you?</i></p>	<p>We like the work of Complicite and Massive Theatre Company who do scripted and devised work. Both companies use a range of technologies in their projects and they take risks with new ways of working. They also put great emphasis on playing together because they believe good drama comes from high energy and games help this creative flow to happen. Massive Theatre Company use a process called ‘physical brainstorming’ to start the process of devising which really means that they try out ideas rather than simply talking about them. .We all have different actor role models – might take too long to go through everyone’s!!</p>
<p><i>Why is music so important to your projects?</i></p>	<p>We believe that music can really enhance mood or atmosphere in our work. Also music is such a huge part of everyone’s lives isn’t it? Some of us have musical backgrounds and it’s another way of contributing to the development of the pieces.</p>

<i>For the aspiring actors out there what is one piece of advice you would give to them about working in a professional company?</i>	Be prepared to carry on under huge pressure, you need to keep yourself as healthy and fit as possible if you want to earn money from your passion. Always know you are being judged on your commitment and contribution. Make sure you never miss an opportunity to GIVE 100%.
<i>Have you all been to drama school?</i>	Yeah, I have been trained at Toi Whakaari and so has (pick 6 others) a couple of people joined us from school and we kind of train each other- well we experienced ones mentor the younger less experienced.
<i>What would you look for in a performer wanting to join Theatron?</i>	We look for creative, risk taking, highly committed actors who give 100% to the company rather than trying to further their own careers! We expect actors to commit to at least two years with the company. Good listeners, focused – always respectful of drama.

We understand your next project will be devised drama? Can you explain what that is- or at least how it differs from staging scripted pieces?

What exactly do you mean by collaborative work?

So you always agree with each other?

How do you come to agreements?

Some critics have said your work is exciting because it takes artistic risks. Can you explain what that means?

What would a typical session in the rehearsal studio look like?

You are getting a reputation for using dramatic conventions and elements in an innovative way- can you explain to our viewers what these elements and conventions are?

Where do your ideas from devised work come from?

What other theatre companies or performers have been a source of inspiration for you?

Why is music so important to your projects?

For the aspiring actors out there what is one piece of advice you would give to them about working in a professional company?

Have you all been to drama school?

What would you look for in a performer wanting to join Theatron?

Appendix 15: Holiday letter from Agent

Dear THEATRON-ERS

Just a quick note to you before we depart for that desperately needed break after the tour....

I want to be able to collate all the proposals early on July 18th so we can return them to Melissa at *playGround* by the deadline. This is such a juicy job and it would be great for us to get the contract!

This is a big ask while you are away but each of you needs to bring something back to share with the others on July 16th. We could develop one of those vision boards? That way we will have some 'research' to inform our collaborative planning.

Figure if you don't bring anything back you are quietly indicating that you don't want to be part of this particular tour!!!

So... news reports, pictures, photos, objects, memorabilia, music, observations – snippets of overheard conversations that relate to this idea of 'being human'. Anyone whose holiday is filled with rain could start thinking about specifics like making draft storyboards etc – lol! Don't want you losing your creative sparks!

See you all bright and refreshed in July! Stay safe! Oh- and bring me back a souvenir from your holiday- I will be slaving away over the company admin and will need something to cheer me up !

Have fun!

Your devoted agent

Gaenor

PS if you want to email me any ideas while you're relaxing poolside feel free!!!

gaenor_s@hotmail.com

Appendix 16 An Archived Review – What do you think? (Adapted from exemplars NZQA)

Newcomers Theatron take the issues of society to the Wellington stage (a review of The World in Pain by Tom Mapes July 23 2010)

The first piece started with the actor in foreground, sitting on the floor. He used the convention of "Spoken thoughts aloud" while writing in his diary. This was a useful convention for setting the scene and supported dramatic unity. It established the belief that the character was reminiscing in response to his journal.

The use of chorus and cannon on one side of the stage and action on the other split the focus and this undermined the flow of the drama.

This was an example of how the transitions were rushed and invasive. They were generally performed in a timely manner but they were not "smooth."

The transition from the stretcher to the bed was not considered in terms of the plot line. The actor just stood up and moved to his new position. This was not congruent with his condition within the scene. It undermined the dramatic unity of the piece.

The chanted chorus helped to support the intention of the piece. The ensuing "symptoms machine" revealed the mechanics of the diagnosis in an engaging manner and supported the flow of the drama.

The purposeful use of these conventions started to create a meaning for me as a member of the audience.

The use of the "twirling" convention to demonstrate the passage of time was unevenly applied and made this transition confusing. It was not used at any other point in the piece and so seemed incongruous. It undermined the dramatic unity of the piece.

The use of "Machine" to create the plane and move the scene was well executed and succinctly communicated a major plot event. It supported the effective flow of the storyline.

The excessive use of the defibrillator in this scene moved the mood from dramatic to comedic. Indeed, some audience members giggled. This worked against dramatic unity as the moment was not deliberately being played for comedy. It also worked against the intention for the scene as indicated in the company's programme.

The final scene was placed in a different time and location from the first scene and this undermined the dramatic unity of the piece.

This drama was performable. There was a credible flow of ideas and action but the dramatic unity was undermined through inconsistencies such as the mis-match between the first and last scenes. Transitions between scenes were done in a timely fashion but they were rushed and needed to be "crisper." Conventions indicating scene change needed to be consistently applied to support dramatic unity. There was some evidence of a coherent understanding of the use of dramatic elements and conventions within Theatron's glossy programme but this was not borne out in the resultant drama.

It's great to see new work by young people but Theatron have some more experience to gain if this piece is typical of their current work. ** TM

Appendix 17 Company Affirmation

**You have a history of being able to make
difficult decisions together, you really do
connect with your audiences, highly creative
with limited resources, you come with great
CV's, all of you. There hasn't been a time
when your work has been reviewed and it**

didn't have impact on the diverse range of audiences that you've actually performed to. You've performed to children, your audiences come to you because you come with that history of speaking to all of us.

The big brief for you now is can you speak to a diverse range in the community, audience in a NZ community who need to see some work which really does sit around these very big human issues like the Greek ones?



Appendix 18 Some post scripted comments on Mantle of the Expert from social media
page

Cool making devised through different perspective

Personally I loved working as THEATRON, as it gave me more motivation to succeed in
the (external) achievement standard

For me it worked wonders for devising- gave me a starting point and something to focus
on

Greek theatre was fun I learned so much that way – paid off with my Excellence!

Helped build ideas and gave us focus

Harder to devise with but writing made easier with it

I had a lot of fun learning through mantle

Mantle was bloody brilliant!