CHAPTER

1 Teaching Drama

Why teach drama?

It is striking how many trainee and experienced teachers, when asked to describe the general aims of their subject, struggle to provide a succinct and articulate answer. It is tempting to attribute this to naivety or to intellectual vacuity. In fact, the opposite may the case: a reluctance to provide a simple answer may derive not from ignorance but from an intuitive recognition of the complexity of the issue. Take, for example, the following list of aims or reasons for teaching drama. How would you rank them? Are there any you would prioritize or remove? To what extent do they overlap?

- to provide future artists and audiences;
- to help pupils to think;
- to develop personal qualities;
- to develop imagination and creativity;
- to provide insight into human situations;
- to improve teaching of other subjects;
- to educate the emotions;
- to develop confidence;
- to provide entertainment and relaxation;
- to develop appreciation of the cultural heritage;
- to develop understanding of how drama works as a genre.

Lists of aims for drama are commonplace in books about teaching the subject, but the bald statements on their own do not capture depth of meaning and often hide underlying assumptions. The two aims 'to develop personal qualities' and 'to develop appreciation of the cultural heritage' at first sight may suggest very different orientations – the first implying an emphasis on active participation in making drama, the second suggesting a study of texts of different sorts. However, the statements may just as easily be seen as entirely compatible, depending on their interpretation; after all, the study of texts by authors such as Shakespeare, Ibsen and Brecht does not have to be passive and will almost certainly lead to personal growth if taught well. In order to discriminate between the items on the list, it may be helpful to distinguish between those statements that say something about

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

the *value* of the subject and those that are more focused on the *aims* of the teacher as intentional agent. On that basis we can recognize that 'developing confidence' in pupils may be a useful side effect of drama but it is less useful as an educational aim because it does not serve to give distinct purpose and direction to the teaching of the subject. (This will be explored more fully in Chapter 3.)

Another way of gaining more insight into the list of aims is to explore other differences in emphasis that lie below the surface. For example, there is an implied distinction in some of the statements between 'education in drama' (understanding drama as a genre) and 'drama for education' (developing understanding of the world through participation in drama). It is important to ask whether this distinction has significant consequences and whether it means a difference in approaches to teaching the subject. There is also clearly a distinction between 'drama as a method for teaching other subjects' and 'drama as a subject in its own right', but the statements themselves do not indicate whether the different orientations are deep-seated or whether there are implications for practice.

Another way of approaching a list of aims is to seek to identify any gaps. For example, this particular list says nothing specific about citizenship education, language development, literacy or interculturalism, which have featured strongly in recent writing about drama. One could keep adding to the list, but the problem then is that it can easily appear overblown, overambitious and excessive. Advocates of drama have sometimes been accused of claiming too much for their subject.

The identification of 'interculturalism' as an aim for drama provides an interesting example. It shows how the term itself needs to be unpacked in order to appreciate its potential impact and resonance. There is a tradition in intercultural theatre whereby practitioners borrow from other cultures to develop new hybrid forms, a practice that has not been without its critics. The term 'interculturalism', or the development of 'intercultural competence', has similarly been used in foreign language teaching to refer to the acquisition of knowledge and understanding of another culture. However, there is a more profound understanding of interculturalism when the development of intercultural competence is seen as a deeply moral concern and central to personal development, involving openness to 'otherness' and being able to see things from another point of view. Here the sphere of reference of the term is extended outside its normal use (to describe interaction between two national cultures) to embrace any human situation that involves an encounter with the new. Key aspects such as ability to decentre and willingness to engage with others are deep-seated attributes and personal characteristics, and take further the more surface notion of 'becoming familiar with a foreign culture'. This example is particularly significant because the deeper aspects of interculturalism are closely related to drama as an art form and to art more generally. Art often challenges us to see things in new ways and to question assumptions. Drama in particular allows us to step into someone's shoes and can prompt us to see the world differently. A simple statement of an aim does not necessarily carry the full impact of its potential meaning.

Often, ideological or political considerations may be ignored or the implications may be concealed in a bald statement of aim (Apple, 2004). Drama education practice has often been associated with criticality and critical pedagogy. The aim of using drama to develop citizenship may conceal the crucial question of whether the intention is to develop 'obedient subjects' or 'critical citizens'. As Wringe (1992: 31) pointed out, the

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

identification of elements in citizenship such as appreciating the rule of democracy and balancing rights and duties may evoke the notion either of 'critical independent-minded, socially effective citizens' or of 'docile, conforming subjects'.

The simple list conceals other complexities. Do all the aims apply equally to the full age range or should there be a change in emphasis as pupils get older? Do all the aims apply equally to all drama activities? For example, might not a module on the study of Shakespeare (cultural heritage) be followed by a project with cross-curricular links? Does the list of aims contain contradictions and tensions between, for example, feeling and cognition, process and product, making and responding? The list of aims given earlier focuses primarily on the benefits of drama for the individual. This is inevitable, because it is in the nature of educational aims to function in that way. However, arguably it is in the social, collectivist, communal nature of drama that much of its value lies.

One of the reasons why a simple list of aims cannot capture the complexity of underlying issues and intentions is that language is not entirely transparent; this will be a theme underlying much of the discussion in this book. One way of expressing this insight is to say that for much of the time the meaning of language does not reside *inside* the individual but is discovered *between* people. The aim 'to provide entertainment and relaxation' may appear trivial and superficial on the surface but could instead be associated with arguments about the intrinsic value of art. Shusterman (2003) has questioned the widely accepted polarity between 'art' and 'entertainment', arguing for a deep concept of entertainment with overtones of 'sustaining, refreshing and deepening concentration'. This type of argument can lead to the linking of drama to well-being, not necessarily in the narrow sense of using of drama as a method to develop understanding of specific health-related topics, but in the broader sense of contributing to pupils' social and mental health. The moral dimension of teaching drama has been to the fore in much of Winston's writings. In his *Beauty and Education* he draws attention to the process of 'unselfing' through the engagement with art that can happen when 'we forget about ourselves, our anxieties and our day-to-day preoccupations' (2010: 51). As with the term 'interculturalism', unpicking the nuances and possible implications of a simple statement of aims needs dialogue and negotiation of meaning.

The approach to aims taken by O'Toole *et al.* (2009: 4) is productive in that instead of supplying a simple list they identify and discuss what they call a 'bewilderingly knotty diversity of purposes' that blend into each other. The four paradigms they describe are linguistic/communicative, expressive/developmental, social/pedagogical and aesthetic/cognitive, the latter representing a more contemporary synthesis of competing perspectives. That does not mean to say a new teacher faced at interview with a question about aims should refuse to answer the question on the grounds that it is too complex an issue. Nor is it an argument intended to dismiss the lists of justification offered in various drama texts and policy documents. There are times when a succinct and concise summary may be what is needed. The purpose here is rather to urge caution that such statements in themselves may be either empty or misleading and may conceal crucial differences in belief. The practical implication is that for a group of teachers to make a statement of aims work to support learning, those aims need to be brought alive through negotiation and discussion in a community of practice, not just exist as a bureaucratic imperative. Unfortunately, we live in an age of soundbites and easy solutions. However,

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

true understanding of drama's potential value and purpose needs more considered discussion and will be one of the themes addressed throughout this book.

One way of exploring some of the tensions and differences of emphasis underlying simple statements is to examine drama teaching from a historical perspective. This will be the subject of the next section.

Historical perspectives

It can be baffling to newcomers to the subject to learn that the history of drama between the 1950s and 1990s is to a large degree the story of a division between advocates of 'drama' and 'theatre'. This may be even more confusing to teachers outside the United Kingdom, because in most other countries the divisions, even when they existed, were neither as dominant nor as virulent. It is therefore tempting for writers on drama to want to leave history behind and herald a new age of consensus that embraces an inclusive approach to the subject. What that means is that all sorts of activities may be found in the modern drama classroom, from spontaneous improvisation to performing a play, from drama games and exercises to monologues, from creating a tableau to watching the performance of a visiting theatre group. Despite the contemporary eclectic approach, some understanding of the recent history of the subject is important because it can provide considerable insight into present practice and into the notion of 'quality' in drama.

There are two very distinct views of the recent history of divisions in the subject. One sees this as a period of misdirection and confusion, an unfortunate aberration that thankfully has now been left behind and is best forgotten. The other sees it as a period of extraordinary growth in theory and practice which, despite some excesses and mistakes, gave rise to powerful new ways of thinking. Only the second view makes any sense if the history is properly understood.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

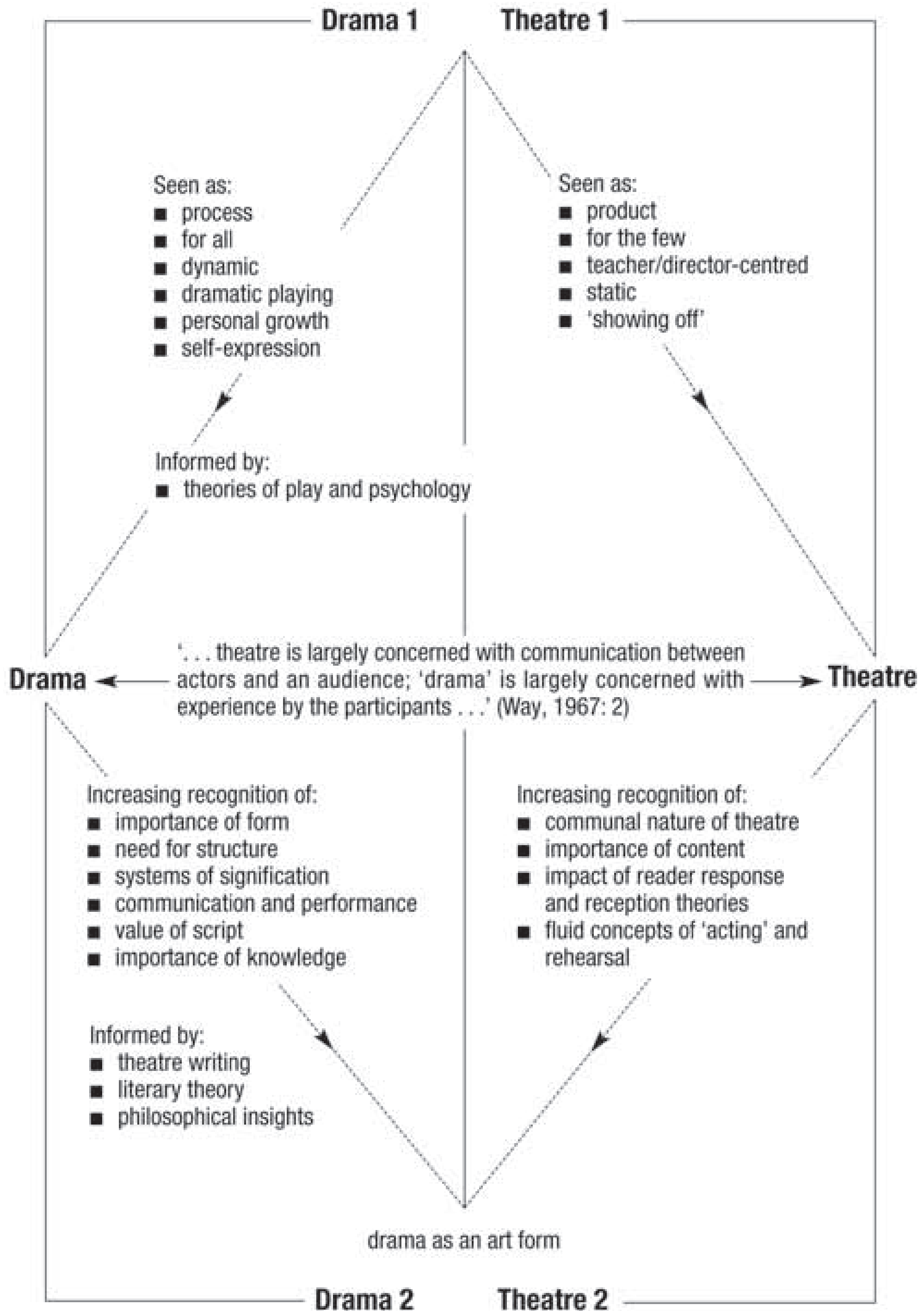

FIGURE 1.1 History of drama teching

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

The developments in drama teaching since the middle of the twentieth century can be summarized in Figure 1.1. At first glance, the diagram appears to show that there has been a long period of argument and debate focused on the separation of 'drama' and 'theatre' which has brought us right back to where we started. However, a closer scrutiny recognizes a crucial difference in the understanding of 'drama' and 'theatre' as a result of the debate in the intervening years. This is represented in the diagram as a move from 'Drama 1' and 'Theatre 1' to 'Drama 2' and 'Theatre 2'.

The most emphatic and widely quoted statement of the difference between drama and theatre was made by Way (1967: 2): '"theatre" is largely concerned with communication between actors and an audience; "drama" is largely concerned with experience by the participants, irrespective of any function of communication to an audience'. To the modern drama teacher this rejection of theatre may seem incomprehensible and extreme. However, it is important to realize that what was being rejected was a particular approach to theatre practice with young people represented in the upper right quadrant (Theatre 1). This was a reaction against a conception of theatre that involved children acting out in a rather formal way the words of others rather than developing ideas of their own. The teacher/director was the authority telling the pupils how to perform, with little guarantee that they understood what they were doing. At worst, it involved the development of pompous child stars.

The type of lesson that most typifies the child-centred approach to drama in the early 1960s was very straightforward. The teacher would divide the class into groups, tell them to make up a play on a particular topic and then sit back. Such an approach had all the ingredients of the progressive paradigm: self-expression, creativity and minimal intervention by the teacher. Although in practice it often created chaos, such lessons could virtually guarantee that the pupils would experience excitement, engagement, concentration and the exercise of imagination – ingredients that were often not found in the traditional subject lesson next door. 'Drama' had in fact become 'playing' and could thus draw on the various burgeoning writings in psychology on the value of child play. The pupils might be invited to show their work to each other at the end of the lesson, although some purists even saw that practice as a step too far into theatre and performing. Interestingly, neither Slade nor Way took this 'get into a group and do a play' approach themselves (we will see how the later work of Heathcote and Bolton also became distorted in practice). A typical Slade lesson might involve the pupils acting out to the teacher's commentary 'You wake up and stretch … don't forget to wash behind the ears'. Way used a lot of drama exercises in his workshops. Both were very strong theatre practitioners and both were heavily involved in creating children's theatre. They were also able to draw on this expertise in their work with children. What they objected to was the appropriateness of theatre as they conceived of it for young people.

Under the influence first of Bolton and Heathcote and then of other practitioners such as O'Toole, O'Neill and Neelands there was a gradual shift towards the conception of drama contained in the lower left quadrant, Drama 2. However, the change was gradual and its early manifestation made it vulnerable to criticism.

The work of Bolton and Heathcote in the 1970s revolutionized drama teaching in that far more attention was paid to content, the quality of the experience of the pupils and the role of the teacher in elevating the quality of the drama and defining the learning area.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

A typical lesson in the 1950s or early 1960s on the theme of a visit to the seaside might have involved the children performing actions to the teacher's commentary: 'One morning you wake up early and go into the bathroom to wash …' or else engaging in their own dramatic play by getting into an imaginary car, driving to the seaside and jumping in the sea. A Heathcote/Bolton approach, however, would seek to add depth and challenge the pupils' thinking and problem-solving skills: for example, a drama about a trip to the seaside might become, under the teacher's influence, an examination of family expectations and the exercise of authority. Thus, understanding and cognition were restored in drama work, which had become more preoccupied with feeling and expression.

In the early 1970s a tradition grew which elevated one particular approach to teaching drama into an orthodoxy. This involved starting the lesson by asking the pupils what they wanted to do a play about and then creating a meaningful drama with pupils through spontaneous whole-group improvisation, posing them questions and problems to solve as the drama developed. Looking back, it is easy now to see that this style of drama teaching was extremely narrow and demanding. However, in many ways it anticipated more contemporary developments in educational thinking. It took 'pupil voice' and negotiation very seriously (Ruddock and Flutter, 2004); it was a good example of dialogic teaching (Alexander, 2008) and embodied the teaching of thinking skills and critical thinking (Moseley *et al*., 2005). One of the reasons why this approach was widely adopted by more innovative drama teachers was the influence of a powerful BBC film about Dorothy Heathcote's work, *Three Looms Waiting* (issued in 1971 and available now on YouTube).

For one of the projects in this film, Heathcote taught a group of young teenagers in an 'approved school'. They chose a prison escape as their theme and created a powerful drama that culminated in a tense dramatic moment when the stool-pigeon betrays the other prisoners by showing the guards where the keys are hidden. At the time, this particular scene was rightly heralded as a great example of classroom drama. It was thought to show the kind of depth and powerful feeling in pupils that all teachers should seek to achieve. There was little attention to that moment, or the lesson as a whole, as a piece of *constructed art*.

When the film was first issued, the lesson was widely interpreted as a piece of purely spontaneous, improvised, 'living through' drama – meaning that when the teacher adopted a role as a prison guard or when the stool-pigeon broke down and wept, the drama unfurled precisely as seen on the screen. However, the sequence had been more planned than this.

> When for instance the 'Stool Pigeon' breaks down and weeps, this appears to be a remarkable moment of natural spontaneous expression of emotion (some might be led to think epitomising Heathcote's work at its best). It was, however, a piece of contrivance between an astute film director and the boy actor who had previously raised the question with Heathcote and the class whether it would be appropriate for his character to cry. Likewise the deft hiding of the keys when the guards suddenly arrive had been worked out technically ready for the camera to 'make authentic'.
>
> (Bolton, 1998: 221)

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

When Heathcote first confronted the pupils in her role as a guard, they shot her. This is not shown on film; instead, they interact with her in a tense dramatic moment. Heathcote herself made no claims about this lesson nor sought to misrepresent it. The contextual information, however, does help us to reinterpret the work. This film, famous for advancing the cause of experiential, living through drama, could equally be judged as an effective piece of theatre. One could go further and suggest that it counts as a very effective piece of rehearsed performance. Some commentators may object to the use of the term 'rehearsed' in relation to this work but that is because the word conjures up the wrong kinds of images (based on a traditional model in Theatre 1). We can just as easily use the word 'rehearsed' in relation to this piece of work and suggest that Heathcote was pioneering a sophisticated form of rehearsal (more appropriate for Theatre 2).

In the early days of drama in education, when the ideal form of drama was judged to be a form of 'living through' improvisation, it was often argued that the central distinguishing factor was the presence or otherwise of an audience. The argument was that it was only because there was no audience present that depth of genuine feeling could be achieved; the presence of an audience led to inauthentic acting. However, ironically, at the height of the purist experiential drama approach in the 1970s the subject was promulgated by demonstration lessons attended by walls of absorbed teachers, in effect forming an audience for the work. It is interesting to observe in *Three Looms Waiting* not just the 'audience' in attendance but the significant presence of the camera, which in those days, before the advent of compact camcorders, would have been all the more intrusive. The important point is that the physical presence of an audience did not detract from the quality of the work.

The narrow obsession with whole-class spontaneous improvisation by drama in education practitioners was short-lived (it was very challenging to sustain from week to week) and gave way to a much broader approach to drama practice embodied in the lower left quadrant (Drama 2). Various drama techniques such as tableau, questioning in role and different forms of group work (to be discussed in Chapter 6) allowed teachers to bring more structure and form to the work of the classroom without the pressure to think on their feet quite so much. Drama practice began to draw more on theatre writing and semiotics. The value of using script in the classroom was once more embraced but was now better informed by theories that emphasized the active participation of the reader/performer in making meaning. The more experiential and improvised approach gave rise to a particular genre of 'process drama', which involves the workshop leader or teacher leading the group through the active creation of a fictional context using various drama techniques (O'Neill, 1995).

A changing conception of teachers' perception of theatre is represented in the lower right quadrant, Theatre 2. Neelands (1998: viii) was one of the main voices drawing attention to the fact that an understanding of changing conceptions of theatre is important in illuminating drama teaching in schools. As has been pointed out, what was being rejected at Theatre 1 in Figure 1.1 was a very negative conception of theatre practice with authoritarian directors, mindless actors as automatons and superficial use of theatre craft (costume, lights, etc.). Words such as 'rehearsal' and 'acting' were banished from the drama teacher's vocabulary. Those who had entered teaching from degree courses in theatre (rather than English) often had to abandon much of what they had learned and

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

acquire a new vocabulary and new way of thinking. However, the concept of Theatre 2 in Figure 1.1 is richer than that of Theatre 1. This theme will be explored more fully in Chapters 7–9 but there are now more fluid concepts of 'acting' and 'rehearsal', as seen in the *Three Looms Waiting* project. The more communal, ensemble nature of theatre practice is also emphasized. The more recent concept of 'applied theatre' is increasingly used to refer to active drama projects undertaken outside the traditional theatre context, and underlines the synergy between Drama 2 and Theatre 2. Taylor (2003: xxx) describes it as follows:

> The theatre is *applied* because it is taken out from the conventional mainstream theatre house into various settings in communities where many members have no experience of theatre form. The theatre becomes a medium for action, for reflection but, most important for transformation – a theatre in which new modes of being can be encountered and new possibilities for humankind can be imagined.

Understanding of content and learning through active experience are just as appropriate to working in performance or with script as they are to traditional drama in education practice.

The term 'devising' is more widely used in the context of higher education than in schools but also signifies the close association of 'drama' and 'theatre' and refers to 'a mode of work in which no script – neither written play text nor performance score – exists prior to the work's creation by the company' (Milling and Heddon, 2006: 3). Miller and Heddon point out that the term 'collaborative creation', more often used in the United States, captures the intention more clearly.

Figure 1.1 also indicates changes in the way theoretical ideas underpinned drama practice. At the point when concepts of drama and theatre were parting company, writers on drama tended to draw on theoretical writings on child play and psychology rather than on the theatre. The emphasis was on the personal growth of the individual through creative self-expression. But the changed conception at Drama 2 in Figure 1.1 means that all drama in the classroom can draw on insights provided by the nature of drama as art and writings from theatre practitioners. It now makes more sense at Drama 2 to talk about what 'teaching drama' involves (as opposed to just 'teaching though drama') without this being reductive, narrow or authoritarian. However, it also helps to see the valuable lessons learned and the advance made through the development of Drama 1, despite some of the mistakes. The pioneers of progressive approaches recognized the importance of experience, feeling, engagement and genuine ownership, while rejecting functionalist and mechanistic approaches. These lessons, which went unrecognized in the criticisms of drama in education that were voiced at the time, must not be lost in contemporary practice.

One of those criticisms was directed at the growing use of drama as a method for teaching other subjects. It was thought that this diminished not only the practice of drama but also the status of drama as a subject in its own right. There may in the past have been some truth in that accusation, when drama became reduced in many contexts to very thin forms of role play. However, in recent years, with the emergence of a more confident identity of drama as a separate subject in schools and the renewed interest in the integrated curriculum, the hostility to drama as method seems less reasonable.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

A more balanced perspective has emerged since the early 1990s and it is possible to summarize some of the features of a more contemporary, balanced approach to teaching drama:

- It acknowledges that successful drama cannot be taught in a formulaic and mechanistic way; it involves creative energy and risk taking. This is the legacy of the progressive approaches embodied in Drama 1, the lessons of which need to be remembered despite the excesses and mistakes.
- It recognizes drama both as a separate subject and an educational method that has a valuable contribution to make to other curriculum areas. The opportunities for collaboration between drama and other subject teachers should be exploited.
- It recognizes that education *in* and *about* drama is not incompatible with developing understanding through drama.
- It seeks to establish what the distinctive elements of drama as a separate curriculum subject entail. This involves taking a broad view of the subject to include work on scripted text, the value of performance, the importance of focusing on the ability to respond to drama.
- It acknowledges the fact that particular emphases in drama may be appropriate for particular ages.
- It sees a place for performance as appropriate, without denying that a different sort of emphasis is placed when pupils engage in a performance as opposed to drama workshops.
- It recognizes that asking participants in drama to engage prematurely in performance runs the risk of inviting superficial work.
- It recognizes the importance of evolving criteria for evaluating achievement in drama which are not based purely on superficial aspects of work.
- It seeks to integrate elements drawn from different traditions.

What do we mean by 'drama'?

It will not be the intention of this discussion to offer yet another definition of drama to add to those already formulated by other writers. The emphasis instead will be to draw attention to some of the confusion that can arise when the term is used in particular ways and to identify key characteristics of drama as an art form that underlie good drama teaching. The history of drama teaching is full of comments about the failure to define drama satisfactorily. The first UK government drama survey in 1967 found it surprising 'to find how much time is being devoted in schools and colleges to a subject of whose real identity there is no real agreement' (DES, 1967: 2). Typical of later writers was the comment that 'much misunderstanding and disagreement still exists as to the nature of drama in education' (Male, 1973: 9). The problem with prescriptive definitions is that they often define boundaries in a way that does not seem to represent adequately the way the term is actually used and they run the risk of closing down the evolution of the art form with the advent of new technologies. The HMI document *Drama 5–16* offered a

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

helpful account of what is to be counted as drama: 'It ranges from children's structured play, through classroom improvisations to performances of Shakespeare' (DES, 1989: 1). This description, which recognizes that there is a continuum from a child's early play to theatrical productions on a grand scale, is helpful because of its inclusive quality. However, it may not ring true to describe the spontaneous play of infants in the home corner as 'drama'. Similarly, we might want to claim that the essential factor which distinguishes drama is that of 'pretending to be someone else' but feel reluctant to include the antics of a mimic as qualifying as drama. We should not be surprised that it is difficult to find a simple definition that embraces all uses of the term, because language operates in a fluid way with overlapping boundaries.

What is perhaps more helpful is to understand the different ways in which the term 'drama' is used and to be thus armed against conceptual confusion, which can easily arise when there is a slide from one use of the term to another. When 'drama' simply refers to the subject on the curriculum, then it is likely to embrace all sorts of activities such as warm-up exercises, improvisations, watching plays, games and other related activities. Hirst (1974) made a useful distinction between a teaching 'activity' and a teaching 'enterprise', the latter term referring to a whole programme of work as opposed to one single activity. Thus, 'drama' as an enterprise is likely to include a number of activities all of which are legitimately entitled to be called drama as long as they do not dominate. That distinction is quite important, because it prevents the condemnation of a particular lesson or portion of a lesson simply on the grounds that 'it is not drama'. Warm-up exercises and games, play-reading and rehearsal, and playwriting, all of which may constitute part of a lesson or part of a drama programme of study, need to be judged in context.

Rather than offer a narrow definition, it is more helpful to identify some of those characteristics of drama as an art form that can inform approaches to teaching the subject. These are presented in summary form and will be addressed further in subsequent chapters.

- *Drama is not real.* This statement on its own seems self-evident, so it requires explanation. One purpose of drama appears to be to 'hold a mirror up to nature', and one appeal of the art form throughout its history is the way it often appears to depict real life. However, pupils (and beginning teachers) can sometimes take the view that the quality of drama depends on how closely it represents reality. Part of pupils' drama education is to learn to use non-naturalistic techniques that slow the action down and probe situations in more sophisticated ways. The appeal of drama (whether as audience or participant) is that it engages feelings, often with great intensity. But the fictional context is central. If a teacher begins a drama lesson by pretending to be angry with the pupils (such 'tricks' were not uncommon in the 1970s), then this is not in the realm of drama or art. It may be a lively way to begin a lesson and the pupils may enjoy the relief that this was a brief make-believe. However, it counts as drama only if all the participants agree to suspend disbelief. Similarly, when watching a play, the audience may engage at a high level of feeling but always within a make-believe context.
- *Drama simplifies in order to explore depth.* Through framing or focus, drama 'brackets off' extraneous details that clutter our experience of normal life. In effect, the

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

participants create a 'closed culture' or 'form of life' which allows an exploration of complexity because it is a simplification. They have no prior history other than that given to them within the drama. In our normal everyday life our use of language is 'saturated'; it is full of resonance and subtleties that derive from the form of life in which the language is embedded. In a dramatic representation, human motivation and intention can be simplified and examined more explicitly. On the surface, the dramatic representation seems to replicate reality, particularly if it is using naturalistic conventions; however, the characters who exist in the drama occupy the narrower, more confined fictional world that is created.

- *Drama operates externally*. Drama differs from the novel as genre because it does not allow direct access to the thoughts of the characters. The use of the soliloquy or monologue is an exception, but otherwise, inasmuch as drama penetrates the internal world of its characters, it does so through external dialogue rather than through description of inner states. This is important, because depth can be injected into drama by focusing on subtext and hidden meanings but these are conveyed by words and actions. It is also important not to overuse the technique of thought-tracking (when the characters' thoughts are spoken aloud), because this runs counter to the way drama works as genre.
- *Participation in drama is serious, yet free from responsibility*. The pupils as participants in the drama have to face up to the consequences of their actions but the fictitious context frees them from any responsibility for what they have done. This is one of many factors that distinguishes drama from play. If a pupil is 'shot' in the playground during a game, they may jump up and continue to run around. In a drama the consequences will have to be confronted, even though in neither case is anyone really shot.
- *Drama allows people to be participant as well as observer*. Traditionally, roles in drama have been distinguished between those who participate as actors and those who observe as audience. More recently, there has been recognition that the educational value of drama in part derives from the fact that one can actively engage in drama while at the same time keeping one's actions under review. The process of decentring is key. Thus, the difference between responding to the drama of others and engaging actively in drama is not as great as was once thought.
- *Drama makes us open to the new while rooted in the familiar*. Participants bring to the fictitious context their real-life experiences. When engaging in drama, pupils draw on their knowledge of social conventions and behaviour. But the quest to create a dramatic plot or to really understand a dramatic performance takes them to the creation of new meanings captured within the symbolic action of the drama.

The Pied Piper

So far, this chapter has introduced issues related to the aims of drama, different approaches to the subject through its recent history, and some of the characteristics of drama as an art form. These themes will reappear in other chapters, but a concrete example may provide further insight into some of the issues raised.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

The Pied Piper is a common focus for drama at ages 9–12. Before I describe contrasting drama approaches using the poem as a starting point (Projects A and B), it might be helpful to give a brief reminder of the story on which it is based. A city is so plagued with rats that the townspeople complain to the mayor. The Pied Piper is promised payment if he rids the town of the rats, which he does successfully by playing his musical pipe. When he is refused the promised payment, his revenge is to charm the children of the town away with his music. They all follow him to a gap in the mountainside through which they disappear. One lame boy who cannot keep up is left behind.

In Project A the story has been set in a modern context and has been used to focus on a number of social and moral issues. The pupils have adopted different roles and improvised various scenarios: as residents of an estate, they have complained to the council about the infestation of rats; in pairs they have enacted a scene in which the modern Pied Piper confronts the mayor to demand his rightful payment; they have enacted a council meeting in which different parties have argued over paying the debt; they have adopted the roles of families who have lost their children. In the course of the drama the teacher has also adopted roles, guiding the drama from the inside. Both within the drama and in discussion outside it, they have considered the difficulties people have to confront when faced with an unresponsive bureaucracy, the way people are prone to self-deception when making moral decisions, and the way a town might be affected by a major catastrophe of some kind. The fact that the starting point has been the 'Pied Piper' is in some ways irrelevant; it is a convenient focus for the themes that have been the subject of the lessons.

In Project B the story has been enacted from a play text based on the poem, and the drama has included the use of masks, costume, lighting and movement. In this example the pupils have not adopted different roles, but they talk about having a 'part' in the play which they keep throughout the project. The acting of the story is carefully rehearsed with attention to such matters as voice projection, tone, stage design and the appropriate position and movement of the characters at various points in the production. The teacher has taken the role of director but has involved pupils in decisions about the appropriate staging of the story. Eventually the play will be performed for a small audience of invited parents and the final product will be impressive.

The second example seems to embody a very traditional and formal view of theatre, close to the conception of Theatre 1 in Figure 1.1 but without the negative connotations. Both projects could be described as successful in their own terms. It is tempting in drama, and a generally recognizable trait of human nature, to compare a successful account of one's own preferred methodology with an unsuccessful account of the approach with which one disagrees. Yet the results can lead to distortion when it comes to theorizing. It might be helpful, then, in the interest of fostering an open mind to the more general issues, to consider in the case of each project what a highly unsuccessful attempt at drama might have looked like.

Project A has fairly rapidly disintegrated into chaos. Instead of the animated exchange between the residents and the mayor that took place on the in-service course from which the idea came, the children have started to shriek and stamp on imaginary rats. Others have decided they would like to be rats and have started to squeak and make rat-like faces. At the back of the group a rat and a resident start to fight, the rat seeming to have

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

acquired the ability to execute fancy karate moves. When the teacher moves to the representation of a town bereft of children, several groups think it is great fun to have a party to celebrate the fact and there is much miming of pulling champagne corks and drinking. When describing the lesson later to a colleague, the teacher explains how some of the residents 'really got quite involved' and that the class 'seem to enjoy their drama very much'. Later, in a more reflective moment, the teacher ponders on the irony that one of the central themes of the lesson was intended to be self-deception.

Of course, Project B can likewise be subject to a negative account. The work here has not been a disaster but it has been arid and uninspired. The pupils have delivered their lines for the umpteenth time in a stilted and slightly embarrassed manner. The fairly pushy characters in the class have been given the central parts and the rats have spent several lessons doing very little while they wait for the stars to rehearse. The voices of the participants can be heard but what little interest there was in the content of the work has been eroded by repeated attempts to get it right to the teacher's satisfaction. Fortunately, the audience will be made up of parents, who would be moved to tears if the pupils merely stood on one leg for the duration of the play, particularly if they managed to wave from the stage, a goal that most of them will be bent on achieving. On this occasion, audience reaction is not the way to gauge the quality of the work or the value of the project.

The description of the two disasters, even though they are parodies, is a reminder that the claims and counter-claims which were common in writing about drama and which were often couched in theoretical terms (or at best based on idealized accounts of practice) need to be balanced by an injection of pragmatism. Different approaches can have different degrees of success, and insufficient attention has been paid in drama writing to determining what counts as success and quality irrespective of the particular drama mode; in the past, many writers assumed that quality attaches to one or other particular approach to the subject. Interestingly enough, a similar diagnosis of what was wrong can be applied to both projects: insufficient belief in the fiction, no real sense of dramatic form, little understanding of how drama operates.

At first sight it does seem that Projects A and B correspond respectively to Way's distinction between drama and theatre identified earlier. However, a closer examination of the details of each project reveals a rather less simple picture. In Project A, it may well have been the case that pupils several times observed and therefore formed an audience for one another's work. In the second example, although the project culminated in a performance, the early workshops and rehearsals may well have involved pupils in drama work without an audience as such. Writers on drama have often recognized that the distinction between 'drama' and 'theatre' as defined by Way is not that clear-cut and have tended to employ terms such as 'showing', 'presenting', 'making' and 'performing' to indicate that there are shades of difference. Pupils may not necessarily perform on stage but they will inevitably share work with one another in the drama studio. A complete drama project (as opposed to a single drama activity) might include elements of presentation and performance.

It is more appropriate to talk about different orientations in drama work than it is to employ rigid categories. Even when there is no overt sharing of work, participants form an audience for one another while actively engaged in the drama. When participants

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

momentarily stop their active involvement in the drama they become observers of the action, but there is also an ongoing reflective element in drama in that all participants are simultaneously both spectators and performers. Thus, even work that is not primarily oriented towards performance has three increasingly concealed audience elements within it: when groups stop to observe one another's work, when participants momentarily change from 'actor' to 'spectator', and when it is recognized that it is in the nature of drama for all participants to be simultaneously observers or 'percipients' of their own work. The degree to which participants are oriented towards performance varies with the type of work. There is clearly a difference between a spontaneous pairs exercise in a workshop which no one is observing and a performance on stage. However, even in the pairs exercise, participants are often creating meaning with a sense of how the work would look to an outsider.

It may be worth considering another example of a project on the Pied Piper where the integrated elements of drama practice are more obvious:

1. After reading the poem, pupils are asked by the teacher to identify five scenes that would summarize the poem, or five illustrations to accompany it in a book. Each group then takes one of the agreed scenes and forms a frozen image or tableau to represent the picture. (This technique will be explained in more detail in Chapter 6.) The first activity is one of comprehension, of judging priorities and selecting key moments in the story; the pupils are also implicitly beginning to consider the way narrative and dramatic forms differ. By creating a tableau they are learning about the use of space and signs to create meaning.
2. In pairs, pupils take the roles of two neighbours, both of whom have a problem with rats but are too embarrassed to admit this to each other. Gradually the truth emerges in their conversation. In this activity the pupils are exploring a recognizable human trait of being conscious of appearances in social contexts. They are also learning that one of the ways in which dramatic dialogue develops is by including a level of significance that penetrates below the surface meaning of the words spoken.
3. The class in role as citizens of the town make representations to the mayor to get him or her to do something about the infestation. The teacher, in role as mayor, procrastinates and accuses them of not looking after their property. The teacher tests their resolve and the pupils have to find the appropriate language and arguments to press their case. For the scene to work as drama, they have to learn to listen to one another's cues, to read the signs given by the teacher as the work develops. In other words, they have to learn to accept and work with the conventions of the dramatic form. It may be difficult for the whole class to take part in the improvisation but a small group of representatives can be observed by the others in the class, who offer comments on the way the scene should develop.
4. The teacher then asks the class to consider how a group of people might be able to break a promise and yet convince themselves that they are doing the right thing. Although some of the townspeople begin with moral scruples that the promise should be kept, in the course of a short meeting they change their mind. This

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

sequence is difficult to improvise, so the teacher breaks them into groups to work on short lines of script related to the theme of self-deception:

'I don't think he was expecting to be paid so much money.'
'He might have put the rats there in the first place.'
'Perhaps it was a coincidence that the rats left at the same time the Pied Piper went to work.'
'He surely did not expect to be paid that much.'
'He will be satisfied with a fraction of the amount.'
'He will understand that we need the money for important projects in the town.'

The class then combine their ideas into what amounts to a scripted performance.

5. It is now many months after the children of the town have left with the Pied Piper. The class are asked in groups to prepare, rehearse and perform a scene that shows a town bereft of its children. This is quite a challenging task, requiring not a piece of purely naturalistic work but the creation of a symbolic scene that captures the appropriate degree of poignancy without sentimentality. The class will need help from the teacher to construct and develop their ideas. They need to know that the scene needs to be fairly simple and understated – for example, shops no longer sell sweets, the swings in the park are being taken down, a family look through their photograph album. Including in the scene someone who does not know the recent history of the town provides potential for learning about dramatic irony. The class are given a definite (single) space in which to work and are restricted to a number of lines. They are asked to think about beginnings and endings and, depending on the experience of the group, use of costume, objects and light. A more general question can be posed about the staging of 'The Pied Piper' as a whole: how can theatre conventions be used to alter the mood to emphasize either the comic or the sinister undertones (both of which are present in the poem)?

For different age groups the same starting point could be used to explore different thematic content as well as different drama approaches, as represented in Table 1.1.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

TABLE 1.1 Different approaches to 'The Pied Piper'

AGE	THEMATIC CONTENT	DRAMA FOCUS
7+	Consequences of breaking a promise. Judging moral conduct: who was most at fault – the mayor or the Pied Piper?	Using mime and simple role play to convey narrative. Recognizing different ways of conveying character (dress, actions, tone).
11+	How do we ensure citizens' rights are respected? Examining corruption among town officials. Exploring whether the child left behind had mixed feelings.	Whole-group improvisation. Creating scripted dialogue with subtext.
14+	Exploring the influence of the media on political decisions. Examining people's capacity for self-deception. Examining the mythical dimension – have the pupils passed through to a better world?	Experimenting with different dramatic structures and time frames. Examining the way the story might have been handled by different playwrights.

The Pied Piper theme also lends itself to an integrated approach to curriculum planning, as shown in Table 1.2, developed in about ten minutes by a group of new teachers. The list does not constitute a scheme of work in itself but it does show some of the possible ideas that could feed into more detailed planning.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

TABLE 1.2 The Pied Piper: ideas for cross-curricular collaboration

SUBJECT	POSSIBLE ACTIVITIES	QUESTIONS
Geography	Pollution Mapping out routes The context and setting for the poem	What might have caused the infestation of rats? What can we deduce from the poem about the geography of the area?
History	Research different theories about the real story: links to the plague; political themes Research Robert Browning	What clues tell us the poem is set in the past? What do we know about the author's own time? Does the story have any basis in fact? What memorial could be created?
RE	Keeping promises Moral ending	Is it ever OK to break a promise? Was the Pied Piper justified in taking vengeance? Is there a difference between lying and self-deception?
Language/ literacy	Write own ending Modern-day version Alliteration Rewrite the poem using 30 key words Punctuation and effect on tone	How might the narrative be recreated in a modern urban setting? What is the effect of the alliteration in the poem?
Art	Picture sketches from stages of story Looking at existing illustrations of the story	Do the illustrations convey a comic or sinister tone? How might the illustrations be changed to change the impression they give?
Citizenship	Finding a critical voice Peer pressure Cleanliness	What clues are there in the poem that the senior officials of the town were corrupt? In a modern context, how might citizens in a similar situation seek to gain satisfaction?

With older classes it is possible to explore in a fairly light-hearted way how different playwrights might have approached the story. As with all pastiche, the extracts do not replicate exactly the particular styles; for example, the Pied Piper story would hardly be appropriate subject matter for Greek tragedy.

Sophocles

The action of the play takes place in the mayor's chambers with the townsfolk acting as chorus. The play focuses on the day the children were taken by the Pied Piper. The previous history of the rat infestation and broken promises is given in various duologues. A messenger enters with news that the children have been taken:

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

MESSENGER: Hear, men of Hamelin, hear and attend.
You that have not seen,
And shall not see, this worst, shall suffer the less.
But I that saw, will remember, and will tell what I remember.
The Piper stood in mottled clothes
Of woven cloth and decked about with stars.
He put his pipe to lip and soft he blew
And lo from out each door there came
Child after child with cheeks aglow.
They skipped and danced with sprightly step.
I cried aloud, foreboding ill,
'Unhappy children, stay and halt your step.'
But on they bounded until they came
Before a rock in the mountain high.
A terrible sight arrested then my eyes …

Points to note: in Greek tragedy much of the action occurs off-stage and is reported; the use of verse; the use of direct speech within the messenger's speech; the portentous tone.

Shakespeare

The mayor has persuaded the council to break the promise to pay the Pied Piper. When the Piper leaves the chamber, the mayor delivers a soliloquy in which he reveals his true motives:

(Exit Piper)
MAYOR: This is the excellent foppery of the world
That those in power do bend and sway with ease.
They hold me well – the better then my purpose work on them.
I know this Piper. He will exact a vengeance on this town
And seek a prize much higher than the first.
Then will I with furrowed brow and smooth dispose
Extract a payment from this town to quell the player's ire.
The Piper will as tenderly be led by the nose
As asses are.
He will to my house this night with outstretched hand
And with a bare bodkin I will despatch him thus.
This Piper will not the morrow see.

Points to note: the convention of direct address to the audience; the absence of explicit stage directions; the way the speech is used to further the narrative complication (the mayor plans to double-cross both the townsfolk and the Pied Piper).

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

Chekhov

Exactly two years have passed since the Pied Piper took the children from Hamelin. The members of the council who were responsible for breaking the promise have tried to put the events behind them.

In the house of the Prokovs. Olga stands looking out of the window. Irina is sitting on a couch. On one wall is a picture of two smiling children. A rocking horse stands in the corner, dusty and dilapidated.

OLGA: It's exactly two years since they left. Two years ago today – May the fifth. I thought I should never survive it. But now here's two years gone by, and we can think about it again quite calmly. It was hot then just like it is today, hot and balmy.
(The clock strikes twelve)
The clock kept striking then, too.
(Pause)
I remember the music, the pipe playing. I remember them skipping and dancing.

IRINA: Why keep harking back?

OLGA: If only, if only I had at least spoken to them before they left.

Points to note: the use of stage directions; the use of dialogue to evoke mood; the setting in an ordinary household where the tensions from past events will surface.

O'Casey

The scene is a pub where some of the townspeople have been celebrating the fact that they did not pay anything for getting rid of the rats.

A public house at the corner of the street. One corner of the public house is visible to the audience. The counter covers two-thirds of the length of the stage. On the counter are beer-pulls and glasses. Behind the counter are shelves running the whole length of the counter. On these are rows of bottles. The barman is seen wiping the counter. To the left side of the stage is the street outside the bar which is in darkness. Mickey is drinking at the bar. He is a small man of about 30. He is wearing trousers and a check shirt with an ill-matching tie pulled to one side. It is an hour later.

BARMAN (*wiping counter*): So he's gone without his money?

MICKEY: I told, I told him the bowser, put your mitts up, I said, and I'll knock you into the middle of next week.

JIMMY: Be God, you put the fear o' God in him! I thought you'd have to be dug out of him. Him, with his pointy hat and the stoop of him.

MICKEY: You'd see some snots flying if I belted him. He had us for a pack of goms thinking we'd pay him that much money. Sure didn't Furbo chase the rats from my house? I needed no piper. He was playing his tunes all the week and no rats came peeping out from their holes.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

JIMMY: He'll be gone now and we'll not see him again. He's off to try it on some other old fools.
The light dims on the pub and rises at the side of the stage. The pub goes silent although the townsfolk continue to mime as if they are talking; they are unaware of what is happening outside. The plaintive sound of a pipe can be heard which gets gradually louder. The Pied Piper appears and moves right with a group of children following him.

Points to note: the detailed stage directions; the contrast in mood and action between the more comic goings-on in the bar and the happenings outside; the colloquial language and style.

Pinter

We find ourselves in the home of the Pied Piper.

A living-room. A gas fire down left. Kitchen door up right. Table and chairs centre. A double bed protrudes from alcove. Door leading to the hall down left. Pete enters from the door on the left and sits at the table. He takes a musical instrument, a pipe, from his pocket and holds it to his lips. He stops, changes his mind and puts it back in his pocket. He picks up a paper and starts to read. Angie enters with a plate and puts it in front of him.

ANGIE: Here you are. This will warm you up.
(*She turns the gas fire down*)
Anything good?
PETE: What?
ANGIE: Anything nice?
(*Pause*)
PETE: I need to try it again.
(*Pause*)
ANGIE: Something will turn up.
(*He reads the newspaper*)
PETE: Someone's just had a baby.
ANGIE: Oh, they haven't. Who?
PETE: Lady Mayoress.
ANGIE: Is it a girl?

Points to note: the blend of naturalism with an air of mystery; the ordinary domestic setting; the use of silences and pauses to suggest subtext.

Bennett

The play takes place in the home of the town clerk. He lives with his mother.

Graham is a middle-aged man. The play is set in his bedroom, a small room with one window and one door.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.

GRAHAM: I can't say the service was up to scratch. Mother likes bone china, not those mugs with the thick rims. And the crumpets were a bit stale. They think you can't tell when they toast them. Mother likes to take her teeth out when she's eating crumpets – she says it's better for sucking out the butter. I said, 'Mother, you'll shame me.' She said, 'You watch it or you'll not have any teeth yourself.' She likes a bit of a joke but she knows when to draw the line. We laughed that time when she cut my lip. Anyway, we had a bit of a do at the council today. The chap that got rid of the rats came back for his money. He still looked a sight. I don't know where he bought his raincoat but it was a bit bright for my taste. We made the right decision not to pay him. As mother said last night, 'Nothing's binding except in writing.'

Points to note: the use of monologue; the use of direct speech within the monologue; the exposition through speech; the use of subtext with the words conveying more than the speaker is aware.

For the newcomer to drama, the examples of extracts from lessons in this chapter are likely to raise all sorts of practical questions: how does one go about introducing tableau to pupils who have not done this type of work before? What if pupils cannot think of anything to say when they are asked to role play? What if they start to giggle? Such questions will be the subject of discussion in subsequent chapters.

Further reading

Full details of titles are given in the bibliography.

For a detailed history of drama teaching, see Bolton, G. (1998) *Acting in Classroom Drama*. Insight into drama's history can also be found in O'Toole *et al*. (2009) *Drama and Curriculum: A Giant at the Door*.

Different perspectives on teaching drama are to be found in books by Hornbrook, D. (1998a) *Education and Dramatic Art*; and Bolton, G. (1992a) *New Perspectives on Classroom Drama*.

For a detailed discussion of drama as process, see O'Toole, J. (1992) *The Process of Drama*. Insight into process drama can be found in books by Bowell, P. and Heap, B. S. (2001) *Planning Process Drama*; and Taylor, P. and Warner, C. (2006) *Structure and Spontaneity*.

Taylor, P. (2003) *Applied Theatre* and Nicholson, H. (2005) *Applied Drama* provide detailed explanations of applied theatre and drama.

Readers who wish to delve more deeply into past divisions and differences in drama teaching might want to read articles by Clegg (1973), Mackay (1992), Davis (1991), Neelands (1991), Battye (1993), Abbs (1992), Bolton (1992b), Britton (1991) and Wrack (1992). A collection of Bolton's writings can be found in Davis, D. (ed.) (2010) *Gavin Bolton: The Essential Writings*. A collection of Neelands' writing is available in O'Connor, P. (ed.) (2010) *Creating Democratic Citizenship through Drama Education: the writings of Jonothan Neelands*. Books that expressed some reservations about prevailing drama in education practice include Allen, J. (1979) *Drama in Schools: Its Theory and Practice*; and Watkins, B. (1981) *Drama and Education*. Chapter 1 of Burgess, R. and Gaudry, P. (1985) *Time for Drama* provides an overview of the traditional drama/theatre divide.

Copyright © 2011. Taylor & Francis Group. All rights reserved.

Fleming, M. (2011). Starting drama teaching. Retrieved from http://ebookcentral.proquest.com
Created from roehampton-ebooks on 2020-05-26 03:34:52.