This article is a reworking of small parts of With Drama in Mind – Real Learning in Imagined Worlds.

The article touches on just some of the areas that are explored much more fully in Part 1 of this four part book. Part 2 of the book is a substantial strategies section that deconstructs a broad range of established drama strategies in relation to intra and inter-thinking and learning. Part 3 is a series of Drama Units of work linked to the National Curriculum (from which just one abridged example has been included). Part 4 is made up of generic photocopiable worksheets that act as visual ‘thinking frames’ and are linked to specific drama strategies.
Section One Drama for Learning

From dramatic play to drama for learning

‘Young children who are imaginative in their make believe play are better able to cope with stress later in life.’


Children from all cultures enter school with the ability to create make believe worlds through dramatic play, with or without adults. The human brain is wired to learn in this way and to use imagined worlds to practice life skills, to make sense and meaning of the world and to rehearse adulthood and all that it seems to entail.

Children are making sense of the world around them through acting and re-enacting real and imagined experiences. They are verbalising in make believe worlds generating, rehearsing and practising the language required. They are also experiencing the emotional thrill of role play, of feeling ‘as if’ and play acting ‘what if?’ Children’s dramatic play stimulates and uses many different parts of the brain, just as drama does, simultaneously exciting visual, auditory, spatial and motor functions, linking neurons and making and strengthening neural pathways in preparation for learning.

Dramatic play prepares the brain for learning as the child is:

- Developing emotional intelligence – learning about feelings, their own and other peoples.

Dramatic play stimulates the brain and can sustain the interest of young children over relatively long periods of time, well beyond the times that many educators claim that young children can concentrate. This is because the activity is related closely to the interests and survival needs of the child. In drama with skilled and empathetic teachers, learning can be extended to link directly to the teaching of a curriculum, whilst still meeting the deeper human needs of the child.

Drama and thinking skills

The interest in and the development of children’s thinking skills has gathered pace in recent years and it is obvious to the drama specialist that high quality ‘process’ drama has much in common with the high quality thinking process (see ‘High quality thinking’ and ‘High quality drama’ boxes below and overleaf).

Wigan LEA’s ‘Arts, Reasoning and Thinking Skills’ project, based on the Cognitive Acceleration in Science Education (CASE) model, contains examples of the teaching of specific thinking skills in lessons that use a range of drama strategies. These are not drama lessons through which the teaching of thinking is infused, they are thinking skills lessons, which use drama methodology. Their primary aim is to develop thinking skills through the medium of drama rather than develop drama skills, although it has been claimed that in the thinking skills lessons, drama skills are to some extent being developed (or at least practised) also. Other LEAs (for example Norfolk) tended to favour the infusion model that deliberately developed specific thinking skills within complete, whole class, sustained dramas. The latter gave the drama priority over the teaching of thinking if necessary to sustain the ongoing drama, whereas the former focussed primarily on the teaching of specific thinking skills.

High quality thinking

Is not routine – the path of action is not fully known in advance;
Tends to be complex – the total path is not visible from a single viewpoint;
Yields multiple rather than unique solutions;
Involves nuanced judgement and interpretation;
Can involve the application of multiple criteria which may conflict with one another;
Involves uncertainty – not everything about the task at hand is known;
Involves imposing meaning – finding structure in apparent disorder;
Is effortful – considerable mental work is needed for the kind of elaborations and judgements required.
Drama strategies as intra- and inter-thinking frames

Drama strategies can be seen as an infinitely adaptable set of scaffolding tools that support children to participate and think together and to create their own dramas as well as to explore and understand existing dramas and stories.

Each drama strategy can be seen as an active and often, interactive thinking frame, which simultaneously makes cognitive, affective and aesthetic demands on the pupils. When teachers are aware of what type of thinking they wish to foster and know how different strategies work, they can become increasingly skilled at selecting and adapting the most effective and engaging strategies for supporting and developing thinking and learning. Different types and levels of individual, group and whole class thinking can be specifically practised, developed and expressed.

Drama in education is an affective, cognitive, experiential process through which meanings are made. It is a medium through which the children’s own thoughts, feelings, and creativity can be communicated and understood using aesthetic forms. It also enables access to the thinking of others. The skilled drama teacher is an empathetic adult, who selects drama strategies to scaffold and support thinking and learning in and through an established art form.

Don’t call it drama!

In 1998 I listened to a well-established drama practitioner talking about teaching and learning to an audience of head teachers, whose schools were part of a ‘Thinking Schools’ project. The methodology he described and exemplified well was whole class drama in education and yet he did not once refer to it as ‘drama’. When I questioned this later, he advised me, strategically, to use the term ‘accelerated learning’ in future instead of ‘drama’ if I wanted...
people to listen. ‘As soon as you call it drama they will stop listening,’ he told me. At that time sadly, there was some truth in this but I continued to call it drama and decided to find out more about ‘accelerated learning’.

I soon realised the links between drama and accelerated learning or ‘brain-based learning’ as it was becoming known, were striking and gave new understanding, as to why drama for learning works and why drama is the most motivational subject.

At about this time John Norman published his first article in Drama on ‘Brain Right Drama’ and this also spurred me on to find out more about the connections between drama and neuroscience. Incidentally the practitioner who had eradicated the word ‘drama’ from his presentation, now refers to ‘Context Drama’ within the world of thinking skills, which sounds confined and less threatening than plain ‘drama’. We also have the emergence of ‘Process Drama’ which maybe legitimises drama in terms of thinking and learning. It seems that drama is a chameleon. It constantly redefines itself in order to survive or fit with the educational background or curriculum placement of the day. The different labels for drama nowadays seem to be used to legitimise it and disguise it to suit a range of educational audiences and purposes but we need to be sure that they do not fragment it. Drama needs to be educationally unified, recognised, appreciated and developed in all its facets and forms.

**Drama and the brain**

In recent years there has been a considerable growth in our understanding about how the brain functions and how we learn. Drama practitioners have been using a methodology for learning that they have known instinctively works and yet only in recent years have we begun to discover more about why it is so important to children’s learning and why it works. The more that we understood about the brain and the more we discover about the ways in which children learn most effectively, then the more light this throws on how to better develop drama as a learning process.

The key purpose of the human brain is to enable survival. If children’s basic needs have not been met then teachers are unlikely to gain their attention for learning. If children feel threatened within a drama lesson (or indeed any lesson), are hungry, thirsty or emotionally unsettled then their attention will be predominantly elsewhere. Part of the brain is always on the alert for threats and will respond to perceived threats by sending electro-chemical messages that result in ‘fight, flight or flocking’ behaviour and an increase in heart-rate and faster breathing enables more oxygen to be pumped around the body in preparation for attacking, escaping or gathering with others for greater safety. This is a reptilian response to possible danger or stress, which is primitive in origin but applicable in the context of the drama lesson. A child who feels threatened or is made to feel uneasy within any drama lesson will find primitive ways of coping with this that are often detrimental to the success of the lesson. The teacher needs to set up drama experiences in ways that ensure that the children feel safe and in a state of ‘relaxed alertness.’

Higher order thinking and learning is inhibited by high levels of stress.

**Drama and emotions**

Drama has clear links with emotions. The limbic system or ‘middle brain’ is considered by many to be the main emotional and affective core of the brain and deals with personal feelings and emotional responses as well as with aspects of memory. Our emotions direct where our attention is and thus what we learn and remember.

The teacher needs to set up drama experiences in ways that ensure that the children feel safe and in a state of ‘relaxed alertness.’
Drama links visual images and emotion. Vision and emotional response become linked when a message is sent to the amygdala, the gateway to the limbic system. Looking at a photograph of a loved one for example may result in a strong, spontaneous emotional response, just as remembering a strong visual image from a drama can also evoke emotional responses and memories. Theatre and drama (as all visual arts) set out to deliberately evoke and tag significant emotional responses to stimuli, including visual, aural and kinaesthetic stimuli. In drama the imagined experiences evoke real feelings, integrating cognitive, affective and aesthetic experience. Through whole class dramas, significant dramatic moments can be created and focused on and tagged for the memory through the participants use of visual image, light and dark, sound (spoken and heard) and silence, movement and stillness.

The cerebral cortex or ‘thinking brain’ is the part of the brain that is divided into the left and right hemispheres. Parts of each hemisphere have different mediating functions and there is communication across hemispheres via the corpus callosum. Both hemispheres work together in order to process information and problem solve effectively. The cortex is the part of the brain we use in higher order thinking, planning and meaning making.

Although certain parts of the brain may have areas concerned with particular aspects of perception, the parts of the brain are not operating in isolation from each other. Both hemispheres are operating simultaneously and several areas of the brain may deal with different aspects of a function at the same time.

**Neural pathways and networks**

Areas of the brain are connected by cells called neurons. Connections or neural pathways between neurons (synapses) are established and become stronger the more they are stimulated and used. If neurons are not used, then after a time the neurons will be ‘pruned’ and die off. They communicate with each other through electro-chemical activity observable using brain-imaging techniques that show that neurons ‘fire up’ and interconnect, as the brain links and processes information through the interaction of action, thought and emotion.

Many learning experiences are primed to occur during, what neurologists refer to as particularly sensitive periods for the connecting of neurons and forming of neural pathways for learning. This key sensitive period from one to five, includes the time when dramatic play is most prevalent and not coincidentally the time when children’s brains are most sensitive to the learning of language. The activities are inter-related. Missing sensitive periods for synaptogenesis can cause problems with learning later. The brain is wired to create imagined worlds within which children play, at the time most critical for establishing the neural pathways that pave the way for effective learning.

**Imitation and mimicry**

Imitation and mimicry, sometimes referred to as ‘the first learning style’, have links with both dramatic play and drama. Observations have been carried out into what is happening in the brain of monkey’s when imitation and mimicry occurs or is suppressed. Giacomo Rizzolati (1990) discovered that some of the same motor command neurons, which he refers to as ‘mirror neurons’ within the brain are fired when a monkey watches an action, as when the monkey actually carries out the action. In a sense the monkeys are rehearsing the action in the mind, getting ready to carry out the action, without actually carrying it out. According to Professor Ramachandran (2003), in order for the brain cells to fire whilst the body is not actually carrying out the action, a ‘virtual reality internal simulation’ and ‘internal mental transformation’ must be taking place.

Dramatic play and drama can be seen as a form of ‘virtual reality internal simulation’ as well as an external one. Does dramatic play have a purpose linked to rehearsal and strengthening the neural pathways, thus enabling neurons to be used rather than pruned? If areas of the brain that are used to do a task are also used when imagining doing it, then this has important implications for the value of dramatic play and drama. This suggests that there is a neurological value in pretending, in imagining and acting out. In drama, participants are carrying out actions ‘as if’ they are really doing...
them and as neural pathways need to be used or lost then using them in drama becomes purposeful.

The ability to internally model the actions of others, to be able to imagine oneself doing the observed task, and thereby to activate or fire responses within the brain in a similar way, whilst not really carrying out the task, links learning and imagined experience. If this is the case, then should schools be more focussed on stimulating and developing learning through imagination, including the use of role play and re-enactment. It could be that formal education too early might be seen as a form of neural deprivation at a sensitive time for the establishment of neural pathways that are paving the way for learning.

Theatre and mirrors
It is interesting to make another connective leap and to consider ‘mirror neurons’ as possibly significant in relation to people’s responses as audiences of theatre and screen drama. Are mirror neurons fired when we are watching drama? Do our brains connect us to the characters emotionally at a subliminal level as well as in a physically suppressed way? Are humans who are watching characters actions on stage or on television (or on computer and video games), responding neurologically ‘as if’ they are themselves carrying out the actions, intentions and movements they are observing and also emotionally to some degree?

In theatre, it could be that the speech and actions of the actors are observed and listened to by the audience and responded to in a way that is inhibited by part of the pre-frontal cortex and controlled by theatrical convention. The audience is invited to respond personally, cognitively, affectively and silently to what they see but without being able (in most forms of theatre), to physically move. The audience

### The development of Emotional Intelligence

The development of Emotional Intelligence is supported through drama by:

**Self talk and self awareness**
- Drama strategies support inner dialogue and give structured opportunities to voice it.
- Working in role heightens awareness of self through distancing from and returning to ‘self’.

**Recognising social cues**
- Drama is a social activity and focuses on analysing and acting on cues.

**Problem solving and decision making applied to feelings**
- All dramas have problems to be solved together and decisions for characters to make.
- Drama strategies give opportunity to make emotions and thought explicit and shared and to then make and reflect on intelligent decisions collaboratively.

**Understanding other perspectives**
- Working in a range of roles and interacting with others in role is a powerful way of actively engaging with other people’s perspectives, which encourage ongoing consideration of our own.

**Positive attitudes**
- Research by Harland suggests that participation in arts (including drama) in schools, leads to a positive atmosphere and environment and enhanced enjoyment.

**Non-verbal behaviours (eye contact, gestures, etc.)**
- Drama involves a significant focus on reading non-verbal messages and portraying and communicating them through gesture, eye contact, movement, positioning etc. The non-verbal and verbal messages are juxtaposed for greater clarity of meaning.

**Verbal behaviours (listening, positive responses, assertiveness)**
- Drama relies on and develops active listening and response. It supports and gives opportunity for inference and the understanding of subtext and the meaning and emotions lying behind spoken and written words.

The bullet points above have been taken from ‘Thinking for Learning’, Mel Rockett and Simon Percival (2002), Network Educational Press, and then linked and annotated in relation to drama.
opportunity for externalised response is delayed and comes later through applause, review and retelling and with children often through re-enacting later. Young children at first actively join in with what they are watching on television for example eg. talking to television presenters and then gradually learn to inhibit their responses and recognise the distance. They learn to suppress and to delay re-enactment and play out what they have seen later, maybe in the playground and they engage with the experience both physically and emotionally.

Drama and Emotional Intelligence

If we consider the work of Daniel Goleman (1996) on the importance of Emotional Intelligence (or Gardner’s work (1983, 1993) on intra-personal intelligence), then drama has much to offer as a medium for the development of emotional intelligence. Drama links the cognitive to the affective seamlessly, through the aesthetic.

Developing emotional intelligence helps children to know, understand and manage their emotions through reflecting on them and linking them consciously and rationally to their actions. In drama the actions may be pretended but nonetheless the decisions and consequences of decisions played out draw on and have resonance within the real world of the child. Emotional intelligence is personal but it is gained partly with reference to understanding the impact and effect of one’s own emotions on others and taking some responsibility for that. Drama provides a supportive forum for checking out that impact in a distanced way with the teacher there to mediate the experience, often from within a role.

Drama enables and relies on the interaction of multiple intelligences

Linguistic (eg. poet, writer) Drama usually involves spoken language both in improvisation and performance. It integrates the spoken and written word, most commonly through play-scripting.

Logical-mathematical (eg. scientist, logical) Problem solving logically is central to the drama process. Most class dramas involve pupils as characters solving problems in role. Putting on performances also involves using and developing this intelligence.

Spatial (eg. architect, pilot, surgeon) The use of physical space between characters both practically and symbolically (in relation to meaning) is of importance in drama. This is so within lessons and for staging productions.

Bodily-kinesthetic (eg. dancer, footballer) Drama involves contrasting movement and stillness meaningfully. It requires and develops physical control of the body and its gestures. Some types of drama eg. physical theatre and dance-drama are particularly physically focussed.

Musical (eg. composer, musical) Music is used frequently in drama as a stimulus or as an accompaniment or meaningful associative background that ‘tags’ the learning. Music is sometimes composed within drama lessons as an integral part of the drama.

Interpersonal (eg. leader, counsellor – awareness of others’ feelings) Social interaction and co-operation, the ability to work with others, is a central feature of working in and through drama. Noticing distinctions amongst co participants, empathising, appreciating their viewpoint and responding sensitively to them, is key to the drama process.

Intrapersonal (eg. reflective individual – awareness of one’s own feelings) Drama is closely linked with recognising, understanding and developing one’s personal feelings and responses and working with one’s ‘self’. Drama involves accessing personal feelings and emotions and then using them to initially guide behaviour in imagined worlds through role and then later, transferring this to the real world.

Naturalistic (eg. Darwin – an ability to classify the environment) Drama can be used to focus on the development of naturalistic intelligence or use it in the devising of dramas. Much child outdoor role play is inspired by natural surroundings eg. dens and shelter play.

Spiritual (eg. Nietzsche – existential intelligence, raising the big questions, ‘Why are we here?’) Drama involves and inspires reflection and contemplation (partly through ritual) on the human condition and identity. Drama clarifies life situations and then supports the imagination, to rise above the boundaries of them, supporting growth and transformation.
Drama and multiple intelligences
Drama is a way of accessing and making meaning in a multi-sensory and memorable way. It is visual, auditory and kinaesthetically explored and reinforced learning. If one subscribes to Gardner’s Theory of Multi-intelligences then drama can also be defined as multi-intelligent learning. Drama is by its nature accessible to pupils with a range of different preferred learning styles and enables and enables interplay between different modes of expression through its forms.

Drama for Creativity in Education
Since Ken Robinson’s seminal report All our Futures – Creativity, Culture and Education was published in 1999 there has been a slow re-awakening to the importance of creativity in education. Mathilda Jaubert, who was the researcher for this report was a memorable and lively keynote speaker at the ND ‘Thinking Drama’ Conference in April 2004 (see a summary in Drama, Summer 2004).

This report emphasises the importance of recognising and developing creativity in children, for society, for the economy and for the individual. It considered the present curriculum and teaching styles and emphasised the importance of teaching for and with creativity. It also considered the balance (or rather imbalance) of the present curriculum and recommended that there should be parity amongst subjects and that drama and dance should have the same status as Music and Art. It also recognised the power of drama for motivating learning:

Ofsted data on pupil response indicates drama to be at the very top in motivating learning. Such data underlines the value of a broad and balanced curriculum that incorporates opportunities for pupils to learn within and through arts subjects, and within and through focused creative and cultural contexts. DfEE (1999)

All our Futures gave us a democratic definition of Creativity, which sits well as a synonymous definition for drama.

Imaginative activity that is fashioned so as to produce outcomes that are both original and of value.
NACCCE, 19

When QCA (following a recommendation from All our Futures) gathered examples of teaching that promoted creativity and assembled them in Creativity – Find it, promote it! drama was very evident in many of the lessons as a creative teaching and learning medium.

Creative Partnerships has financially enabled many theatre professionals to work in schools in order to model and encourage the creative process and creative learning. But if we are serious about sustaining drama for creativity in education across the curriculum when the funding runs out, and not just confining drama and theatre to the out of school hours slots, and not just importing it via theatre professionals, then we need to remember the considerable skills that drama teachers themselves have as creative professionals already, to which they bring a well founded knowledge of learning. Good drama teachers are still a woefully undervalued and untapped resource for creative learning in education and could be key agents of creative change.

It may be that the curriculum of the future would benefit from no subject barriers if we are serious about the importance of creativity. This could result in a greater free flow and flexibility in learning and would focus on the way learners learn rather than the way teachers teach and assess. Such an approach would ensure the place of drama as a natural and ‘brain-friendly’ methodology for real learning in imagined worlds.

Emotional intelligence is personal but it is gained partly with reference to understanding the impact and effect of one’s own emotions on others and taking some responsibility for that.

Features

Key stage 2/3

Winter 2004 Drama Magazine 21
This speech is reputed to have been spoken by Chief Seattle to the American government in Washington DC in 1885 when they wanted to purchase the land inhabited by his people. He was a peaceful Native American leader of the Suquamish Tribe.

Different versions of the speech exist and there is debate about the authenticity of several versions. Just type ‘Chief Seattle’s Speech’ into a search engine for background information, a photograph of Chief Seattle (see image above) and for different versions of the speech.


**Chief Seattle**

How can you buy the sky?
How can you own the rain and the wind?

My mother told me,
Every part of this earth is sacred to our people.
Every pine needle. Every sandy shore.
Every mist in the dark woods.
Every meadow and humming insect.
All are holy in the memory of our people.

My father told me,
I know the sap that courses through the trees
As I know the blood that flows in my veins.
We are part of the earth and it is part of us.
The perfumed flowers are our sisters.
The bear, the deer, the great eagle, these are our brothers.
The rocky crests, the meadows, the ponies – all belong to the same family.

The voice of my ancestors said to me,
The shining water that moves in the streams and rivers
is not simply water, but the blood of your grandfather’s grandfather.
Each ghostly reflection in the clear waters of the lake
tells of the memories of the life of our people.
The water’s murmur is the voice of your great-great-grandmother.
The rivers are our brothers. They quench our thirst.
They carry our canoes and feed our children.
You must give the rivers the kindness that you would give to any brother.

The voice of my grandfather said to me,
The air is precious. It shares its spirit with all the life it supports.
The wind that gave me my first breath also received my last sigh.
You must keep the land and air apart and sacred,
as a place where one can go to taste the wind
that is sweetened by the meadow flowers.
Universal themes

Conservation
Environmental sustainability
Cultural unity and diversity
Spiritual beliefs
Religion
Colonisation
Threatened culture and heritage
Rites of passage
Naturalism

Native American music could be used to provide an atmospheric background at times during the lesson and to aurally tag meaningful moments to support engagement and future recall.

Chief Seattle’s Speech

When the last Red Man and Woman have vanished with their wilderness, and their memory is only the shadow of a cloud moving across the prairie, will the shores and forest still be here?
Will there be any of the spirit of my people left?
My ancestors said to me, This we know:
The earth does not belong to us. We belong to the earth.

The voice of my grandmother said to me,
Teach your children what you have been taught.
The earth is our mother.
What befalls the earth befalls all the sons and daughters of the earth.

Hear the voice of my ancestors, Chief Seattle said.
The destiny of our people is a mystery to us.
What will happen when all the buffalo are slaughtered?
The wild horses tamed?
What will happen when the sacred corners of the forest are heavy with the scent of many men?
When the view of the ripe hills is blotted by talking wires?
Where will the thicket be? Gone.
Where will the eagle be? Gone!
And what will happen when we say goodbye to the swift pony and the hunt? It will be the end of living and the beginning of survival.

This we know: All things are connected like the blood that unites us.
We did not weave the web of life.
We are merely a strand in it.
Whatever we do to the web, we do to ourselves.

We love this earth as a newborn loves its mother’s heartbeat,
If we sell you our land, care for it as we have cared for it.
Hold in your mind the memory of the land as it is when you receive it.
Preserve the land and the air and the rivers for your children’s children and love it as we have loved it.

Chief Seattle (1855)
There is no time allocation specified for the unit of work or for the activities within it as this would be over-prescriptive and restrictive. Teachers will need to judge for themselves when an activity needs longer or has gone on long enough by gauging the level of the children’s ongoing engagement. A unit of work will span several lessons or more, depending on the amount of time given to various activities and to the integration of the teacher’s and pupil’s own material and ideas. Teachers may decide to skip some activities or substitute others. They will need to be sensitive to the children’s needs and emotions throughout and be guided by this more than any pre-existing unit plan.

<table>
<thead>
<tr>
<th>Drama strategy or activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Visualisation</td>
<td>to support engagement with the speech through its visual images</td>
</tr>
<tr>
<td>2 This is a literacy task in preparation for a drama activity</td>
<td>to help them to engage with the landscape to support engagement with role to imagine multi-sensory experience linked to an fictional landscape</td>
</tr>
<tr>
<td>Working in role</td>
<td></td>
</tr>
<tr>
<td>3 Still image (class tableau) Speaking objects</td>
<td>to engage physically with the imagined landscape to create a physical landscape in 3D to encourage elaboration and description</td>
</tr>
<tr>
<td>4 Teacher in role Still image Speaking objects Voice collage Improvisation Performance Movement</td>
<td>to enable every person to share their story opening verbally to ritualise active listening to stimulate imaginations through offering modelled, imaginative story openings To reinforce the voices associated with a key moment To represent a character’s memory, thoughts and state of mind through the use of sound To develop a verbal, visual and kinaesthetic experience linked to the analysis of verbs in a text</td>
</tr>
</tbody>
</table>

Teacher in Role is possibly the most powerful, interactive and engaging drama strategy of all and the most potent in relation to learning. It enables the teacher to be alongside the pupil as a fellow participant and interactive model and mediator of the shared imagined drama experience at moments of cognition.

Patrice Baldwin ‘With Drama in Mind’
Teacher guidance and possible cross curricular links

Whole class: Ask the class to close their eyes as you read the poem aloud to them. Suggest that they might find that they have a picture or pictures in their minds as they listen.

Groups of about 4: Ask each group to go through the speech and underline words that are connected to different senses eg. Group 1 – sight, Group 2 – sound, Group 3 – taste, Group 4 – touch, Group 5 – smell. The ‘sight’ groups could be subdivided into what can be seen moving and what is seen that is static.

Class circle: Tell the children that you want them to imagine that they are in the native American landscape with you. Invite them to say in turn, what they can see, hear, taste, smell, touch, as if they are there. They may add descriptive detail. Anyone contributing should start their sentence with ‘I can see… ’ or ‘I can hear… etc’. You model this first eg. ‘I can see the river flowing past, glittering in the sunlight.’ This activity can be done around the circle with eyes closed to aid visualisation.

Literacy link: Write the sentences on paper sentence strips. The sentences can then be rearranged through class or group consensus to create a piece of shared writing.

The native Americans believed that they were as one with the natural objects and the elements. Invite the children to physically become an object, part of the landscape. In turn they have opportunity to enter the drama space and to say aloud what they are representing. They can add information or description eg. ‘I am a craggy rock. From where I stand, I can see for miles’ or ‘I am the river. I move the canoes along and I am full of fish.’ Join in. You can model by entering first if necessary.

Whole class: Ask them to re-form their still landscape images once more. Tell them that you will pass through the landscape in role as Chief Seattle. You could sign this by carrying a feather as the Chief. If the Chief could hear the voices of his forefathers as he passed through the landscape, I wonder what the voices would have said as the Chief is about to hand over his people’s land to the government? As you pass by as Chief Seattle, each participant has opportunity to speak to the Chief as if they are an ancestral voice. You could pass through the landscape twice, the first time listening and the second time listening and responding.

Groups or whole class: Ask the children to recall what they said to the Chief. Ask them to imagine the ancestral voices carrying on flowing and echoing in and out of the Chief’s mind. What might this sound like? There might be repetition, changes of pace, silent moments, changes of rhythm and volume, voices speaking singly or together or over each other. This activity could be improvised and then maybe refined, rehearsed and performed.

ICT opportunity/movement: Tape the sound collage. The recording could then be used as the background for movement sequences created using movements referred to or inferred within the speech.
The Mantle of the Expert is essentially an approach to the whole curriculum, and one that resonates with current trends towards active learning and whole language. It is a rare example of truly integrative learning.

Cecily O’Neill

<table>
<thead>
<tr>
<th>Drama strategy or activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5</strong>&lt;br&gt;Brainstorm&lt;br&gt;Still image&lt;br&gt;Group movement&lt;br&gt;Freeze frame&lt;br&gt;Performance Carousel</td>
<td>To share ideas in order to stimulate thinking&lt;br&gt;To consider moments of cultural significance&lt;br&gt;To engage with key cultural moments and tag them visually and kinaesthetically&lt;br&gt;To provide a reflective record of a key moment</td>
</tr>
<tr>
<td><strong>6</strong>&lt;br&gt;Mantle of the Expert&lt;br&gt;Storytelling</td>
<td>to encourage speaking and listening with partners (questioning, explaining, describing, reporting)&lt;br&gt;to deepen engagement with role and culture&lt;br&gt;to support the creation of a shared fiction</td>
</tr>
<tr>
<td><strong>7</strong>&lt;br&gt;Ritual&lt;br&gt;Teacher in role&lt;br&gt;Speaking object</td>
<td>to deepen personal engagement with a shared, imagined culture&lt;br&gt;to commit publicly to belonging to the same fictitious community&lt;br&gt;to model or to gather information&lt;br&gt;to give equal opportunity to speak and be listened to</td>
</tr>
<tr>
<td><strong>8</strong>&lt;br&gt;Teacher in role&lt;br&gt;Meeting</td>
<td>to challenge and threaten the community and an existing culture&lt;br&gt;to stimulate reasoned argument in response to a community problem&lt;br&gt;to encourage verbal rather than physical emotional responses</td>
</tr>
<tr>
<td><strong>9</strong>&lt;br&gt;Rumours&lt;br&gt;(under the guise of ‘whispers’)</td>
<td>To communicate and gather perceptions and feelings&lt;br&gt;To build tension and control in a stylised way</td>
</tr>
</tbody>
</table>
Teacher guidance and possible cross curricular links

Whole class, then groups of 4: ‘Each ghostly reflection in the clear waters of the lake tells of memories in the lives of our people’

Ask the children to suggest what these memories could be eg. a successful buffalo hunt, the death of a Chief, enemies attacking etc. Accept all possible suggestions positively.

Then ask the children in groups of 4 to negotiate, agree and make a still image of a reflection in the lake that depicts an important moment in the history of these people. In turn the still images will be made, held still and then brought alive silently or with sound, for a few moments before being frozen. You could use a Performance Carousel to present these performance pieces. You could record the images on a storyboard.

ICT/ Literacy opportunity: Use a digital camera to record the still images. These could be used to stimulate linked creative writing later.

Pairs: Ask the children to get into pairs with someone whom they have not yet worked with. One person will pretend to be an elder and the other a child. The elder will tell the child about an important moment in the history of their people, orally passing on important cultural information. The child will listen and may question the elder to elicit more information about the history of the tribe.

Whole class circle: In turn the children have opportunity to complete the sentence, ‘We are the sort of people who…..’ You may decide to be a fellow Native American and join in, possibly starting in order to provide a model eg. ‘We are the sort of people who teach our children well.’

You could take the role of a visitor who wants to know about the people. Passing an object around the circle to signal whose turn it is to speak would add to the sense of ritual eg. a ‘speaking’ stone, a feather or a stick (if you do not have a peace pipe!)

Whole class: Tell the children that you will take the role of an important messenger from the American government. Gather them to meet with you and tell them officially that they will have to give over their land to the government or else be wiped out. They will be given places on a reservation. Be a messenger of the government and a go-between (an intermediary between the native Americans and the government). Avoid stirring up a confrontation and do not allow physical contact. You are only the messenger. If confrontation arises, freeze the action and ask them to replay the scene a different and calmer way, encouraging reasoned argument. What are the key points that they want you to convey on their behalf to the government. You are aiming in role to gather important and heartfelt messages and reasoned arguments from the Native Americans to take back to the government. You can be slightly sympathetic but you have a job to do.

The government official has left. What do the people say amongst themselves now that they know that they will have to leave their homeland? What are there fears?

Whole class: Ask the class to stealthily and silently move around as Native Americans as if stalking or hunting. Whenever you give the signal, ‘Whispers’ they whisper a worry to the nearest person, eg. ‘We will not belong in any other place’, ‘Maybe this is a trick’ etc.
## Drama strategy or activity

<table>
<thead>
<tr>
<th></th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10</strong></td>
<td>Image theatre to encourage discussion focused on prediction and contrast</td>
</tr>
</tbody>
</table>
| **11** | Movement  
Performance Carousel to encourage individual and group reflection  
to tag learning visually, aurally and kinaesthetically  
to give a reason for synthesis  
to link group performances to form a whole class performance |
| **12** | Small group playmaking to develop an understanding practically of symbolic acts, representations and objects |
| **13** | Tableau to encourage reflection  
to encourage them to consider that images portray messages through media |
| **14** | Sculpting images  
Captioning  
Still image To encourage reflection at the end of the drama through a considered portrayal of the main character  
To synthesise a visual image in words  
To synthesise words in a visual image |

Young children enjoy making up plays that usually consist of a few short scenes and tell a story. Within the whole-class drama lesson, Small Group Playmaking is formalized and managed by the teacher, who asks the children to prepare a scene or two that they can show to each other. This play-making activity could happen as a drama activity in its own right but it can equally be very effective when used as a narrative strategy within evolving whole-class dramas.

*Patrice Baldwin ‘With Drama in Mind’*
Teacher guidance and possible cross curricular links

Ask the children to create two still images, the first will represent life as it is now and the other as they fear it will be on the future. The images may be literal or symbolic i.e. ‘real’ present and future scenes can be depicted or alternatively you could ask them to make more abstract images that represent aspects and feelings about the present and future.

Small groups of about 4: Once the groups have devised 2 contrasting still images ask them to find a way of moving in a controlled way, back and forth between the images slowly and repeatedly. They may do this silently or you might invite them to add sound or speech. Alternatively you could use Native American music as a soundtrack for the movement cycle.
Let them practice before presenting their group’s images in turn, possibly through performance carousel.

Small groups of about 4: It is the moment that they are leaving their homeland. This means that they will be leaving the remains and voices of their ancestors behind. Is there any way that those departing could leave something of themselves behind on or in the land, for posterity? Gather suggestions from the children and then ask them to share further ideas in groups before preparing a short group scene or presentation (no more than a couple of minutes) presenting their ideas e.g. burial of precious personal object, construction of a totem pole, marking the land in some way e.g. rock carving etc. Again Performance Carousel could be used.

Whole class: One at a time each child has opportunity to place themselves in a whole class, whole tribe, imaginary photograph taken on the day that they left their homeland. Tell them that the photograph is for a newspaper and will become very important historically. How do they want to portray the tribe for posterity?

Pairs: There is only one known photograph of Chief Seattle. Ask them in pairs to take turns to sculpt each other into a statue of Chief Seattle that would portray him as he might wish to have been portrayed. One person at a time is the malleable and silent clay.
A statue park can be created with half the class looking at each others’ statues before themselves becoming the next statues.
Literacy to drama link: Ask each child to write a caption on a big piece of paper, to go with the statue they have sculpted. Then spread the captions around the hall and ask the children to go and stand by a caption other than their own and make themselves into a still image to go with the caption.
Features

Key stage 2/3

Bibliography

National Advisory Committee on Creative and Cultural Education, (1999) All our Futures: Creativity, Culture and Education, DfEE
McGuinness, C. (1999), From Thinking Skills to Thinking Classrooms: a review and evaluation of approaches for developing pupils’ thinking, Research Report No 115, DfEE

National Advisory Committee on Creative and Cultural Education,
(1999) All our Futures: Creativity, Culture and Education, DfEE
Norman, J. (1999) Brain Right Drama Part 1, in Drama (6.2)
Norman, J. (2002), Brain Right Drama Part 2, in Drama (10.1)
Qualifications and Curriculum Authority (2003), Creativity: Find it, promote it! www.ncaction.org.uk/creativity/index/htm
Ramachandran, V. (2003), The Emerging Mind BBC Reith Lectures
Rizzolatti, G., Gentilucci, M., Camarda, R. M., et al (1990), Neurons relating to reaching-grasping arm movements on the rostral part of area 6 (area 6a beta), Experimental Brain Research, 82:337-50
Wigan LEA Project, Arts Reasoning and Thinking Skills

Patrice Baldwin is the Chair of National Drama and an Adviser for the Promotion of the Arts in Schools. She is a practitioner, speaker and writer on both Drama and Creativity, in the UK and abroad and is an established BBC Education scriptwriter and consultant. Patrice is a Visiting Fellow of the University of East Anglia. Her latest book, With Drama in Mind – Real Learning in Imagined Worlds is published by Network Educational Press at £24.95 (ISBN: 1-85539-094-9). Her other recent book, Teaching Literacy through Drama – Creative approaches was co-written with Kate Fleming, the Vice Chair of National Drama and is published by Falmer Routledge at £35.00 (ISBN: 0-415-25578-3).

ONE FORUM
MANY VOICES

add your voice

Join National Drama and enjoy all the benefits of Membership, including your free copies of Drama, the newsletter Reflections, reduced prices for regional and national conferences, publications and courses, and a voice in the future of Drama at a national and international level.

Annual membership fees

- Individual members £40
- NQT members £30
- Student members £15
- Overseas members £50
- Retired/non working members £20
- Affiliated group members £65

Tick the membership you require, fill in your name and address below, make your cheque payable to National Drama, and post to ND Administrator, Mary Page, 142 Prince Consort Road, Gateshead NE8 4DU

Email: mary.page@nationaldrama.co.uk

Name
Job title
Address
Telephone
Postcode
Email