

In the Hands of Living People

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We shall make lively use of all means, old and new, tried and untried, deriving from art and deriving from other sources, in order to put living reality in the hands of living people in such a way that it can be mastered. (Bertolt Brecht 1938)

Imagining Drama

In the conference publicity, I was interested to discover that I was positioned as a '...practitioner and writer on **both** process **and** curriculum'. These terms, 'process' and 'curriculum' are not conjoined anywhere else in the publicity. Gavin Bolton and Dorothy Heathcote are both associated with the term 'drama-in-education' for instance; no mention of both 'process' and 'curriculum' there.

Now I understand that the conference organisers' straightforward and honest intention was to draw attention to the fact that I have, as one of them explained in an e-mail: 'written on both the process of drama and on its role in the curriculum'. And the proof is apparently in the books that I have written. I am not suggesting that the conference publicity actively seeks to create a division between 'process' and 'curriculum'. Indeed, it is clearly an attempt to bring these ideas, or imaginaries, together. But I want to do some necessary nit-picking around this seemingly uncontroversial idea that my work reflects the imaginary that there is such a thing as 'the process of drama' and that 'the curriculum' is, firstly, not a process and secondly, that drama has a role **in** the curriculum, rather than being a 'curriculum-as-live(d)-process' in its own right. In other words, I am not at all comfortable to subscribe to either of the imaginaries of 'process' and 'curriculum' or the implied opposition between them, which are implicitly, at least, contained in the publicity.

This discomfort is exacerbated by the fact that I suspect, and will hope to demonstrate, that the origins of the imaginary of 'process' are to be found in the position-taking of those in the field of drama who describe their work as 'process drama'. I also believe that the origins of the imaginary 'curriculum', lie in the old familiar binaries of 'method/process' and 'subject/product'. Historically, of course the progress of drama in schools has been hindered by this either/or conception of practice as either 'method' or 'subject' either 'process' or 'product'. Historically, human progress of any kind in schools has been hindered by the acceptance of 'the curriculum' as some sort of monolithic, dehumanised, inert structure; the curriculum-as-grand-plan, rather than as the multiple curricula of live(d) experience.

In this paper I want to offer a critique of the idea of 'process' in drama as it is currently imagined in the practices and discourses of the 'process drama' position in the field. I also want to critique the imaginary of 'curriculum' when 'curriculum' is placed in opposition to 'process'. If this all sounds unnecessary and complicated, give me indulgence! In writing about both process and curriculum it has not been my intention to straddle two 'camps' or to dip into different ponds. I

may have failed, but my intention has been to try and articulate a new hybrid concept of drama education that is 'between' the old imaginaries of 'process' and 'curriculum' as they have been historically used, often divisively, in drama. If I suggest that my work is 'process-curriculum' then in actuality what I am suggesting is that I am working under the hyphen. The hyphen rather than the conjoined concepts/positions/histories of difference is the site for a new imaginary of drama education. Or at least, that is what I will try to argue here.

The Defining Characteristics of Process Drama

So, how am I imagining 'process drama'? What do I imagine its defining characteristics to be and how might my own imaginary of drama seek to go beyond the boundaries of this position? There are, of course, some quite precise definitions of what 'process drama' is and is not. For instance, Cecily O'Neill describes 'process drama' thusⁱ:

Process drama is a complex dramatic encounter. Like other theatre events it evokes an immediate dramatic world bounded in space and time, a world that depends on the consensus of all those present for its existence. Process drama proceeds without a script, its outcome is unpredictable, it lacks a separate audience.....

Later she writes:

The book is specifically aimed at drama teachers and makes close connection with a range of curricular material, including history, social studies and literature, but the experience of the drama is also valued for its own sake. The significance of theatre elements.....within these drama structures is acknowledged, but it was not part of our purpose to explore their operation in any detail.

They also help me to discover, therefore, what is implied in the different imaginary of 'curriculum drama'. Process drama is an 'encounter', an 'event', an 'experience'. It is connected to other subjects in the curriculum like history, social studies and literature but it is not a subject itself; 'theatre elements' and how they are used will not be explored in detail. Interestingly, 'process drama' is said to **lack** an audience. It proceeds without a script and its outcome is unpredictable. O'Neill accepts that:

Process drama is almost synonymous with the term drama in education.

What does O'Neill's conception of 'process' share with the drama-in-education tradition? At one level, there is a shared belief in the primacy of 'dramatic playing' and in the 'representational' mode of theatre-makingⁱⁱ. There is an implicit and shared sense in both that working in the dramatic playing and representational mode of theatre is 'better than' and more 'authentic' than working in a performance and presentational mode.

In contemporary performance theory, the 'representational' mode describes any performance that seeks to create a 'virtual' or 'parallel' reality, which co-exists with but does not inter-penetrate the audience's reality. The actors appear to ignore the presence of an audience. In theatre, the representational mode includes 'realist' or 'naturalist' styles of theatre in which the actors appear to be actually inhabiting the drama world represented on stage.

Conversely, 'presentational' theatre offers no such illusion. The dramatic world is not evoked but demonstrated, it is not experienced as a 'reality' but shown to be a version or interpretation of actuality; it is closely associated with the work of Brecht and so-called Brechtian styles of theatreⁱⁱⁱ. In presentational performances, the actors will acknowledge the audience and communicate directly to them.

'Dramatic playing' is the acting style most often associated with representational forms of drama and theatre. It is interesting that 'dramatic playing' is often described in Stanislavskian terms as 'living through'. The idea being that the participants in process drama, like Stanislavski's actors, are 'living through' the given circumstances of the imagined situation 'as-if' these events were actually occurring to them; they are 'being' in role, or character. In process drama, there is a 'consensus' that all those present exist, temporarily, within the immediate dramatic world. They are bound to its parameters of space and time rather than their own actualities. In 'process drama' we can be denied any social space, outside of the bounds of the drama world, in which to comment and reflect from within our own parameters of existence and difference - it lacks an audience; or at least it imagines that it does. In order to participate I must accept the circumstances of the fiction as unchangeable and the outcome as being unpredictable. Unless I speak, in role, from within the bounds of the 'consensual' drama world I can have no other voice. In process drama, participants learn from the 'real' experience of 'being' in the dramatic world; it is a psychological and private mode of learning based on how we feel as a result of our drama experience.

In the presentational mode of theatre-making, associated with Brecht but also characteristic of the great non-European performance traditions and other popular forms of entertainment, experience is shown rather than lived. We demonstrate through dramatic representations, or depictions, the way the world is and how it works. We illustrate, rather than illude, our understanding of human behaviour and experience. In the presentational mode, there **must** be an audience who respond as themselves to what is being demonstrated and who are aware that the 'dramatic world' is nothing more and nothing less than an imaginary construction; a hermeneutic that needs constantly testing and modifying against our existing (or *becoming*) imaginaries of the world. Learning in the presentational mode is through public discussion, comment and the voicing of different conceptions of the world; it is sociological and public, based on what is actually said and done rather than on what is 'felt' or 'experienced'. The purpose of Brecht's theatre was to show the world, and therefore the circumstances of the drama world, as changeable and to show that the outcomes of the drama may well be predictable according to political principles and the logic of human history. It is a theatre of knowing, rather than a theatre of cathartic understanding.

Moving Beyond the Boundaries of Process Drama

So Let us March Ahead! Away With All Obstacles!

In England we have been developing a way of working in drama that has sought to include both the presentational and representational modes. This way is often referred to as the 'conventions' approach, because it employs a wide range of 'means' drawn from both the representational and presentational traditions^{iv}. Following Brecht's advice we have sought to make lively use of all means. The emphasis in the conventions approach has been on giving students the means to make their own dramatic representations by introducing them to increasingly wide and complex choices of 'means' for depicting the world; old and new, tried and untried. In this sense, the conventions approach does seek to explore in detail the significance of theatre elements; their historical and contemporary uses and the cultural traditions that they represent. It is an approach to drama that may well connect with other subjects in the curriculum, but it also makes drama itself a subject for practical study by students. Putting living reality in the hands of living people.

There are fewer rules and artistic restrictions in this way of working. There will always be an audience, or a sense of an audience. There may well be scripts. Because of the emphasis on groups developing convergent but different dramatic responses rather than the whole class conforming to a monolithic 'consensus' the participants are not bound by the space and time of a singular 'drama world'. Although, of course, at times they might be!

Crucially, perhaps, in the conventions approach there is a more complex understanding of 'participation'. In process drama, as we have seen, there tends to be an emphasis on total participation in an event that unfolds as a result of the actions taken within the drama world. In process drama this degree of participation is often crudely opposed to the total lack of active participation in some other, mainly historical, genres of theatre in which the audience appear to be nothing more than passive voyeurs of the stage-action; an audience of 'peeping toms' as Artaud famously described them. Because the conventions approach embraces both presentational and representational modes and because it may also lead to orthodox performance of some kind it tends to operate with a subtler sense of degrees of participation. Below I have characterised a **Scale of Formal Participation**, which seeks to describe six degrees of participation between the poles of total and passive. The examples are designed to illustrate the range of possibles not just in classroom drama but in performance events as well. In the conventions approach, students and teachers may well play the whole scale even within a short period of drama.

1- Players

Participants are physically and psychically engaged in the dramatic action, which requires actions-to-be-taken in order to progress. 'Dramatic playing' is the exemplary form of this level of participation. Dramatic playing often corresponds to the conventions of psychological realism in observing a 'natural' use of psycho-physiological gestures in real time and in one place. In Schechner's anthropology of performance, 'ritual' is the exemplary form of this level^v. In both 'dramatic playing' and 'ritual' everyone who is present is assumed to be a part of the dramatic action. There is no outside. Participants are only able to effect events through dramatic action; the real life context and channels of communication are suspended. At this level of participation there is the illusion, at least, of total transformation; the intention is that the participants will be personally transformed by the activity and they are rewarded for exhibiting responses and behaviours that conform to the 'illusion of transformation'.

2 - Social Actors

The space is informally divided into 'stage' and 'auditorium'. Participants have the choice of commenting on and criticising the actions of the actors or of moving into the stage and offering alternative actions for themselves. There is, therefore, the choice of participating in a social discussion about the actions on stage or participating directly, oneself, in the stage action. This level of participation is closely associated with the work of Augusto Boal and with the 'conventions approach'. Its dramaturgy tends to stress the aesthetic plasticity of time, space and physical presence. It is concerned with making the world that is external to us all, visible and discussible, through the concreteness of dramatic representation, rather than with dramatising the internal and private experiences of the participants. At this level there is a clear distinction between the 'stage' - a public sphere - and the private space of the audience. The 'transformations' of the stage are partial at this level. The actors do not try to create the illusion of total transformation.

3 - Framed Witnesses

The audience participates psychically in the stage actions by adopting a role-perspective, or 'frame' in Goffman's sense, in relation to the dramatic action. They are asked, to watch the

actions on stage 'as-if' they were involved in, or socially responsible for, what happens. The audience may, or may not, participate physically and vocally in what happens even if they are addressed directly by the actors - they witness the event as a jury, as guests, as decision makers. This form of work is associated with theatres of Meyerhold, Brecht and Grotowski. It is independent of any specific dramaturgy, except that it implies that a physical and psychic relationship is created between the 'actors' and the 'witnesses'. Again, transformation is partial and reflexive. The actor of Brecht's Epic Theatre is an exemplary model.

4 - Active Witnesses

There is a clear and formal separation between the audience and the performers. The audience remains in its own 'reality' but they are either encouraged or allowed to make their response public through cheering, discussing, commenting amongst themselves as the performance progresses. This form of participation is associated with popular entertainment (pantomime for instance), sports and other spectacles that are primarily visual and spatial rather than verbal. It is also associated with Didactic and Agit-Prop theatres.

5 - Passive Witnesses

The audience may be placed in a close physical relationship to the action, and some elements of the action may be addressed directly to them. But the audience minimises its presence through a 'learnt' disposition for stillness and silence. Aesthetic appreciation of the professional skill of the producers, becomes more important to the audience than its direct participation in the process of production. It is, therefore, the point at which the work is primarily 'aesthetic' rather than social in its intent. But there is still a sense of an 'event' that is socially shared. This form of 'witnessing' is associated with most contemporary Western 'serious' theatre and many school performances for a community audience.

6- Observers

There is no social contact between the audience and the actors. The privacy of the individual voyeur is emphasised through darkening and deepening the auditorium. The actors create an autonomous illusion, 'as-if' no audience was present, and the individuals in the audience make no recognition of the presence of others. This form of theatre belongs to the relatively brief period of Naturalism and the proscenium arch theatre.

In seeking to describe some of the characteristics of the 'conventions approach' I am not seeking to distance myself from 'process drama' or to denigrate the tradition that it draws on. Rather, I am urging us to go 'beyond'. I am using the imaginary of 'beyond' that Bhabha has described so well^{vi}:

The 'beyond' is neither a new horizon, nor a leaving behind of the past...Beginnings and endings may be the sustaining myths of the middle years; but in the fin de siecle, we find ourselves in the moment of transit where time and space cross to produce complex figures of difference and identity, past and present, inside and out, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the 'beyond; an exploratory, restless movement.....

The State of Drama in the State of England
A Disturbance of Direction

There are other characteristics of drama in England which begin to inform my understanding of the imaginary 'curriculum' when it is used to distinguish 'process' from other orientations in drama. Despite the jeremiads of influential voices on both the left and the right in drama at the time, drama has flourished during the last decade rather than withered on the vine as they had predicted. There are of course exceptions -for example, the destruction of TiE and the temporary difficulties for drama in the primary curriculum caused by knuckle-headed interpretations of the National Literacy Strategy.

Through the darkest days of state intervention and centralised control and policing of the curriculum, drama has taken root in most of our schools almost in spite of its exclusion from the National Curriculum. For most of this period the values and practices of drama that have been prized in schools have been firmly rooted in the Drama-in-education tradition which underpins the process drama model. The recent Secondary Heads Association publication Drama Sets You Free^{vii} is a clear endorsement of that tradition's claim to offer a powerful, motivating and integrated approach to learning which foregrounds the personal, moral and social and community-making benefits of 'process drama'. Indeed, this publication concludes with the memorable assertion that: *A school without drama is a school without a soul.* In the same spirit, the new Curriculum 2000 for England makes it a legal requirement for schools to use drama, not just in English, but for a wide range of purposes including spiritual, moral and social and cultural development, the development of inter-personal and problem solving skills and the active exploration of the Statement of Values which is the foundation of the new curriculum in England.

Taking root in schools means being provided with a space in the curriculum and increasingly this space is a drama space rather than a space borrowed from other curriculum subjects. Once a space is reserved for drama it raises the issue of how this space will be used; this implies a Plan. And this is, I think, at the heart of the distinction that is being made in the 'process' and 'curriculum' divide. For an increasingly large number of students in English schools and colleges the possibility exists for a child to have continuity of drama provision from 5-18. In Secondary schools at least, this drama provision is likely to be managed by a specialist teacher with a degree in drama and theatre who may also have experienced drama at school themselves. In England, this same teacher is also likely to offer drama as an extra-curricular activity and to organise a performance schedule. And the potential space for drama is considerable. Imagine a child whose first experience of drama is at 7. Say, and it's possible, that this child has drama for one hour once a fortnight for the rest of their days at primary school. Say the same child then has regular drama, as most children in England now do, once a week between the ages of 11-14. Say that this child now goes on to study drama at GCSE and AS/A level. This child may over the course of 11 years of schooling experience something like 1,700 hours of drama, or 70 days! Now add to that the hours of extra-curricular and rehearsal time which are also available to this child.

When you are given this kind of space for drama you cannot afford to think of drama as a series of 'events' or 'encounters' which are autonomous and independent of each other. You cannot think in terms of isolated episodes. You have to conceive of some sort of temporal map that will ensure progression and continuity and which presumes that the child will want and can expect to 'get better' at drama. How will the experience of drama at 14 be different from at 7? What is being built on and what is it building towards? There is the space not just to use drama to provide 'experiences' for students but also to teach drama to students so that they can use it better for themselves. You cannot exist on a diet of imaginary whole class meetings with mysterious strangers bound in a 'drama world' - the novelty of 'process drama' wears off, you will soon crave variety and difference in your drama. You will want access to all that drama and theatre can do in all of its manifestations. You need, in short, a curriculum. I think it is no accident that in England we have quietly dropped the term Drama-in-Education and adopted instead the term Drama

Education which implies a broader range of traditions, functions and practices which include 'process drama'.

Does having a drama curriculum mean abandoning the values and goals of 'process drama'. Well, I think that suggestion is imagined in the phrase 'both process and curriculum'. The idea seems to be that the 'plan' for drama will become more important than the lived experience of drama - the process. This is a real danger. We live in an age in which the 'curriculum-as-planned' has overshadowed the vitality of the 'curriculum-as-live(d) experience'. We live in an age of a state-centred educational system, rather than in the child-centred imaginary of the 'process drama' tradition.

In a state-centred system, those in temporal power can comfortably imagine that the folders and ring-binders that contain the Plan for the curriculum in every school actually represent the curriculum as it is lived by children and teachers. It is a neat and tidy view, which assumes that as long as everyone is getting on with the Plan in the same way, at the same time everything is well in the State of England. The consequences of working in an educational system that is dominated by this imaginary of the curriculum as a Grand Plan are exquisitely described by the Japanese-Canadian educator, Ted Aoki, in these terms^{viii}:

What we see here is the conventional linear language of 'curriculum and instruction' of 'curriculum implementation' of 'curriculum assessment'. This is the world in which the measures that count are pre-set; therefore ordained to do the same -to dance the same, to paint the same, to sing the same, to act the same....where learning is reduced to 'acquiring' and where 'evaluating' is reduced to measuring the acquired against some preset standardised norm. This metron, this measure and rhythm, is one that in an overconcern for sameness fails to heed the feel of the earth that touches the dancing feet differently for each student.

Aoki argues for a different and multiple conception of the curriculum that includes the idea of the live(d) curricula of students and teachers. By this he means a view of curriculum that is based in the situated pasts, present and emerging life experiences of students and teachers. It is a view that recognises the multiplicity of the living experiences shared differently in different classrooms, by different students and different teachers - it is not quantifiable; it cannot be bound in ring binders; it is lived. Now for those observers on the outside of the English education system it may look as though drama in this country has succumbed to the curriculum-as-planned view. We have been engaged recently in trying to establish a coherent plan for drama, with aims and objectives, schemes of work and assessment systems. We do set targets for our students and keep records of their achievements in drama. We may even have drifted too far in this direction; becoming temporarily obsessed with the detail of the Plan. And it may appear because of this attention to a Plan for drama that we have abandoned a 'child-centred' view of the curriculum. But Aoki is not urging us to drop one view for another, he is arguing for a 'multiplicity' of meanings of 'curriculum'. He compares this multiple imaginary with Chinese ideograms in which a single word is graphically rendered into its multiplicity of origins, nuances, orthodox meanings and implications.

In order to make the most effective use of the space given to drama we need a plan of where and when and why we are going with our students, but every drama teacher knows that the true art of teaching lies in the complex tempering of the planned with the lived. Whatever the plan, it is not complete until it meets with and is mediated by the different live(d) experiences of the students who enter the drama space. We recognise that these students do not come to us as 'human beings'

but rather as 'human becomings' - we believe that what we do is planned to help them in this journey of becoming. We try, by all manner of means, deriving from art and deriving from other sources, to put living reality into the hands of living people. The curriculum is the necessary map, it is not the journey itself.

Managing the planned with the lived implies working with what I will describe later as a 'complexity of objectives'. In the process drama and drama-in-education tradition teachers tend to work with a 'density of objective'; their purpose is to provide an 'event' in which some aspect of human experience is explored in depth through the means of dramatic playing. As a result of this episode, participants may come to know a great deal about a particular episode of human experience and its human significance for them at that time.

When these singular events occur in a drama curriculum that has a longer-term plan and strategy, the teacher will inevitably work with a range of objectives, which might span diverse domains of educational, personal, artistic and cultural learning. These broader objectives of the planned curriculum, will include but go beyond the particular objective of a single drama event. This teacher will also be working within longer-term systems of accountability and assessment. The teacher will also be working within the personal and social politics of the group over time; seeking to have a positive effect in their lives if given time. The inter-weaving, juggling, structuring, balancing that needs to be done in order to knit these long-term concerns into the space and time of a planned curriculum takes skill! That is why I refer to the 'complexity of objectives' which characterises drama in many English schools today. Drama teaching which is increasingly able to consider the whole effect of the 'bits', rather than focussing on the 'bits' as individual events.

Drama teachers are expected to do a lot for their money in England as elsewhere. Here a drama teacher may be responsible for teaching drama as a discrete and officially invisible subject in the curriculum including teaching examinations at 16+ and 18+. They will also organise extra-curricular clubs, theatre visits and performances. The most visible face of drama, within the statutory orders for English, has to be understood and delivered and this may also include preparing 14 year olds for their national Shakespeare tests. English, as do several other subjects, also rely heavily on drama methods in the new requirement, in Curriculum 2000, that each subject must state how it will teach spiritual, social, moral and cultural developments and the transferable skills of problem solving, communication and inter-personal relationships^{ix}. If this drama teacher has some experience they are also likely to hold a position of pastoral responsibility and want to promote, or more importantly dramatise, some of the values in the new Statement of Values. Let me quote briefly from this Statement, so that you can hear for yourselves the extent to which the agenda of many drama classrooms has now become a new national agenda for education:

The Self

We value ourselves as unique human beings capable of spiritual, moral, intellectual and physical growth and development

Relationships

We value others for themselves, not only for what they have or what they can do for us. We value relationships as fundamental to the development and fulfilment of ourselves and others, and to the good of the community.

Society

We value truth, freedom, justice, human rights, the rule of law and collective effort for the common good...

The Environment

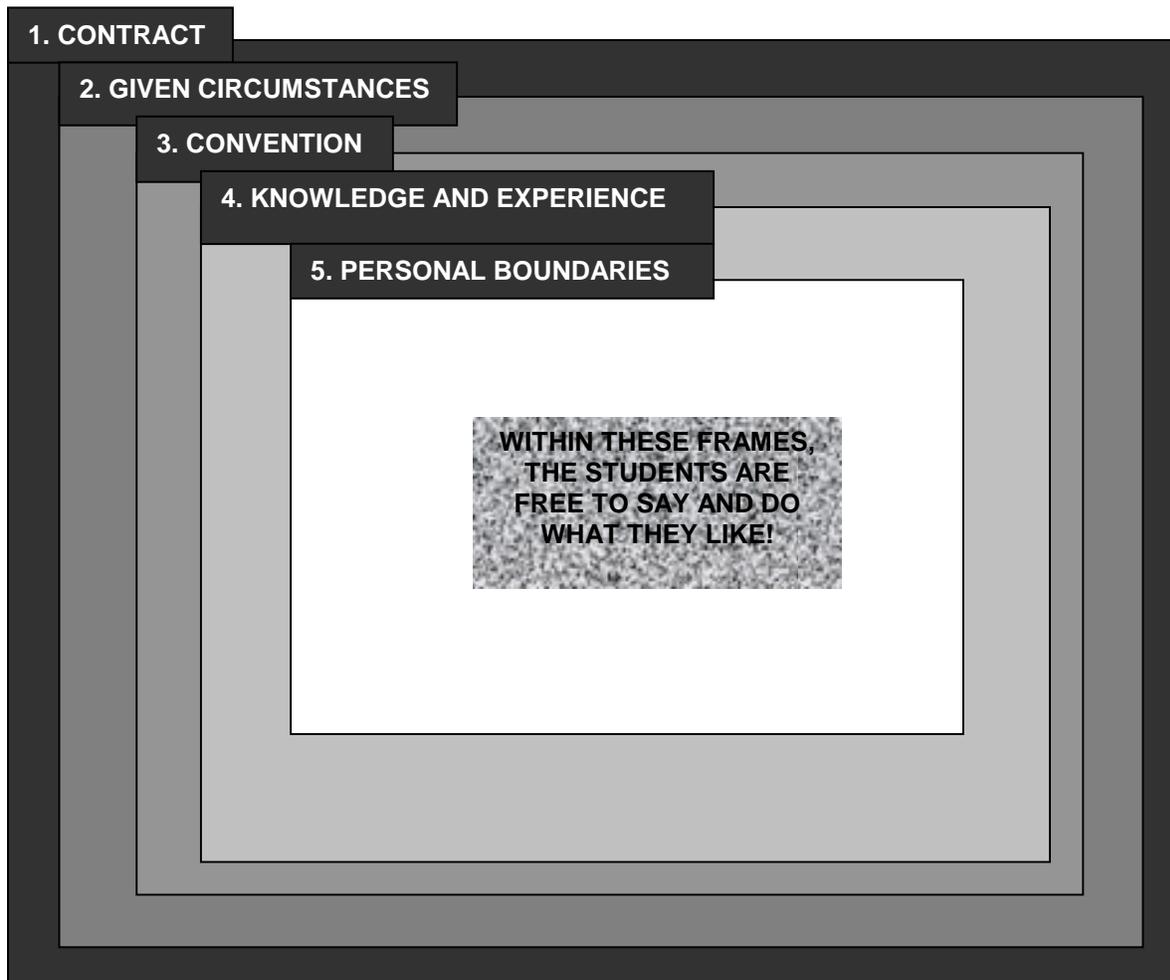
We value the environment, both natural and shaped by humanity, as the basis of life and a source of wonder and inspiration.

Rhetoric maybe, but it creates the chance for us to actively **insist** on these shared values in schools and to use drama to actively promote them. For those of us more familiar with directives that begin, *the child should* or *the child must*, the use of an inclusive *we value* is refreshing. Schools are of course communities and in our new curriculum there are at last signs that the quality of community and communal life are being given greater priority. And in communities in our time, in other times and in other places performance functions in different domains of community life just as it does in the community life of the school. Richard Schechner bases his anthropology of performance on the idea of four inter-related domains; healing, education, ritual and entertainment^x. In the 'complexity of objectives' which drama teachers work with it may well be that, over time, the curriculum in drama will serve therapeutic, educational, community and pure entertainment needs in the school community. In order to operate in these different domains, drama teachers will draw on whatever means necessary; they cannot, and will not, restrict themselves to a single restrictive method of working.

I have restricted this account of the 'shape of things to come' to England for a particular reason. Drama is now well established in our schools, but it is still free of the 'strait-jacket' of a National Curriculum Subject. This is not necessarily the case in other national communities. It may well be that restricted models of drama practice like 'process drama' and Boal's arsenal of the 'Theatre of the Oppressed' are entirely appropriate in situations where drama has not taken root in any significant way. In many countries, drama is in what we might call an 'advocacy' phase. In this phase the arguments need to be made and won for drama; its claims have to be clearly demonstrated and the distinction between participatory forms of efficacious drama and orthodox forms of theatre for entertainment has to be established. In these circumstances, each 'event' will have significance because there may be no other secure space or time for subsequent 'events'. But of course, the goal in this advocacy phase is to win a stable, constant and secure place for drama in the education of all children. If the advocacy phase is successful this space will be awarded and a new phase of implementation begins. Implementing drama creates the possibility of carefully mapping out the Plan for drama and extending the possibilities for teaching and learning in drama. In this sense, because I am privileged to work with those in both phases of development, I am involved in **both** process **and** curriculum depending on audience and local circumstance.

Mapping the Planned with the Live(d)

Let me finish by offering you a diagram! I realise that the ways in which we commonly present the plan, or curriculum, for drama tend not to give any representation of what is at the heart of the enterprise - tempering the planned with the live(d). In the diagram below I have tried to identify the behavioural 'frames' that teachers and students work within in drama. The drama teacher's job is to skilfully manage these frames. The diagram also helps me to diagnose what has happened in the complex encounter of a drama 'event'. In other words, the management of these frames relates both to the immediate encounter and the longer-term plan for drama. In actuality, we would need to make this diagram with each student - for each will be touched differently by them.



At the heart of the diagram is the inventive space in which each child is free to say and do whatever they like. But this behaviour is framed by:

Contract:

The necessary framework of negotiated and public 'rules' which govern all our behaviours in drama. This framework is there to protect students and teachers and to provide an explicit regulated public arena in which, just as in a game, the students and their teacher are clear on what is allowed and what is not allowed. Neither the teacher nor the student is free, for instance, to make racist or sexist comments gratuitously if that is prohibited in the contract.

Given Circumstances

What a student says and does is further limited by the 'given circumstances' of the lesson. These might be the given circumstances of the imaginary drama world as in 'process drama'. (And why on earth are we so reluctant to use this language of given circumstances and objectives in 'process drama'?). It might be the given circumstances of a playtext, or pre-text; characters, situations, historical context. It might also be the given circumstances of the curriculum; we are limited to the boundaries of a particular planned objective. To make matters more complex in the social

reality of the drama the given circumstances will also include constraints of time, mood, space, who's up and who's down - you name it!

Convention:

What we say and do in drama is further restricted by the 'means' that are employed to realise the given circumstances. In 'still image' for instance we are not free to say anything! Utilising a broad range of conventions appropriately and effectively, provides students with different experiences of form and therefore of content. It also provides them with the knowledge to make more effective and complex relationships between 'means' and 'meanings' in their own drama-making.

Knowledge and Experience:

Clearly our existing knowledge and experience further limit us. Again this is a broad concept that would include knowledge and experience of the given circumstances, of the conventions being used, of the skills needed to realise the work dramatically. We add to the students' knowledge and experience of the world and of drama in our work with them but we also need to accurately assess and then use their prior knowledge and experience and manage the other frames appropriately.

Personal Boundaries:

What we say and do will also depend on our emerging sense of self - our bodies, our cultures, our sense of 'difference', our histories, our lines between intimate and public domains of behaviour, our level of self esteem. In some situations this frame may encompass the others. In other words we may find ourselves in situations where we cannot even move to contracting without sorting through issues of personal and inter-personal boundaries in the group.

My suggestion is that when things go well and when things, as they often do, go less than well we can return to these frames and assess how effectively they were matched and managed. Are there problems with the contract? Were the given circumstances explicit and concrete enough? Was this the right convention to use, might another have worked more effectively? Did the students have sufficient knowledge and experience to feel free to participate? Was the work too challenging to the student's personal boundaries?

Have I defined 'curriculum' drama? We are defining it and refining it - it is not a rupture with the past, it is not a rejection of those constant values that have guided drama education, in all of its manifestations, in the past fifty years. But just as Edward Bond urges us to remember that every child needs a map of the world, so too does every drama teacher need a map of their own *teatrum mundi!*

i O'Neill, C. (1995) Drama Worlds Heinemann (U.S.); Portsmouth

ii Bolton, G. (1992) New Perspectives in Classroom Drama; Simon & Shuster; London

iii White, R. Kerry (1995) An Annotated Dictionary of Technical, Historical and Stylistic Terms Relating to Theatre and Drama; Edwin Mellen Press; Lampeter

iv See, for instance, Neelands, J. & Goode, T. (2000) Structuring Drama Work; 2nd Edition; CUP; Cambridge

v Schechner, R. (1993) The Future of Ritual; Routledge; London

vi Bhabha, H. (1994) The Location of Culture; Routledge; London

vii SHA (1998) Drama Sets You Free! SHA; Leicester

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- viii Aoki, T. (1996) *Spinning Inspired Images in the Midst of Planned and Live(d) Curricula* in FINE; Journal of the Fine Arts Council, The Alberta Teacher's Association Fall 1996; Edmonton
- ix DfEE & QCA (2000) Curriculum 2000; HMSO; Norwich (www.hmso.gov.uk/guides.html)
- x Schechner, R. (1993) The Future of Ritual; Routledge; London