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Testimony

Reconsidering Dorothy Heathcote's Educational Legacy

David Booth

National Drama Publications
www.dramaresearch.co.uk
publications@nationaldrama.org.uk
www.nationaldrama.org.uk



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Abstract

In this article, David Booth reflects on the impact of Dorothy Heathcote on education and educators, internationally, viewing her life's work, the changes she brought about through her teaching, writing and speaking over the last fifty years, especially with universities and academic writers of drama education.

He looks back to see where we are today because of her journey.

Introduction

*Without a word,
the stranger straightaway gobbled it down, then
carefully wiped his fingers on the tattered rumpled
smelly cloak. You could smell every smell of the world
in that cloak- damp caves, and sticky swamps,
and sweating camels. Marvellous grape arbors too.
And sweet golden honey. And perfumes
from all the beautiful flowers.*

Jan Wahl

A Brief History of Heathcote's Journey

After attending the life celebration for Dorothy Heathcote last November in Spondon, UK, I began to reflect on her considerable impact on education and educators internationally. I hope to somewhat distance my own personal and professional relationship with her, and attempt to view her life's work, the changes she had brought about through her teaching, writing and speaking over the last fifty years, especially with universities and academic writers of drama education. I wanted to look back to see where we are today because of her journey. I reread or skimmed the books on drama found on my office shelves that discuss her life in teaching from 1967 to the present, as well as a few journal articles and some information from the Internet, to help me collect and order my own professional thoughts on her career. Heathcote has generated hundreds of documents for us as educators to wander through, and ponder, and many researchers will continue to do just that in future years. This article is but a brief Canadian synopsis of what she represented personally and professionally, as noted in the writings of those who knew her, studied her teaching, analysed her theory and practice, followed her development, challenged her focus, and opined about her contributions.

Heathcote began her work with teachers in Newcastle-upon-Tyne at the age of twenty-four, continued on as a faculty member when it became a university in 1962, and as her reputation grew, worked with graduate students from the UK as well as from Canada, Australia, New Zealand, the United States, and Asia, to name a few. Many of these students in her courses considered their opportunities to work alongside Heathcote in schools and institutions as 'life-changing' experiences, and I am one of them. Her drama teaching with youngsters captured in *Death of a President* first appeared as a segment in the film *Improvised Drama* in 1966, along with a lesson by John Hodgson, which I used with teachers as a drama consultant in the late 60's in Canada. The film she made for the BBC in 1971, *Three Looms Waiting*, (Smedley, R. 1971) raised her status as a powerful, charismatic teacher with a new and intriguing method for involving students in creating improvised yet structured dramatic endeavours, based on the suggestions and interests of the students.

Heathcote travelled widely, lecturing and demonstrating for organizations and universities internationally. As well as demonstrating with elementary and secondary students and teachers in schools, she worked with special needs children and adults, in hospitals, in young offenders institutions, and with groups in industry. In some ways, she became, in Cecily O'Neill's term, her own *pretext* for drama education. As educators attended her courses and invited her to their home universities, they began to study her work, to observe her teaching in demonstrations with both young and adult students (often filmed), and to document and analyze her approaches to drama education, resulting in dozens of books, journal articles, graduate theses and government reports that continue to inform us about her philosophy and practice of the teaching of drama.

While she began her career as a practitioner with a distrust of academic writing, many of her own writings from over 40 years developed for her workshops and seminars can be found in *Dorothy Heathcote: Collected Writings on Education and Drama* (Johnson and O'Neill 1984). In rereading these articles, notes and outlines beginning in 1967, a reader can observe her mode of operating, her mind at work, as she explores, articulates and refines her personal philosophy and methodologies for her teaching processes (Taylor and Warner 2006).

She happily borrows ideas and terminology from other writers and disciplines, and transforms them for her own use. From literary geniuses from William Blake to Doris Lessing she turns for wisdom; from visionaries such as Robert Pirsig and Alvin Toffler she seeks inspiration; and from the theatre, Stanislavski, Brecht, Grotowski, Tynan and Brook she gains references for her analysis of practice (Bolton 2003:125).

In 1978, Heathcote described her approach to teaching in the book *Educational Drama for Today's Schools*, edited by Baird Shuman. Her contribution was titled 'Of these seeds becoming', and Shuman had to convince the school and the publisher that this poetic format was suitable for academic publishing. Her poem/essay, filled with her philosophy and classroom examples of drama, includes:

*If I have any teaching wisdom, it is that I have learned to know
the struggle is the learning process;
and the skills of teaching lie
in making this time slow enough for enquiry;
interesting enough to loiter along the way;
rigorous enough for being buffeted in the matrix of ideas;
but with sufficient signposts seen for respite, planning,
and regathering of energy
to fare forward on the way. (1978: 6)*

Heathcote continued writing, speaking and demonstrating with participants for the remainder of her life, analyzing her own developing practice and theory, and documenting changes in her models of teaching in *Drama for Learning: Dorothy Heathcote's Mantle of the Expert* (1995), and *So You Want to Use Role Play* (1999), both co-authored with Gavin Bolton. She included an essay in the book *Interactive Research in Drama in Education* edited by David Davis (1997) from the conference

proceedings at Birmingham University in 1996 organized to celebrate her work. As well, in 2000 she wrote an article articulating her four models of drama education, and continued to present over 100 seminars on videos and DVDs, including a videoconference for *London Drama* at Goldsmiths on February 18, 2011. *The Dorothy Heathcote Archive* at Manchester Metropolitan University contains over 200 items pertaining to her work, including documentary, audio and video representations.

Foremost in the continual and longitudinal examination of her work by drama educators is Gavin Bolton, her colleague and friend, who has represented, interpreted and critiqued Heathcote's work in his several books, articulating his own understandings and philosophy of drama as well (1979, 1984, 1992, 1998). He wrote an authoritative biography of her life in teaching, *Dorothy Heathcote's Story* (2003), in which he discusses her teaching principles and modes, as well as articulating her practice in his many articles and speeches, collected by Davis and Lawrence in *Gavin Bolton: Selected Writings* (1986). The American educator B.J. Wagner documented Heathcote's work in two editions of her best-selling book *Dorothy Heathcote: Drama as a Learning Medium* (1976 and 1999). Other published analyses and pertinent references by international drama educators will be referenced throughout this article.

In addition to honours from national and international professional bodies, in 2007 she was awarded the title of Honorary Doctor of Letters by the University of Newcastle-upon-Tyne; in 2008 the Honorary Doctor of Education by the University of Derby; and in 2011, was appointed a Member of the Order of the British Empire (MBE) for services to Drama as Education.

Setting the Context for Heathcote's Work

The history of child drama in England is characterized by the earlier work of Harriet Finlay-Johnson and then Caldwell Cook (Bolton, 1998, 2007). Peter Slade and Brian Way considered play to be the learning mode of childhood, and were confident that educators could support child development through activities that encouraged creative self-expression (Johnson and O'Neill 1984). This work was challenged by Heathcote in the 1970s, who saw drama as a learning medium for subjects right across the curriculum, thus 'facilitating an understanding of what Bolton calls 'the universal implications of any particular topic'' (Johnson and O'Neill 1984: 52), and altering the practice of drama for many educators in many countries.

In the 1960s, Brian Way brought his belief in creativity through self-expression to North America, where previously Winifred Ward's *Creative Dramatics* had been the foundation of elementary education, and Viola Spolin's Theatre Games and school productions had dominated drama efforts in secondary schools. Books by John Holt, James Britton, James Moffett, and Douglas Barnes were causing innovative changes in the education framework, so the foundations of child-centred education were beginning to carry weight. Thus, when Heathcote appeared on the American scene,

her dynamic personality, her philosophy of learning, and her teaching style took hold of many influential contemporary educators, altering their traditional conceptions of drama education.

Such were the rapturous receptions with which Dorothy was received that opposition to her work was rarely voiced. Indeed teachers who were uncomfortable with or critical of her work found it difficult to raise points of criticism. Dorothy's constant assertion in the 1970s that she was not interested in drama made it extremely difficult for, say, theatre specialists or creative dramatics exponents in her audience to know what the ground rules were supposed to be (Bolton, 2003: 113-114).

In England, the Schools Council sponsored a national research and development project to examine the value of drama in education, resulting in the publication of *Learning through Drama* (McGregor, Tate and Robinson 1978), ...shifting our perspective to drama as a medium of learning. This is a fundamental philosophical change that could have enormous repercussions on the status of drama both in terms of teacher training and its place in the school curriculum (Davis and Lawrence 1986: 209).

In a review, Bolton shared his appreciation of the report, but noted that Heathcote had not been mentioned after ten years of her contributions to drama education (Bolton in Davis and Lawrence 1986: 217).

The history of drama itself is so clearly about significant issues related to human living that it seems odd to think that so much drama for children was exceedingly trivial (Fleming 2001: 145).

In 1974, Fines and Verrier wrote a book explaining their dramatic approach to teaching history, *The Drama of History*, (also examined in a 1993 article with the same title by Paul Goalen), and integrated into Taylor's teaching (1998), describing the use of Heathcote's drama pedagogy as a means of having students collaborate as a class in exploring historical events through improvised drama. They felt, from meeting, observing and working with Heathcote, that she heralded the new approach to authentic and significant teaching and learning: 'Children, when class-barriers and convention are crumbling, will not accept the imposition of out-dated educational ideas. They will question, will ask what their learning is for, will challenge those who do not know or haven't thought about it' (14). Fines is quoted again in the introduction by Johnson and O'Neill in *Dorothy Heathcote: Collected Writings on Education and Drama*:

The Question that shocks into deep thought, that searches for powerful symbols, that asks for action, that evokes greater eloquence, that is the Dorothy question (11).

The work of Fines and Verrier signaled Heathcote's inclusion of drama as a means of learning in most curriculum subjects, 'using drama as a basis for curriculum inquiry' (Taylor 2000), as described in Heathcote's seminal chapter 'Drama and Education:

Subject or System?', in *Drama and Education* (Dodd and Hickson 1971), which later evolved into the development of the Commission Model.

'It began to cross subject boundaries, and such cross curricular functions implied that drama could offer a vital contribution to the entire curriculum' (Johnson and O'Neill 1984: 112).

Heathcote's models of drama education

Living through the learning

'What Do You Want to Make a Play About?', Heathcote's opening line to her students, observed in many of her demonstrations in the 1970s and 1980s, illuminates her student-centred philosophy of teaching, and often prompted puzzled, even critical, responses. She believed that the practice of teaching would inform her developing theories of drama as a means of learning.

She treats players with honesty and respect, helps their involvement, feeling and commitment to the drama, and leads them to insight about it in a highly significant moment. She makes the analogy actual: drama reveals that all persons face similar existential issues. By constantly asking for group decisions and commitment, she takes ultimate risks because the outcome is unpredictable (Courtney 1989: 61).

Heathcote's development of the strategy *teacher in role* allowed her to influence the dramatic action while participating in it, as well as offering opportunities for stepping out of the role to review, plan and negotiate with the students what had happened and what might happen next.

Drama teachers, as part of their craft, must know how to 'give up' power in role, to direct the drama from various registers within the context of the group. Drama teachers must often 'feel' when to move in and when to move out. The striking of this careful balance is often more easily executed if the teacher is seen to be 'in role' (in solidarity, in cahoots, in the game) with the students (Gallagher 2000: 114).

It is this which sets Heathcote apart from other pioneers of drama in education. The encounter with the role may be intense and absorbing for her pupils, but it will also be objective and reflective, since experience alone without reflection will not lead to learning (Johnson and O'Neill 1984: 12)

When the teacher, as well as the students, enters into the world of the drama he or she can speak from the position of any character in a story, any historical figure, or re-express any students' views in order to recontextualize, amplify, extend, or question ideas (Wilhelm and Edmiston 1998: 19).

Ackroyd (2004) reexamined the relationship of acting and the teacher working in role, and suggested that

...teachers should understand that they can draw upon the work of actors to find what is appropriate in their drama and in their context. This is what Heathcote seems to have implied when she wrote 'Signs (and portents?)' back in 1982, but somehow it became lost among the other important aspects of the article (166).

For a deeper analysis of Heathcote's 'teacher in role' technique, see Johnson and O'Neill (1984), Morgan and Saxton (1987), Wagner (1999), and Ackroyd (2004).

Mantle of the Expert

Heathcote developed her inquiry approach to drama, 'mantle of the expert', by involving children as researchers-in-role, exploring curriculum areas through inquiry and improvisation, always toward an appreciation of the ethical and moral understandings gleaned from their deep and committed involvement, and made aware of the deeper implications through their work. Writing in the introduction to *Drama for Learning* (Heathcote and Bolton 1995), O'Neill says that the context for the dramatic exploration requires that the students

'inhabit their roles as experts with increasing conviction, complexity and truth' (viii).

The 'mantle of the expert' system of teaching involves a reversal of the conventional teacher-student role relationship in which the students draw on the knowledge and expertise of the teacher. When the mantle of the expert is used in drama, the teacher assumes a fictional role which places the student in the position of being 'the one who knows' or the expert in a particular branch of human knowledge (Heathcote and Herbert 1985: 173).

For Heathcote, the students behave as adults with responsibilities, who must live with the consequences of their decisions.

'Every child enters the first tasks at their own level of socialization, imagination, and information' (2000: 35).

It is thus the role of the experienced teacher, she suggests, to identify those who sit back, those who imitate, those who observe, and those who lead or initiate the dramatic moments, to facilitate the interaction, drawing in those on the outside, moderating the dominant voices, and bringing the narrative to a fuller experience, thus building social and dramatic skills, and ultimately creating opportunities to develop strong, dramatic moments.

Rolling Role

As developed by Heathcote, 'rolling role' allows participants to develop and explore the facets of a particular community, such as its history, and its current challenges. A

teaching team creates the blueprint of the community – along with its geography and unique features – which will remain constant across classrooms and will be used to create the issues and concerns it faces. This permits the teachers to create a variety of lessons and approaches, from a brief event within a given subject area, to an extended project that continues in other subject areas.

This continuity permits the work to ‘roll’ from teacher to teacher so that classes, and even entire schools, benefit from a shared experience. Heathcote’s reasons for inventing rolling role were twofold: to build a team of supportive teachers and thereby alleviate their isolation; and to provide support to students in allowing them to maintain the same context throughout their classes while improving students’ understanding of the interdisciplinarity of subjects. However, Heathcote (2000) cautions that:

‘Sharing skills and information is paramount in the work for teachers and pupils alike’ (36).

The Commission

In Heathcote’s ‘commission’ model (2000), the work of the students is to respond to ‘formal’ requests or commissions for investigations or actions sent to them from a community. There are three phases: accepting a commission, accomplishing the work, and publishing a report. The commissions have specific demands and deadlines so that once the commission is accepted, a decision must be made quickly around time and resources. The requirement to publish the work of the commission and its results builds in standards and quality. Often the publication is also submitted to outside professionals familiar with the work in the real world. This brings an immediacy and urgency to the work. Teachers using this model need to actively seek out opportunities to use it, and to be creative in identifying organizations that would like to participate. As school partnerships become increasingly known, there is strong interest and opportunity for professionals, business people and public officials to collaborate with school students.

The perfect model I keep before me of a commission engaging students and staff, and serving the world community, is the one in the science department of the school which tracked and identified the first Sputnik in space before even N.A.S.A. knew. Let that encourage us (2000: 14).

Transitions towards structuring drama practice

Process drama

While Bolton and Heathcote did not originally describe their work as process drama, preferring to use terms such as *improvisation*, *drama in education*, *educational drama*, *drama structure*, and more generally, *drama*, their approach has been influential, especially with language arts and social studies

teachers who could begin to see a valuable way of incorporating drama into their curriculum (Taylor 1998: 15).

The term *process drama* was first used by O'Toole and Haseman (1988) in Australia, and O'Neill in the United States, and is described in detail in O'Neill's *Drama Worlds: a framework for process drama* (1995), and explored again in several books and articles, including *Planning Process Drama* (Bowell and Heap 2001). It incorporates the foundations of 'living through' drama, but offers structures and strategies for the teacher than can support the exploration of curriculum areas.

It is important to admit that, within the conventions of process drama, and particularly through the use of teacher in role, teachers have the option to operate from within the drama, which provides them with a great opportunity to manipulate its value agenda in ways that they may be only partially aware of (82).

...If we are conscious and aware of our values; are willing to be open about them and justify them; and – most importantly – critically scrutinize them in practice, then we approach our teaching reflectively, maturely and with intellectual integrity (Winston 1998: 84).

The conventions model

In their book *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama* (2000), Neelands and Goode offer teachers a representation of conventions that could support all types of theatre activity, including process 'living through' and process drama. They allow us as teachers to work alongside students in exploring content and form, learning about each by working and reflecting from inside the experience. Other writers have incorporated the conventions model into their own construct of drama (see forthcoming *Drama in Mind* (Second edition) (Baldwin)). These techniques, forms and formats support teachers in integrating theory and practice, and embed many of Heathcote's principles and understandings of how young people learn. Her drama footprints are clear.

In process drama, 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. 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 (Neelands 2000: 3-4).

Challenges and interpretations

In the early days of their work (Heathcote and Bolton), drama in education (as the particular approach became known) was taken to refer to the spontaneous acting out of improvised plays, but the methodologies widened and developed over the years. There have been many contemporary writers

and practitioners in their tradition who have developed the subject in significant ways (Fleming 2003:17).

It is important to note that Heathcote developed her theories and practice over her 50 years in education, that her work was not frozen in time, as evidenced in her own writings and in the analyses by drama practitioners and theorists. Throughout the decades, there were controversies about her methodology, the content of her dramas, the interplay of experiential learning and theatre, the intensity of the interactions between her and her students, and challenges from new theorists to adapt her universals and brotherhoods to contemporary culturally-referenced pedagogies. In the late 1980s, Heathcote's form of educational drama was heavily criticized by some academics,

'but some of their criticisms are central to its concerns and need to be addressed' (Winston 1998: 78).

From the beginning of her career, some considered her work unorthodox. The challenges were not new to Heathcote:

It was anathema to drama specialists, both the traditionalists who saw her work as rejecting real theatre and the progressives who thought she broke all the rules on which Child Drama was founded (Bolton 2003: 114).

Margaret Faulkes, co-director with Brian Way of Theatre Centre, London, attacked the method and content of Heathcote's teaching in the American journal, *Children's Theatre Review*:

She argues that Dorothy's teaching is seriously flawed. In fact, she makes Dorothy sound stubborn, inconsiderate, self-indulgent, bullying, not understanding young children and lacking in any kind of artistry (Bolton 2003: 115).

John Allen (1979) wrote a comprehensive survey of drama education in schools in England, in which he comments on and questions the goals and practices of teaching drama and theatre for young people. Having witnessed many various drama classes with teachers attempting to incorporate Heathcote's methodology with varying results, he feared that

'where anything goes, there is a danger that nothing will go satisfactorily' (181).

However, since then, educators have developed a library of documents and books describing best practice in drama education, and have organized undergraduate and graduate courses at universities in many countries, framing Heathcote's work for teachers to access and interpret depending on their contexts and curriculum. Nonetheless, the questions he puts forward about the theory and practice of drama are still relevant to the present day discussions.

Arguments between 'product' and 'process' approaches to teaching drama (Hornbrook 1998a) fanned the flames of confusion for many educators, and some felt compelled to protest the attacks. Hornbrook argued that process-oriented approaches to drama lacked an artistic-aesthetic framework, and

'by the 1990s, concerns were being expressed that drama might not be serving its students as well as it might' (Hornbrook 1998a: 12).

Taylor (1998) felt that the Hornbrook position

'seems more concerned with propositional knowledge and mainstream attainment levels' (142).

Fleming reminds us that

'debates of this kind were often conducted in the context of writing about education without sufficient acknowledgement that similar debates were being held in the theatre in the context of writing about acting, such as Littlewood, Grotowski and Boal' (Fleming 2003:13).

In response to the sharp attacks on the drama of Heathcote and Bolton, other drama educators began rethinking and describing the power and the art of theatre inherent in their work. As the discussion intensified and deepened, the modes of drama in education began to modify and transition into a more comprehensive framework of practice, where the term 'theatre' could appear alongside 'process drama' and 'conventions'. While the arguments had been harsh and polarizing, the discussion of drama's components, modes, goals and qualities allowed educators to create a stronger paradigm for their use in different venues in education in its wider sense, as evidenced by these quotations:

Now is the time to recognize that all dramatic activities are rooted in theatre... the acknowledgement of such a common basis for practice in the art will lead to a greater tolerance of diversity in an educational context (Bolton 2000: 21).

I rely heavily on the heritage of dramatic literature, and my examples are taken as much from the theatre as from education (O'Neill 1995: xvii).

Not only are there important similarities between Brecht and Heathcote, but that even in David Hornbrook's terms, Heathcote's work is Dramatic Art (Muir In Davis 1997: 119-120).

Artistic meaning making occurs in process, and artworks are not just artifacts demonstrated through such objects as a school play or a formal study of theatre history (Taylor 1998: 43).

What attribute, more than any other, does a teacher need to adopt the principles and methods of the mantle of the expert? The answer lies in a deep understanding of theatre. It is the *conception* that is of the theatre. The way the teacher initiates, builds, empowers, challenges, and perceives what is happening is as a theatre artist and as colleague to the other artists, the students (Bolton in Heathcote and Bolton 1995: 192).

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, as quoted by Neelands, 2000: 1).

Lewis and Rainer (2005) present a clarifying background to the polemic discourse in their book *Teaching Classroom Drama and Theatre*, which moves us toward the present in placing Heathcote's work in contemporary situations and settings for drama education.

The Legacy of Heathcote's drama as education

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 (Neelands, 2000: 11).

It may be helpful to refer to Port's (2000) view of the quartet of developments in drama through his 'post-war lens':

Peter Slade's child-centred and psychological philosophy of drama in schools (circa 1950s);

Brian Way's philosophy of personal development (circa 1960s);

Dorothy Heathcote's and Gavin Bolton's model of drama as a learning medium (circa 1970s/1980s);

David Hornbrook's emphasis on drama as a product based art form with development and criteria based assessment of student skills (circa 1990s) (Port, 2000: 1).

This frame should perhaps be a series of concentric circles as many teachers incorporated aspects of each phase, depending on the experience, background, context, and locale. We need to continue and extend this set of classifications into the next decade, recognizing that no modality stands on its own, that historical influences filter through all of our choices as drama educators, as they have done for the last fifty years. And we remember that Heathcote continued to work in drama throughout the 2000s.

Each of the major influences on my own professional development was cumulative in its effect: in Hamilton, Canada, my supervisor Bill Moore's Speech and Drama orientation opened the door to Brian Way's interactive, participatory workshops (1967), which led me to Dorothy Heathcote's improvised playmaking, which in turn caused me to study under Gavin Bolton, which led me to the structures of Cecily O'Neill's process drama and Jonothan Neelands' conventions model, which caused us to respond to David Hornbrook's (1998b) quest for theatre knowledge, which helped us reexamine the power of theatre's art form in our drama teaching (Gallagher and Booth 2003). Today we have a variety of resources - books, drama research journals, government support documents and films in many countries for incorporating these modalities into school programs, along with diploma, undergraduate, and graduate courses at universities, as well as opportunities for professional development offered by organizations in drama education internationally. Heathcote's work will no doubt be referenced in most, if not all, of them. Her contributions have been infused into so many aspects of drama education.

We are all working in theatre and the question we have to ask at every stage in the educational system is which theatre genre will be the most appropriate for this particular age group, or for this particular social grouping, or in respect of this particular image of the best kind of education? (Bolton 2000: 21).

In contemporary educational topics and issues written about by Ministries and academics and discussed at conferences, and not just with drama educators, echoes of Heathcote's work resonate loud and clear. For example, engagement of students, socio-cultural identities, student voice, power and control, ownership by students of the work, critical thinking, equity, models of inquiry, character building, responsibility, Vygotsky's zone of proximal development, the arts as central to learning, and the list continues (see, for example in North America, conference proceedings for the International Reading Association, and The National Council of Teachers of English, to be held in 2012). Dorothy Heathcote's influence will continue to affect educational policies, educators, schools and universities, publishing, and professional conferences. Her former students, and new teachers discovering her body of work, along with scholars, academics, and authorities in different venues of drama and education (Gallagher 2007), develop goals, curricula and strategies that include, draw upon, modify, extend or compartmentalize her principles and methods of teaching and learning, 'theory rooted in classroom practice' (O'Connor 2010: 3). Research indicates that as drama educators, we are indeed concerned with art forms, with the heritage of theatre in a global classroom, with developing an educated citizenry, with building authentic relationships among our students and our colleagues, with continuing to recognize the changes necessary in education for learners confronting a different world - all of these intricately demonstrated in Heathcote's teaching beliefs.

There are several good reasons to revisit the work of Heathcote today. For one thing, it represents an approach to teaching that strives to empower

pupils to reflect critically about issues. It also stands for a pedagogy that seeks to involve the class collectively in a process of investigation, and it works from an arts-based philosophy of education that is not informed by a romantic prioritizing of creative expression inherited from the progressive education movement, or a prioritizing of performance or worship of individual talent that is modeled in contemporary competitions for young people on television (Eriksson 2011: 101).

Heathcote continued her life-long inquiry into drama practice with her foreword to the book *Real Players? Drama, Technology and Education*, an exploration of the effect of technology and the digital environment:

The big shift is to move from holding the information and doling it out like charity, to creating the circumstances where it is imperative to inquire, search out and interrogate the information we locate. If at present it isn't possible to merge the work of adults and the work of students because we don't value the contribution young children can bring to cultural development of the world's good, we can rely on proven drama systems to create 'the mirror to nature' and harness, through identification and empathy, the life knowledge which children will bring generously to meet us half way (Heathcote in Carroll et al. 2006: xiii).

The data referring to Heathcote's theory and practice are increasing daily: the flood of acknowledgements and accolades found in response to her obituaries, the hundreds of articles and books written (and to be written) internationally, are all testimony to Dorothy Heathcote's profound contributions to the continuing discussion of drama as both subject and system for thousands of educators working in the fields of drama education throughout the world.

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Notes on Author

David Booth is Professor Emeritus at the Ontario Institute for Studies in Education (OISE), University of Toronto, and Adjunct Professor at Nipissing University, Ontario, Canada. He teaches graduate courses in literacy and the arts in education, and speaks on these issues at international education conferences, including National Drama.

He is the author of many books for educators and parents, including *Story Drama* (2nd Edition 2005) and, with his colleague, Kathleen Gallagher, *How Theatre Educates* (2003) and has won several awards for his picture books for children.