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BOGUSIA MATUSIAK-VARLEY

DOROTHY HEATHCOTE: A MODEL FOR ALCHEMICAL LEADERSHIP

Material Abstract

This thesis explores the possibility of using a drama in education classroom model of practice, to construct a leadership model that may be used in commercial organisations and in schools. Using a case study approach of the Manx Myth, Mantle of the Expert approach to teaching, devised by the late Dorothy Heathcote the researcher attempts to demonstrate that not only was she an inspirational pedagogue, but that within her work lay seeds of a leadership model which the researcher has named the Alchemical Model of leadership. Data, consisting of two interviews alongside fourteen transcripts was subjected to thematic analysis.

The study is concerned with exploring the chronological development of the leadership theory continuum to see where the classroom practice of Dorothy Heathcote may be placed among the recognised models of leadership. The researcher will make the analogy of Dorothy Heathcote as the teacher, leading learners in a constructivist classroom, to leaders leading a workforce in an organisation. Reference throughout is made to the importance of finding a new model of leadership that can contribute to the many changes facing the leading of organisations in the twenty first century.

DOROTHY HEATHCOTE: A MODEL FOR ALCHEMICAL LEADERSHIP

by
Bogusia Matusiak-Varley

A thesis submitted to
The School of Education, Durham University for the degree of

DOCTOR OF PHILOSOPHY

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DEDICATION

This thesis is dedicated to my deceased mother, Helena Matusiak, who taught me that leadership starts from a very young age.

PRELUDE

The prelude is a vehicle for me to present my reasons for undertaking the research and to discuss the stance that I am taking as a researcher due to my long association with Dorothy Heathcote. During the last 30 years I have held many leadership responsibilities including as an Executive Coach for the Chamber of Commerce in Birmingham, School Improvement partner for a selection of Academy chains and, to date, I am an active Ofsted lead Inspector having led over 2,500 school inspections.

I have trained many leaders including leadership programmes aimed at training captains and senior crew on cruise liners in conjunction with Johnson and Wales University, Miami. I have also been fortunate to work with leaders using my skills and expertise as a certified master practitioner in Neuro-Linguistic Programming (a study of human experience).

The experiences of working with such a diverse range of leaders led me to question the different approaches leaders have in developing their organisations and their contribution to the effectiveness of organisational success. Having encountered many different kinds of leaders, I have been struck by the many contrasting methods that they have used to develop a sense of purpose among employees, creating an ethos, which captures hearts and minds. Determining the qualities that constitute compelling leadership, and identifying the component parts of the complex nature of leadership, led me to question different leadership models.

It is interesting to see how leaders engage their employees, in executing the organisational aims and objectives whilst at the same time enabling the workforce to strive for excellence.

Many have been able to communicate these key purposes well but, for a variety of reasons, others have struggled. Their failure to harness the commitment of their workforce successfully has prevented the organisations they lead from achieving their core goals. Furthermore, in many of the organisations that I have worked with leaders have been tasked to give their employees a sense of momentum and self-belief. They are required to maximise the output and effectiveness of their workforce by motivating those that work for them. Understanding and applying the mission statement, relating to organisational aims and objectives, has also been seen as an outcome of effective

leadership. These ideas will be discussed in greater depth in the Introduction section of this thesis.

Schools as organisations are not yet where they need to be, according to Her Majesty's Chief Inspector of Schools (Sir Michael Wilshaw, 2015). In his speech, given to the launch of the Future of Education Conference (2015), he states that the proportion of failing secondary schools has risen, with 56 more in special measures than a year ago; the total is up from 91 to 147. He emphasises that where schools are failing, it is not because they are local authority schools or academies, or because they are part of a multi-academy trust or because they stand alone, but they are failing because they have not got what Sir Michael refers to as "the essentials" right, meaning that governance and oversight is weak and leadership is poor.

In 2016, in a speech to Centre Form, he reiterated his message by stating that all Ofsted evidence shows that it is good leadership that makes the biggest difference to school standards. In the many inspections that I have led, some schools simply do not have access to the calibre of leadership required, as too many leaders are simply presiders over the status quo, content to take the path of least resistance and in my view are not prepared to challenge staff to create a culture of scholastic excellence, as demonstrated by the aforementioned number of schools failing their Ofsted inspections. As a result of my experience, both as an international educational consultant and a lead inspector, I have discovered that the essence of successful leadership is to be able to tell the workforce what it needs to know to improve practice and to give it support through the process of change by developing a culture of learning. Many expectations are placed upon people to work effectively by leaderships which assume that the workforce knows what to do and how to do it. In my opinion, the effectiveness of people's work, both individually and in groups, is not assessed early enough and outcomes are not monitored in sufficient depth. The assumption that the workforce understands what to do and shares the same aims as its leaders, leads to distrust and breakdown in communication, leaving the organisation fragile.

Ever since the introduction of key educational reforms of the Conservative governments of the late 1980s and early 1990s, and particularly the Education Reform Act of 1988 and the establishment of the work of Ofsted in 1993, school leaders have been under immense pressure to improve their own performance and that of the schools they lead. Over the past 30 years, as a result of Ofsted's inspectors' judgements, an 'approved' model of school leadership has emerged which unfortunately is immersed in the input-

output model which solely evaluates the impact of leadership on outcomes, as defined by achievement, standards of attainment and progress in relation to starting points, behaviour, and how well students are prepared for the world of work. The Ofsted model of leadership is solely focussed on evaluating the effectiveness of provision on outcomes. Headteachers are working as closely as possible to the Ofsted criteria, which in themselves, have grown up via changes in the inspection system that appear not to be fully grounded in leadership theory. However, this is not the focus for this particular research and my work might well be the catalyst for further study. The Ofsted model dominates all discussion about how schools should be led and what constitutes effective leadership, as defined in the 2015 Ofsted School Inspection Handbook.

Challenges facing school leadership are almost always the same. Leaders are required to identify and seize all the opportunities for growth they are presented with, rise above the constraints and difficulties facing them, relating to budget constraints, and develop their employees to be the best that they can be, whilst at the same time creating a culture of scholastic excellence. This theme of 'challenge' also dominates the inspection handbook that governs how Ofsted inspectors are required to work in schools. In the 2015 version of the handbook, the criteria governing outstanding leadership require inspectors to determine how well leaders contribute to the culture and ethos of the school:

- *'Governance that is weak does not challenge the school about its performance or press the school to increase its aspirations... In the best schools, strong leaders and governors routinely challenge low expectations and mediocre teaching...*
- *They create a culture in which good teaching can flourish – orderly and welcoming schools that insist on high standards, where teachers routinely challenge children to do better.'* How far 'the pursuit of excellence in all of the school's activities is demonstrated by an *uncompromising* and highly successful drive to strongly improve, or maintain, the highest levels of achievement'.
- Ensure governors, or those with a similar responsibility, *stringently* hold senior leaders to account for all aspects of the school's performance.
- How leaders focus *relentlessly* on improving teaching and learning, and whether this is 'underpinned by *searching* performance management that encourages, *challenges* and supports teachers' improvement'.

The notion of leadership being proposed in the Ofsted model is what might be called a heroic notion (which will be discussed further in Chapter 1, where in the literature review

a wide range of leadership models will be explored). In the heroic model, as endorsed by Ofsted, leaders are thrusting, challenging, relentless, and uncompromising people that drive up standards and teaching quality. They eliminate poor teaching without hesitation or qualm. This view is supported in many Ofsted individual school reports. Inspectors consistently write comments such as those below, taken from a range of recently published reports (for confidentiality reasons the school reports can not be named).

- *Leaders and governors are uncompromising in their drive for all students to reach their potential…*
- *The executive headteacher, well supported by his skilful deputy, has eradicated any hint of poor teaching by challenging it where it exists…*
- *There has been a resolute drive and determination to use local partners effectively to improve provision and thereby enhance the learning opportunities offered to students…*
- *By setting teachers' and students' high expectations and challenging targets, school leaders have tackled previous inconsistencies in teaching and learning...*

It would appear from the above quotations that Ofsted is promoting the hero model of leadership, that miraculously systems are put into place. In many cases, underperforming staff have been moved on and the organisation is a functioning entity. I believe that there is an approach that can be considered as an alternative to the one just described, which arises out of leadership of learning in a classroom environment.

This thesis intends to identify the characteristics of one of the most successful approaches to leadership of learning that I have observed in my career as an educationalist. What is interesting about this style of leadership is that it emerges out of a pedagogical approach of the late Dorothy Heathcote in her teaching model of drama The Mantle of the Expert with specific reference to the Manx Myth (her last project undertaken before she died on the 8th October 2011). The congruence between Dorothy Heathcote as a person in relation to her beliefs and values about education, and her practice in the classroom, has intrigued me over the years that I have known her. This has led me to examine her work in more depth throughout this thesis and to construct a model of leadership, which I have called The Alchemical Model of Leadership. This model, I believe, contains some seminal aspects for leaders to consider when developing their own style of leadership be it in schools or commercial organisations.

I first came across Dorothy Heathcote whilst undertaking a Master's degree in Drama in Education at the University of Central England from 1991 -1992. Similar to many other young teachers, I was immediately impressed with her unique teaching method of using drama as a tool for learning. I was fascinated by her ability to meticulously plan creative projects, developing in her students a point of view that led them to developing an ability to care about the quality of their learning, work well in teams, become curious, and commit to task. I started to see that within a teaching model lay the essence of a leadership model. I worked with Dorothy Heathcote for over 25 years.

During the years that I spent under her tutelage working on a wide range of Mantle of the Expert projects such as The Mary Morgan Project (1992,) Trerice House (1992), Rolling Role (1993), and Manx Myth (2010), I was privileged to sit in on her planning sessions, thereby gaining first hand experience of the way that she sequenced events and prepared the many authentic reading materials that she would use in her projects. She used my knowledge, as a classroom practitioner, of how to implement aspects of the National Curriculum in her work, so that teachers would not see her work as an "add on" but rather a medium through which they could teach. Dorothy Heathcote subsequently used her approach to drama in my own classes in 1992, when she set up the Mary Morgan Project whilst I was a teacher at Cape Primary School in Smethwick, Birmingham. Some years later, I collaborated with her on several Mantle of the Expert projects and presented my interest in her as a leader at the Interactive Research Conference in Drama in Education in 1997. It was at this conference that I presented a paper entitled 'People Switching People On: Drama in Education an alternative model for school leadership' (Matusiak-Varley, 1997). This was the start of my interest in Dorothy Heathcote as a leader, where her collaborative method in the classroom enabled even the weakest learner to become engaged in learning. For the purpose of the conference, using management theory in my presentation, I referred to the students as 'clients' and their development in learning as 'profit', as in that context I wanted to demonstrate that outcomes of education should develop young people into becoming fully rounded human beings who in turn make a contribution as global citizens to society. Later in my career I moved further into school leadership roles, especially my role as a lead inspector for Ofsted (1993). During this time I began to discuss with Dorothy Heathcote how her teaching, if used correctly, by which I mean through teachers studying the art form of drama, would not only meet the demands of the National Curriculum but would provide a creative approach to deepening learning through cross-phase teaching using drama as a learning medium. These issues Dorothy Heathcote explored in the series of videos that she made with myself and with Ian Draper called 'Making Drama Work' (1991).

During the filming of her last project the Manx Myth (2010), whilst driving her to the recording studios at Derby University, Dorothy Heathcote and I would talk in the car about the insights that I was gaining through my research. She would say that "men in grey suits" did not fully understand learning and that she hoped that elements of my research might just contribute to the discussion of what makes leadership effective. Even in the final stages of her life, when her health was getting weaker, she would often call to tell me that she had remembered some snippets of interviews she had heard on the radio or some references to books she thought might be useful to my thesis. I am deeply indebted to her for this informal guidance that I was privy to, in offering me insights into what she found of interest in leadership.

The research that I have undertaken has been a personal journey in clarifying my thinking as to what it takes for a leader to be effective. Based upon my research methodology, which will be discussed in Chapter 4, I have constructed a model which I have called The Alchemical Model of Leadership which captures the essence of Dorothy Heathcote's classroom practice as a theoretical model of leadership that can possibly be used in a variety of organisational settings, and could form the basis for further research of its efficacy.

My thesis will argue that it is by adopting some of the innovative elements of Heathcote's approach to teaching, and the leadership of learning, that schools are most likely to secure the improvements they seek. The Alchemical Model of Leadership will be analysed in greater depth through the thematic analysis in Chapter 5 and in the structure of the model in Chapter 6.

My aim throughout this thesis is to analyse Heathcote's practice through using a case study approach and thematic enquiry, with specific reference to the Manx Myth and two interviews I conducted with her to explore aspects of leadership that have permeated her work. To give her work the credence it deserves, I needed to first identify her leadership skills and then place them within the leadership continuum and highlight the key elements of her work that form The Alchemical Model of Leadership. The main principles following a chronological development of leadership theories will be explored and seminal factors emerging will be compared with those of Heathcote's approach to teaching. I needed to understand the established leadership theories and examine which elements of these accorded with her style. In conjunction with this approach I wanted to look at Dorothy Heathcote as a person, her values and beliefs and certain aspects her

life, which might have influenced her approach to teaching and the leading of learning. By combining theory from the leadership review with an exploration of her beliefs, values and possible influences that arise out of the thematic analysis of data to be studied, I aim to present a coherent model of leadership. A more detailed synopsis of the chapter contents will be discussed in the introduction.

Having been associated with Dorothy Heathcote for over 25 years, first as a student, then a colleague and a friend, it was very difficult to remain objective about her work, as in all accounts that one reads of her students, and indeed the tributes paid to her posthumously, she had created life long changes in the way her students viewed pedagogy (Saxton and Miller 2012). Placing her on a pedestal and being drawn into her personal charisma were two considerations made whilst undertaking this research. I recognised that I needed to remain objective as otherwise a distortion in interpreting events might have occurred and I would have purely identified in the research what I wanted to see. I was very conscious of bias, which will be discussed in Chapter 4, where I will be putting forward the research methods used in this study. I shared Richard's (1996; 5) insight on bias when undertaking my findings. Commenting on research into the works of Stanislavski and Grotowski he says:

> *"We experience more and more generally, no longer perceiving things directly as a child but rather as signs in a catalogue already familiar to us. The unknown is this narrowed and petrified turned into a known. Like a small dog trying to hold a river grasping it between his jaws, the mind labels the things around us and claims, "I understand". Through such understanding we misunderstand and reduce that which is being perceived to the limits or characteristics of the discursive mind. Such misunderstanding often occurs when we study the work of another person. The danger is how we limit, reduce and cage that person seeing only what we wish to see, or are able to see."*

Dorothy Heathcote is like that raging river and I shall endeavour to do all that I can in ensuring that I am not like that "small dog" faced with her and her work.

INTRODUCTION

Personal statement underpinning the research

Setting the context

In many different organisations leaders face significant challenges, the most common being motivating the workforce, meeting deadlines with constricting resources and having to produce quality outcomes with shrinking budgets. This has been referred to by Radnor and Boaden (2008) as “organisational anorexia”.

Nayab (2010) highlights the issues that leaders face in ensuring that they lead effective teams in a climate that is uncertain about the future of job security. He states that effective leaders need to nurture collaboration by promoting cooperative goals, building trust and strengthening others by sharing power.

It would appear that now is the right time to look at new models of leadership because according to Dearman (2013), change, crisis, and complexity are commonplace in both schools and organisations. He further states that leaders need new skills to be able to harness this climate of disequilibrium and that to succeed both in today’s world and into the future, we need to think and act differently.

Kotter (2014) challenges traditional models of leadership, defining leadership as creating a vision of the future and strategies for producing the changes needed to achieve that vision; such as aligning people around it motivating them to overcome barriers and producing the changes needed for its successful implementation. Similar models, as discussed in the literature review in Chapter 1 are still the dominant ones operant in many schools and organisations. However, the ever-changing complexity of organisations forces leaders to augment their skills in order to cope with the ever-increasing demands that face them. This is supported by the insights of McRimmon (2011) who claims that Kotter’s account of leadership and management is becoming out-dated, claiming that he makes too many distinctions between the role of the leader and the role of the manager. This polarisation of leadership and management reinforces the negative image of managers as controlling, task orientated and limited to routine, whereas leaders are hailed as heroic heroes who focus on motivating and inspiring the workforce.

Kotter (2014) attempts to show how planning and systemic strategy differ from creating a vision, how organising and staffing differ from aligning people and how controlling differs from inspiring the workforce. However, he makes no similar effort to justify allowing only leaders to do one set of tasks while restricting managers to the more mundane, routine and task oriented way of working. This view was taken into consideration when constructing The Alchemical Model of Leadership. The evidence evaluated demonstrates that in the leadership of learning there is no dichotomy between the role of leader and manager, both are essential to the success of the fictitious organisation of Mantle of the Expert.

Leaders of schools and organisations in the 21st century may face difficulties in applying traditional autocratic models to leading. Oswick (2016) suggests that leaders in the 21st century need be inclusive, reflective and facilitate the ideas of others. This is largely due to the fact that the majority of their workforce is made up of Generation Y (The Millenials), who are so called because they were born between the early 1980s and the early 2000s. As a work force this group is much more willing to express their need for co-operation and solve problems through co-creation of strategies, rather than be autocratically told what to do. He argues that this generational workforce of people wants to be engaged and is led by feeling that it is part of a community and can contribute something to it. He reiterates that leaders of today need to have a sense of what a working community values and integrate these views into a manageable way of devising organisational systems that not only get the tasks completed but leave the workforce feeling that they are making a difference to those around them. I believe that the research that I have undertaken on analysing aspects of Dorothy Heathcote's classroom practice contributes to an emerging body of knowledge on leadership theories in general and that by constructing The Alchemical Model of Leadership based upon her leadership of learning that sees service at the core of its existence, I have created a model that can be used in both business and academic organisations to both question and improve leadership practices. As a result of that I have looked towards Maslow (1948) Dilts (1996, 2007) Hamel (2007) and Pink (2010) both in Chapter 1 and in Chapter 2 to ascertain as to how elements of their work relating to motivation have to be taken into consideration when constructing the core elements of The Alchemical Model of Leadership. I have called the model The Alchemical' Model of Leadership because I believe that the metaphoric reference made is that this model has the potential to transform base engagement to high quality commitment.

The changing landscape of school leadership

The work done by Price Waterhouse Cooper (2007), as a study into school leadership found that the complexity of tasks undertaken by leaders had increased significantly over the years and that the behaviours of leaders, rather than structures of leadership models, had greater impact on pupil performance. This is because of the emergence of new leadership approaches that have to respond to the new models of schools. The last few years has seen rapidly increasing numbers of academies and academy chains, and the establishment of free schools, and teaching schools. There is persistence in many parts of the sector that the model of the "hero head" has both the power and charisma to influence others (Manz and Sims 1991).

McNulty (2002), in his seminal work on evaluating the link between charisma and outcomes, postulates in his findings that the business world link between charisma and performance is now finally being challenged. Whilst there was a perception in the markets that certain 'star' leaders were always good for company performance, the data did not support that impression.

In schools, the notion of the "hero head" saving schools in difficulty has until very recently been hailed as the way forward. Whilst it has had some positive effects in certain schools, it certainly is not the lasting panacea that is being sought. The Ofsted publication of 2012 "Getting to good" clearly identifies the need for headteachers' understanding of the importance of developing distributive leadership, to build capacity as being crucial to the school's success. Now, headteachers continue to impress on both senior and middle leaders as to what is expected of them; however outcomes are still variable and too few middle managers share the responsibility for improvement. However, according to Cladingbowl (2013), writing in 'Teaching Leaders Quarterly', too often senior leaders do not have high enough expectations of middle leaders, nor do they offer them enough support. Senior leaders need to ensure that middle leaders are given the skills and confidence to promote improvement.

Whilst in the early stages of schools that were struggling, leadership tended to be didactic. Over time, decisions about how to make school improvements became more corporate and consultative, as headteachers were able to share the responsibility for improvement.

This is supported by Eric (2002), who argues that, whilst in business a charismatic Chief Executive Officer (CEO) alone does not seem to drive performance, he or she can

create the conditions for company success, and can distribute leadership to the wider senior team, and, ideally, the whole company. Gronn (2002) and Spillane, Halverson and Diamond (2001, 2004) have concurred that in the education world, the ability to build distributive leaders has long been recognised as an essential skill for headteachers. The overall leader is the catalyst, but the result is a shared environment of clear values and performance, which extends far beyond the individual.

The role of school leadership has received a particularly strong policy emphasis in England for over a decade with the creation of a National College for the Leadership of Schools and Children's Services (formerly NCSL), and an increased focus on training, qualification and professional development for school leaders within a national qualification framework. More recently the links between leadership and teaching have been highlighted with the amalgamation of the Teaching Agency and the National College. This way of thinking is reflected in the Common Inspection Framework (2015) where one of the main areas of foci is the headteacher's leadership of learning and the contribution that leaders make to supporting other schools that might be struggling to raise standards. This new focus on evaluating leadership would suggest that it is time to look for a new model of leadership that is forward looking and sees the learning community as an integral part of the organisation.

The newly formed National College for Teaching and Leadership (2013) has emphasised its two key aims as: improving the quality of the workforce; and helping schools to help each other to improve. This would meet Oswick's (2005) view of placing greater emphasis on leadership emerging out of a community of like-minded individuals who see school improvement as a team effort. This style of leadership is referred to in the Ofsted (2008) publication relating to the skills of leaders needed to sustain improvement. These are identified as leaders consciously building capacity through devolved responsibility among staff through the development of their involvement in decision-making and sharing of best practice. According to Ofsted's findings of the schools visited, this style of leadership led to greater team building as it created a sense of 'We are all in this together', contributing to a strong ethos. The impact of this style improved staff morale help in both retention and improvement and creating what Dilts (1996) refers to as *"an organisation to which people want to belong",* because they are valued for their contribution and can therefore make a difference to the organisation.

Leadership responsibility in school

A consistent theme in educational establishments has been the leadership's responsibility for improving outcomes for all groups of pupils. Ofsted (2015) has placed strong external accountability pressures, with school leaders increasingly held responsible for raising standards of achievement, leading school improvement and enhancing the quality of teaching through leading learning. However, this has been tempered with a greater emphasis being placed upon distributive accountability under the new Ofsted Common Inspection Framework (2015). Yet in spite of this, in this framework the role of leaders at all levels, has to demonstrate an ambitious vision, that has high expectations for what all students can achieve together with providing a safe learning environment in which learners can flourish. This is clearly seen in the Ofsted (2015) grading of outstanding where reference is made to leaders and governors using incisive performance management that leads to professional development that encourages, challenges, and supports teachers' improvement Sir Michael Wilshaw in the (2012) Annual Report states that strong leadership at very high level is critical if England wants to have a world class education and skills system and that headteachers are now in the driving seat, having more autonomy and control over their resources than ever before.

There appears to be a global move of many countries especially in the United Arab Emirates that are seeking to adapt their education systems to the needs of contemporary society, and so expectations for schools and school leaders are changing. For example in the United Arab Emirates Framework for school inspections (2016), leaders not only have to lead learning but they are held responsible for helping students develop their skills of innovation, critical thinking, and ensuring that all lessons taught are linked to real life learning.

According to Pont, Nusche and Moorman (2008), schools in England and many countries such as the United States of America, Australia, France and Germany have moved towards decentralisation, making them more autonomous in their decision-making and accountable for results.

The Ofsted Common Inspection Framework (2015), when setting out the overarching criteria for judging the effectiveness of leadership and management, requires leadership to create a culture of scholastic excellence, have high expectations and aspirations leading to a highly motivated staff that delivers a high quality of education whilst securing continuous improvement in teaching and learning. Leaders are expected to lead teaching

and learning whilst consistently evaluating the quality of the provision and outcomes through robust self-assessment. Under the present inspection framework, the leadership of learning is at present considered as important as leading an organisation. The thematic enquiry that I have undertaken will identify Dorothy Heathcote's approaches to leading learning; as discussed in Chapter 3 where I will be exploring the learning that can take place in Mantle of the Expert, in relation to learning theories the underpin her practice. In Chapter 5 I will make reference to her belief system that permeates The Alchemical Model of Leadership.

Carter and Sharpe (2006), and Higham, Hopkins and Ahtardiou (2007) suggest the current educational landscape requires school leaders to simultaneously raise student attainment and improve the quality of their lives. This stance had been previously heralded by Ottero and West Burnham (2004) who stressed the importance of leaders needing to see their roles not just by placing a narrow emphasis on raising academic standards but to see their role in terms of a broader social function, preparing students to be active citizens, and members of a community. This is also heralded in the Ofsted (2015) Common Inspection Framework where leadership is evaluated as to the impact that it has in preparing students positively for life in modern Britain; a concept that is deeply embedded in Dorothy Heathcote's classroom practice as will be discussed in Chapter 3 when looking at the elements of Mantle of the Expert.

Self evaluation and School Improvement

The emphasis on school improvement and the requirement to raise overall student performance, while serving more diverse student populations, is putting schools under pressure as demonstrated by the latest research data of 'Teacherline' (2015), a national charity set up to support teachers. A poll, commissioned by Teacher Support Network carried out in June 2015, has revealed that schools are set to suffer an 'experience exodus' by 2020 and beyond. Of the 794 of teachers polled online by YouGov, 34% said they expect to leave in the next 1-5 years. A further 22% said they expect to leave teaching in 6-20 years. This research provides insights of frustratingly familiar negative influences; high workload, unreasonable demands from line managers, poor student behaviour, and the rapid pace of organisational change which has made the work of headteachers very demanding with little guidance given on what constitutes good leadership other than that defined by the Ofsted framework. Through the exploration of the Mantle of the Expert in Chapter 3 as well as the thematic analysis undertaken in Chapter 5, and discussion of the Alchemical Model in Chapter 6, I will be exploring both the personal and professional skills displayed by Dorothy Heathcote that are relevant to

leadership both in schools and in organisations. A consideration of elements of The Alchemical Model of Leadership may be useful when looking for approaches to improve leadership.

As early as 2003 the National Association of Headteachers warned that many of their number were leaving the profession due to excessive demands on their time. In 2013-14 alone, 26% of respondents failed to recruit to teaching posts on the upper pay scale. This would lead to the assumption that leadership in education is no longer an attractive career. According to a recent survey of school governors by the National Governors' Association (2015), 43% of respondents who recruited senior staff in 2015 said it had been difficult to find good candidates. Three out of ten headteachers (28%) who took part in another survey said they planned to leave headship within five years. Howson (2016) states that at the core of all leadership lies a set of personal and professional skills and to be able to grapple with uncertainty is a fundamental prerequisite for leaders. Successful leaders prepare for this fact and manage the consequences.

If the tide of departures from headship is to be halted and organisations are to be created which are supportive of staff in terms of developing a nurturing ethos, the culture in schools must change from one of fear (Metcalfe 2008) to one of proactively engaging the workforce. Gabriel (2012) refers to this toxicity as 'organisational miasma', an ethos of guilt, depression, inertia, blame and an inability to maintain boundaries between public and private lives and compulsive scapegoating. Fear according to Metcalfe (2008) inhibits learning and performance and a culture of fear is most likely found in an organisation with a strong hierarchical structure. Orders emanate from the top down, and if employees do not follow them properly, disciplinary action is certain. In our schools micromanagement is frequently present in a culture of fear, alongside excessive monitoring of teaching and learning and over emphasis on the need to meet ambitious targets. It would seem that employee engagement (Robinson *et al.,* 2004), a positive attitude held by employees towards the organisation and its values, improves performance within the job.

The researcher contends that this can only be done through effective leadership which inspires staff to "belong" to the organisation in which they work, as defined by Dilts (1996) and that Dorothy Heathcote's classroom praxis. This is highlighted as a result of thematic analysis enquiry presented in Chapter 5 and The Alchemical Model of Leadership in Chapter 6.

The constant quest for improvement, accountability and doing more with less is the same for a school as it is for other organisations. Mulgan (2014), in his evaluation of how public organisations can better create improve and adapt, states unequivocally that organisations are not using enough in-house talent, latent within the workforce, and rely on outside systems to create innovation and improvement. This often fails because measures for improvement are not always understood or fully taken on by the workforce due to being externally imposed. This lack of ownership prevents effective and sustainable change to impact on outcomes, because the workforce is not empowered to take personal responsibility.

McIntyre (2009) highlights that a major function of leaders is to support the motivation of individuals and groups and to foster a deep understanding of the factors that contribute to this is necessary for quality outcomes to emerge. This is because leaders can unleash the passion within the members of the work force to strive to improve on previous best performance. Hamel (2009), concurring with Maslow (1934) states that human beings need certain conditions in order to produce their very best results and whilst Maslow refers to self-actualisation as a prerequisite to quality performance. Hamel (2009) argues that passion is the top ingredient that is needed for high quality task execution.

Pink (2009) in his theory of motivation argues that there is a significant shift in the leadership of organisations and that the 21st century leader needs to understand that the rewards and incentives which motivated people in the 20th century are now out-dated. Leaders of the 21st century need to be aware that motivation in the workforce is now emerging from the principles of autonomy, mastery and purpose, with purpose being driven by making a difference to others.

McNamara (2009) concurs that organisations cannot achieve their goals if the commitment of staff is not harnessed accordingly. Defining success targets for any organisation, be it in education or in business is the responsibility of the leader but the success in meeting the targets and aims lies in inspiring the workforce to yield productive outcomes.

The work of both Maslow and Hamel and Pink will be discussed further in Chapter 6 including the work of Maslow (1948) Dilts (1996, 2007) Hamel (2009) and Pink (2010) as it underpins elements of The Alchemical Model of Leadership, which contribute to harnessing employee engagement.

Towards a new model

Hargreaves and Shirley (2009) ignited the debate on developing a new model of educational leadership charting the development of educational leadership models operant from the 1960s (this will be discussed in the introduction in Chapter 3). They postulated a need for change in educational organisations, which would naturally envisage a new leadership paradigm, which they called the "Fourth Way". This is a model, which has emerged organically and can be traced through their identification of the last three paradigms of leadership (First Way, Second Way, Third Way), spanning a period of approximately 50 years. The First Way, which was apparent in organisations from the end of World War 2 to the 1970s, was built upon the assumption that professionals within the education sector had the capability to use resources without governmental intervention. This brought about parity, justice and opportunity (Fullan 2009, Hargreaves and Shirley 2009) and was largely achieved through innovation, but lacked consistency and cohesion therefore making it difficult to replicate on a larger scale.

The Second Way, from the 1970s to the 1990s, during the Ronald Reagan and Margaret Thatcher years, saw a time of increased competition among schools fuelled by publication of rankings and test results. In 1988, The National Curriculum was introduced and Drama in Education was marginalised as it was subsumed under the English Programmes of Study. The Second Way brought with it the setting up of The Office for Standards in Education (Ofsted) under the Education (Schools) Act 1992, as part of the major overhaul and centralisation of the school system begun by the Education Reform Act 1988. This Act introduced the National Curriculum, extensive testing in schools and the publication of league tables.

As explored in this Introduction and Chapter 1, Hargreaves' and Shirley's (2009) proposal set against the political climate of the post 60s, records that in the First Way, in the 1960s, teachers had freedom to teach what and how they wanted, there was no professional cohesion such as a statutory National Curriculum and approved teaching methodology. Hargreaves and Shirley (2009;1) state that in the First Way teachers were individualised craftsmen, some executing their craft expertly whilst others were just getting by. It was the way of innovation and inconsistency. The emerging theories of leadership at that time promoted professional freedom because they were not sufficiently focused on outcomes and accountability. Leadership theories at that time ranged from charismatic, post great man leadership, traditional models of leadership and trait theory as discussed in Chapter 1. In the Second Way of Markets and Standardisation, circa

1980, there was greater parental involvement through transparency of test results and by 1988 the new national curriculum was introduced. Schools were being rated by outcomes of examination results. Schools had been given devolved responsibilities for budgets and implementation. Models of leadership emerging at that time, ranged from path goal, managerial grid and transactional theories. In the Third Way, circa 1990, the standards agenda became highly prominent. There was a loss of creativity and autonomy in teaching in the sense that there was a tick list mentality of what had to be seen in lessons fuelled by Ofsted's agenda (1993) as defined in the descriptors evaluating teaching and learning. Good schools were schools where there was consistency in systems of management aimed at ensuring that students achieved at least national averages making good progress in learning. Staff were micro managed with script driven approaches, largely based on the questions that they were likely to receive in an inspection. As mentioned in Chapter 1 dominant leadership theories at that time were still largely based on path-goal theory and normative leadership styles.

With the focus on releasing of human potential, largely inspired by constructivism Covey (1989), Dilts (1996) and Hamel (2007) and Pink (2009), there was a movement towards introducing the concept that the organisation is only as good as the people who belong to it and that it is the leader's duty to unleash human potential. Polarisation of either/or was starting to be replaced by what Dewey (1938) referred to as synthetic and integrative approaches to learning rather than the emphasis based upon dualistic thinking. The Fourth Way of organisational development is based upon inclusivity and goes beyond the three Ways to unleash the full talents of staff, students, community and partnerships. It is built on purpose, power and relationship (Hargreaves and Shirley 2009:73) and it is based upon restoring integrity of the individual, establishing a style of leadership that can guide individual differences. At the same time, managing to harness individuality to reach organisational aims without forgetting that the individual is part of a community. These authors' notion of a Fourth Way is meant to denote a new approach to school improvement that avoids the randomness of unregulated 'laissez-faire' approaches that characterised the 60s and 70s whilst also steering clear of the top-down driven or 'heroic' model.

The operant style of leadership in the Fourth Way is that of servant leadership, stewardship, authentic and constructivist leadership. This style of leadership does not micro manage, it promotes engagement, recalibration and regrouping for the benefit of producing quality outcomes (Lambert (1998: p.6) emphasises that there is a need for leadership to be focused on learning together, constructing meaning and knowledge

collectively and collaboratively. Leadership is creating actions that arise out of opportunities to mediate perceptions, values and beliefs and make sense of work in the light of shared new information.) It operates within tight boundaries which release human potential. Expectations are met due to the ways that the individuals are led and managed by a highly sophisticated leadership style as the researcher has attempted to define and capture in The Alchemical Model of Leadership (Chapter 6).

This style of leadership emanates from Mantle of the Expert Manx Myth, this style of leadership had been operating in Dorothy Heathcote's work since the 1970s but has not, until now, been recognised as a model of leadership. It is the researcher's contention that Dorothy Heathcote's collective-consensual approach retains the advantages of dynamism, creativity and ownership, whilst also bringing the sense of purpose and intellectual discipline that the top-down mechanistic model of leadership is striving to achieve. This will be explored further in Chapter 6 where it will be argued that the Dorothy Heathcote model deserves to be considered as part of the 'Fourth Way' paradigm, and that it can contribute to an emergent leadership theory compatible with organisational needs of the 21st century.

Prior to 1992, schools were inspected by Local Education Authority (LEA) employed inspectors. However, this system fell into disrepute because of inconsistent standards across the country and concerns about the independence of inspectors of local chief education officers and councilors (Bass 2010). This in turn brought a wave of fear and distrust among the teaching profession and school leaders fuelled by Chris Woodhead's (Her Majesty's Chief Inspector (HMCI)) pronouncement that 15,000 teachers were unfit to teach (TES 2001). It became apparent that a new leadership paradigm, which would keep teachers' stress at bay whilst at the same time, ensured that accountability measures were introduced was needed.

In the National Association for the Teaching of Drama (NATD) 1992 keynote address to Didsbury Conference, Dorothy Heathcote alluded to the many changes that were happening in schools over which teachers had very little control. However, she made it perfectly clear in her keynote speech that she had always felt it better to work from within a system, patiently, seeing what is possible, rather than 'augmenting' herself out of it. Dorothy believed that it is in the classroom where students can be enfranchised through the drama worlds that have been co–constructed with the teacher to bring about informed change, celebrating personal capacity and promotion of educational change from within the classroom. This is done through deepened and demanding learning

catalysing values to improve society. Teachers whose subject it is to address central questions of the human condition, are in a position to at the least reaffirm and give substance to the cry which is being to be heard in the “industrial forest: Invest in people in the workplace” (1992: p.13).

As far back as 1992, Dorothy Heathcote was promoting the concept of stewardship as an operating stewardship will embrace stewardship, paradigm underpinning organisations of the future which by embracing as a way of organisational development. She declared that she would do what she may to develop this concept through her work, which lies at the heart of Mantle of the Expert approach to teaching and will be discussed further in Chapter 3. Lewis (2013) echoed this approach in the sixth Education Fast Forward (EFF) debate on Emerging Leadership where she advocated teaching learners how to influence and communicate effectively and to practice citizenship in authentic circumstances as these are skills needed for 21st century leadership.

The Third Way of change, according to Hargreaves and Shirley, saw the influx of targets, naming and shaming struggling schools that did not meet floor targets with political targets being a legitimate force for improvement. Barber *et al.,* (2007) highlighted the fact that during his tenure a greater emphasis was placed upon meeting targets, “deliverology” rather than improving teaching. The Third Way of change embraced more evidence-based methods, increasing data collection and emphasis on traditional subjects such as mathematics, at the expense of social studies and other subjects.

Vassilakis *et al.,* (2007) points out that in the business model of education, which leads to greater competition, the institution is viewed as the “service provider” and the students are viewed as the “clients.” The only tangible and measurable components of the transactions between the two are the cost effectiveness of running the institution debt free and ensuring that students improve on their performance on entry to the school when sitting examinations. The increasing reliance of educational institutions on state or private “investors", as seen in the academisation of schools demanded increasingly measurable, objective, short-term “return on investment.” The concept of value added (measurable progress in relation to starting points), alongside demonstrating that schools were providing value for money, was heavily taken into consideration by Ofsted when evaluating the effectiveness of schools as organisations.

The Third Way leadership was evaluated by external outcomes, i.e. leaders were only as good as their outcomes in relation to students’ attainment and progress. The language of

business had crept into educational establishments where, parents and students were referred to as stake holders, clients, and academic grades were seen as outcomes and the use of finances was evaluated as to the school's value for money in relation to outcomes. The curriculum pertaining to the Arts had moved from self-expression to a more inclusive view that embraced skills of responding, evaluating and making rather than "living through" (Fleming 2012).

Dorothy Heathcote (1992), in her speech "The Fight for Drama, the Fight for Education" to members of the National Association of Drama Teachers, expressed her concerns about the standardisation and uniformity of the curriculum in which headteachers were operating under the perceived leadership style of the Second Way. This had forced students to be sitting in folded up positions at their desks thinking as private individuals responding individually to the stimulus provided by the teacher, rather than exploring learning collectively. She went on to say that schools were still regarded as waiting and preparing places for the workforce. Berliner (2013) stated that the cost to the quality, depth and breadth on students learning were considerable with school drop outs increasing, site based innovations declining and teacher quality and retention suffering.

My argument throughout this thesis is based upon the information gathered from the research that a new paradigm (Kuhn 1970) for leadership is needed. My claim is supported by Hargreaves' and Shirley's (2009) quest for the Fourth Way where "sustainable leadership" is a shared responsibility, which benefits future generations, uses resources wisely, and does no harm to others in the surrounding environment. At this point, it suffices to state that Hargreaves' and Shirley's (2009) main purpose of the Fourth Way is to create schools that will ultimately regenerate and improve society, producing students that have a developed sense of social responsibility. According to Hargreaves and Shirley (2012) this is brought about by the introduction of a model that points to a democratic and professional path to improvement.

Hale (2013) has argued that leadership involves securing the loyalty not merely compliance of the led. Issues of power and positioning are at the heart of Dorothy Heathcote's teachings; the way students are invited to take on roles leads to a conscious repositioning of relationships and an attempt to shift the way power operates in the classroom. In response to the ever increasing demands of bringing about change through school improvement, Hale (2014) reminds us that the primary purpose of all education is not to seek endlessly to raise standards for their own sake, but to inspire the young, so that they want to continue to learn long after they have left us and develop the

maturity of outlook and steadfastness of purpose to do so. Successful education, he argues, is something children should remember, look back on with fondness, carry forward for themselves and above all, value. Successful education means providing the young not only with the skills and knowledge to succeed but also the values whereby they can recognise the importance of the journey that they have made and have yet to make. He goes on to say that education goes hand-in-hand with the development of humility and that in the best teaching, we teach children the immenseness of what they do not yet know and, in doing this, we help them become properly reflective and to appreciate the nature of their own and others' achievements. Hale continues to argue that education is the antithesis of arrogance, of too easily acquired certainty, of the mind that is closed. He goes on to say that enlightened leaders of education acknowledge the primacy of detail, depth, complexity, endeavour, perseverance and uncertainty. I believe that this is demonstrated through the detailed planning and sequencing of tasks that Dorothy Heathcote prepares in her devising of the Manx Myth. This careful sequencing of tasks, by degree of complexity will be discussed in Chapter 3 where I will be focussing on how she devolves power to her students as it is only when they become aware of their personal power as "experts" due to their life experiences, can productive learning take place.

Dorothy Heathcote had enormous drive and a fierce energy for learning, as can be seen in the many examples that have been captured in the 'Three Looms Waiting' BBC Omnibus film (1971). In the Blackley and Broadene Mantle of the Expert (1980), she did not consciously seek to overpower her students and dictate their learning but rather to empower them to take responsibility for themselves. Although the tasks that she structured at the beginning of the setting up of the shoe manufacturing company might to the naked eye appear tedious, and she herself refers to them as "mundane tasks to be done on a dull Monday, they are nevertheless necessary for students to take up the mantle of working in a fictitious organisation where some times the basic things just have to be executed. It has been said of Dorothy Heathcote that she is a charismatic and formidable personality (Zannetou-Papacosta 2002; Booth 2012; Piazzolli and Kennedy 2014, Davison and Daly 2014; O'Toole, Stinson and Moore 2009). This charisma has left many teachers thinking that they could not emulate her work as their personalities did not match to her.

In an interview in 2006, whilst making the "Becoming a Teacher Performance Workshop", Dorothy Heathcote stated that the hardest thing in the world is to show somebody that they actually bring their own experience of life to learning. This concept is

explored further in Chapter 3 where I will be discussing the learning features of Mantle of the Expert.as well as her leadership in Chapter 6. Throughout the research I will be highlighting skills of her teaching, and these will be systematised in The Alchemical Model of Leadership to demonstrate that within the leading of learning there are features that are akin to leadership.

The seeds of a new model

My experience of being an Ofsted lead inspector for so many years, coupled with the reading that I have undertaken in the literature review in Chapter 1 and the seminal work of Hargreaves and Shirley (2009), has led me to believe that a Fourth Way is rightfully needed to manage schools as the tried and tested methods that worked in the past need updating. Signposting future potential whilst simultaneously holding on to trusted historical elements of leadership as seen in the classroom practice of Dorothy Heathcote in the Manx Myth (2010), and analysing two interviews undertaken with her during the period 2004 to 2009 led me to think about a new model of leadership.

Dorothy Heathcote herself stresses the importance of paradigms. In her keynote speech 'The Fight for Drama – the Fight for Education' (1992) she reiterates Kuhn's (1970) view that a paradigm is an epistemological perspective or viewpoint, which as an organising principle, governs the perception and determines what we shall and shall not see. This will be discussed in Chapter 4 where I shall be examining the use of research tools, which enabled me to construct The Alchemical Model of Leadership.

Leading learning, empowering students to take responsibility for their own learning by appropriate distribution of power, building a sense of belonging in the workplace where curiosity underpins tasks undertaken, achieving commitment to task, developing concern for the work undertaken, collaborating as a team, are areas that will be discussed throughout the thesis, particularly in Chapters 5 and 6 where the thematic enquiry will highlight themes and subthemes that contribute to The Alchemical Model of Leadership.

From teacher to leader

Dorothy Heathcote has been hailed as a leading pioneer of drama in education and an extraordinary teacher. The late John Carroll (1943-2011) described her as one of the 20th century's 'greatest teachers' (Davis and Simou 2014). Booth (2012) refers to her work as having a significant impact on educators internationally through her three specific innovative systems of work which are recognised globally; Mantle of the Expert teaching the curriculum through the world of work, Rolling Role, involving teachers to work in

teams and the Commission Model, aimed at involving and developing relationships of schools, business, museums and industry so that community was at the heart of learning. Fines and Verrier (1974) heralded her approach to teaching and learning as being authentic and significant because it gave students the opportunity to understand themselves, the world they live in and make sense of curriculum content that might be otherwise viewed as sterile. Both regarded Dorothy Heathcote as helping teachers see that the attitude of the teacher towards the learning conditions and the teaching process has an impact on learning. Taylor (2000) referred to Dorothy Heathcote's teaching as "providing a basis for curriculum enquiry" whilst Johnson and O'Neill (1984) praised her ability to provide opportunities for reflection in the learning process stating that experience alone will not lead to learning. This will be explored in Chapter 4 when discussing the research methodology undertaken to establish how the data under review will be analysed.

Many pioneers of drama in education including Neelands (1998, 1990, 2008, 2006) Fleming (2006, 2000, 2004, 2007), O'Neil (1982, 1991, 1977, 1995), Bolton (1992) and Wagner (1979), to name but a few, have elaborated on aspects of her work relating to the usefulness of her methods in process drama and the importance of working through the use of artistic form. Bolton (1994) stated that Dorothy Heathcote was an innovator who had a tremendous influence on his work. Neelands (1984) regarded Dorothy Heathcote's 'Signs and Portents' in SCYPT Journal (1989) as:

> *"my own desert island drama educational text – the one article I could not do without... It successfully bridged the rehearsal room and the classroom, the work of the actor and the work of the teacher, theatre as performance with theatre as workshop practice."*

Fleming (2004) in his seminar paper for the International Conference at National University Ireland University College Cork on Drama and Intercultural Education valued the Mantle of the Expert approach of Dorothy Heathcote. He supported her in recognising that within the group, students can become experts in a particular field. Within the drama they could be a group of advisors planning an induction course to visitors in a foreign country. By being framed in the drama as advisors they have the motivation to research and experiment with ideas. He elaborates that whilst the drama is less theatrically orientated and becomes closer to ethnography, the element of make believe allows a greater freedom in taking risk and experimenting. He stresses the value that process drama can bring to students' understanding of themselves in cultural

groups, which in turn can give them a better understanding of the diverse communities that they might find themselves in.

Dorothy Heathcote and her approach was not without critics, such as David Hornbrook, (1991) who argued that drama had its own body of knowledge and skills that needed to be assessed and any form of improvised drama and living through experience approaches undermined theatre. This 'product' approach to drama was at variance with the process approach. Both Neelands (1994, 2001) and Fleming (2001) argued forcefully against Hornbrook (1991) based upon their firm belief that in the 'process' approach to drama, exemplified in the work of Heathcote, there was a wealth of learning that simply could not be undermined, which I shall make reference to when undertaking the thematic enquiry in Chapter 5.

Although much is documented about her approach as a drama practitioner, very little is written about her work as a leader and the significance of her work in this domain - apart from the work of Katafiasz (2010). In her article; 'Dorothy Heathcote's autopoietic leadership' she refers to the significance of Dorothy Heathcote's 33 role conventions for dramatic action as transformational, in that they can challenge the status quo of students' thinking and encourage creativity. She expands her view by stating that the use of conventions has the potential to bring about change as students' assumptions can be challenged, thereby providing the opportunity for thinking and acting differently.

It is my belief that within the leadership of learning, as seen in the work of Dorothy Heathcote's Mantle of the Expert The Manx Myth, (2010) she demonstrated the skills of orchestrating "deep learning" among her students (Fullan and Langworthy 2014). This pedagogy is based on a learning partnership between and among students and the teacher, that when tasks are effectively structured, they tap into the intrinsic motivation of students (Fleming 2009). This can be seen in the array of tasks that are set up for students in the Manx Myth, where new learning is heavily based in the "real world" of action and problem solving. Fullan (2014) stated that this type of leadership the capacity to navigate the unknown whilst understanding that quality learning depends on intrinsic motivation and social collaboration and leaders need to understand these prerequisites if they are to lead successful schools for the future. These factors have significant implications for future learning in educational organisations. His insights build on a tradition going back to the work of Dewey (1938) Piaget (1967) and Vygotsky (1978) who saw the necessity of structuring learning with peers in order to make it meaningful and relevant.

Hale (2014) highlights that the present paradigm and the notion of learning underlying so much of current methodology, as defined by what is deemed as successful, assumes that (i) children learn through a pre-determinable escalator or hierarchy of steps, that (ii) their progress up this minutely sub-divided slope can be reliably assessed by inspectors and others on the basis of fleeting observations and evidence and that (iii) their motivation to learn can be stimulated through a series of academic and abstract targets related to the curriculum thus defined. All three assumptions are highly contentious, especially in a classroom led by Dorothy Heathcote where learning is anything but linear and motivation is seen as intrinsic due to the manner in which she sequences tasks so that the needs of the students are met.

Hale's (2014) fundamental argument is that we need a different understanding of leadership, of learning, of what it is to help students to learn, that better reflects current research into the nature of successful school leadership, such as the 'constructivist' theories of Lambert (1998) and the 'Inside-Out' approach of writers such as Crossley (2013). Fullan (2014) argues that the three keys to maximising impact are leading learning, developing collaborative cultures and learning communities and capacity building.

Whilst researching this thesis, my mind was consistently drawn back to what I had learned from Dorothy Heathcote's method of teaching when she led my class in The Mary Morgan Mantle of the Expert. Her interaction with even the most reluctant learners and her ability to bring them into communion with the rest of the group, sustain concentration and produce high quality work; fuelled in them a desire to learn more because she had managed to enable them to see themselves as successful learners. It was at this point that I realised that in fact there was something quite unique in the way that Dorothy Heathcote managed her teaching and that she possessed leadership skills that were worthy of exploring. I started the research by undertaking a critical appraisal of the main relevant existing literature to identify and examine some of the well established leadership theories, firstly to determine how much of these were in line with what I had learned directly from Dorothy Heathcote, and secondly to determine if she too had explored some of them and perhaps even incorporated some of them into her own work.

By undertaking a literature review on leadership theories and elements of learning theories, as well as a case study and thematic enquiry of her last recorded Mantle of the Expert, The Manx Myth and two interviews, that I had previously undertaken with her I

started to construct The Alchemical Model of Leadership aiming to place her work alongside the leadership models of significant theorists that I will discuss in the literature review in Chapter 1. I explored the elements of constructivism that would be developed in a classroom that underpinned elements of her practice in the Manx Myth and explored whether, within this approach to teaching and learning, I could find elements that could contribute to the leadership model.

Dorothy Heathcote was a great admirer of the work of the philosopher and leadership theorist, Charles Handy (1998), especially of his seminal work "Understanding Schools as Organisations". We often exchanged opinions on his views about leadership. She urged me to read 'The Works of Hall'. I wondered whether some clues to her personal methods and her own lines of inspiration might be attributable to him. Furthermore, as she was very widely read, it occurred to me that some of the leadership theories incorporated into her teaching methods might have consciously or unconsciously been derived from other sources. This will be explored in Chapter 2 - Aspects of Dorothy Heathcote's Life.

From these initial reflections, I began to formulate the ideas that underpin this thesis. My aim is to analyse Dorothy Heathcote as a leader, through her teaching, and to focus on the aspects of leadership that permeate her work. I recognised that to give her work the credence it deserves I needed to first identify her leadership skills and then place them within the leadership continuum and highlight the key elements of her work that would form The Alchemical Model of Leadership.

Dorothy Heathcote's leadership cannot be evaluated without looking at elements of learning theory underpinning her practice as a classroom teacher, particularly placing her within the domain of constructivist leadership (Lambert, 2002; Sergiovanni, 2000). Finally, I wanted to use my insights based upon a thematic overview of the transcript of the Manx Myth and the two in-depth interviews to construct The Alchemical Model of Leadership, and discuss its relevance to the "Fourth Way" (Hargreaves and Shirley 2009) of leadership that pushes beyond standardisation, data driven decision making and target obsessed leadership and creates purpose and commitment to learning.
Subsequently this led to a direct link of examining aspects of the work of Maslow (1943), Dilts (1996) and Hamel (2009) Pink (2010) who were instrumental in highlighting prerequisites necessary to develop human potential.

Research questions

In order to develop this unique model of leadership, the following research questions were devised in order to guide me through the research process.

1. Is there a leadership model in the educational drama work of Dorothy Heathcote with specific reference to her last piece of work (The Manx Myth), in which the researcher was personally involved?
2. What leadership models can be identified in Dorothy Heathcote's teaching through the Mantle of the Expert approach as seen in The Manx Myth and is there a possibility that a model of leadership can emerge from a context that uses educational drama?
3. Faced with an understanding of Heathcote's work in the classroom would it be possible to understand how organisations might sustain and improve?
4. Would it be possible to formulate key lessons for any organisation to review leadership practices on the basis of her practice?

This rationale sets a framework for attempting to understand, 'What is going on here?' (Bryman, 2000; Maxwell, 1996). In turn, this gives some guidance for deciding what data to collect or what methods would be most appropriate to suit this study's purpose. This study's purpose, therefore, is to attempt to construct a model which I have named The Alchemical Model of Leadership, based upon analysing Heathcote's teaching strategies, her beliefs and manner in which she leads students to become responsible for the quality of their work.

Structure of the thesis

Chapter 1 is concerned with reviewing the most commonly accepted theories of leadership. My reason for choosing them was to find if there were any links between them and the leadership style of Dorothy Heathcote or whether in fact her style would form the basis of a new leadership model. Great Man theory, Trait theory Behavioural theories, Contingency theories, Transformational and Transactional theories will be discussed together with the emergence of Human Potential theories and the three main theories of human capabilities will be referenced. The work of Dilts (1996, 2001, 2010) Maslow (1943) and Hamel (2009) and Pink (2010) will be explored and the implication that their theories have on understanding which human capabilities are needed for an effective work force.

Chapter 1 will also provide the reader with a short exploration of the main teaching and learning theories, namely educational models of constructivism underpinning

Heathcote's work. This is undertaken in an attempt to place the concept of educational leadership alongside that operant in organisations. The theories examined will form the basis of discussion, which will enable me to extrapolate the main elements of Dorothy Heathcote's pedagogical methodology and compare them with leadership theories. This will consider where her particular method of teaching is aligned with the leadership theories discussed.

Chapter 2 explore aspects of Dorothy Heathcote's life, which could have had an influence and, subsequent impact, on the way she conducted her teaching. I will attempt to demonstrate that much can be learned from Dorothy Heathcote's style of leading learning which will contribute to the structure of the main purpose of this work and that is to construct a model of leadership. I will attempt to pinpoint any influences that may have impacted on the uniqueness of Dorothy Heathcote's teaching model as having leadership potential. Knowledge of the life and work of Dorothy Heathcote, combined with a developing awareness of the wealth of material to be considered on leadership theory will contribute to the identification of a leadership model that has relevance for both education and commerce. In exploring elements of her biography I want to examine if there are in fact any insights that I might gain which will lead me to understanding her belief's and values, as I want the leadership model to present an organic view of her as a leader.

Chapter 3 focuses on an examination of the principles of the Mantle of the Expert approach, which underpin the Manx Myth. The 10 laws of Mantle of the Expert will be discussed with their relevance for leadership in organisations An explanation will be given of the Manx Myth but an in depth analysis of it will take place in the thematic analysis in Chapter 5.

Chapter 4 will explore in depth the main qualitative research tools used to extrapolate a leadership model from the data comprising The Manx Myth and two interviews undertaken with Dorothy Heathcote. Due consideration has been given in the research methodology used. The issue of bias and reasons for choosing a theoretical qualitative stance for conducting the research is explored, largely because of the researcher's long association with Dorothy Heathcote. While there is no paradigm solution to the elimination of error and bias according to (Miles & Huberman, 1984; Elliott, 1990; Phelan & Reynolds, 1996) it can nevertheless be regarded as appropriate.

The model of a case study, will be used alongside a thematic analysis to interpret the transcript of the Manx Myth and the two interviews, this will be discussed in great detail in Chapter 4, where bias in relation to the methodology is considered in constructing The Alchemical Model of Leadership.

In Chapter 5 a thematic analysis, using qualitative interpretation of the data, is undertaken based upon the themes emerging from the analysis of the transcripts of the Manx Myth and the two interviews. These themes will be directly linked to the foundations of the structure of The Alchemical Model of Leadership.

In Chapter 6 I will discuss The Alchemical Model of Leadership and the implications that this model has for both leadership theory, and the possible limitations of the use of this model in organisations.

Chapter 7 brings together all the findings and discusses the implications of the research, in preparation for additional and/or future research to be conducted into this area.

CHAPTER 1: Overview of theories of leadership, learning and personal effectiveness.

This chapter explores different models of leadership theory that are currently being debated in the literature and which reflect the continuum of the ideas about leadership that have been developed over the last 30 years. Due to the fact that Dorothy Heathcote was first and foremost a pedagogue, reference will be made to both learning and motivation theories, which the researcher has selected to support the building of The Alchemical Model of Leadership. Approaches espoused by Vygotsky (1978) and Kolb (1984) Kohlberg (1958) and Dewey (1938) receive attention because of their emphasis on experiential learning based on reflection in real life circumstances.

The praxis of Dorothy Heathcote in The Mantle of the Expert, with specific reference to the Manx Myth, is underpinned by experiential learning theory. This is due to its dynamic view of learning based on a learning cycle driven by the resolution of the dual dialectics of action/reflection and experience/abstraction. Dewey (1938) contends that in order for education to be progressive there has to be an experiential component to the lesson. Kohlberg (1958) stresses the importance of perspective taking in a climate of socio-moral learning that leads to informed decision making. Kolb (1984: p.41) refers to knowledge as the combination of grasping and transforming experience, whilst Vygotsky (1978) placed the emphasis on learning on the outside influences of interpersonal, social and cultural –historical and individual aspects - to being crucial to the development of the child (Ormrod 2008). In all of these learning theories, the importance of the teacher as facilitator of learning is crucial to the process.

The purpose in exploring these theories is to try and understand what influences might have impacted on Dorothy Heathcote's leadership, how these manifest themselves in The Alchemical Model of Leadership, and where her particular approach to leading learning can be placed in the ever emerging continuum of leadership theories.

The reason for choosing the various theories is the researcher's quest to find theoretical underpinnings to support the identification of the leadership model arising out of a classroom model of practice. It is to demonstrate that within the practice and work of Dorothy Heathcote, there is sufficient evidence to place her work as a model of practice that meets the call for the 'Fourth Way' requirements of leadership, previously mentioned in the Introduction. This leadership model for the future has at its core *"six pillars of*

purpose and partnership" (Hargreaves and Shirley 2009: p.73), which according to their findings include: an inspiring and inclusive vision; strong public engagement; achievement through investment; corporate educational responsibility; students as partners in change; and, above all, mindful learning and teaching. A brief exploration of the work of Maslow (1948), Dilts (1996), Hamel (2007) and Pink (2009) is undertaken, as they have placed emphasis on factors that contribute to task engagement.

The researcher has attempted to explore and identify causal links between Dorothy Heathcote's leadership and the potential impact that this has on students' engagement through mindful teaching and learning, thus leading them to see themselves as having a responsibility to the community that they serve through Dorothy Heathcote's emphasis on corporate educational responsibility. This aspect will be explored in depth in Chapter 3, where the researcher will be exploring elements of The Mantle of the Expert that enable learners to see community as important in learning.

Leithwood *et al.,* (1999) rightly maintain that the concepts of leadership are both complex and diverse. In order to have a better understanding of the diverse body of knowledge surrounding it, they provide clear normative frameworks which aid the understanding of leadership. These are encapsulated in the following main leadership models which include: instructional leadership which stresses the direction of developing and leading teaching and learning, Transactional (Weber 1947; Bass 1981) and Transformational leadership (Burns 1978), which has the potential to bring about rapid change through effective systems, Moral and Ethical leadership which is aligned to both Stewardship (Block 1993), Servant leadership (Greenleaf 1991), Authentic leadership (Terry 1993) and Participative leadership (Lewin 1948), which emphasises the importance of teamwork in executing a vision, whilst Postmodern leadership (Boje and Dennehy,1993) focuses heavily on individual interpretations of events. In order to develop The Alchemical Model of Leadership the researcher will be considering aspects of these main models, which include hybrids of some of the aforementioned theories, which will be discussed in Chapters 5 and 6.

This chapter struggles to find a common or universally acceptable definition of leadership. The researcher returns to one simple statement: there are many varied definitions of leadership just as there are many different styles of leaders. In exploring the field of leadership, a wide number of theories are considered. These range from the impact of the individual leader on modern outlooks of the field of leadership which focus

not only on the leader but also on followers, peers, supervisors, work setting, context and cultures. Stogdill (1974:7) has argued:

> *"… there are almost as many different definitions of leadership as there are people who have attempted to define the concept"*.

Over the past thirty years, the leadership spectrum has become more diverse, drawing on the experiences of both the public and private sector, and from a range of theories aimed at personal effectiveness. Having made reference to the models, the researcher has examined the main leadership theories. Theories focus on determining specific qualities such as skills levels that can be identified in practice; Great Man (Galton, 1896, cited in Morrison 1993), Trait (Yoder-Wise, 1999; Grossman and Valiga, 2000), Contingency Situational Behavioural (Fielder, 1967; Vroom-Yetton, 1973; House and Mitchell, 1974) and Participative theories (Lewin; Lippit and White, 1939) are the most common. Further reference will be made to these throughout the chapter.

Within these theories and models, leadership is viewed as the ability to adapt the approach to complement the issue being faced or to determine the appropriate action based on the people involved and the prevailing situation (Adair 1998).

1.1 Linking the review of literature with the work of Dorothy Heathcote: an initial explanation

The researcher has deliberately chosen to examine a range of models of leadership, reflecting an eclectic style, which mirrors the approach of Dorothy Heathcote, who in the experience of the researcher has drawn on a range of theories to develop her practice. To that end, as Yukl (2006) contends, leadership no longer lies within the traditional province of the individual. As will be shown in this chapter, special consideration centres on those approaches that recognise the importance of coming to grips with the multiple realities of people. Dorothy Heathcote advised the researcher to look at the work of Edward Hall (see Appendix 1) which was subsequently followed up by a telephone call from her to look both at the work of Charles Handy and Edward T Hall when exploring leadership, especially Handy's (1990) writings in the *The Age of Unreason*.

Handy (1990) expounded his 'Four Cultures Theory' in which he described each individual organisational culture, relating it to one of the Greek gods. Each of Handy's cultures stems from a different presupposition about human motivation, thought and learning, as well as a different assumed basis for power and influence. His first culture is centred around power based on Zeus; this culture is one of centralised, or top-down,

power and influence. This can be compared to the Great Man theory.

The second leadership culture is referred to as the role culture and is based on Apollo; this culture is a bureaucratic one, run by strict procedures, narrowly defined roles and precisely delineated powers. This can be aligned to the Transactional model of leadership, where the execution of jobs is of paramount importance often at the expense of the well-being of the workforce.

The third model, which has serious implications for 'The Mantle of the Expert' approach to teaching and learning, is heavily focused on the task culture; based on Athena, this culture is small-team-based, results- and solutions-oriented, and marked by flexibility, adaptability and empowerment. In The Mantle of the Expert approach to teaching and learning, the structuring of tasks is at the centre of Dorothy Heathcote's leadership style (this concept will be explored further in Chapter 3, where the researcher will be giving a detailed account of the prerequisites of this model of teaching and learning). Handy's fourth model is the person culture based on Dionysius; this culture focuses on the individual. Such an organisation is values-oriented, people-focused and geared toward meeting individual employees' self-actualisation needs. The researcher will argue that this approach is also present in 'The Mantle of the Expert' with its theoretical underpinnings found in the work of Dilts (1996), Hamel (2007) and Pink (2010), whose insights on human motivation and commitment to work will be analysed in Chapter 3.

The literature review has also taken into account the need to reference the constructivist approach to learning to place Dorothy Heathcote in context, firstly as a leader of learning from whose practice a model of leadership can be drawn. Through exploring leadership, learning and the conditions that are necessary for creating a culture for growth, the researcher will seek to identify and develop a new leadership model where Dorothy Heathcote's particular approach to leading learning can be placed in the ever emerging continuum of leadership theories.

Hackman and Walton (1986) claims that commitment both on part of the leader and the workforce is necessary for any organisation to flourish and that this aspect needs further exploration regarding how leaders can ensure that the workforce is engaging with organisational directives. This view is supported by Fullan (2014: p.7) who not only supports the idea that a new model of leadership is needed, but one that is more in harmony with the human condition. He argues that human beings are fundamentally motivated by two factors, doing things that are intrinsically meaningful to themselves and

working with peers in accomplishing worthwhile goals. He calls this leadership style 'motion leadership' (Fullan, 2014: p.9) as it causes positive change and movement towards meeting organisational aims and objectives.

This review began with a plethora of literature proposing, often-contradictory views on the meaning of leadership. Following an evaluation of the literature, a view of leadership was taken (supported by the writing of Stodgil, 1950; Pondy, 1978; Greenfield, 1986; Bennis, Parikhand Lessem, 1995; Kotter, 1998 and Kakabadse and Kakabadse, 1999) where leadership is seen in terms of unifying people around values which unite them in having a common purpose, committing to task and accomplishing quality work. These theorists maintain that aligning the workforce to values contributes to developing the conditions in which intrinsic motivation can develop, resulting in what the latest Ofsted Common Inspection Framework of 2015 refers to as developing *'self disciplined, self assured learners'*. The Department for Education's White paper (2016) 'Educational Excellence Everywhere' echoes the need for increasing diversity in leadership with the setting up of a school led system that delivers educational excellence and putting the best leaders at the heart of the education system, ensuring that they have a greater role across more schools, such as Multi Academy Trusts.

Bearle, Caldwell and Milikan (1989;9) said *"outstanding leaders have a vision of their schools - a mental picture of a preferred future – which is shared with all in a school community."* They articulated three generalisations about what needed to be ever-present in an organization, for leadership to be effective. These included having a vision that is communicated in a way that secures commitment among members, ensuring that through the vision meaning is communicated, and certifying that systems are created to putting the vision into practice. These generalisations found support in the work of Southworth (1997), Nias *et al.,* (1992) and Alexander, Rose and Woodhead (1992;48), who said that headteachers should provide a vision of what their own schools should become.

Having a vision is clearly seen as a prerequisite to all leadership theories but it appears highly significant in the transformational model where Downton (1973), Burns (1978), and Bass (1985; 1990) Finlay, (1998) Bowles and Bowles, (2000), Welford, (2002) and Thyer (2003) all describe the Transformational theory of leadership approaches. Transformational leadership grew from an attempt to tease out the distinctions between management (associated with Transactional leadership) and leadership (associated with Transformational leadership), (Bass, 1985; 1990). Transformational leaders are

described as being connected to a process of attending to the needs of the followers, so that the interaction of each raises the motivation and energy of the other. The theory is based upon challenging the status quo, creating a vision and sharing that vision, so that the leader gains support for implementing the vision effectively and is persistently driven to maintaining momentum and empowering others (Kakabadse and Kakabadse, 1999).
Reference is made to the human development movement where the concepts of "personal empowerment" (Covey, 2002), Servant leadership (Greenleaf, 1997) and Stewardship (Block, 1993) have highlighted the leaders' quest to contribute to the community and develop within the workforce a sense of belonging to something greater than just the organisation. The emerging theories of Duignan and Bhindi (1997) and George (2003;12) 'Authentic Leadership', highlight the emergence of leaders who are guided by qualities of passion, and lead with purpose, meaning and values.

1.2 Definition of leadership

The concept of leadership has been a significant area of interest since the beginning of literary knowledge. Avery (2005) makes reference to Plato's *Republic*, where men were divided into two categories, namely men of gold (leaders) and men of bronze (followers). McCullough (1998) shows that in ancient Rome, Greece and Troy, many leaders were destined by birth for leadership and were prepared for this role through their education, e.g. Aristotle who prepared Alexander the Great for his leadership role as an emperor. Leadership has therefore been a frequently used concept over time. Settling on a single definition, however, has proved difficult. Bennis and Nannus (1985) pointed out that leadership is both the most studied and least understood concept in the social sciences. This perceived failure to arrive at an agreed definition of leadership has led to continuing debate about leaders' skills, attributes, competencies, values and charisma, as well as their management styles, influences, ideologies, and use of power, and has highlighted the continuing debate of what constitutes effective leadership.

Although the concept of leadership can seem mystifying, its various definitions are critical to understanding the concepts and principles of leadership. Hollander (1978:16) defined leadership as *"a process of influence between a leader and those who are followers"*. However, Bennis (1959: p.125) defined it as:

> *"a process by which an agent induces a subordinate to behave in a desired manner"*.

These approaches have very different implications for the way groups work, and the relationships between leaders and the led, and for the way that organisations of different

sizes and purposes can be made to work. Dilts (1998) defines leadership as getting people to commit to a goal and accomplish tasks to the best of their abilities, whilst at the same time creating space for passion and responsibility to unfold. This is echoed by Hamel (2011) in his work on human capabilities, where he signals that the most important aspect of leadership is being able to move people from obedience into passion in order to get high quality results and empower staff to think for themselves. This is reiterated by Pink (2010), who states that successful leaders will know that in order to lead effective organisations they need to pay heed to three drivers that underpin motivation resulting in improved performance, namely: *Autonomy* – the desire to direct our own lives; *Mastery* — the urge to get better and better at something that matters; *Purpose* — the yearning to do what we do in the service of something larger than ourselves. If leaders were knowledgeable about these three components of human motivation, then they are well on the way to ensuring that they have a highly committed task force.

Originally, studies of leadership focused on the traits or behaviours of individuals occupying senior positions in organisations, and, as a result, leadership is often seen as an individual competence or a role. But leadership is not just about the qualities of a few individuals, and is not always associated with a formal managerial role, although the leadership skills of chief executives and their teams are fundamentally important. In the mid-eighties, research in school leadership focused on the activities of a single member of the institution, notably the headteacher when referring to schools, or managing directors when referring to businesses, to get the task done (Bridges, 1982); strong instructional leadership was needed and was central to organisational change (McLaughlin 1978; Lipham 1981; Leithwood and Montgomery, 1982; Hallinger and Murphy, 1985).

A recurring theme that emerged whilst undertaking the literature review was that the 'Fourth Way' heralded by Hargreaves & Shirley (2009), was signposting a new leadership model which was perceived as being along the continuum of 'sustainable leadership'. This concept lay somewhere inbetween distributive leadership and transformational leadership, drawing upon the expertise of staff to implement change. Leaders in schools, much as in the same manner as Dorothy Heathcote in her structuring of tasks in the Manx Myth, (discussed in Chapter 3), were adept at ensuring staff commitment to task execution by structuring the workload in an incremental manner. This approach demanded more effort as tasks got progressively more difficult,

but its aim was to develop collective responsibility. The principles of leadership as defined in the ''Fourth Way' are identified by Hargreaves and Shirley (2009) as:

- Promoting depth of purpose that includes attending to issues of environment and community
- Breadth so that this purpose is shared with distributed responsibility, not just an heroic exception or an isolated indulgence
- Endurance over time, so that the educational direction is not persistently altered depending on changes in government policy
- Justice in ensuring that equality of opportunity is considered in the decision making process
- Resourcefulness in the deployment of limited funding
- Conservation in connecting future visions to past traditions maintaining community at the heart of all undertakings and drawing upon local intelligence
- Diversity in the sharing of ideas with other networks.

Many of the aforementioned principles can be traced throughout both planning and practice of the Manx Myth of Dorothy Heathcote discussed in Chapter 3.

Northouse (2004), in a review of leadership theory, identified four common themes in current conceptions of leadership. These were that leadership is a process, that it involves influence, that it occurs in a group context, and that it involves the achievement of goals. Interestingly, there is considerable overlap between these four themes, but it remains difficult to obtain a shared definition. Grint (2004) describes this problem from different perspectives. The process problem reflects leadership that is derived from the personal qualities or traits of the leader or is a followership induced through some social process in which leaders and followers are engaged. The position problem focuses on whether leadership stems from formal authority – what Grint calls 'being in charge' – or from informal influence, described as 'being in front'.

Yukl's (2002) wide-ranging review of the literature on leadership effectiveness came to an equally perplexing conclusion. He wrote that most of the theories were beset with conceptual weaknesses and lacked strong empirical support. Even though several thousand empirical studies have been conducted, most of the results are contradictory and inconclusive and that leadership is more than just physical characteristics, personality and ability to read social situations and take appropriate action (Yukl 1989). Nevertheless, he concluded that it is apparent that most definitions of leadership reflect the assumption that leadership involves a process whereby intentional influence is

exerted by one person over other people to guide, structure, and facilitate activities and relationships in a group or organisation, in order to get the task done.

As insights into the nature of leadership and the effectiveness of leaders have developed, it is clear that individual traits or behaviours alone cannot fully explain leaders' effectiveness. There is also the question of how and why followers react to leaders' demands. With that in mind, leadership can be described as a process, or as a capability of the organisation (rather than individual), emphasising the interplay of leaders, followers, and the organisational context that impact leadership effectiveness.
There are, however, a variety of leadership styles that may be applicable for dealing with the many challenges faced by organisations. The researcher has attempted, in this overview, to offer a range of the most widely accepted theoretical approaches to leadership and to make reference wherever possible to where there is synergy between these models and the leadership style of Dorothy Heathcote.

1.3 Characteristics of effective leadership

Finding one definition of characteristics of effective leadership would limit the whole of the concept. According to Spillane & Spillane (1998), leadership cannot be seen as a concrete identity, rather it is a social construction that occurs in a historical and cultural setting and within the minds of people involved. Most theories agree that leadership is a dynamic relationship based on *"mutual influence and common purpose between leaders and collaborators in which both are moved to higher levels of motivation and moral development as they influence others through action to accomplish an objective"* (Freiberg & Freiberg 1996;298). Bass (1990) suggested that leadership was the ability to influence those you are leading towards the achievement of goals and objectives. Pierce & Newstrom (2006) defined a leader as one who exercised intentional authority over one or more other individuals, in an effort to guide actions toward the accomplishment of some mutual goal; such a goal requires mutually supporting actions among members of the group.

Andersen (2006) states that studies of how personality traits relate to leadership, provide inconsistent answers and that traditional and contemporary research shows that personality alone cannot explain leadership and that traits of leaders alone cannot explain organisational effectiveness. Andersen (2006) claims that leadership appears to have a minor impact on organisational effectiveness and that the personality approach is less relevant to effectiveness. Leadership in formal organisations is not about possessing special traits, it is rather about the direction given the appropriateness of the

tasks to be executed and the manner in which instructions are acted upon. There is also the question of how and why followers react to leadership demands.

An organisational setting requires the leader to interact with followers on a regular basis while listening and directing them towards success (Lapp 1999). Dvir *et al.* (2002), suggests that good leaders should be trusted by their followers for whom they provide a sense of autonomy. The leader should be consistent with decision making for followers as well as the overall good of the organisation. The leader should also be able to anticipate potential problems and pitfalls before they happen (Gehring 2007).

Hackman and Johnson (2000) believed that to be effective the leader ought to be able to balance many variables while mobilising the organisation's resources in pursuit of a common objective. They further suggested that achieving such objectives required the unification of purpose for both leader and followers. To achieve balance does not necessarily rely on the development of any particular trait or style of leadership but more on the leader's ability to analyse the situation and adopt a leadership approach that mobilises followers (Winston 1999). Mumford *et al.,* (2000a) discerned that leaders were likely to succeed in situations where the characteristics of the leader are specific to the organisation. Individuals tend to be attracted to organisations or roles consistent with their personalities. They are attracted by the perceived goals and rewards of the company and these are in sympathy with their own character (Mumford *et al.,* 2000b).

Effective leadership, in all these theories, is defined simply as getting people to do what is required rather than in terms of a list of traits that the leader exhibits. But, that strikes the researcher as unsatisfactory when it comes to training potential leaders for their new positions. It appears that it is not enough to say 'just make sure it works'. Ways have to be found to help potential leaders understand how they are to do this, and this requires consideration of the traits and qualities that are deemed essential. The most common traits of leadership have been summarised by Economy (2014:6) who said:

> *"for communicative employees the organisational environment must be one where leadership ensure that it supports them by rewarding their efforts and successes and encouraging them to take risks, speak up and be opinionated."*

He defines leadership traits as having the ability to inspire action, spread optimism throughout the organisation, have integrity and hold explicit values that are made known to the employees, support and facilitate the workforce, have confidence and be an effective communicator but above all be decisive in taking action.

In the educational sector in moving schools forward to greater effectiveness, it is not disputed that the head teachers' leadership style is crucial (Haydn, 2001; Crawford, 2002) as has been witnessed by national media attention upon those head teachers who have turned around failing schools (Wright 2001; Limond 2012; and Cavendish 2003). Crawford (2002) suggests that when a school had reached rock bottom a charismatic leader is needed. Crawford (2002) in quoting Howell (1997) contends in defining charisma, that in times of desperation, staff willingly accepts the direction of an alluring and captivating leader that will restore their sense of pride. This view is supported by Wright (2001), who says that head teachers are being cast into heroic moulds and are seen as saviours of failing organisations. Sergiovanni (2001;55) clearly states that the superhero images of leadership do have their sell by date and that success of leadership depends upon the ability of leaders to harness the capacity of locals to enhance sense and meaning and to build communities of responsibility.

Handy (2001) reports that the charismatic leadership is pivotal, but Crawford (2002) found that charismatic traits of leadership had a shelf-life and whilst they were effective in the initial stages of raising morale, charisma is not enough to sustain organisational growth. Also students' outcomes are more likely to improve when headteachers distribute opportunities for leadership throughout the school so that teachers can be empowered. This concept of distributed power will be taken into consideration when constructing The Alchemical Model of Leadership in Chapter 6.

Harris and Chapman (2002) identified important characteristics of effective school leaders including having the ability to be people-centred so that high quality relationships can develop, to be able to communicate effectively so that everyone is clear as to the direction that they are heading in so that they can feel empowered to share responsibility and decision making, and that they were recognised and if possible rewarded for their efforts. Steltz (2010) expands further by saying that the five most important characteristics of leaders in education have to be understanding yourself and having a deep insight into personal awareness, having the ability to understand human nature, communicate clearly, make clear and focused judgements and have an unerring belief in people. Many of these traits can be found in the praxis of Dorothy Heathcote's the Mantle of the Expert Manx Myth approach to teaching and learning.

Distributive leadership, therefore, is important if the school or organisation is to continue to build sustainability, but above all resilience is key to leading effectively. Handy (2001;

25) reports that *"what characterizes effective leaders is resilience, and their sheer capacity for hard work and their continuing adherence, under the most challenging circumstances to provide the best opportunities for the learning and achievement of pupils and staff."*

Bass (1990), Kouzes and Posner (2007) and Skipper and Bell (2006) have defined leadership as the general ability to be able to help people commit to task and to produce quality work, recognise the need for and implement change, establish direction, align people, motivate and inspire them, communicate, effectively, build teams and share decision-making. It would appear from the review of literature that leadership has to demonstrate a high degree of integrity that will move the organisation into being effective.

1.4. Theoretical concepts of leadership

The study of leaders and the leadership process is often based in social psychology, sociology, psychology, and organisational behaviour (Pierce & Newstrom 2006). Since the late 1950s there have been as many as 65 different classifications of leadership (Northouse 2004). Leadership is viewed as the ability to make strategic decisions using communication (Bennis & Nanus 1985) and at the same time develop the human resource skills of interpersonal relationship, motivation, decision-making, and emotional maturity (Zimmerer & Yasin 1998).

Within the various definitions of leadership, the authors cited above often involve terms such as 'visionary', 'charismatic', 'proactive', and 'purposeful. Since these terms are so nebulous, putting leadership in specific, observable terms is difficult, and a definition becomes elusive. Such studies of leader-effectiveness are largely quantitative and tend to be dominated by discussions of the tools and techniques evident in 'best practice', such as the 'business process re-engineering' models of Hammer and Stanton (1995) and Talwar (1993), and the 'total quality management' approach described by Powell (1995) and Oakland (1995). In this way, leadership studies have in recent years begun to align themselves with business and management theories and models. Atwater & Yammarino (1996) have suggested that the concept of leadership has frequently been riddled with myths, such as the idea of a superhero, a super and heroic leader who can solve all organisational blockages. This has implications for developing the concept that leaders have almost mystic characteristics and does not hold true to the idea of distributed leadership, as it is seen that all powers for organisational growth are invested with the leader. This is very much akin to leadership seen as a charismatic entity. Weber

(1958) saw charismatic authority not so much as character traits of the charismatic leader, but as a relationship between the leader and his followers. What is clear is that since the 1970s the concept of realising human potential has crept into leadership theories that sit very comfortably with the leadership style of Dorothy Heathcote. Chapter 3 explores her stance on empowering students in classrooms with the value of their experience which forms the basis of autonomous learning in the classroom situation.

1.4.1 Leadership and management

This has led some to question the difference between 'leadership' and 'management' (e.g. Bennis & Nanus 1985; Kotter 1990a). For instance, a common argument is that leadership transcends the bureaucracy of management and is about 'doing the right things' rather than just 'doing things right' (Bennis & Nanus 1985, p.21). Similarly, Fullan (1991) makes the distinction between leadership as relating to such things as mission, direction and inspiration, and management as involving designing and implementing plans, working effectively with people and getting things done.

Central to most attempts to distinguish between leadership and management has been the issue of orientation to change. For example, Kotter (1990b, p.104) defines management as *"coping with complexity"* and leadership as *"coping with change"*. There is obvious appeal for the leadership/management distinction. There is clearly considerable overlap between leadership and management because, even in times of change, the need for consistency, predictability (Rost 1991), and a sense of continuity (Gosling and Murphy 2004), remain the same. Similarly, the ability of an individual to progress from a management role to a leadership one suggests that it may be more useful to conceive of leadership as one of the roles a manager undertakes (Mintzberg 1975), as opposed to something separate and apart.

Myers (2009), however, states that there is an essential difference between leadership and management which is captured in these definitions:

- Leadership is setting a new direction or vision for a group that they follow, i.e. a leader is the spearhead for that new direction.
- Management controls or directs people/resources in a group according to principles or values that have been established.

There is much more to these definitions than may at first appear, and it is therefore an oversimplification to think that leaders lead and followers follow, because the relationship between leadership, management and followers is a complex one. Also, leadership and

management are often part of the same role because there is a continual adjustment of the direction (leadership) and controlling resources to achieve that direction (management).

Although some real differences do exist in the two terms, for the purpose of this discussion the two will be used interchangeably. This will allow a comparison and contrast of theories; some use the words "leadership theory" and others use the terms "managerial theory", but both address the power an individual has in an organisation. In summary, it can be said, according to Schein (1997: p.5*):*

> *"if one wishes to distinguish leadership from management or administration, one can argue that leaders create and change culture while manager and administrators live within it."*

1.4.2 Leadership and power

Abudi (2011) states that as early as the 1960s the concept of power in leadership was being discussed by French and Raven who undertook a study to find out how different types of power affected one's leadership ability. They divided the five bases of power into two categories: Formal power and Personal power. Formal power includes coercive and reward power followed by legitimate power where one's authority as a leader is recognised. The second category was Personal power, which is divided into Expert power and Referent power. Expert power comes from one's experiences skills and knowledge; having gained experience in particular areas, leaders begin to gather expert power that can be utilised to help others meet goals and be guided in the right direction to ensure that the organisational aims and objectives are met. Referent power comes from being trusted and respected. According to Abudi (2011), the most respected form of power is Personal power.

Dorothy Heathcote, throughout her various projects, was adamant that in her classrooms, power was devolved to each individual because it was only when they became aware of their personal power as "experts" due to their life experiences, could productive activity take place. Issues of power and positioning are at the heart of Dorothy Heathcote's teachings, the 33 conventions, in which students are invited to take on roles, lead to a conscious repositioning of relationships and an attempt to shift the way power operates in the classroom (Katafiasz 2013).

The literature review, it has always seemed to the researcher, suggests that leadership is a distributed phenomenon, not a form of single agent heroism. There are few theories

which judge the leadership of the organisation by the way 'hearts and minds' are won over by a leader who is not afraid to stand shoulder to shoulder with the employees and work on producing quality outcomes. Hale (2013) has argued that leadership involves securing the loyalty, and not merely the compliance, of the led. It is precisely this trait that underpins the leadership style of Dorothy Heathcote. Dorothy Heathcote had enormous drive and a fierce energy for learning, as can be seen in the many examples that have been captured in the 'Three Looms Waiting' BBC Omnibus film (1971). Dorothy Heathcote, according to Blackly and Broadene (1980), did not consciously seek to overpower her students and dictate their learning, but rather to empower them to take responsibility for themselves. In an interview in 2006 whilst making the 'Becoming a Teacher Performance workshop', she states that the hardest thing in the world is to show somebody that they actually have their own experience of the subject in question.

1.5 Historical traditional models of leadership: the 'Great Man' theory

A common view of leadership is that there is something rare in the personality of an individual who has the unique qualifications to rise to leadership. Some people refer to these unique qualifications as leadership traits. The model remains controversial and continues to be the subject of many studies because of the various internal and external elements involved in leadership (Kirkpatrick and Locke 1996).

The 19th century philosopher Thomas Carlyle (1888) postulated the Great Man Theory of leadership, which asserted that leadership qualities are inherited and that great men are born, not made. The leader, who is endowed with unique qualities, contributes regardless of the situation. The Great Man theory is a method used to select individuals who are perceived to be great leaders to transform and inspire individuals and organisations (Bass 1990). The theory promotes the idea that anyone in a leadership position must deserve to be there by virtue of his or her characteristics or personal traits (Chemers 1997). One weakness of this theory is that there is little evidence to support the claim that inherited traits are good predictors of leadership effectiveness. Currently, leadership is viewed as a complex interaction between the leader and the social, organisational, and economic environment. This interaction includes the leader's ability to successfully integrate situational components while transforming and inspiring individuals and organisations (Fiedler 1996).

Borgatta, Bales and Couch (1954), in their contribution to the Great Man theory, found that after having conducted a series of tests on individuals, it became apparent that individuals who scored highly on a composite of intelligence and leadership ratings by

fellow participants, their participation rates in discussion and socio-metric popularity in one group retained the same scores when working with other groups. Those who scored highest on this composite criterion continued to score highly in different situations and it became evident that 'great men' selected on the basis of the first session continued to have an influence on all the groups in which they participated.

Cattell and Stice (1954) offered five criteria for selecting leaders on the basis of personality. They categorised them as persistent momentary problem solvers, technical leaders identified in the way in which they influenced the group, salient leaders having powerful influence over the group, socio-metric leaders identified by their popularity, and elected leaders who were named after formal election on one or more occasions during the experimental interaction. When compared with personality profiles of non-leaders, the following eight personality factors emerged: emotional maturity; ego strength; dominance; character integration or superhero strength; social adventure; shrewdness; freedom from anxiety; deliberate will-control; and absence of nervous tension.

They found that differences between leader types were that technical leaders were thought to have higher general intelligence whilst elected leaders were higher in urgency, timidity, withdrawal, hesitant behaviour and anxiety, which were not conducive to leadership. Borg (1960) identified four factor scores from a variety of tests that were primarily measurable in relation to personality variables and related these to socio-metric measures of six small group roles. He found that assertiveness and creativity were two traits that emerged with statistical significance as opposed to the lack of significance in relation to power and rigidity. The study also found dominance as measured by personality scales to have a higher correlation of 0.42 and this suggests that dominant or ascendant individuals have a greater chance of being designated leaders.

Great Man theories of leadership pertain to the nature-versus-nurture debate with reference to whether leaders are born with leadership qualities or whether they attain them through well focused training and coaching. Organ (2002) defined this concept further by saying that some people, whether by innate qualities, distinctive experiences, or even some combinations of both, have more leadership qualities than others. Originally defined by Thomas Carlyle (1888) and supported by Woods (1913), Bass (1990) and Bennis (2003), it is posited that breeding gave rise to leadership traits and that in time of crisis these leaders emerged to lead people out of crisis. The researcher's examples of this type of leadership would be Napoleon (1769-1821), Churchill (1875-1965) and Gandhi (1917-1984). Frequently, great leaders came from the aristocracy

because the lower and middle class were rarely given opportunities to lead. This caused some early researchers to posit that breeding had something to do with leadership. Northouse (2004) claimed that there were certain traits such as intelligence, masculinity and adjustment, dominance, extroversion and conservatism that were attributable to the Great Man theory of leadership.

The effectiveness of group performance in the Great Man theory is determined by the leadership structure and maturity of the group (Borgatta, Bales & Couch 1954). They further state that the most effective performance will be in the group, which has the most adequate all round 'Great leader' attributes. George Herbert Spencer (1851) stated in *The Study of Sociology* that the genesis of a great man depends on a long series of complex influences and that before he can 'remake society', 'society must make him'. This would suggest that leaders are influenced by the milieu in which they operate.

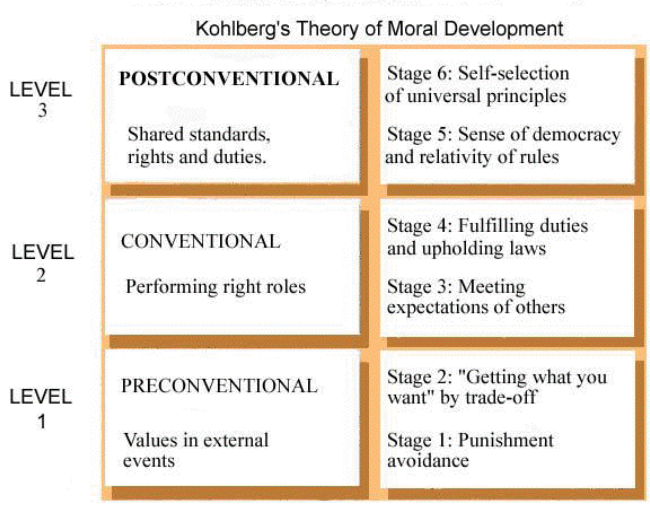
This approach does not, of course, make reference to any forms of feminist views in relation to leadership. The misrepresentation of women is taken up by Gilligan (1982) who rightly pointed out that the work of Kohlberg (1976) did not include any women in his research and as a result his assumptions on stages of moral development being male-centric are flawed due to the lack of female representation. Gilligan's (2008) research in female moral development found that women were more likely to lead with collaboration and inclusion rather than using individuation. This is borne out by Doyle and Smith (2001) who identify that classical models of leadership are centred on the notion of solving conflict.

Hesten (1993) states that underpinning Dorothy Heathcote's theory is a strong moral and ethical framework, so it is important to review this aspect of her approach when setting it against the background of other leadership theories. Kohlberg's Theory of Moral Development, (1958) similarly has implications for our understanding of the way leadership decisions are made by leaders at different stages of moral development. The concept of moral reasoning is significantly important in this research as it suggests leadership reflects the group's common belief system, which governs the range of actions leaders are able to take (This will be explored further in Chapter 2).

The table below outlines the six stages in relation to moral development, which can underpin the decision-making progress of leaders. In analysing their interventions and decision-making strategies, it would be very clear as to what level of moral maturity they were operating on. This chart will be subsequently referred to when analysing the

choices that Dorothy Heathcote makes when planning tasks to be undertaken in the Manx Myth and will be evaluated alongside Lesley Webb's *Wheel of parsimony and Prodigality* (Heathcote and Bolton 1995:61) and Kolb's (1984) 'learning styles model and experiential theory' which will be discussed in Chapter 3.

Table 1: Kohlberg's Theory of Moral Development addressing the six stages



Kohlberg's theory of moral development has implications for leadership because leaders need to be aware of the possibilities that limit people's aspects of performance at work. Whilst this theory was related to Piaget's stages of development in children (Wood 1998), it can be used to gain a deeper understanding of how adults are motivated to execute tasks in the workplace. The researcher's own experience has been that in many organisations that fail, the workforce operates at the pre-conventional and conventional stage and therefore does not have true ownership of the vision, task execution, and implementation of the organisations values.

Kohlberg's theory of moral development contributes to the debate on the evolutionary development of congruent leadership, which is the basis of one of the highest forms of leadership style needed to operate in the distributive leadership paradigm. Dilts (1996) emphasised the importance of congruent leadership, where the leaders align their identity, values, behaviours and capabilities with action that is congruent with their belief system. This style of leadership, he believed, was more likely to motivate people and it is similar to the style of leadership Dorothy Heathcote exhibits in The Mantle of the Expert Manx Myth (discussed in detail in Chapter 3).

Suffice to say, at this point, that in the Manx Myth, Dorothy attempts to structure tasks for her students, so that they can respond as principled decision-makers who empower and work collaboratively with others to execute the tasks of the enterprise to the best of their ability. Dorothy Heathcote's leadership model, as demonstrated in the Manx Myth, is aimed at making group members understand social mutuality and a genuine interest in the welfare of others. As will be discussed in Chapter 3, her structuring of drama activities ensures that students have plenty of opportunity to be presented with moral dilemmas that inevitably are resolved through social interaction.

The 'Great Man' theory, in contrast, is clearly rooted in Kohlberg's level one Social Orientation of Obedience and Punishment. In this pre-conventional stage, followers look to their leaders to define the way forward and subsequently obey orders for fear of punishment. This style of leadership does not emphasise commitment based on clear evaluation and interpretation of whether the leader's values are aligned with those of the followers. On the contrary, the followers follow blindly for fear of threat (Kohlberg 1963), which is akin to French and Raven's (1959) notion of 'coercive power.' Bal, Campbell, Steel, and Meddings (2007), in their survey on the role of power in effective leadership, noted that 97% of leaders in organisations felt that they had ultimate power in making decisions in organisations.

The Great Man theory, largely based on a psychological perspective, can find its sociological counterpart in Weber's (1947) theory of charismatic leadership. He argues that the concept of charisma accounts for the process by which change is brought about and legitimised in societies and organisations. His work has been further enhanced by Bendix (1985), Dow (1969), Eisenstadt (1968), and Trice & Beyer (1986), who claim that radical change can be brought about by charismatic leadership. These leaders, so-called 'great men', affect followers in ways which are quantitatively greater than,, and qualitatively different from, the effects specified in other theories.

1.5.1 Post 'Great Man' Theories

As mentioned earlier in this chapter, over the last 80 years, there have been four main generations of theory; these include trait theory, behavioural theories, contingency theories and transformational theories. Maurik (2001) rightly postulates that all theories share common characteristics and could be incorporated under the term of classical theories. The theories of situational leadership, contingency theory, transformational leadership, transactional leadership and servant leadership, will be reviewed in the following part of this chapter.

The dominant view of leadership remained unchallenged for many years and revolved around the perspective that a single dominant person exercised leadership; it was a concept of unitary command. There began to emerge a new view of leadership that was a collaborative process between two or more people, the theoretical perspective of post heroic leadership (Crevani, Lindgren, and Packendorf, 2007). In this model of leadership, decisions and actions are made collectively rather than by an individual. It is in marked contrast to the heroic style of leadership where one leader shoulders all the responsibility alone. The researcher's understanding in conducting the literature review, is that there appears to be a polarity of views relating to the post heroic leader. This type of leader is quiet, unassuming, engages team players and brings everyone to the decision making process. The post-heroic style of leadership relies upon a team of people properly motivated and co-ordinated working effectively together. The researcher stresses that complexity makes it harder for one heroic leader to work alone but the post-heroic leader possesses the humility to involve others in developing new strategies. They are facilitators and use skilled questions to draw ideas out of others to develop shared solutions. This is much more difficult to manage and maintain but post-heroic leaders are able to handle growth beyond the point at which the heroic style can be effective. According to the Hay/McBer (2000), a post-heroic leader is a positional leader who leads from a position of authority but has a specific and embracing style of decision-making. This would include well-honed skills of collaboration and understand instinctively that command and control are outmoded ways of leading organisations. The post–heroic leader is both egoless and self-aware. He/she has insights into his/her own motives, the ability to change behaviour in relation to situations and is an emotionally intelligent bridge-builder who can multi task and know which behaviours to use in a variety of situations.

Hall (1989), one of Dorothy Heathcote's preferred writers (see Appendix 1), talks about leaders using time in a polychromic manner, providing strong narrative so others get behind the strategic intent and are inspired to create the future whilst at the same time contributing to the present community. The post–heroic leader knows exactly when to give information and the exact amount of support so as not to engulf or alienate the workforce.

Increasingly organisations and corporations are led by several persons rather than by one dominant individual, the iconic 'Great Man' (Reicher, Haslam, & Hopkins, 2005, p.550). This is seen increasingly in education in the rise of the Multi Academy Trusts, where there are several leaders who preside over the institution such as headteachers,

executive headteachers, directors and trustees. The White Paper of 2016 'Educational Excellence Everywhere' clearly states that by 2022, the 'vast majority' of schools will be part of multi-academy trusts. It can be argued that the rationale behind this is that organisational leadership is complex and the demands are too much for one individual. In contrast post-heroic leadership permits responsibilities to be shared, skills spread, and leaders to benefit from the support of others forming learning communities that will support one another.

Eicher (2006) posed the post-heroic leader ideal clearly as a leader who wants others to take responsibility and gain knowledge. This leader aspires to empower those around them, to encourage innovation and participation, seeks input and aims for a consensus in decision making because there is full participation. The post-heroic leader is developmental and aims to see others grow and learn even at the expense of the leader. The post-heroic model, often seen as a more feminised approach to management (Fletcher, 2004), has several features that are worthy of mention in relation to Dorothy Heathcote's approach to leadership. It can be argued that hers was not the style of the lone heroic leader, because she sought to empower those around her to explore the wider issues of a drama. She encouraged them to investigate the peripheral information for the story that was being enacted so that all those participating in the drama are developing and sharing in the growth of knowledge and experience. There was always, in Dorothy Heathcote's approach, a discussion in which all had a part to play and the leader released control to the group so that they could be empowered to explore and develop the dramatic story. Fletcher (2004) captured the essence of the post-heroic style of Dorothy Heathcote in recognising the effectiveness of that form of leadership in terms of a collective, interactive, learning process as will be demonstrated when discussing the constructivist model of learning in Chapter 3, emerging from Mantle of the Expert and the Manx Myth.

1.5.2 Trait theory

Before the 1950s, the study of leadership was based mainly on the Great Man Theory. However, it later was challenged by the Trait theory (Goldbach 1989). Trait refers to a person's general characteristics, including his or her capacities, motives, or patterns of behaviour. The trait theory is derived from the statistical treatment of large numbers of observations presented as norms. Kirkpatrick & Locke (1991) identified six traits that differentiate leaders from followers. These traits are: drive; integrity; self-confidence; cognitive ability; desire to lead; and knowledge of the job.

Jenkins (1947) and Stogdill (1948) found that selecting leaders by means of their traits met with little success. One major weakness of the trait theory is that traits do not explain the complexity and intertwined behaviour of the total person (Allen 1965). Additionally, this theory does not take into account the interaction between the leader and his or her group. Another weakness is that traits are often confused for being skills. A skill is a technical ability, knowledge, or expertness; a trait is a characteristic (Stogdill 1948).

Trait approaches to leadership have been popular since Hippocrates's construction of personality types derived from 'body humour'. However, contemporary forms are rooted in psychological assessments of personality and a consequent taxonomy of consistent behaviour. This holds that leaders behave in certain ways because of their traits. The more widely recognised (Stodgil 1974; McCall and Lombardo; 1983) five traits which are related to innate characteristics are self-confidence, empathy, ambition, self-control and curiosity, and form the bedrock for the myriad numbers of personality tests. The trait theory states that leaders have innate traits that enable them to lead and that alongside the five broad ones already mentioned, Stodgil (1974) made a distinction between traits and skills as defined in Table 2.

Table 2: The difference between traits and skills (Stodgil 1974)

Traits	Skills
• Adaptable to situations • Alter to social environment • Ambitious and achievement orientated • Assertive • Cooperative • Decisive • Dependable • Dominant (desire to influence others) • Energetic (high activity level) • Persistent • Self-confident • Tolerant of stress • Willing to assume responsibility	• Clever (intelligent) • Conceptually skilled • Creative • Diplomatic and tactful • Fluent in speaking • Knowledgeable about group task • Organised (administrative ability) • Persuasive • Socially skilled

Supporters of trait approaches place more emphasis on the selection rather than the development of leaders. The Myers-Briggs Type Indicator (1975) remains significant in this field, though various 'competency' models have also become standard, for instance in the 'Management Charter Initiative' (Frank 1991). However, the value of these approaches often depends upon the background of the reader because psychologists tend to be generally supportive; others are critical of the assumptions that personality is stable. The tests constructed to explore the traits approach throw doubt on whether successful leaders can be predicted by the possession of traits. The implication is that there is a surreptitious subordination of the individual to the alleged needs of the organisation, and that behaviour, especially first impressions, reflects core characteristics or traits, which can be misleading. Allport (1937), the father of trait theory, describes a trait as *"a personal characteristic that we have which stays generally the same over time and which is resistant to change."* He said that traits developed are as a result of the interaction between childhood experiences and the environment. This factor is important to remember, as it will be discussed in in Chapter 2 where reference will be made to possible life influences on Dorothy Heathcote's leadership style.

Cattel (1965) distinguished between Cardinal, Central and Secondary Traits. Cardinal traits dominate and shape an individual's behaviour. They stand at the top of the hierarchy and are collectively known as the individual's master control. They are considered to be an individual's ruling passions. Cardinal traits are powerful, but few people have personalities dominated by a single trait. Instead, personalities appear to be typically composed of multiple traits. Central traits come next in the hierarchy. These are general characteristics are found in varying degrees in every person (such as loyalty, kindness, agreeableness, friendliness, sneakiness, wildness, or grouchiness). They are the basic building blocks that shape most behaviours. Secondary traits exist at the bottom of the hierarchy and are not quite as obvious or consistent as central traits. They are plentiful but are only present under specific circumstances; they include things like preferences and attitudes. These secondary traits explain why a person may at times exhibit behaviors that seem incongruent with their usual behaviors. Allport (1937) hypothesised that internal and external forces influence an individual's behaviour and personality, and he referred to these forces as genotypes and phenotypes. Genotypes are internal forces that relate to how a person retains information and uses it to interact with the world. Phenotypes are external forces that relate to the way an individual accepts his or her surroundings and how others influence his or her behaviour.

Eysenck (1947) found that behaviour could be represented by two dimensions: Introversion/Extroversion, Neuroticism/Stability. Cattell (1965) disagreed with Eysenck's (1947) view that personality can be understood by looking at only two or three dimensions of behaviour. Instead, he argued that that is was necessary to look at a much larger number of traits in order to get a complete picture of someone's personality. He identified sixteen personality traits/factors common to all people. These ranged from abstractedness, warmth, apprehension, emotional stability, liveliness, openness to change, perfectionism, privateness, intelligence, rule consciousness, tension, sensitivity, social boldness, self-reliance, through to vigilance and dominance. An understanding of trait theory is a necessary prerequisite to explore the numerous characteristics of Dorothy Heathcote's leadership style. As group dynamics, situational factors and certain social situations may require more than just traits, reference will also be made to Emotional Intelligence, a theory developed by first Mayer and Salovey (1990) then further refined by Goleman (1995).

1.5.3 Charismatic leadership

According to Max Weber (1921), there are three forms of leadership: the traditional, the bureaucratic and the charismatic. Weber defines charismatic leadership as *'the intertwining of the organisation's goals and the personality of the leader'* in such a way that they are one and the same. The charismatic leader, therefore, creates his/her own authority because he is indistinguishable from the group's goals, which he embodies.

The search for charismatic leaders to resolve apparently irresolvable problems continues to be the goal of many recruiters. It should be noted, though, that two significant aspects of charisma remain unresolved. First, it is probably best perceived as a social relationship rather than an individual trait because charisma appears to lie in the eye of the beholder not the mind of the possessor. Second, the reliance on charismatic leadership tends to undermine the ability of followers to participate in, and thus achieve, the resolution of their collective problems. This issue has already been mentioned in the section pertaining to the Great Man theories. It would appear that unless individual leaders are endowed with superhuman qualities they will have to recognise that leadership is essentially a collective process not an individual position.

It could be noted that for many people who knew Dorothy Heathcote, the term 'charisma' might well describe her leadership style, however this is to underestimate her many qualities as a leader. Rather than 'charisma' the term 'presence' might be a better one to use, as, Dorothy Heathcote made her presence felt in all undertakings, but her greatest

attribute was to know which leadership stance to take depending on the emergent needs of her students; this is evident in Interview A (Appendix 2).

According to Kipling and Hickey-Moody (2015), her model is one whose relationship with knowledge is that of co-discoverer; student teachers and teachers are part of material networks that interact with each other. Instead of the positively charged active supplier of knowledge, she played her role almost in reverse, encouraging students to fill themselves with learning. This she undertook through the application of many different types of role giving rise to a range of language registers depending on the fluctuating needs of the tasks undertaken, effectively leading her students into unchartered territory as laid down by the demands of the drama.

1.5.4 Contingency theory of leadership

Fiedler (1964) developed the Contingency Model of Leadership. He is famous for being the first management theorist to say that leadership effectiveness depends on the situation. Fiedler's (1967) contingency theory holds that situational factors interact with leader traits and behavior to influence leadership effectiveness.

Acceptance of the leaders' direction by group members is of paramount importance, and the confidence with which work is undertaken and facilitated through the power of specific position holders do not operate independently of each other. Contingency theory depends greatly on whether or not the leader is accepted by the group. It is the quality of relationships and group acceptance of the leader that will impact on the quality of the task execution. This interaction theory sees social behaviour as dependent upon individual attributes and conditions of a situation. The principle insistence of this interaction theory is that the leader's personality, the needs of the group, and the situation in which tasks are executed, have a direct influence on the quality and success of leadership. Also important is 'situational favourableness', which is determined by the relationship between leadership and the subordinate group, the task structure, and the position of power. Fiedler argues that leadership involves social influence, reflected in the ease with which a leader is able to influence his or her followers. Fiedler further argues that the quality of interpersonal relations between the leader and his or her follower is such that if the leader is well liked and respected by the followers, his or her ability to influence them is easier and more likely to be successful (Fiedler 1967).

The contingent variant, traditionally associated with the work of Fiedler (1964), is sceptical that the same leader can operate successfully in radically different situations.

He therefore suggests that either the leadership changes when the context changes or the leader acts to change the context such that her or his style becomes appropriate. Fiedler's basic conclusion, based on the combination of leader-member relations, the structure of the task, and the power of the leader, is that where the situation is 'highly unfavourable' (that is, a crisis), and where the situation is 'highly favourable' (that is everything is going well), a task-oriented leader is preferable. When the situation is 'moderate' then a people-oriented leader is better. The Fiedler's contingency model assumes that group performance depends on leadership styles described in terms of task and relationship motivation.

Contingency and situational approaches are firmly rooted in the philosophy that leaders should act as the situation demands. However, where they differ is that situational theory tends to focus more on behaviours that the leader should adopt, given factors directly related to the situation whereas contingency theory takes a broader view that includes contingent factors about leader capability within the situation. The situational variant suggests that leaders should develop a repertoire of skills and styles that can be deployed to suit the particular situation. Its origins derive from the original Ohio State and Michigan University studies (1960), which popularised the distinction between task-centred and relationship-centred leaders. These studies, in turn, led to the 'people or production' Leadership Grid suggested by Blake and Mouton (1964) which held that it was possible to have great concern for both people and production. This will be discussed in greater depth further in this chapter. Hersey and Blanchard's Situational Leadership Theory (1988) added a third dimension to the calculation, that being the maturity of the followers. This was itself divided into the job and psychological aspects and the most appropriate style for the leader to adopt could be triangulated against the measures for the task and relationship. Thus, for example, a low skilled and uncommitted workforce would need to be 'told' precisely what to do, whereas the task could be safely 'delegated' to an experienced and committed group of followers. It would seem based upon the research undertaken, that this viewpoint could be closely aligned with Hall's (1982;60) views on high and low context messages, where he emphasises that no communication is totally independent of context and all meaning has an important contextual component.

The Hersey and Blanchard Situational Leadership Theory (1988) promotes flexible leaders that are able to match their style to the experience and ability of those they are leading. They focused on four different leadership behaviors based on the levels of directive and supportive behavior:

- **Telling** is where the leader demonstrates high directive behaviour and low supportive behaviour
- **Selling** is where the leader demonstrates high directive behaviour and high supportive behaviour
- **Participating** is where the leader demonstrates low directive behaviour and high supportive behaviour
- **Delegating** is where the leader demonstrates low directive behavior and low supportive behavior.

1.5.4.1 Situational leadership theory

The situational leadership theory suggests that leadership styles should be matched to the needs of the group (Hersey & Blanchard 1969; 1997). This model of leadership classifies the employees' maturity in two dimensions: their psychological maturity and, secondly, job maturity. Psychological maturity assesses the employee's commitment, motivation, and willingness to accept responsibility. Job maturity examines the subordinate's experience, knowledge, and understanding of the job. As the employees' understanding and expertise of the demands of the job grows, his or her relationship with the leader eventually becomes more strongly motivated by relationships than by tasks. Little is known about the validity of this theory, however, it has much in common with the path-goal theory, previously discussed.

Based on a model developed by Hersey and Blanchard (1969) situational leadership is comprised of a supportive and a directive dimension, each applied as required in given situations. Initially the model suggested that leadership styles changed as a function of a leader's maturity and the maturity of the organisation and its work force. This approach was later modified and the concept of 'maturity' changed to 'readiness' (Hersey, Blanchard, & Johnson 2006). The change emerged because 'readiness' is considered a less emotionally charged word than 'maturity', which has certain other implications, although 'readiness' is conceptually equivalent to 'maturity' (Silverthorne 2001).

The situational model of leadership assumes that there is no one best style of leadership or way to influence people. The style to be adopted depends on the receptivity of the people the leader is attempting to influence (Hersey & Blanchard 1988). The supportive behaviours of this style aid followers in feeling comfortable about themselves, their fellows, and the situation. The directive behaviour assists followers in meeting established goals. Consideration is given to how goals should be evaluated, creating

time-lines, explaining roles, and showing followers how goals are to be achieved (Vecchio 1987; Yukl 1989).

Situational leadership characterises leaders as interacting in two separate and distinct leadership directions so that leaders may be either task motivated or relation motivated (Hersey & Blanchard 1988). Task motivation is characterised and defined by the extent to which the leader engages in spelling out the duties and responsibilities of his followers. Task motivated leaders gain satisfaction from completing the job regardless of the effects on the relationship between the leader and followers. This is akin to models of micro- management (Bielaszka-DuVernay, 2008) where occasionally leaders become so involved in the task that they lose sight of the overall big picture and employees feel undervalued. Essentially group morale is of very little concern to the task-motivated leader (Arvidsson, Johansson, Ek, & Akselsson 2007). Task motivated behaviour is practised by telling followers what, how, where, when and who should perform such duties and responsibilities. This is the directive aspect of the leader's role (Hersey *et al.,* 2006).

Relationship behaviour is characterised and defined by the leader's efforts at communication, particularly listening and facilitating. Leaders motivated by relationship considerations gain satisfaction from working well with other people, even at the expense of failing to complete the task (Arvidsson *et al.,* 2007). These leaders are more concerned about the feelings of group members and will even go as far as to tolerating disruptive group members. This is the supportive aspect of the leader's role (Hersey *et al.,* 2006).

The situational leaders will identify what is happening, account for what is happening, formulate leadership actions and choose a leadership style for the situation. They will use organisational leadership skills and influence culture to lead change by motivating, influencing the group and also communications (Hersey *et al.,* 2006). The products of this interaction are four leadership styles, any one of which can be effective in given situations. Hersey and Blanchard (1969) states that in situational leadership, the interplay between task and relationship is the most important dimension of this theory of leadership.

The key variable affecting the success of leadership in a given situation depends on the concept of follower readiness, the extent to which a follower is willing and able to accomplish specific tasks. Hersey *et al.,* (2006) suggested that the leader must consider

two components in assessing follower readiness. There is ability or job readiness based upon experience and skills being brought to a task or activity. There is also willingness or psychological readiness whereby the follower has the commitment, confidence, and motivation to accomplish a specific task. It is the psychological readiness of the group that is of great importance to Dorothy Heathcote. When observing the social health of the class, she is trying to gauge the learner's readiness to cope with the nature of difficulty of the tasks that they are presented with; this is discussed in Chapter 5 in the thematic analysis of the data.

The role of the followers is also highlighted in Vroom and Yetton's Normative Decision Model (1973), which suggests that the two critical elements of a leader's decision, its quality and the degree of subordinate acceptance, are more defined, by the situation and the followers, than by the characteristics of the leader. Thus what a leader should do depends upon the time available, the quality of the information and the likelihood of follower resistance; these feed through into a decision process that varies from autocratic to democratic.

1.5.5 Path-goal theory of leadership

The final contingency model of note is the Path-Goal model of Evans (1970), revised by House and Dessler (1974). Based on expectancy theory, the contingency model suggests that people operate on the basis of a rational calculation of effort to performance, to outcome, and that leaders should trace and support this same approach with their followers. In this model, leaders can vary their style in space and time to maximise the chances of success in conjunction with the employees' level of satisfaction and perception of their own abilities. This variation is in line with three critical situational variables: the task, the authority system, and the workgroup. However, the selection of critical variables can be open to dispute; second, the interpretation of these variables can be contested as being too subjective; and thirdly, the attempt to evaluate or replicate the studies tends to produce marginal results. The problem remains in establishing precisely what the context and culture are as these will vary in organisations.

The path-goal theory of leadership suggests that the performance, satisfaction, and motivation of a group of people can be influenced by a leader who offers rewards for achieving performance goals, or clarifies paths toward the goals and removes performance obstacles. The path-goal approach identifies the specific variables that define the motivation, and can adapt the leadership style according to the situation. The leadership style should be conducive to the situation. It can be directive, supportive,

participative, or achievement-oriented (Evans 1970). However, this theory is disputed by Pink (2006) who states that we are now in the conceptual age where creativity, empathy and purpose, underpin high performance and that the need to be self-directing, learn and create new things, and contribute to the community (Autonomy, Mastery Purpose), underpins effective action. This is a factor that underpins elements of Dorothy Heathcote's planning of the Manx Myth, explored in greater detail in Chapter 3.

1.5.6 Cognitive resource theory

The Cognitive Resource Theory (CRT) suggests that leaders and group members can make effective use of their intellectual abilities, technical knowledge, and experience to contribute to group performance (Fiedler & Garcia 1987). However, research on the relationship between intelligence, leadership styles, and performance demonstrated that intelligence contributed highly to performance only if the leader was directed and working in a stress-free relationship with his or her supportive group (Fiedler 1987).

1.5.7 Vroom-Yetton normative leadership decision theory

The Vroom-Yetton Normative Leadership Decision Theory (1973) maintains that one of a leader's important responsibilities is controlling the decision-making process. It further suggests that the decision strategies fall within three categories: the autocratic, the consultative, and the democratic. Each category will be influenced by how well the group members participate.

Autocratic decisions are made for the group by the leader using information already available. Autocratic decisions can also be made for the group by the leader using information obtained from the group. Consultative decisions take place when the leader discusses the problem with the subordinates individually, but preserves the authority to make the decision alone. A second category of consultative decisions arises when the problem is discussed with subordinates as a group before the leader decides. Again, the decision is the leader's, but there is more input from subordinates. The fourth strategy for decision-making is fully inclusive because the leader shares the problem with the subordinates as a group and invites them to participate fully and equally in the decision, with the leader acting as the group chair (Chemers 1997).

This theory is useful in understanding the various ways that leaders ensure that commitment of the workforce will depend on the manner in which information has been shared with them so that they are given sufficient choices on which to base their acceptance.

1.5.8 Managerial grid theory

The Blake and Mouton Managerial Grid Theory (1964) is two-dimensional and focuses on the manager's concern for production and also concern for people. The managerial grid is set up on a horizontal and vertical axis that ranges from zero to nine. Concern for people is on the vertical axis while concern for production is on the horizontal axis. Five managerial styles are formulated from the grid: (a) supportive, (b) delegating, (c) organising, (d) coaching, and (e) authoritative. The grid represents the various leadership styles recommended, based on the need for concern or a combination of concerns. According to Blake and Mouton (1964), coaching is the most desirable managerial style because it is based on effective integration of the task and the people involved (Chemers 1997). Dorothy Heathcote was not necessarily an advocate of coaching as she would often say that this was a "fancy term" that makes out that someone is deficient in skills (2011) and that they (students) need to have the "gaps plugged" (informal conversation during the filming of Manx Myth). She postulated that it was necessary for the teacher to lead the students into situations where they would find the inner resourcefulness to overcome and learn new skills that would enable them to execute tasks that they are presented with.

1.5.9 Neocharismatic leadership theories

According to Yukl and Van Fleet (1992), neocharismatic leadership theories offer a hybrid approach to leadership that includes elements of many other theoretical approaches including traits, behaviours, attributions, and situations. Burns (1978) introduced the distinction between transactional and transformational leaders and Bass (1985) identified eight dimensions of leadership behaviours covering these two broad domains. The first transformational leadership behaviour considers how leaders can influence decisions based upon their own high standards of moral and ethical conduct. These leaders are also held in high personal regard and engender loyalty from their followers. The second transformational leadership behaviour is based upon inspirational motivation. Typically, the leader will possess a strong vision for the future based on values and ideals. Leadership behaviour falling into this dimension will be stimulating enthusiasm, building confidence, and inspiring followers. The actions used by the leader will be symbolic and persuasive language will be used. The idealised influence and inspirational motivation dimensions have a strong correlation and are sometimes combined to form a measure of charisma (Bass 1998:5). The third transformational leadership dimension is intellectual stimulation. Here the leader will challenge organisational norms, encourage divergent thinking, and push followers to develop

innovative strategies. Individual consideration, the fourth transformational leadership dimension, refers to leader behaviours aimed at recognising the unique growth and developmental needs of followers. This leadership trait can be clearly seen in The Mantle of the Expert Manx Myth which will be discussed in Chapter 5 when undertaking the thematic enquiry when analysing Dorothy Heathcote's style of leading learning. Dorothy Heathcote ponders over the types of interventions needed to seamlessly move learning onto the next level commensurate with the nature of the task to be undertaken. She refers to this as "internal coherence".

> *"The Mantle of the Expert is developed through engagement with tasks, not through thinking about matters of concern only. Thinking during action produces a different engagement. My task therefore was to first attract each group of students, then move through interest, engagement, involvement to productive obsession. This progression requires planning tasks which are internally coherent to the students in each situation, though to an outside observer it may appear somewhat haphazard. Internal coherence then drives the planning for The Mantle of the Expert work."* (Heathcote, 2009).

1.5.10 Transactional styles of leadership

Leadership styles based on maintaining the status quo are best described as transactional leadership and include trait, behavioural and the contingency approach. Weber (1947) and then Bass (1981), proposed the transactional style of leadership. This focuses on the basic management process of controlling, organising and short term planning. Transactional leaders generally motivate and direct followers primarily by appealing to their own self-interest. The power of these leaders comes from their formal authority and responsibility in the organisation. The main goal of the follower is to obey the instructions of the leader. The leader believes in motivating their followers through a system of rewards and punishment. The transactional leader works within the organisational culture that exists.

Transactional leadership behaviours (Bass 1985) are aimed at monitoring and controlling employees through rational or economic means. Contingent reward refers to leadership behaviours focused on exchange of resources. That is, leaders provide tangible or intangible support and resources to followers in exchange for their efforts and performance, and taking corrective action as necessary. The focus is on setting standards and monitoring deviations from these standards. In the less active version of management, leaders take a passive approach, intervening only when problems become serious. Finally, Bass (1985) included *laissez-faire* under the transactional leadership

label, though it can be thought of as non-leadership or the avoidance of the responsibilities of leadership.

1.5.11 Transformational styles of leadership

Initially introduced by Burns (1978), transformational leadership can be seen when leaders are able to inspire followers to commit to task and work as a cohesive group. Bass (1985) built on this concept by stating that transformational leadership can be seen in relation to the impact that it has on others who develop a strong allegiance to the leader as a result of trust, respect and admiration. The components of transformational leadership include intellectual stimulation brought about by unleashing individual creativity and trust in employees that the job can be done without too much guidance and intervention from the leader.

According to this theory, respect for the individual is demonstrated by the leader trusting his/her employees to execute the work without too much interference or "policing "by the leader; there is an assumption, pertaining to this style of leadership, that if tasks cannot be executed, help is always at hand. Relationships and honest communication underpin this leadership style and the contribution of each individual, no matter how small, is valued.

Inspirational motivation is attributable to a clearly communicated mission statement where employees see clearly where they fit in and have a clear idea as to how to go about their task. Passion and motivation is encouraged and the leader 'walks the talk'. There is no incongruent behaviour as mission values and organisational behaviours are aligned. Within this model of leadership, employees commit to working for the benefit of others and transcend self-interest for the benefit of the organisation. The following comparisons are useful in order to begin to understand the similarities and differences between the two models and to tentatively attempt to explore Dorothy Heathcote's possible leaning to the Transformational model of leadership. This is shown in the table below.

Table 3: Transactional Leadership versus Transformational Leadership

Transactional Leadership The most common form of leadership in organisations	**Transformational Leadership** Dorothy Heathcote's style of leadership
Builds on man's need to get a job done and making a living.	Builds on a man's need for meaning.
Is preoccupied with power and position, politics and perks.	Is preoccupied with purposes and values, morals and ethics. Dorothy Heathcote refers to The Mantle of the Expert as being a higher moral way of working (Manx Myth).
Is mired in daily affairs.	Transcends daily affairs refers to aspects of her work being spiritual (Manx Myth).
Is short-term and hard data oriented.	Is oriented towards long-term goals without compromising human values and principles. Dorothy Heathcote states that her mission is to develop ethical lifelong learning (Manx Myth).
Focuses on tactical issues.	Focuses more on missions and strategies.
Relies on human relations to lubricate human interactions.	Releases human potential – identifying and developing talent. Dorothy Heathcote uses collaborative learning as the vehicle for students to bring prior learning to group work.
Follows and fulfills role expectations by striving to work effectively within current systems.	Designs and re-designs jobs to make them meaningful and challenging. Dorothy Heathcote uses meticulous planning that incorporates emerging needs and interest levels of students.
Support structures and systems that reinforce the bottom line, maximise efficiency, and guarantee short-term profits.	Aligns internal structures and systems to reinforce overreaching values and goals. Dorothy Heathcote consistently makes reference to internally coherent tasks that enable students to make meaning of the materials presented e.g. lifelong learning is encouraged.

In ‘The Thin Screen’ (1991) DVD, Dorothy Heathcote refers to Transactional Leadership as being possibly the most ineffective form of leadership as it is purely functional in relation to task completion. It is not a form of leadership that develops the workforce to gain commitment at a deeper level nor does it move people to want to become truly authentic and engage with their work on an effective level.

1.6 The emergence of human potential and organic theories of leadership

Organic leadership is a blend of leadership paradigms focussed around a humanistic and compassionate style of influence. It can be best understood by envisioning a hybrid of servant, stewardship and transformational leadership. This leadership paradigm is based upon the principle that the leader has to be a facilitator for the workforce and according to McRimmon (2011) has evolved out of the fact that organisations have moved from power bases of formal authority to the power of knowledge which is now no longer the monopoly of leaders heading organisations, but is increasingly occurring throughout organisations and the workforce can readily access information due to the technology available. Traditional models of leadership, as previously discussed, are becoming extinct, as in a knowledge-led society, striving for meaning appears to be the primary motivational force. Employees who are empowered through knowledge often question as to which tasks need to be executed in a particular way and find alternative solutions. This leads to both creativity and innovation in the workforce. According to Morrand (1995), Organic leadership encompasses the humble attitude of servant leadership, making people the mission of the organisation. It is transformational in that people will morph into the identity of their respective narrative community and it also reflects relational leadership in its attitude towards valuing people.

The Human Potential Movement has necessitated consciousness rising in the workforce and, as a result, different models of leadership are emerging which value the uniqueness of individuals and empower them to achieve their potential. Pioneers in the field of human potential include Robbins (2013), Covey (1990), Sharma (1997), Dilts (2003), Hamel (2010), Pink (2006), Handy (1998), Satir (1964) and Frankl (2004). This model of leadership stresses the importance of how personal executions have an impact on contributing to society, and introducing into the workplace human values of working beyond the self and contributing to the community. The Human Potential Movement has at its core the notion that human experience is an untapped potential and it demands a skilled leader to excavate the plethora of latent knowledge and experience that individuals bring to learning in schools and task execution in organisations (Kouzes and Posner 1995).

The Human Potential Movement can be traced most directly to the humanistic psychological approach of such figures as Rogers (1959) and Maslow (1954). Abraham Maslow (1943, 1954) stated that human motivation is based on people seeking fulfillment and change through personal growth. Self-actualised people are those who were fulfilled and doing all they were capable of; subscribing to a positive, optimistic view of human nature, he popularized the concept of self-actualisation. Rogers agreed with the main assumptions of Maslow, that certain needs had to be met before self-actualisation could be accomplished, but added that for a person to 'grow', they need an environment that provides them with genuineness (openness and self-disclosure), acceptance (being seen with unconditional positive regard), and empathy (being listened to and understood). Central to Rogers' personality theory is the notion of self or self-concept, which he sees as being developed through being open to experience, being able to live and fully appreciate the present, not always looking back to the past or forward to the future and recognising personal needs and feelings. He further states that creative thinking and risk-taking are important features and that the ability to adjust and change and seek new experiences brings personal fulfilment (Maturana and Varela, 1987). The concept of self-actualisation was taken even further by Dilts (1996) who was influenced by Bateson (1972), who refers to self-actualisation as being in his hierarchical pyramid on the level of identity and could also be considered as the sense of self. This is an important concept to make reference to, as in Dorothy Heathcote's the Mantle of the Expert Manx Myth, her leadership of structuring experiences through the tasks that she presents to the students helps them to reach higher levels of reasoning without exposing any weaknesses in understanding that they might have (this will be discussed in Chapter 3).

Dilts (1996) in his identification of the neurological logical levels also refers to a level higher to that of identity, which he calls 'spirituality' and is concerned with reaching out to the community. It is the researcher's contention that in the Manx Myth, Dorothy Heathcote plans activities that enable students to see themselves as part of a community and thereby leads them to see the importance of the community through their learning. Hamel (2012) alongside Maslow (1954) and Dilts (1996), realises the need to encourage employees to develop their potential at all levels and argues that in the most progressive styles of leadership, the leader will seek to ensure that the workforce moves from obedience to passion, in that they find a real purpose for undertaking their daily activities. He argues that the type of leadership needed in the 21st century is that which can help individuals develop a work environment in which they create a sense of purpose and community where obedience is replaced by creativity passion and zeal. These concepts

will be explored in the Chapter 6 where the researcher will be unpicking the components The Alchemical Model of Leadership.

Most recently, the development of Quantum Theory and Chaos Theory, Gutzwiller (1992), dealing respectively with uncertainty and complexity in the field of science, has led to the promulgation of systems of thinking and organisational learning. Senge's (1992) in his seminal work of 'The Fifth Discipline' discusses a model that sees leaders needing to harness employees learning potential:

> *"The basic rationale for such organizations is that in situations of rapid change only those that are flexible, adaptive and productive will excel. For this to happen, it is argued, organizations need to 'discover how to tap people's commitment and capacity to learn at all levels"* (1990: p.4).

He argues that 21st century leaders should display a sense of urgency and should be disciplined and, above all, do not wait to give employees permission to act. They have expectations placed upon them by their followers in that they are expected to have clear objectives and the courage of their convictions. Demonstration of clarity of purpose and personal values is essential in order to gain the commitment of their employees. Senge states that leaders of the 21s century have to be credible but original enough to create a clear and compelling vision of the future. In addition to a clear vision and values, leaders must be consistent with the aspirations of their followers. They need to be able to build upon the shared values of their community by taking account of the needs, interests, ambitions and beliefs of those they lead. Leaders must be able to gain consensus on a common cause and a common set of principles. As we will see below, it is this approach that most clearly captures the Dorothy Heathcote Alchemical Model of Leadership and why comparisons have been made with this model in preference to others discussed in this chapter. Senge (2012) states in his work on schools as organisations that while students have the capacity to learn, the structures in which they have to function are often not conducive to reflection and engagement. Furthermore, students may lack the tools and guiding ideas to make sense of the situations they face and leadership of learning requires crafted intervention, which according to him should be based upon the five disciplines of Personal Mastery, Shared Vision, Mental Models, Team Learning and Systems Thinking.

Senge (2012) postulates that it is through sharing the 'Mental Models' of how learners perceive the world that thinking is open to the influence of others. He postulates that leaders in organisations are responsible for learning as it is through learning that people

are continually expanding their capabilities to share the future. It is the researcher's contention, as will be seen in the ensuing Chapters 3, 5 and 6, that these disciplines can be found in the praxis of Dorothy Heathcote as evidenced in the Manx Myth.

Having examined seminal elements of the Fifth discipline of Senge (2012), parallels can be found in the work of Covey (1990) who itemises seven important aspects of personal leadership that need to be considered when researching models of leadership. Covey places emphasis first and foremost on developing personal leadership before leading others.

1.6.1 Covey's model of leadership

Steven Covey's (1990) Seven Habits of Highly Effective People included the following fundamental principles, which he called habits and include:

Habit No 1: Be Proactive. Covey states that in this habit it is important to take personal responsibility and be responsible for aspects of life that you have an element of control over. Our values, what they stand for and how they will be executed in the workplace. Our self-image, the most fundamental pointer of our effectiveness, affects not only our attitudes and behaviors, but also how we see other people. As this becomes the map of the basic nature of mankind it is imperative that leaders know their values tolerance levels and their limitations. One of Dorothy Heathcote's leadership traits is her secure knowledge of herself, her beliefs and values and above all her commitment to leaving everything in better order than she found it. She openly states that The Mantle of the Expert is based on stewardship (discussed in Chapter 3). In 2002, when presenting her four contexts of learning to The National Association of Teachers of Drama (NATD) Conference, she admitted that this model fulfilled her needs as a teacher to create positive social communities outside schools.

Habit No. 2: Begin with the end in mind. Covey urges leaders to have a clear vision of where they are going. He states that things are created twice once in the mind and once in reality. This habit is wholly supported by Dorothy Heathcote who is very clear as to the end product of any of her projects. Her meticulous planning is supported by the responses of her students (see Appendix 3). In learning through The Mantle of the Expert, Dorothy Heathcote informs teachers that they have to consider using a wide range of strategies that will win over children to work, protected them from feeling stared at, and allow them to develop a common point of view in developing the event (Heathcote 2002).

Habit No. 3: Put first things first. This habit is about personal and time management. Covey distinguishes between leadership and management, saying that management is clearly different from leadership. Leadership is primarily a high-powered, right brain activity. It's more of an art; it's based on a philosophy.

> *"You have to ask the ultimate questions of life when you're dealing with personal leadership issues. But once you have dealt with those issues, once you have resolved them, you then have to manage yourself effectively to create a life congruent with your answers"* (Covey 1990: p.73).

Habit No. 4: Think win/win. According to Covey, leadership is about the equitable distribution of power in that there is constantly a win-win situation. It is a frame of mind and heart that constantly seeks mutual benefit in all human interactions.

Habit No. 5: Seek first to understand, then to be understood. Covey states that leaders are too often in too much of a hurry to fix things and by doing this miss valuable opportunities to learn from the workforce what the real nature of the problem is. Diagnosing and listening deeply to the structure of the problem is more important than offering advice to fix it. According to Covey, listening is the key to effective interpersonal communication.

Habit No. 6: Synergize. Covey highlights the fact that working together brings a circle of insights that fuels further learning. He states that leaders begin with the belief that the parties involved will gain more insight, and that the excitement of that mutual learning and insight will create a momentum toward more and more insights, learning, and growth. This is accomplished by leaders and followers being synergistically aligned to the goals of the organisation and to one another. In Dorothy Heathcote's The Mantle of the Expert, as evidenced in the Manx Myth, she places students in roles as experts and as a result the communication system in the classroom becomes one of setting up ways in which students will discover what they know but at the same time they will be protected from being exposed in relation to the knowledge that they have not yet acquired.

Habit No. 7: Sharpen the saw. Covey states that the leader must be constantly realigning himself or herself in four areas, namely the physical, spiritual, mental, and social/emotional, as the leader is responsible for bringing about continuous self-improvement. It would appear that Dorothy Heathcote's beliefs about leadership are

very closely aligned to those of Covey, as she too was on a continuous quest of keeping her intellectual skills nourished through reading, reflection on what she listened to on Radio 4 and BBC World news, and this is possibly what contributed to her artistry of leadership.

Dilts (2003), Sharma (2011), Hamel (2007), Robbins (1992) and Handy (1976) all share Covey's central themes of leaders being inclusive, aligning themselves with their vision, acting on the perceived skills of their workforce, knowing themselves so that they can through careful and considered interaction release the potential in others. This thereby strengthens capacity in individuals and creates a workplace to which employees want to belong.

1.6.2 Organic leadership

Organic leadership is a blend of leadership paradigms focused around humanistic and compassionate style of influence. Bolman and Deal (1997) have summarised four frameworks for encapsulating the features of organic leadership from a sociological perspective notably structural, human resource, political and symbolic. The following characteristics emerged from their in-depth analysis of data. Organic leadership has as its core compassion and a humanistic style of influence. This blended approach is made up of traits of stewardship, servant leadership, relational leadership, and transformational leadership. The researcher will attempt to explain through the thematic analysis in Chapter 5 that it is within this blend of leadership that aspects of Dorothy Heathcote's practice is located.

In organic leadership, a high focus placed on relationships, as valuing people is synonymous with valuing the organisation. In this model there is a strong emphasis on belonging as the community is designed to fashion a common identity. Much work has gone into shaping the direction of the organisation by joint discovery of where the organisation is heading by analysing impact of provision on outcomes. The authenticity of the organisation is shaped by an inbuilt sense of accountability to one another and to stakeholders, but above all the organic leader, who adds value to followers' lives by genuinely caring about their wellbeing. Structures, systems and processes, and the development of networks develop accordingly and as necessary. These are shaped by the employees, as relationships are crucial to effective task completion. Organic leadership demands great skills of fluidity as one has to be both a leader and a follower; discovery is valued over tasks and goals as under the right circumstances these will be achieved as an outcome of highly focussed collaboration in groups.

Organic leaders ensure that they use the language of 'we' and that employees are seen as having emotions, wants and needs and that the skill of compassion permeates all aspects of an organic leader's vision. An organic leader leads an organic team that is flexible and works without tight timelines and procedures but adapts and reacts quickly to change. Cole (2009) states that organic leaders have character and humility, and above all they want to serve and do not place self-interest at the heart of their leadership. Once again, as witnessed through analysis of the planning of the Manx Myth, that the emerging leadership paradigm of Dorothy Heathcote is closely aligned to the work of Cole (2009).

Dorothy Heathcote can be placed within this continuum of organic leadership, as she is not driven to be significant and needing affirmation of being self-important. Her leadership is based securely on the maxim of "doing good as you go." In her in-depth interview explored in Chapter 5 (see Appendix 2), she states that she always wants to finish the work that she started to be in a better position to what she initially found it to be.

1.6.3 Resonant leadership

Goleman's (1998a) work on emotional intelligence gave rise to a new model of leadership which argued the case that leaders who exhibit high levels of emotional intelligence are more likely to connect with others more effectively. The work of Goleman (1998a), and Boyatzis and McKee (2002), has influenced present thinking on leadership. In a study undertaken to assess the impact of different leadership styles on nurses, they found that the two styles of leadership which produced negative outcomes on patient care were what they called *"dissonant and pace setting"*, whereas the four positive ones i.e. *"visionary, coaching, affiliate and democratic"* produced a greater sense of wellbeing among the workforce and enabled the nurses to attend to their duties more effectively.

According to Goleman (2002), what is needed in our ever-changing society is leadership that is attuned to the needs of the workforce. The skills and competencies that are required involve a high level of emotional intelligence, benevolence, and compassion, to help employees realise their dreams and ambitions and a very strong ethical compass to ensure that the right thing is done at the right time and is ecologically congruent with the leaders and organisation's value system. Resonant leadership requires the leader to first of all know how to lead him/her self before leading others. This requires knowing

what personal values and beliefs leaders will not be compromised by in any situation, and how these can best be aligned to organisational values. Effective role-modelling, leading by example, which impregnates actions of the work force with a clear sense of direction, clarity of meaning in all communication, and support, ensure that employees are not just left to feel that they are executing a job but that their work, and effort, has meaning that is attached to more than just themselves.

Knowing yourself is echoed by Dilts (1996) and Hamel (2007) who refer to this as operating on the level of the 'higher self' which Dilts (1996) refers to as operating from the 'Identity level'. This is very similar to Maslow's (1943) self-actualisation. Hamel (2013), on the other hand, states that the 21st century leader has to develop co–creation structures in an attempt to enlarge the leadership franchise within the organisation. In both Dilt's and Hamel's views on leadership, the highest act of leadership is to enable the workforce to see that their contributions have an impact on the posterity of the community and for the greater good of all people.

Resonant leadership differs from many of the theories in this literature review in that it places a much greater emphasis on the leader to look after him/herself and recognise their own stress levels and apportion time for self-reflection and renewal, as traditional approaches to problem solving need updating. Resonant leaders move people powerfully, passionately and purposefully through maintaining high quality relationships. According to the researcher's synthesis of information, Dorothy Heathcote's success as a leader lies in the fact that she is consistently able to stay in relationship with her students and is able to contain their frustrations and emotions in learning. The high level of containment (Bion 2011) provides, for some students, a sense of security in learning because they feel safe under the tutelage of Dorothy Heathcote by her expertise of enabling them to learn comfortably through a series of well-chosen interventions.

The resonant leader has all the attributes of emotional intelligence (Goleman 1995), which are self-awareness, emotional acuity, accurate self-assessment, self-confidence and self-management, which is demonstrated by self-control, transparency, adaptability, and initiative. Dorothy Heathcote in her leadership of groups has placed a high emphasis on achievement, initiative, empathy and, above all social responsibility. In addressing the National Association of Drama Teachers in 2010, she states that Drama time is experiential doing from an agreed social context and embraces responsibility for outcomes and considerations of morality and ethics. This is fuelled by the relationship between teacher and students, as the materials of dramatic exploration are social

interaction and sharing of experiences regarding human behaviour, whereby the two parties can share experiences regarding human behaviour. It is the teacher's (leader's) role to provide security and protection from issues pertaining to private experiences. Combined with these attributes are those identified in the 'Resonant leadership model' of Boyatzis (2005), whereby she exhibits high levels of inspiration, empathy and compassion, but above all is mindful of self and others, coupled with mental clarity and transparent systems. Resonant Leaders, according to Boyatztis, are able to evoke strong emotions and inspire their followers through their positive thoughts and clear vision, their level of emotional intelligence determines their ability to manage the feeling and emotions that motivate groups to meet their goals.

1.6.4 Stewardship leadership

Block (1993) introduces the term 'stewardship' as the leadership style that is needed to cope with the ever-increasing demands on institutions. He says that organisations can only be effective if they change the emphasis from mandate and force to consent and connectedness. Sustainable futures can only be built upon accountability that is shared by the workforce, which is of benefit to the community. He states that the:

> *"community's wellbeing relies on the quality of relationships and the cohesion that exists among its citizens which he refers to as a community's social capital"* (Block 2008: p.14).

Block argues that leaders need to transform the isolation and self-interest prevalent in Western culture that is built around fear, and that citizens should be accountable towards a deeper sense of community as it is in the reality of communities that the greatest good can be achieved. This all requires a certain kind of leadership paradigm, notably that of stewardship, being of service to others. Service is realised both in the language of service and in the experience of service. He argues that whilst we might have the language we lack the experience as self-interest is often masked by the external forces of accountability masked by key performance indicators, performance management and a culture of achieving targets masks the very nature of service to others.

Block (2005), in addressing an international conference on Servant leadership, told his audience that the most powerful means of creating an effective organisation is for the leader to offer a powerful invitation to the workforce which forces them to engage rather than negotiate; as it is in action that changes and can be made. He further believes that servant leadership implies that leaders are advised to put the needs of their followers before their own needs and that whilst many people have talents, they do not always

have the freedom to perform their jobs in the best way that they can because of the impositions placed upon them through bureaucratic systems. The concept of a manager being less controlling and more resourceful to employees, empowering them to take responsibilities and decisions, can in his opinion, create a more enlightened and dedicated workforce. Block (2005) reiterates that it is in true stewardship that self-interest is eliminated and service is prioritised. It is still important to measure results but less comment should be made on the way and style that results can be achieved. In an ideal organisation, Block would replace patriarchy with partnership, leadership with stewardship, and adventure over safety. Job functions, not job titles, are what matters and stewardship is underpinned by remunerating the effort of the group rather than the individual. The concept of the 'higher self' (Dilts 2001) or 'self-actualisation' (Maslow 1943) is adhered to where employees actually comprehend that their work is of service to others. It is up for the leader to identify precisely the entry points and structures that fit the tasks that need to be done whilst taking a clear stance on empowerment of employees. This, according to Block (2005), arrests the culture of dependency as it gives away the power to others to determine individual value and worth. According to Block, both servant leadership and stewardship highlight the responsibility of personal freedom, but with it comes the focus on social capital as a community's well-being depends on the quality of relationships that are nurtured by the leader so that the concept of interdependence is fully integral to all of the organisation's undertakings.

Block (2008), in his work on communities, is arguing for the need to ensure individuals are empowered to recognise their worth in effective task execution, as this in turn brings about quality in outcomes. Dorothy Heathcote's work in the Mantle of the Expert Manx Myth is based on the same premise, and this is why she deserves to be placed alongside the leadership theorists that have been previously discussed; in her work there are elements of all the leadership theories that have been discussed so far. Nevertheless, her leaning is very much towards the realms of stewardship and servant leadership.

1.6.5 Servant leadership

Servant leadership was first identified by Robert K Greenleaf in the 1970s and advocates that a leader's primary motivation and role is of being of service to others. Servant-leadership is most often compared with transformational leadership, a theory introduced by Burns (1978), and later extended by Bass (1985). Like servant-leadership, transformational leadership has become a popular leadership model in recent years because of its emphasis on extraordinary leader characteristics and its humanistic

valuation of followers. Some behavioural scientists contend that transformational and servant-leadership theories are both rooted in the charismatic leadership framework developed by Weber in the late 19th and early 20th centuries (Smith, Montagno and Kuzmenko 2004). Indeed, both theories share the charismatic leadership model's focus on leadership qualities and behaviour.

Dorothy Heathcote's work particularly reflects this notion of Servant Leadership. When looking at a model for leadership arising out of her work, I used her model of The Mantle of the Expert as a starting point for making connections between the world of work and that of drama in education in the classroom. It was precisely in this model that I found the key pointers of what beliefs, attitudes, skills and competencies underpinned her leadership model.

The concept of Stewardship (Block 2013) and being a servant leader (Greenleaf 1970) is a concept that Dorothy Heathcote held dear in her work. Both theories embody the ethic of responsible planning and management of resources and this fits into Dorothy Heathcote's belief about leaving anything that she undertakes in a better place than when she found it and of being of service to others. Greenleaf stated:

> *"the greater leader is seen as a servant first"* (1970: p.45).

The servant leadership model is a new kind of leadership model, which puts serving others as the number one priority. Servant leadership emphasises increased service to others, a holistic approach to work promoting a sense of community and a sharing of power in decision making (1996:33). The central tenets are:

Service to others. A servant leader's primary motivation and purpose is to encourage greatness in others while organisational success is the indirectly derived outcome of servant leadership.

Holistic approach to work. Servant leadership holds that the work exists for the person as much as the person exists for the work (Greenleaf 1996, p.8). The theory promotes a view that individuals should be encouraged to be who they are in professional as well as personal lives. This more personalised valuation of individuals ultimately has a positive impact in the organisation.

Promoting a sense of community. Greenleaf categorically emphasises the loss of community in modern society by calling this phenomenon as the "lost knowledge of

these times" (1970: p.28). Only by establishing this sense of community among followers can an organisation succeed in its objectives. Furthermore, the theory states that this sense of community can arise only from the actions of individual servant leaders (Greenleaf 1970: p.30).

Sharing of power in decision-making. The servant leader's purpose is to develop the servant leadership skills in others. This is done through nurturing participatory empowering environments and encouraging the talents of followers. Leaders enable others to act by giving them the power to do, so this has often been referred to as an Inverse Pyramid and a forward looking post-industrial paradigm for leadership (Lee & Zemke 1993, Biberman & Whitty 1997).

Ten major attributes have arisen out of Greenleaf's Servant leadership theory. Russell and Stone (2002: p.146) identified these as:

Listening. The skill to first seek to understand rather than to be understood. Greenleaf saw this as the most critical communication tool absolutely necessary for accurate communication and for demonstration of respect for others;

Empathy. The ability to throw one's own consciousness into that of another individual. Greenleaf wrote that "men grow taller when those who lead them empathise, and when they are accepted for whom they are." (1970a: p.14);

Healing. Greenleaf defined this as 'to make whole' (1970b: p.7). The servant leader understands that for tasks to be executed efficiently, the servant leader recognises that all human beings need to be whole in themselves and support this development in others;

Awareness. Without being aware and having the ability to pick up on cues, especially sensory acuity, many leadership opportunities can be missed;

Persuasion. Servant leadership uses personal, rather than position power, to influence followers and achieve organisational objectives. Consensus is built through gentle but clear and persistent persuasion;

Conceptualisation. The servant leader can see solutions to problems and trusts his/her natural instinct. Solutions to problems can be conceived that are not necessarily rooted in the traditional way of solving issues;

Foresight. The servant leader has almost built in sensory radar, which can detect any possible barrier to success and acts upon this;

Stewardship. Organisational leaders or trustees are concerned not only about individuals but also about the impact the organisation has on society. They ensure that systems and processes are congruent with actions, and that their leadership is only temporary. They have a strong sense that they have to leave the organisation in a better place to how they found it and that they are only caretaking the enterprise before they hand it over to the next leader. Therefore, the history of the organisation is important as in the history lays the legacy of the organisation;

Commitment to the growth of people. A servant leader demonstrates appreciation and encouragement of others. Greenleaf (1970c) states that the secret of institution building is to be able to weld a team of such people by lifting them up to grow taller than they would be otherwise;

Building Community. The rise of large institutions has eroded community so the social pact that unites individuals in society has to be reawakened. This can be achieved by alerting employees to the benefits that their products will have on the lives of the people who buy them or use the services offered by the enterprise Servant Leadership.
Greenleaf's tenets are fully reflected in Dorothy Heathcote's principles of teaching as demonstrated in all of her work, especially in The Mantle of the Expert, the Manx Myth, where the central task is always based upon building a community from within which learning takes place.

1.7 A review of current leadership theories

It has been necessary to be selective in discussing models and theories of leadership, because much of the material available is very broad. Furthermore, undertaking a review of the literature can take many forms. As far as possible, the researcher has tried to undertake a chronological account of emerging theories because it was important to see how the theories have developed and how they have focused on the key ideas of inspiration, autonomy, commonality, entitlement, and accountability. Dorothy Heathcote's

work, as we shall see, sits within this continuum of ideas, placing an equal emphasis on all the aforementioned facets of leadership.

1.7.1 The constructivist model of teaching, learning and leading

No leadership theory can be complete without examining the contribution constructivism has made to education. Lambert (1998: pp.5-6) identified leadership as constructivist learning stating that:

> *"...leadership is about learning together and constructing meaning and knowledge collectively and collaboratively. It involves opportunities to surface and mediate perceptions, values, beliefs and information through continuing conversations, to inquire about and generate ideas together to seek to reflect upon and make sense of work in the light of shared beliefs and new information; and to create actions that grow out of these new understandings. Such is the core of leadership."*

Much has been written about leadership and learning; Senge (1992) regards leadership as facilitating collective learning and that learning organisations should be communities of leaders and learners (1997), Sergiovanni (1992: pp.40-41) states that:

> *"in communities leadership and learning go together so does leadership and sense making."*

Harris (2003) suggests that leadership is about learning together and constructing meaning and knowledge collectively and collaboratively.

Fullan (2002) suggests that learning in context helps to produce leaders at many levels within organisations and that leading as a shared relationship lines up capacity building and sustainability within organisations and eventually brings with it a reorganisation of power and authority. The constructivist teacher, in mediating students' learning, blends the 'what' with the 'how'. This view is very old and arguably goes back to Socrates (Fowler 1966), who insisted that students construct meanings on their own rather than have authority figures transmit information to them. Meaning does not originate, he argued 'from outside', and that *"an unexamined life is not worth living."*

Berger (1966) has argued for the notion that meaning is socially constructed, and how any one situation is to be interpreted depends on the context provided by the group. It is the relationship between the individual and the social group that is key to the transmission and interpretation of all meaning, according to Berger, and this has

implications for any theory of how schools work as organisations. In particular, it has generated the notion of the teacher-as-facilitator, whose task is to elicit learning from the group rather than transmitting it directly.

Wertsch (1997), for example, has claimed that social constructivism not only acknowledges the uniqueness and complexity of the learner but also urges educators to recognise that utilising and extending these qualities are a fundamental part of the learning process. Bauersfeld (1995) has stressed the importance of facilitation in learning as opposed to the traditional didactic method. The facilitator needs to display a completely different skills set than that of a teacher transmitting knowledge. As we will see, this is wholly compatible with the approach taken by Dorothy Heathcote in her role as facilitator of knowledge, which places strong emphasis on ensuring that students seek knowledge whilst working collectively in an enterprise so that they can learn from one another. The issue is how directive the facilitator can afford to be without the enterprise losing focus.

1.7.2 The contribution of Bruner, Kolb and Vygotsky to learning and leadership theories

In coming to grips with the multiple realities of people, various approaches to constructivism, Dewey (1940), Vygotsky (1978), Kolb (1984) and Bruner (1961), relating to experiential learning based on reflection, need to be considered. Kroll and LaBoskey (1996) state that it is through using an interpretivist perspective that knowledge is believed to be acquired through involvement with content instead of the previously hailed objectivist methods of learning focussing on memory-oriented transmission. Dewey's (1945) model ensures that students engage in real life "directed living experiences", where students could start to make meaning based upon their own experiences. In his seminal work on School and Society he calls for the importance of schools to be embryonic communities where students are taught about occupations of society. This learning, according to Dewey (1945), should be permeated with the spirit of art history and science saturated with the spirit of service.

In the early 20th century, Dewey (1945) proposed that education should work with student's current understanding, taking into account their prior learning, ideas and interests. He called for education to be grounded in real life experience and highlighted the fact that constructivism is underpinned by sustained enquiry. Piaget (1936) identified assimilation and accommodation as ways by which we develop new knowledge that builds upon our previous learning. Vygotsky (1978) introduced the social aspect of

learning into constructivism by pointing to what he called the 'zone of proximal development' to explain how students are able to solve problems beyond their actual developmental level under adult guidance or in collaboration with more capable peers. His work influenced constructivism by focussing awareness on the interactions between the individual, the interpersonal, and the cultural and historical factors that affect learning. Without the social interaction with other more knowledgeable people, he argues, it is impossible to acquire social meaning of important symbol systems and learn how to utilise them.

Bruner (1960) strongly believed in the power of language and social interaction and that instruction must be concerned with the experiences and contexts that make the student willing and able to learn. Bruner (1960), like Piaget, was concerned with "learning readiness" whereas Vygotsky (1978), in his social constructivist theory, stated that by working with a "more knowledgeable other" students can be guided to enter the "zone of proximal development". This is where the connections between people and the socio-cultural context in which they share experiences, leads to higher thinking skills (Crawford 1996).

According to Bruner (1960) there has to be a careful structuring of tasks so that the student can easily grasp the spiral organisation of knowledge and that instruction should be designed so that students will be forced to go beyond the information given and make personalised meaning.

Dorothy Heathcote (2010) embraced these approaches and made continuous reference to the 'enactive iconic and symbolic' stages of Bruner's theory of learning. She refers to these in devising productive tensions relating to The Mantle of the Expert style of teaching as establishing tension in order of subtlety and states that they help introduce "the parameters of a situation". Through this constructivist approach, she is able to provide the framework where the students' experience is described, interpreted, categorised and then subjected to continual adaptation or improvement.

Although Kolb and Vygotsky approach constructivism differently (Kolb (1984) places emphasis on cognitive processes of conceptual analysis within a cycle of experience, reflection, conceptualisation and active experimentation whereas Vytogsky (1978) embraces individuals' interactions with their environment), both have a central premise that a learner is believed to construct, through reflection, a personal understanding of

relevant meaning derived from his or her action in the learning experience' (in Chapter 3, The Mantle of the Expert, the learning cycle will be discussed in greater depth).

Lambert (2002) has summarised the constructivist theory of leadership as follows:

1. The capacity to learn is not fixed or innate
2. The social construction of knowledge changes 'intelligence', therefore learning must be an active and interactive process
3. Student and adult learning are fluid and linked
4. Achievement is increased when the culture of the school supports learning for both students and adults
5. New norms need to be established that foster collaboration and shared enquiry.

From the social constructivist viewpoint (for example, Bruner 1996), therefore, learning is an active, social process in which students construct new ideas based on current knowledge, as part of a shared project and enterprise. This sets the scene for an introduction to the work of Dorothy Heathcote. In an interview in the BBC Omnibus series 'Three Looms Waiting' (1971) she made it very clear that through her use of process drama, which incorporated both structure and spontaneity, she led students to make sense of the world through exploring the curriculum through unscripted drama. She stated that when she meets a new group of students she wants them to see and understand the knowledge that they already have as a group.

> *"I must get them to see their own ideas. As a teacher my gas oven is set at 0, I do not come with preconceived ideas of what they know but I am clear as to where I want them to be …but it is only when you help students understand what they already know that effective learning can take place".*

Constructivism assumes that the learner must lead their own learning, albeit within a shared setting. Lambert (1998) has emphasised that leadership is about learning together, constructing meaning and knowledge collectively and collaboratively. In this way, the leader both facilitates and mediates the learning of the individual and of the group. This helps develop the collective understanding of shared beliefs and the acquisition of new information and enables us to make sense of the world. This viewpoint sits very comfortably with Dorothy Heathcote's approach to teaching. In her view, as we shall see, the most successful model of the leadership of learning is one where the child operates as the crucible where knowledge is stirred around by both the teacher and learner (see Appendix 1).

The leadership of learning must, however, be cumulative. It is not enough to start afresh with every new day and new group of students. Learning does not take place in a vacuum but against a background of what is already known to others. There is always an external context. Fullan (2013b) suggests that learning in context helps to produce leaders at many levels within the organisation. He has raised the importance of the teacher as a designer of learning experiences in which he highlights the importance of translating curricular learning goals to meet up with the specific contexts, personalities and learning modalities of students. However, he also urges teachers to firmly establish where their students are on a learning continuum and be able to identify success criteria that push their knowledge forward and skill mastery at progressive stages of that continuum. Knowledge and skill have to be progressive and substantial.

Hattie (2010) has reinforced this notion of the progressive development of knowledge. His research into the differences between experienced teachers and expert teachers exposes the importance of expert teachers as being the designers of learning. This is because expert teachers possess knowledge that is integrated and because they can combine new knowledge with students' previous learning and relates current knowledge to other aspects of the curriculum. Consequently, they can add or take away from lessons according to their student's needs and their own teaching goals. He elaborates by saying that these teachers design challenging projects that cognitively engage students at all levels, but to do so involves skill and experience. Constructive/collaborative models of learning have evolved so that they do not merely endorse the collective for its own sake. Group learning may be creative but it must also be progressive. Learning has to move forward, and this means that the teacher must remain aware of the direction that learning must eventually take. There has to be some sort of aiming point.

Battista (1999), speaking specifically of mathematics education, states that many educationalists conceive of constructivism as a pedagogical stance that entails a type of non-rigorous, intellectual anarchy that lets students pursue whatever interests them and invent and use any mathematical methods they wish, whether those methods are correct or not. Others take constructivism to be synonymous with 'discovery learning'. None of these conceptions are correct as constructivist teachers keep relevant facts, information, and skills at the forefront of their lesson planning. Constructivist teachers create learning environments based on developing passion within the learner to make a difference to the community using their perceptions as starting points. By linking learning to the community, making it relevant and building in significance, they work at a higher level of

learning igniting the students' sense of identity as a learner to rather than just that of their capability. (Dilts, 2010; Maslow, 1943; Hamal; 2003).

Grennon and Brooks (1993) have therefore identified five central tenets of constructivism used in teaching. These include the need to seek and value students' points of view as understanding of prior learning. Understanding what students think about concepts helps teachers formulate classroom lessons and differentiate instruction on the basis of students' needs and interests. Their second point identifies the importance of teachers challenging students' suppositions. When educators permit students to construct knowledge that challenges their current suppositions, learning occurs. The best practice comes from asking students what they think they know and why they think they know, and it is only then that their suppositions can be confronted. Thirdly, constructivist teachers recognise that students must attach relevance to the curriculum. Only as students see relevance in their daily activities, will their interest in learning grow. Grennon and Brooks (1993) claim that, by exposing students to wholes first, this helps them determine the relevant parts as they refine their understandings of the big picture. Finally, they assert, constructivist teachers assess student learning in the context of daily classroom investigations, not as separate events. Students demonstrate their knowledge every day in a variety of ways. Defining understanding as only that which is capable of being measured by paper-and-pencil assessments administered under strict security perpetuates false and counterproductive myths about academia, intelligence, creativity, accountability, and knowledge.

The importance of locating students' learning in 'real-life' contexts, has long been acknowledged in educational theory. Lave (1988) states that knowledge needs to be presented in authentic contexts, settings, and situations, that would normally involve that knowledge. He argues the case that social interaction and collaboration are essential components of situated learning, students become involved in a 'community of practice' which embodies certain beliefs and behaviours to be acquired. As a novice moves from the periphery of a community to its centre, he or she becomes more active and engaged within the culture and eventually assumes the role of an expert. Never has the time been more appropriate than now to focus on implementing this method of pedagogy as globally the media informs us that students are not ready to cope with the demands of the workplace (Onyekakeyah, 2009).

Another model of learning to consider would be Sternberg's 'Successful Intelligence Theory' (1985), where he created a model of intelligence comprising of three elements of

the thinking process kept in balance by metacognition. This he referred to as the 'Triarchic Theory of Intelligence', in which he describes learning as the ability to be analytical, creative and practical. His creation of a typology based upon the triarchic intelligence includes the Analyser, the Creator, the Practitioner, the Analytical Creator, the Analytical Practitioner, the Creative Practitioner, and the Consummate Balancer. Dorothy Heathcote's analysis of her students was instinctual rather than based upon a theory of competencies found in this triarchic theory of intelligence, which is a means of analysing the social health of the clan and a useful tool which could be possibly explored in future research.

The National Curriculum (2010 and 2015) reorganised the programmes of learning into six areas, including understanding the arts. This placed The Mantle of the Expert in a much sought after position of creative curriculum planning. The principles of the 'Every Child Matters' agenda: Enjoying and Achieving, Being Healthy, Staying Safe, Making a Positive Contribution, and Achieving Economic Well-being, added further weight to the efficiency of this dramatic system in preparing students for future employment.

One of the aims of the National Curriculum of 2014 is to engender an appreciation of human creativity and achievement, but there is no specific guidance offered, other than that schools can choose to define their offer within the entitlement areas. This offers autonomy to schools in considering how best to approach using the Mantle of the Expert as a vehicle for learning.

If we accept that the main purpose of education is to prepare students for life emotionally, socially and academically, then we cannot underestimate the power of using Dorothy Heathcote's Mantle of the Expert as a powerful learning tool to ensure that all students are ready to cope with the challenges employment offers. What better way is there of exploring the 'as if' world of work than through participating in the Mantle of the Expert project? This approach to learning is further characterised by offering 'service to society'. Students are taught that their fictional enterprise can provide innovative solutions to a wide range of consumer demands; helping society, developing responsible and ethical practices, being led by values-based leadership built upon the tradition and history of an enterprise, empower students to develop their emerging skills of providing quality customer care. Whether they are running a zoo, an animal sanctuary, a museum or a shoe factory, the needs of the client become the real impetus for learning 'Learning is a process where knowledge is presented to use, then shaped through understanding, discussion and reflection' (Freire 1987).

1.8 Conclusion

The study of leadership was revitalised when it was suggested that perhaps leadership resided not only in the person or the situation, but also rather more in role differentiation and social interaction. This thought spawned the Transactional Era, wherein the issue of influence between the leader and the subordinate was revisited. But the latest and most promising phase in the evolutionary development of leadership theory is the Transformational era. Bass (1985) argued that there are essentially two types of leaders i.e. transactional and transformational. Transactional leaders treat leadership as an exchange that is a transaction-relationship between themselves and their employees. In essence, they are saying, 'I will look after your interests if you will look after mine'. Transactional leaders believe that employees are motivated by reward or punishment and task execution is of utmost importance in this style of leadership. This is demonstrated in schools by the implementation of teachers' standards and the need for staff to keep evidence to demonstrate that they have met them. It is further compounded by performance management where the Ofsted framework makes reference to 'Leaders and governors use incisive performance management that leads to professional development that encourages, challenges and supports teachers' improvement.' Yet in the next sentence, a softer approach is promoted where 'leaders have created a climate in which teachers are trusted to take risk and innovate in ways that are right for their students. (Ofsted School Inspection Handbook 2014:42).

This gives clear instructions to followers about what their expectations are and when those expectations are fulfilled; there are rewards in store for them and failure is punished through lack of pay progression. The Ofsted style of leadership clearly stresses that the 'performance management' of staff is now pursued 'robustly' by all senior leaders, with sanctions being levied against those who do not, or cannot, 'improve'. It would appear that the Ofsted model of leadership does not take into account leadership that Pink (2009) advocates when he dismisses the notion that people are motivated by external rewards and that the carrot and stick approach is no longer a viable method of motivation in 21st century leadership. He advocates that the high performance at work is linked to the human need of individuals being responsible for the way that they direct their own lives, learn and create new approaches to executing their work, leading to autonomy, mastery and purpose. This view, as mentioned earlier in the literature review, shares many commonalities with the work of Maslow (1948), Dilts (1996) and Hamel (2007) who stress the importance of self-actualisation through contribution to society.

A series of characteristic themes have punctuated both theory and practice in a broadly historical procession. The constant succession of theories concerning the source of leadership abilities, from the 1940s to the present day, appears to mirror the ambiguity in defining leadership as a construct noted above. It does not seem to matter if these theories are based on traits or skills, teachable or innate. Nor do old theories cease to be applied, but rather they exist alongside their newer rivals, competing for currency in both academic and management arenas.

Leadership researchers, dissatisfied with trait theories and the notion that leadership was an innate ability, focused their attention instead on the study and description of what leaders actually do. In other words, a concern with traits shifted to a concern with leadership behaviours. The importance of this shift was that it suggested that understanding and describing the behaviour of 'effective' leaders meant that such behaviours, and their associated skills, could not only be documented and measured; they could also be learned through leadership training. Hence leaders didn't have to be born, they could be made. At the very least, leaders could to some extent be trained to exhibit certain behaviours so that they could become more effective.

In addition to what may be described as 'mainstream leadership theory', a range of critical approaches in recent years have sought to characterise leadership as an 'alienating social myth' (Gemmill and Oakley 1992). There is also a growing body of work that suggests the study of leadership itself might be fundamentally problematic in that such studies merely serve to bolster the dominant belief in patriarchal social structures that serve to oppress under the guise of empowerment (Sievers 1993). Finally, there has been an observable drift, over the years, of scientific thinking into management thinking, beginning with the advent of Taylor's Scientific Management on the back of the scientific Enlightenment of the 17th century.

Most of the leadership theories, like the behavioural and situational approaches, were concerned with transactional leaders, wherein leaders guide or motivated their followers in the direction of established goals by clarifying role and task requirements. Although nothing may be wrong with this approach, Bass (1985) and others, including Dilts (2002) and Hamel (2007), have argued that it fails to lead to the kind of employee commitment and dedication necessary for greatness. To achieve this, the leader must exhibit transformational characteristics.

As mentioned earlier in the analysis of various theories, leaders can emerge from within a group as well as by formal appointment to leader. The literature review has highlighted theories that range from “Great Man” theories to “Human Potential” leaders, but that the multitude of theories can be grouped under the four main headings: Trait Approach; Behavioural Approach; Contingency or Situational Model; and Transactional and Transformational Leadership Styles. Nevertheless, the emergence of organic, authentic, stewardship, and servant leadership, is developing prominence in well-established leadership theories.

This literature review has provided a context in which to place Dorothy Heathcote’s style of leadership and its relevance for creating a new model of leadership. The following chapter will look at influences in Dorothy Heathcote’s life that may have contributed to her leadership traits and unique style of leading learning.

CHAPTER 2: Dorothy Heathcote: aspects of her life and influences on her.

Much of Dorothy Heathcote's approach to her work possibly has its roots in the way her character developed through experiences in her childhood. Rutter (1985) identifies that cognitive, affective and social development is influenced by experiences in childhood, which manifest themselves in self-concept, attitudes to learning, and styles of interactions with others. Dorothy Heathcote herself said, *"I suppose a lot of things you have in your mind come from your childhood."* (Interview A, Line 101) Gavin Bolton's biography, *Dorothy Heathcote's Story* (2003), is a valuable source of information when trying to look at early influences, but the researcher's interviews conducted with Dorothy Heathcote proved to be invaluable in understanding the foundation for some of her traits. Such traits included her vivid imagination, meticulous planning, finding the unfamiliar within the familiar, precise sequencing of tasks, which in turn influenced her teaching style, and the models for active learning. As a biography of Dorothy Heathcote has already been written and published, the researcher will be selective in this chapter and focus on critical incidents and turning points relevant to her development both as a teacher and leader. Bolton (2003: p.11) stresses that Dorothy Heathcote's childhood experiences, such as looking after her academically frail friend, Gladys Lund, enabled her to see directly to someone's humanness without judgement and was to become a mark of her as a teacher.

Throughout this introduction, reference is made to Interview A and Interview B, which can be found in Appendix 2. These two interviews constitute part of the data that contributed to the thematic review and will be discussed in depth in Chapter 5. Interview A and Interview B were undertaken during a five-year span between 2005 and 2010, whilst working with Dorothy Heathcote, and became part of the data for analysis. Several references will also be made to aspects of the transcripts of tapes pertaining to the Manx Myth which are found in Appendix 3 as they contain pertinent relevance to possible influences on Dorothy Heathcote's views on education and subsequent leadership These transcripts will be fully analysed to extrapolate the seminal ideas underpinning The Alchemical Model of Leadership, in Chapter 5.

2.1 Aspects of her life - the early years

Dorothy Heathcote was born as Dorothy Shutt in the West Yorkshire village of Steeton, on the 29th August 1926. She never knew her father, but that did not appear to have affected her. In conversation with the researcher, she was adamant that this was not, in

itself, a major aspect that influenced her unduly because that was a *fait accompli*. It was possibly this aspect of her life that contributed to her stoic acceptance of "that is just the way things are and we have to move forward". The researcher believes that her humble beginnings never impacted on the way she used her insights in creating a pedagogical theory that placed the community at the heart of her teaching. She demonstrated the self-regulation, self-awareness and empathy aspects of Goleman's (1995) Emotional Intelligence.

From the age of three until she went to study drama at the Northern Theatre School, in 1945, she lived with her mother's parents and their eight adult children. She was constantly in the company of adults, which would possibly explain her excellent use of language, as she was exposed to the type of conversation that was typical of a close-knit community. Indeed, she mentioned *"good linguistic skills that can be used on private and public occasions"* as one of the competencies of leadership that she would have (Interview A line 37) when speaking to the researcher. Dorothy Heathcote makes reference to hearing about 'the yellow dog', a local myth, when listening in on adult conversations, demonstrating her knowledge at an early age of village folklore where there was an acceptance of knowledge being passed down through the generations and not being questioned. Bolton (2003) stresses that some of the greatest influences on Dorothy Heathcote came from the arts and literature. She avidly frequented Keighley Playhouse and was fascinated by the interactions of actors. She read widely and needed to understand the craft of the author by reading the ending of stories so that she could protect herself from becoming overwrought with emotion and focus on the crafting of the novel. Her highly perceptive skills of discrimination, or as she would call it "attention to detail", and her deep understanding of symbolism, came from her childhood experiences when she was given coloured stamps for attending Sunday School, which represented the Church's calendar year, and looking deeply into the pictures, possibly honing these skills.

According to Dorothy Heathcote, in her conversations with the researcher, her childhood was happy but marked by the poverty typical of the community in which she lived. It is highly possible that it is at this point she learnt the value of living frugally, ensuring that nothing is ever wasted and recycling both on a domestic front and later on an academic platform; *"Never ever waste what can be used and use everything as well as may be.'* (Appendix: Interview A, Lines 10). Even learning had to be recycled; she demonstrated this by her insistence on "publishing". By publishing she meant displaying students' work in the classroom so that it became public and others could learn from it. When working

with her students, especially during the time that the researcher was her student on the MA programme at the then University of Central England (1992), she would value their every experience and would be instrumental in upgrading it through a meaningful encounter, either through a task or in role. Dorothy Heathcote would often talk about deep learning as "seeing the familiar through different eyes" and she taught the students that using "drama eyes" helped them see more clearly; *"It's about paying attention to detail and really seeing into things. I'm sure that's my experience at the mill when I had to carefully select the hues to match the pattern I was given to follow."* (Interview A, Line 221).

Being the only child in the family, Dorothy Heathcote was cherished. She grew up in an environment where she was surrounded by adults who treated her with respect as well as love, and respect was a quality she always valued. "*Show tolerance to others wherever possible. It is important to me to be respectful of others and their feelings."* (Interview A Line 8). Wagner (1976) offered an insight into the biographical description of Dorothy Heathcote's platform to success, describing how her dream to become an actress was supported by her mother, a strong and influential woman who, like Dorothy Heathcote, was an exceptionally hard worker and clearly contributed to her daughter's common sense approach to life. Heston (1994) identified that from an early age, Dorothy Heathcote had the courage to be herself and never wanted to fit in with everybody. She was not prone to following others and whilst still very young, she knew that she was 'remarkable'. Her time spent in the Girl Guides, led by Miss Dorothy, helped to develop the social conscience, which stayed with her for the rest of her life. Bolton (2003: p.11) states that *"When she met classes that that she had never met before, they appeared to be to sense straightaway that she was seeing them as people worth getting to know."*

Dorothy Heathcote (2002) worked on developing her strategies in such a way so as not to have to reprimand her students. Intrinsic discipline would be brought about by the "beguilement" of the task and by the "scaffolding" of learning so that there was no room for personal exposure as a result of failure. Having experienced the concept of power whilst working at the looms where people's livelihoods depended on ensuring that quality outcomes were maintained, she introduced into her teaching "no penalty zones" which will be discussed in further detail in Chapter 3 when discussing Mantle of the Expert.

Davis (2013) states that Dorothy Heathcote was an avid reader with exceptional general knowledge and was endlessly curious about the world. It was at Girl Guide camp that she learnt her problem-solving skills to enable her to complete tasks with rigour and

efficiency. These skills were later refined and contributed to her meticulous planning of projects and demonstrated her focus and attention to detail, a higher-order leadership skill, which according to Goleman (2007) is a scarce commodity in a complex world.

Her friend Margaret Freeman, labelled their childhood community as a *'class conscious society'* where people knew their place in a still feudal pattern of landed gentry (Bolton 2003: p. 23). Children were selected at age 11 to go to the local Grammar School. In the year that Dorothy Heathcote sat and failed to pass the examination at 11, the three classmates who did proceed to the grammar school were the headmaster's son, his friend whose father owned a mill, and a girl whose father managed an exclusive dress shop in the next town. It may have been this experience of social classes being given precedence over others that contributed to examining the exploitation structure in Victorian times in the Mary Morgan project that she undertook with the researcher at Cape Primary School with a class of 8 year olds in 1992. Dorothy Heathcote's sense of justice never left her. She was adamant that all people must be treated fairly, a theme that was recurrent in projects suchole as 'Trerice House' and 'Rolling Role' (1993), but will not be discussed in detail in this research.

Although greatly disappointed by not being able to go to Grammar school she turned this failure into a positive drive for her future. She referred to her concept of fairness and respect for others; *"I can live and let live and stay interested in qualities and appreciate in others so get along with them in work events as well as social."* (Interview A, line 313). She spoke of *"using others in relationships that honour both people and goals held in common."* (Interview B, line 48). She also felt that fairness in conflict was important, *"Leaders, like all of us, I think, should not blame others and look out for culprits when things go wrong, but help and be part of the solution for problems."* (Interview A, Line 43).

Dorothy Heathcote believed in inclusivity, she made this very clear, *"I feel inclusiveness is also so very important and knowing how to include others as well as recognise when help is needed."* (Interview A, line 225). This demonstrates her acceptance of all people regardless of race, colour, creed or social class, and in Mantle of the Expert, the development of "blanket role", where all students are treated equally there are no "star parts" in the drama.

There seems to have been no loss of enthusiasm for school and for learning despite not attending Grammar school. Dorothy Heathcote, forever conscious of the scarcity of

money in the family, was also aware that her mother would be saved the burden of buying an expensive school uniform. It would appear to the researcher's quest for understanding some of the possible influences on her life that Dorothy Heathcote, having been brought up in times of austerity, knew how to make the best possible use of resources. At the age of fourteen, when she joined her mother as a weaver in the nearby town of Silsden, the same year that World War II began, the mills converted their production to meet the war needs for khaki cloth for troops' uniforms and silk for parachutes. It is highly likely that this was the beginning of understanding the need for recycling and not wasting anything. It may also have been whilst working at the mill, and specifically when choosing different threads for the loom, Dorothy Heathcote learnt the importance of attention to detail, rigour in manning the machinery, and realisation that the end of product, e.g. cloth, had to be of high quality if it was to pass stringent quality tests. *"I feel that it is important to prepare in detail for any commitments I make."* (Interview A, Line 7). She frequently advocated the wisdom of rigour; realisation and responsibility that were to become common themes throughout most of the projects that the researcher undertook with her as this underpinned quality (Interview B, Line 126-139). Goleman (2013) states that focus is a higher-order leadership skill, which is a driver for excellence. This insight is supported by Gardner, Csikszentmihali and Damon (2001) who state that leaders should be looking to create conditions within the workforce which align excellence engagement and ethics as these three factors contribute to high quality outcomes.

2.2 Acting ambitions

Dorothy Heathcote had secret dreams of becoming an actress. In the BBC production, 'Three Looms Waiting' (1971), she makes reference to spending her first wage on elocution lessons. She states that this was in preparation for becoming an actress and fulfilling her ambition. One might read into this the fact that she saw her Yorkshire accent as a barrier. Early videos of Dorothy Heathcote, as evidenced in 'Three Looms Waiting' (Smedley 1971), showed that her accent had been a focus for her and she demonstrated clear enunciation and received English. Nevertheless, she occasionally slipped into the Yorkshire vernacular as in her discussion about Manx Myth in 2010. In 1945 she saw an advertisement in the Yorkshire post about auditions for the theatre school that Esme Church, the actress and director, was holding. Dorothy Heathcote and her mother went to Bradford for the audition and although she was successful, she doubted she could take up the opportunity because of the need to pay fees for tuition. Her emotional intelligence in relation to how her needs might impact others, demonstrates her selflessness and her compassion and understanding for others. Help came from an

unexpected source - the mill owner for whom she worked. He said that he would pay her fees if her mother agreed to take over Dorothy Heathcote's loom. The offer of three looms waiting for Dorothy Heathcote meant she could continue with her real job when her theatre training was over.

Dorothy Heathcote had the opportunity to meet a wide variety of different people from different social milieus while at theatre school. Those running the acting course under Esme Church were enthusiastic, enterprising, and excited by the opportunity given to them to be part of the North of England project. The project had a number of guest speakers, invited by Esme Church, which included Sir Lewis Casson, Dame Edith Evans, Marie Ney and Michel St. Denis. The theatre group focused on children's theatre, giving performances to children's audiences as well as performing classical productions such as *The Rivals*, *Androcles and the Lion* and *Julius Caesar*. Dorothy Heathcote became fascinated with the intricacies Esme Church used to develop the sequencing and flow of the plays. It was highly possible that this skill was later used in the planning of her various projects expertly demonstrated in the meticulous planning of events in Manx Myth and previous Mantles of the Expert she had undertaken.

In 'Pieces of Dorothy' (1994) she said that it took her a long time to realise that she did not have the stature for an actress. This did not deter her from self-actualising and becoming a world-renowned pedagogue. Her skill of making the most of what life presented her with, probably contributed to her being able to manage ambiguity in the classroom, a skill she manifested in her undertakings. She explained this to the researcher in her own style, when preparing for the planning of the Manx Myth (2009), *"Right, first of all in teaching there is the matter of the teacher's control! Who controls the knowledge I'm not talking about keeping the kids quiet."*

From an early stage in her career, Dorothy Heathcote was already applying elements of Hargreaves and Shirley's 'Fourth Way' (2009) in understanding the need for distributive power and affirming an inspiring model for leadership of educational change, based upon a creative approach to leading people in a fictional context.

Davis (2013) states that there are some common dispositional characteristics of creative people such as Dorothy Heathcote, and these include possessing a certain degree of non conformity, openness to new experiences, and cognitive flexibility, wide ranging interests and an ability to channel their focus and attention. Csikszentmihalyi (1994) states that personality, including background and influences, the knowledge area

(domain) in which the rule structures have been internalised, and the field of influence, including the gatekeepers of the domains and the collaborators, are important factors.

In 1947 Dorothy Heathcote was introduced to an image of curriculum drama that she was later to develop into her own special methodology. Esme Church introduced her to 'The Drama of the Mind' (Bolton 2003) where students would get together to make up their own plays. It was Esme Church who made certain Dorothy Heathcote did teach. Suggesting to a reluctant Dorothy Heathcote that she was very talented and should deploy this in teaching, Church locked her in a room to think about her future saying, *"My dear, I'm going out of the room and when I come back you'll be going to teach"* (St. Clair 1991). This she did, becoming one of nine students in the first class of trainees, eight of which went on to theatre careers but only Dorothy Heathcote entered education. Realising that she would not be an actress, she went from the protective environment under Esme Church to work for Brian Stanley at the Institute of Education at Newcastle where she was later awarded a Master of Arts for her contribution to creative teaching.

It was at this time that that the progressive movement in education had seen an emphasis on child centred teaching. The concept of Child Drama had already been given voice through the work of Peter Slade (1954) and Brian Way (1967). Whilst Dorothy Heathcote's work was promoting similar values, she nevertheless valued the emphasis on structure rather than just improvisation. She took her role as pedagogue very seriously and when advised by A. L. Stone, a physical education advisor (Bolton 2003), to plan one lesson and repeat it for every group, Dorothy Heathcote dismissed his advice as 'ridiculous'. She felt that each teaching group needed a different approach and this way of thinking could be seen in the hours of meticulous planning that went into the many projects that the researcher undertook with her (Teacher Tapes, Mary Morgan Project (1992), Trerice House (1992), Rolling Role (1993), Manx Myth (2010). At the age of 24, Dorothy Heathcote was already formulating her own classroom practice that challenged all previous concepts of repeating the same planning of a lesson with different students.

2.3 Mrs Dorothy Heathcote

In 1950, Brian Stanley, from the University of Durham, appointed Dorothy Heathcote to the education department as he saw her potential and, when he later moved from Durham to the new Institute of Education at Newcastle, Dorothy Heathcote went with him. Dorothy Heathcote became sole tutor of the Diploma in Drama courses, earning the title of Senior Lecturer. Six years after she went to Newcastle, she was awarded

Master of Arts, and for the first time in her career, as mentioned earlier had *"proper academic qualifications"*, as she saw them.

In 1955 Dorothy married Raymond Heathcote. Her reputation as an inspired drama teacher continued to grow and she was regularly invited to teach in schools and encouraged students to incorporate drama into their teaching styles. In 1966, when she was close to her 40th birthday, Dorothy Heathcote gave birth to her only child, a daughter, Marianne. In the same year, the BBC in London decided to produce some films on drama teaching, and worked with Dorothy Heathcote in the production of the Omnibus series of *Three Looms Waiting* (Smedley 1971) and later, *Pieces of Dorothy*, directed by Roger Burgess (1994). Over the next few years Dorothy Heathcote travelled widely to New Zealand, Australia, India and Singapore, Kenya, South Africa, Cypress, Portugal, Holland, Germany, Sweden, Norway, Finland, Canada and the USA. Between 1986 and 1991 Dorothy Heathcote also taught groups in the British Army, the British Gas Company, the National Trust, Volkswagen Limited the University Medical School and a range of museums. She received honorary doctorates from Newcastle-upon-Tyne and Derby universities. In 2011 she was awarded an MBE in the Queen's birthday honours.

Dorothy Heathcote retired in the autumn of 1986, yet she continued to teach and develop her practice as well as to enjoy her retirement with Raymond. In 2008 she gave a speech at the Council of Ontario Drama and Dance Educators (CODE) conference in Canada, in which she described Raymond, her husband, as a supportive engineer who was concerned with form, design, processes, interaction of making, working with machines, and responsibility, that should all be fit for purpose. On the many occasions that the researcher had the opportunity to stay at Highburn House, and then at West House, Dorothy would often refer to Raymond's meticulous engineering plans, a skill that she shared when planning her educational projects. In fact Raymond explained the workings of the boiler that was used as the entry point in Rolling Role (1993) when the boiler exploded at the Victorian brewery. Heston (1994: p.9) used the analogy of a thick cable when Dorothy Heathcote demonstrated the hidden meanings in a story:

> "*They are like millions of shades hidden under the surface of a story line which can yield any teacher immense stores of examples of human interaction. Themes cause us to ponder and hang about why and how. Themes cause reflection which is the purpose of all art."*

In 2011, together with the researcher, she devised the Manx Myth project, which was commissioned by the Isle of Man to help students take a pride in the historical legacy of

the island. Of the many obituaries written to detail her achievements and contributions to the teaching of drama, none is more poignant than her own assessment of her own achievements, *"Only three! I am lucky enough to have had lots of little victories in my life. Appreciating form and being able to see into it ...staying open to surprise ...keeping open to the wider experiences of human spheres. Staying curious, of course"* (Interview A, lines 72 – 78). Dorothy Heathcote commented on her own curiosity saying, *"I shall look forward to death ... as the greatest and most mysterious adventure of all."* She died on 8 October 2011.

2.4 Influences - the impact of reading

Throughout her academic, creative and industrious life, there were many influences upon Dorothy Heathcote. Some came from personal experience, contact with significant innovators and thinkers, but others came from her desire to read widely and absorb and process as much information as possible. She had a keen awareness of the sensitivity of language, perhaps from her early love of reading. She read and thought a great deal about life's purpose and the element of responsibility for the future, *"To steward in all ways and leave things as well as may be, but better than when I found them"* (Interview A line 65). This remained central to her code of behaviour, both private and professional, that all be done well and for the greater good.

Dorothy Heathcote was a keen reader all her life. Her voracious appetite for reading contributed to her ease with using her visual prowess, e.g. "seeing pictures", which guided her in finding appropriate starting points for developing episodes to be explored. Dorothy Heathcote described her entry points for drama as, *"pictures in my head. It's like the camera shutters are moving all of the time and then one picture sticks"* (Interview B line 24). Reading opened up a world of visual imagery for Dorothy Heathcote, that she continuously drew upon in her planning of work, but it also developed her thinking prowess. She said, *"The purpose of reading for me is a priority for information and planning material"* (Interview A, line 215). As a child, Dorothy Heathcote liked all the subjects she studied at school and the local mill owner, Sam Clough, allowed her to borrow books from his own collection. Davis (2013) declares that Dorothy Heathcote's practice was influenced by her voracious reading and keen knowledge of narrative and drama which was fed by her appetite for seeing films, working with Bingley players the performance groups, and taking elocution classes from Mollie Sugden, the actress who was related to her. All the aforementioned factors contributed to the basis of her theatrical knowledge, which would underpin her work as a teacher and a leader.

Her love of reading helped her use of language, visual interpretations, ideas, and modes of thought, and contributed to her innovative entry points for exploring learning through drama. Exposure to readings of poetry, history, biblical texts and theoretical writings, merged with the creative element of theatre, possibly contributed to her a very vivid imagination. In her lectures, given at the MA residential in Cleobury Mortimer (1993) for students at the University of Central England (now Birmingham City University), she stressed that books became a stimulant for her. She did not rely on them to build up knowledge but rather an internal dialogue that opened up curiosity, which then needed to be explored. She mentioned that she had the type of imagination that gave words vocal textures that forced her to pay attention to the imagery that she was seeing, which she later interpreted as possible material for drama.

She referred to her reading habits in the DVD *The Thin Screen* (1991), where she worked with Audi Volkswagen middle managers on implementing change in an organisation. She tells them about the concept of *'the book finds you'*, in that when reading you only read enough to make you think about possible insights that you might want to make to adjust to your thinking about various situations. For Dorothy Heathcote, reading was a way of alerting yourself to how you function. This demonstrates she knew herself well. Peterson and Hicks (1993) state that the higher one rises in an organisation, the more self-awareness lives at the centre of leadership development.

Even in reading, Dorothy Heathcote demonstrated leadership skills in so far as she adjusted her perceptions in light of emerging new evidence, a skill of paramount importance when leading change. For her, it was important for leaders to educate themselves for "self-direction". She stresses the importance of sign, the basis on which all social events are constructed, the way that people interpret the world and social events. Her strong community and family feel, contributed directly to her success with children adults and academics alike. She appeared to be instinctively aware of the blindness of the monochromic organisation to the humanity of its members (Hall 1984;52). For example, her meticulous attention to detail, her capacity for using the visual element of learning as a starting point for the "Big Lure" that would attract students to eagerly accepting the "if mode" of drama, can possibly be traced back to her early childhood where she had a natural curiosity and diligence for learning. Dorothy Heathcote was a great admirer of the work of the philosopher and leadership theorist Charles Handy (1978), rated second on the list of 50 Thinkers in 2002, and as referenced earlier Edward T Hall (1984). It was in the work of Hall (1984), in informal conversations between the researcher and Dorothy Heathcote, that she often expressed

opinions on his views about leadership. In relation to Hall (1984), she was aware of his contribution to her understanding of working with other cultures. Dorothy Heathcote travelled extensively and was aware of the many differences in planning for giving high and low context messages in relation to ascertaining the correct level of contexting in one's communication so that the message is correctly received (Hall 1984: p.61).

Dorothy Heathcote's curiosity in learning, love of reading, genuine interest in people led her to be eclectic in her undertakings. Booth (2012) showed that Dorothy Heathcote borrowed ideas and terminology from other writers and disciplines and transformed them for her own use. Bolton (2003) previously supported this claim by saying that she turned to wisdom through her reading of the work of geniuses, visionaries and theatre; this is further explained in Chapter 3 when the researcher will be explaining Laws of the Mantle of the Expert. The researcher considered whether perhaps clues to her personal methodology of teaching and her own lines of inspiration may be attributable to the many literary influences that she had in her life. Furthermore, as Dorothy Heathcote was very widely read, it could be that some of the leadership theories incorporated into her teaching methods may have consciously or unconsciously been derived from other sources. What is clear is that Dorothy Heathcote had an ability to use many ideas intuitively and looked towards Bolton to systematise her approach, clarify her approach, and to theorise things that she was instinctively discovering and doing (O'Toole 2012: p. 16).

Dorothy Heathcote was an ardent listener of the radio and often mentioned to the researcher that she had heard interviews, which resonated, with her views. She was particularly fond of Melvyn Bragg, who hosted 'In Our Time' (2003), which still broadcasts weekly at the time of writing this thesis, a series of lectures pertaining to all aspects of culture. In many conversations with the researcher, she would reiterate her fascination with him as he had such "clear form". This comment led the researcher to believe that 'form' was important to Dorothy Heathcote and this will become clearer in Chapter 3 where the researcher will look at the structure underpinning the Mantle of the Expert.

For Dorothy Heathcote, a higher-order skill was being able to read signs. It is possible that this attention to detail had been developed from her work at the loom where she herself freely admitted that she had to concentrate on more than one thing at a time, both in relation to machinery and cloth production. Her expert knowledge of bales of cloth came in to being at Madame Lingard's fabric shop in Rolling Role (2012) and the

importance of good cloth for Timothy's trousers in Manx Myth. (Tape 8 line 14, and line 42)

Dorothy Heathcote's mental and physical stamina and her democratising of the classroom, are two areas that need to be mentioned when looking at the impact that her life experience had on her work as a drama practitioner. Dorothy Heathcote was not afraid of hard work and the mental energy that was put into her planning of Manx Myth was extraordinary. Dorothy Heathcote was an innovator and her interactions and relationships with her students, including the researcher, were unconventional. This is possibly due to the fact that in her life she herself always worked hard, being very conscious of maximising time. This, she possibly learnt from working in the mills where tight timelines had to be adhered to. Whenever the researcher stayed at her home in Highburn House, when her husband Raymond was still alive, and indeed at West House in Spondon, where she eventually lived with Marion her daughter, all tasks were executed with military precision. The bread was baked, meals prepared, lists made of what was to be done and resources for work were ready. She was exceptionally hospitable and shared her knowledge generously ensuring that each student embraced key challenges and developed a research focus and form of presenting their dissertation unique to their field of study. O'Toole (2012) states that there was no difference in the crossover between her personal life and professional life. She broke down the personal /professional boundaries enabling her to work with students in a dialogic way which in turn informed her own work. She had received throughout her upbringing, a true sense of self and was able to be herself in every sphere of social and academic situations.

2.5 The influence of Laban and Sufism

It does seem clear that one of the most significant influences on Dorothy Heathcote during her time at Esme Church's theatre school was Rudolf Laban (1879-1958). He was a choreographer who had been forced to flee from Nazi oppression when his idea of modern dance clashed with Hitler's passion for classical art forms. His approach to training dancers was a more intuitive style in which he perceived people in terms of characterisation and fluency of movement on stage rather their temperament and psychological history.

Laban believed that dance should be accessible to everybody because it was a vehicle for connection between communities and nature. Dorothy Heathcote said of Laban he *"gave me vocabulary to think regarding speed, energy flow. He turned me into a benign watcher of people in social situations. A mix of painter, photographer and social*

scientist." (Interview B line 227). It is highly likely that elements of his work on movement analysis crept into her personal methodology and Laban's dance dynamics could be equated to Dorothy Heathcote's use of the art form in the Manx Myth. Laban identified 'dynamics' as the way movement is executed with respect to inner intention. This could be interpreted as a parallel with Heathcote's use of tension within the Manx Myth, where every episode is introduced through the medium of a different emotion to 'lure' the students into an effective engagement with the task.

The similarity between Laban's view of the art form (Konnie, 2011) and that of Dorothy Heathcote is seen in the fact that both of them placed a great emphasis on form and essence in order to explore social themes. Both professed that knowledge comes from experience and that learners are active agents in their own empowered learning rather than passive recipients of received knowledge. Hackney (2011) states that in Laban's work dancers developed their powers to perceive critically the way that they exist in the world, with which and in which they find themselves. The art form of dance enables them to see the world as a reality in the process of transformation. Heathcote echoed this view by stating that the primary way of interacting with learning through drama was through an intense personal relationship with the material (Medina 2008).

Laban's development of the "Movement Choirs", where large numbers of people are choreographed, can be compared to Dorothy Heathcote's use of 'Blanket Role'. This technique is used in her Mantle of the Expert approach to teaching wherein personal expression can still flourish in spite of working within a group. This belief of individuals making sense of learning, whilst still operating within a group, was of great importance to learning.

Laban's work was related to his spiritual beliefs, which were based upon a combination of Theosophy, Sufism and Hermeticism. Laban's interests in the esoteric had a significant impact on his creative and dramatic work, and the means by which he approached performance and the understanding of human motivation and action. He had a particular interest in the Mawlawiyya Sufism of Turkey, well known in the West as the 'Whirling Dervishes'. Laban first encountered these Dervishes in 1896 and after a number of subsequent visits, he was involved with the quasi-Sufi Gurdjieff, who's dancing at his Institute of Harmonious Development in Paris, was particularly innovative. The esoteric interpretation of the mysticism of the Sufis led to Laban's involvement with the Gurdjieff movement and heavily influenced his dance and his teaching of dance.

We find some clues to Dorothy Heathcote's regard for the more spiritual dimensions of life and Sufism in The Manx Myth (Interview B, line 166). This is conjecture and requires further exploration, however, there are certain parallels between Sufism and her use of the art form in this project. For example, in Sufi rituals it is crucial that the spiritual lineage of each order is remembered. This includes rituals such as initiation, solemn pledges, and intuitive knowledge, which stems from the heart and not always from the mind. The silent remembrance of the '*dhikr*', the devotional practice of remembrance is evoked in the 'The Walk of Silence' in Manx Myth when the villagers remember all those lost in fire. The spiritual image is also apparent in the way that Heathcote creates the ancestral community in the church frescos and gives permission for her students to respond intuitively to tasks. She did not expect students to give her an authorised answer, but enabled them to think deeply as to how their craft would be remembered for posterity.

2.6 The influence of Gurdjieff and spirituality

It is not well documented in most writings, about Dorothy Heathcote, as to how well she actually knew Laban. What is known is that she had access to Laban's circle of influence at Esme Church's theatre school. He was a follower of George Ivanovitch Gurdjieff who was born circa 1866, in Russian Armenia, near the border with Turkey. Much of Gurdjieff's early life was a mystery but he claimed to have studied both Christian and Islamic esoteric traditions, the latter associated with the Sufi orders founded from the 12th century onwards.

From 1887-1911 he claimed to have travelled across Central Asia meeting spiritual teachers predominantly from the Sufi mystical tradition, and particularly from the Sarmoung monastery, which he said was a spiritual brotherhood providing the means to fulfil human potential and insight into the human ego, dating back to 2500 BC. By 1912, Gurdjieff had established a 'system' of spiritual practice referred to as 'The Work' that involved movement; breathing, meditation and exposure to existential experiences, which he believed shook people out of their unconscious state and helped them live more authentically.

It is very likely that Dorothy Heathcote alluded to 'The Work' briefly in a conversation that she had with Professor Ian Draper and the researcher in a tutorial at West House in Spondon in June 2005. Here she spoke about the knowledge hidden in ancient traditions of dance, such as commitment and focus of the present moment which has the possibility to open up a new realm of experience as seen in Gurdjieff's Sacred Dances

(Brook 1978). The researcher explored this further in her readings, as she was interested to see whether there was in fact an element of synchronicity between Laban, Dorothy Heathcote and Gurdjieff. What emerged was that there were elements of similarity in the terminology of the individual disciplines. Gurdjieff identified 39 series of movements, Dorothy Heathcote in her work identified 33 ways of role-taking. Furthermore, Laban identified five levels of movement in dance whereas Dorothy Heathcote presented five levels of meaning when being in role. All of these examples are deeply rooted in ritual and their commonality is in that they are devices for transmitting a deepening knowledge. For example, Dorothy Heathcote valued creative imagination, where symbols, signs and metaphors had meaning to individuals and believed symbols add depth to both character and role (Wagner 1990). It is interesting that Gurdjieff's teaching, as a spiritual and esoteric movement, centred much of its practice on movement as a means to achieve 'higher perception'. Dorothy Heathcote's methods and overall demeanour, suggest that there are resonances with this mystical outlook, both in her attitude to life, and her method to working. There is constant movement in Manx Myth through episodes where students experience a wide range of emotions within 'The Peaceful Times' through to 'The Troubled Times'. This is achieved by meticulous manipulation of time and resources and demonstrates her artistry for conceiving effective task activity.

Stillness, both in the art form of dance and drama, enables us to explore all levels of reality to deepen meaning-making. *Maraqaba,* an aspect of Central Asian Sufi practice adopted by Gurdjieff, extols the virtue of silence and self-reflection. It is an observation, but the researcher believes '*maraqaba*' might have been the starting point for Dorothy Heathcote's idea of introducing the aspect of the "self spectator" the regulation of self cognition or in this case the quality of learning. This is very similar to Kolb's learning circle (1984) where reflection develops not only self-awareness but empowers the individual to learn from past experience and behave in a different way.

The researcher identifies that by igniting the self-spectator in her students, a higher order learning skill, Dorothy Heathcote was enabling them to push for quality. It is highly possible that in her working days in the 1940's at the mill, when she was promoted from working with dobbies to jacquards, she developed the skill of high concentration, being able to control hand and eye, aiming at perfection as mistakes were costly (Bolton 2003).

In 2008, at the Council of Ontario Drama and Dance Educators (CODE) conference, she referred to the self-spectator as having nothing to do with being self-conscious through

embarrassment; it means that the work is monitored by the self-awareness of attention to shape a selection of tools and style of construction to achieve desired purpose. Thus the artist arises in the process of doing to create form. The self-spectator can also be seen as the internal regulator of quality better known in educational circles as meta-cognition and internal regulator of standard (Livingstone 1997).

Not attaching judgement but accepting everything that is, is mentioned in *The Thin Screen* (1992) when asked outright by one of the middle managers from Audi Volkswagen: "Are you spiritual?" Dorothy Heathcote replies: *"I constantly think how life should be, there is an energy that I draw upon and I agree to live with mystery. I am open-minded to limitless resources that we have as human beings and I process how I function"* (*The Thin Screen* 1992). Nevertheless, in the Manx Myth 2010, she refers to the Mantle of the Expert as being highly spiritual, moral and social. Dorothy Heathcote said, *"In Manx Myth their spirituality comes from people sharing knowledge. Spirituality, morality and community are very important in Mantle of the Expert"* (Interview A, line 181).

On meeting Dorothy Heathcote, it may have seemed that there was an apparently clear distance between oriental mysticism and the context from which she developed her use of drama in education. However, this seeming disparity may not be as anomalous as might initially appear. Dorothy Heathcote herself said during an interview (Interview A, line 183) that there was a dilemma for teachers when planning and she saw tensions in building on students' experiences and the requirements in the curriculum such as students' spiritual, moral, social and cultural development as recommended by the Section 10 Ofsted framework. The whole process of planning drama and building internal coherence, was essentially spiritual. She said that, *"Drama is about how we think, feel and believe in what we value each day. Whilst it's still about man in a mess, students cannot begin to solve problems if their prior experiences are not taken into account"* (Interview B, Line 212).

It would seem that it is possible that Dorothy Heathcote is identifying that leading learning is not just about learning facts, it is about using the teaching within the framework of deepening our own humanity and what Prentice (2009) calls "spiritualising pedagogy."

2.7 Conclusion

The experiences of Dorothy Heathcote's life, especially her early life, and the significant people she met in her life's journey, helped to shape her and had a profound impact on her skills of leadership. Born into a poor but loving family she was accepted for who she was and gained security from this. Her mother, aunts and uncles, gave her companionship and were good role models. The community in which she lived was an industrious one and working in a local mill she learned the discipline of arduous employment. Other qualities, such as an appreciation of complexity, where she would not accept things at face value and would look beyond what was apparent and the need for structured organisation, came from her early working life and the responsibility of having to manage the looms. She did not lack courage or fortitude and so was able to ride the disappointment of loss of a Grammar school place. The joy of reading and use of a fertile imagination through the written word began early and remained a keystone of her life. A determined character, she saw a goal in the theatre and, with courage and planning in her elocution lessons, began on the path to become a performer. Her association, frugality and good housekeeping, were also attributes that stemmed from her early life and remained with her in her professional and domestic life.

Dorothy Heathcote valued people, respected their ideas and views and had a sincere respect for her fellow man. Clearly, Esme Church, and contact with Laban and the ideas of Gurdjieff, took an early and vital role in shaping some of her later professional qualities and skills, especially in this scheme for observation of people's binaural expressive behaviour, which she used when she filmed The Thin Screen (1980) with Audi/Volkswagen managers. Her exploration, through literature, also yielded a wide and eclectic mix of influences and provided plenty of materials to draw upon when structuring drama work. Above all Dorothy Heathcote thrived in a fulfilled environment. She had a devoted husband with whom she could discuss many of her insights in relation to the drama work she was creating, such as the Boiler explosion in Rolling Role (1993). Her husband was a companion and support to her. She valued him for his skills as an engineer, especially for the meticulous planning that he put into his engineering tasks. Her dedication to any task, her self-discipline, high expectations and sense of duty were well matched in Raymond.

The academic life that might have flowed from a Grammar school education came eventually as a result of her ambition to be part of the world of acting and theatre. She had the opportunity to self-actualise by accepting a teaching post without a formal qualification and gained international success for her teaching methodology. Dorothy

Heathcote had a strong but still modest conviction in her own ability and a unique gift for inspiring students with confidence and enthusiasm. It was through these years of teaching on drama courses, and working in a variety of settings with different age groups, and even groups from industry, that she developed not only her special teaching skills but the elements of her leadership style, which will be discussed in Chapter 6.

CHAPTER 3: The Mantle of the Expert

3.1 Setting the scene

This chapter will consider the key components of the Mantle of the Expert theory. It will discuss Dorothy Heathcote's guidelines for commencing a Mantle of the Expert, define the enterprises, and comment on the types of enterprises, as well as the 10 Laws for teachers to remember when planning a Mantle of the Expert (Heathcote and Bolton 1995). Reference will also be made to laws, guidelines and enterprises as presented by Dorothy Heathcote on the MA Drama in Education course at the University of Central England in 1992. A discussion will take place on how learning in the classroom context can apply to leadership in schools and organisations, and how this is linked to Hargreave's and Shelley's (2009) 'Fourth Way' of inspired, innovative, responsible and sustainable leadership. These elements of leadership will also be taken into consideration when constructing The Alchemical Model of Leadership in Chapter 6. The researcher has been building up a picture of the key components of the Mantle of the Expert since 1992 and these current findings are based on historical, uncategorised notes taken in lectures, seminars and workshops conducted by Dorothy Heathcote since that time. Whilst they do not constitute the main body of data to be analysed, they have nevertheless contributed to the point of view adapted by the researcher.

The researcher has also made reference to notes from conversations with Dorothy Heathcote taken during the construction of The Mary Morgan Project *(1992)* conducted at Cape Primary School and The Manx Myth *(2010).* Several references will also be made to her thoughts on teaching as defined in the transcripts of the A, B and C series of tapes made in 1992-1994 at the University of Central England (now known as Birmingham City University). These tapes have only been used as background reading and do not form part of the data used for the thematic analysis.

A full examination of the Mary Morgan project will not be undertaken in this thesis but several references will be made to insights that Dorothy Heathcote shared with the researcher during the planning stages of this project. Reference will also be made to the Manx Myth by providing an outline of the project by referencing her notes made to help teachers plan the Manx Myth in preparation for her visit (see Appendix 3).

Whilst the 10 Laws of the Mantle of the Expert are not directly the subject of the thematic analysis undertaken in Chapter 5, they are relevant to The Alchemical Model of

Leadership and resonate with Hargreaves' and Shirley's (2014) 'Fourth Way' of developing organisations through improved school leadership. In Chapter 5 the researcher will provide a deeper analysis of the key features that have been identified through the thematic analysis of Dorothy Heathcote's Manx Myth based upon a transcript of the tapes and the two interviews that were conducted during the period of 2005 and 2010, all of which have contributed to the body of data that led to the construction of The Alchemical Model of Leadership.

3.2 What is the Mantle of the Expert?

The Mantle of the Expert is a pedagogy that creates imaginary communities of learning in the classroom through activities that are closely linked to the world of work (Hill 1991). This method of teaching is believed to have had an impact on the types of learning experienced by students, as it provides opportunities for them to not only acquire knowledge but also skills needed for the world of work (Matusiak-Varley 2011). These skills are also highlighted in the Personal Team Management Profile, below in Figure 1.

The Mantle of the Expert approach to learning is further characterised by offering a 'service to society'. Students are taught through the construction of tasks and episodes using drama time which can span using past, present and future, that their fictional enterprise can provide solutions to a wide range of consumer demands which include:

- helping society;
- developing responsibility and ethical practices;
- being led by values based leadership;
- understanding the history of an enterprise;
- being empowered to develop emerging skills of providing quality customer care.

Dorothy Heathcote stressed that working in the Mantle of the Expert was a rehearsal for work in real life. She said, "It seems right that people should not be asked to produce any results before they go through the gates that necessarily breed the possibilities. One of my duties in teaching work in Drama is to enable people to make bridges between the drama they are making and the dramas that are making them. I am constantly in the process of throwing things out so that real life connects with history, art, science building bridges casually in the resonating of the drama" (Heathcote 1994).

Edminston (2005) states that by working on the Mantle of the Expert students can acquire more than just a professional attitude to work, as being an expert means being

responsible for our actions; students are enabled to become responsible people exploring how to act ethically in a variety of situations. As stated by Friere (1987), learning is a process where knowledge is presented to use, then shaped through understanding, discussion and reflection. A further discussion on learning will be explored towards the end of this chapter.

Much has been written about the Mantle of the Expert theory, for example, in the work of Heathcote and Herbert (1995), Bolton (1995), Sayers (2012), Aitken (2014) and Becker (2014). For the purpose of this study the researcher has relied on the definitions given by Bolton (1995) and Dorothy Heathcote herself, especially in relation to the types of skills students can develop based upon the viewpoint of the role that they are undertaking whilst engaged in collaborative enquiry (Heifetz, Grashow and Linsky 2009) (Edminston; Abbott; Towler Evans; Wilshaw, Lewis, Bramley (2005) Allen Taylor (2006, 2005).

Dorothy Heathcote defines Mantle as not being a cloak but as a way a person is recognised for their craft. She states "This is not a garment to cover; I use it as a quality of leadership, carrying standards of behaviour, morality, responsibility, ethics and the spiritual basis of all action" (Heathcote, 2008: p.1-2) Abbott and Taylor (2013).

3.2.1 Explanation of the terms Mantle and Expert

To understand how the Mantle of the Expert functions and compare its systems with those operant in organisations, it is important to look at the definitions of the terms **Mantle** and **Expert**, as well as the 10 Laws of the Mantle of the Expert as defined by Dorothy Heathcote. At the Council of Ontario Drama and Dance Educators (CODE conference 2008) she defined these two terms as follows:

A **Mantle** is the way in which "you are held in esteem in the community, that you do that which is honourable for your craft. It is a standard of behaviour below which you will never sink". **Mantle** indicates: "I declare that I will uphold the lifestyle and standard of my calling…Mantle is not a cloak by which a person is recognised. This is no garment to cover. I use it as a quality of leadership, carrying standards of behaviour, morality, responsibility, ethics and the spiritual basis of all action. The Mantle embodies the standards I ascribe to. It grows by usage, not garment stitching."

Expert in this sense means: "The determination to get the knowledge you need to be recognised in your culture for the standards that you set". This notion of **Expert** is based

on the idea that: “I will undertake to take seriously the acquisition and using of the skills deemed necessary for the lifestyle I have entered because of my calling”.

3.2.2 Types of learning

A fundamental feature of the Mantle of the Expert is that the class does all its curriculum work as if it were an imagined group of responsible people with a set of expertise. According to Abbott (2013), this shifts the paradigm of teacher as transmitter of knowledge to teacher as enabler of knowledge. By using this method, Dorothy Heathcote reached out to teachers who might not have been fortunate enough to have been trained in using the art form of drama in the classroom, but who could take some steps in experimenting with this approach. For their benefit, and also for the benefit of those fully conversant with teaching Drama, she presented rules and the 10 Laws to be adhered to when developing this approach to teaching.

Fleming (2011:97) states that the framing of students as members of an enterprise can bring a high level of motivation and engagement in learning. Bolton (1998) refers to this engagement as “busy authority”, a fictional springboard from which all learning can be pursued. As well as learning curriculum content introduced through the demands of the “clients”, students, through the framing of expertise (incrementally developed through meticulous orchestrating of graded in difficulty and carefully sequenced tasks), are given the opportunity to learn a wide range of viewpoints knowledge and experience.

The Personal Team Management Profile (Margerison-McCann 1985), Figure 1, and later adapted by (Murgatroyd and Morgan 1993) to suit schools as organisations, was used by the researcher in her lectures to clarify possibilities of different types of learning through the Mantle of the Expert. It was originally presented at a student seminar in 1993 at a workshop on the MA Drama course at the University of Central England led by Dorothy Heathcote and later was used as a training tool for teachers in a seminar led by the researcher in 1996 at Cape Primary School, when the researcher was attempting to convince the management of the school to adopt Dorothy Heathcote’s approach to teaching. She referred to the model as offering “a useful guide” when observing the “social health of the class” and later setting up ‘blanket roles’ (the ‘whole class’ role where students share the same viewpoint whilst undertaking tasks). When discussing the appropriateness of including the chart within the research, during a tutorial with her in September 2009, she pointed out that the skills as identified in the diagram would be a secure way of helping students develop commitment to their assigned tasks in the enterprise. She insisted, however, that these should only be used when the teacher had

a clear grasp of the needs of the group based upon his/her prior observation of the way the students tackled the demands of the curriculum, firstly mediated by the expectations of the client and secondly, that it supports Guideline 8 (which will be presented later in this chapter) as defined by Dorothy Heathcote in relation to helping students identify the skills that are needed for the task.

In short, organisations need to encourage employees to have versatile functions. This point of view is espoused by Handy (1995), one of Dorothy Heathcote's much admired writers, who states that in the 21st century there will be a need for a multi-skilled taskforce. It is the researcher's opinion that the Mantle of the Expert provides valuable opportunities for students to learn about the world of work through co-constructed learning opportunities and reflection on action (Kolb1984).

This figure demonstrates the versatility of roles that can be adopted through the use of Mantle of the Expert to build communities of inquiry. By building a "Community of lnquiry" (Adams; Dewey; Pierce and Shields 1999), employees develop skills of social networking, trust, community and values of reciprocity consistently building social capital (Hanifan 1916). This view is reinforced by Fukuyama (1965) who states that social capital is the development of values norms and ability to work in a group towards a common goal.

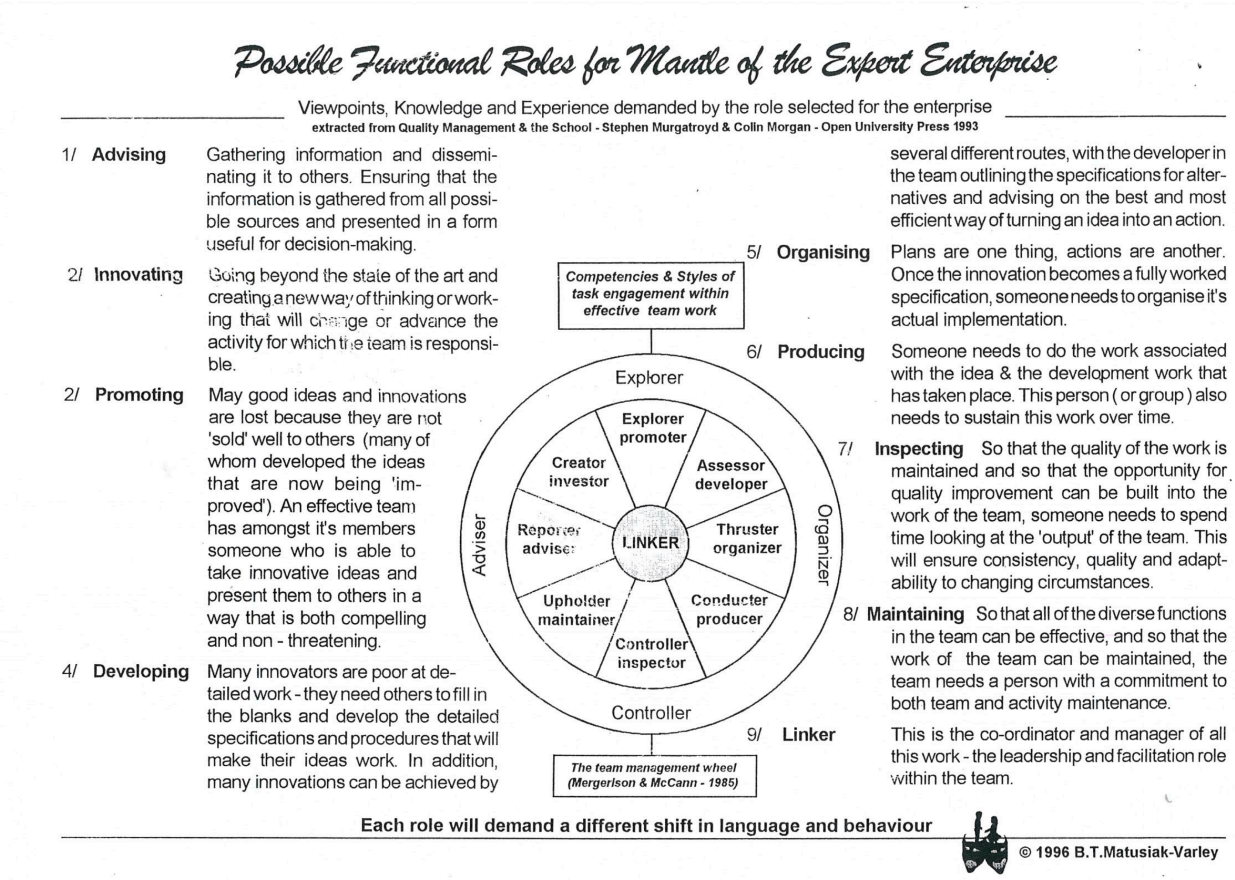


Figure 1: Possible functional roles for Mantle of the Expert Enterprise (Murgatroyd and Morgan 1993).

Covey (2008) states that for true success in organisations all work must be principle-centred and this develops the character ethic that will not be swayed in face of difficulties. As stated earlier, this view is reinforced by Dorothy Heathcote who stated that working in the Mantle of the Expert has its roots in morality and ethics and the spiritual basis of all action.

Because of Dorothy Heathcote's emphasis on introducing the element of action taking place within a community (both past and present), and the responsibility of the community to contribute to future generations, Dorothy Heathcote's belief has been to enable her students to pass the truth as she knows it to the next generation (see Appendix 3 Tape 1 lines 9-2). This will be explored in more detail in the thematic analysis in Chapter 5.

Each Mantle of the Expert, whilst it might focus on different aspects of the curriculum, introduced by the client, has to have a fictional enterprise staffed by a team (students) which is versatile in working in defined time-spans of past, present, and future,

depending on the requirement of the task. It also requires a facilitator who works as a colleague and uses appropriate language of collegiality, a client who pushes for quality tasks to be accomplished based upon the demands of the curriculum and opportunities for the workforce to reflect on their undertakings. The workforce continually seeks quality improvement, as these are several of the necessary prerequisites for a successfully led Mantle of the Expert.

This aspect is skillfully introduced through the teacher's interventions as seen in the guidelines, where the students move from finding their tasks being interesting to becoming important (coined as "productive obsession") and commence to self-regulate their work through the awakening of the "self-spectator" (Dorothy Heathcote's term for reflecting on the quality of work undertaken). This process will be discussed further in this chapter where reference will be made to Dorothy Heathcote's stages of task introduction using Kolb's Learning Cycle (figure 4) and the wheel of Parsimony and Prodigality (figure 5), and its usefulness in helping leaders develop quality in task execution. The basic guidelines for setting up the Mantle of the Expert are found in Heathcote's and Bolton's (1995) publication *Drama for Learning*, which charts them in a format that was used by the researcher as a training aid to help less experienced teachers in her school understand the principles underpinning the philosophy behind the setting up of the process of the Mantle of the Expert. For the purpose of this research, it is important to note that the mind-set teachers need to adopt is that of Stewardship (Block 1993), where service over self-interest at every point is essential when distributing power, but at the same time building accountability in leaders. Dorothy Heathcote stresses in the first point of the guidelines that she works in partnership with the students as a professional colleague. This is further emphasised by the use of language with many references made to "we" as this brings about a sense of collegiality.

The 10 Laws of the Mantle of the Expert are applied according to the teachers' expertise in drama. The higher the teachers' and the students' expertise, the deeper the learning can become through the careful structuring of episodes and the use of the art form of drama. This is where the work of Neelands (1992) is invaluable in contributing to the repertoire of skills that the teachers can use in developing the learning in the Mantle of the Expert. It offers a plethora of conventions that can be used to execute the demands of the client and contradicts Hornbrook's (1991) notion that this work is anti-theatre but reinforces the concept that there are just some aspects of learning that cannot be assessed.

According to Block (1993: p.41):

> *"it is essential that leaders operating in this paradigm are aware of the way in which they govern themselves and take responsibility for ensuring that the workforce develops a strong sense of both ownership and accountability and distribution of power. Stewardship holds the possibility of shifting expectations of people in power to that of the workforce. Part of the meaning of stewardship is to hold in trust the well-being of some larger entity, an organisation, community, the earth itself. To hold something of value in trust calls for placing service ahead of control, to no longer expect leaders to be in charge and out in front".*

Working as a colleague forces leaders to develop ways in which accountability is encouraged without excessive caretaking, as this action treats others in lower position and induces over reliance and dependency. Taylor (2003) states that through learning in the Mantle of the Expert students have opportunities to develop both interpersonal and intra personal intelligences.

Whilst the guidelines (listed below) are self-explanatory it is essential to make reference to guideline 3, which is that the teachers opening comment should hold out a promise of secure accomplishment as through the success of the first simple task, a sense of security is established among the workforce as the expertise is slowly introduced.

The use of "teacher talk" whilst students are engaged in executing tasks is developing the meta-narrative through which they are aware of the quality of the task that is required of them. This constant commenting on the way that the work is being done, both as a colleague and also sharing the demands of the client, is akin to 'sustained shared thinking' (EPPE Project Sylva *et al.,*1992), where the teacher shows genuine interest, offers encouragement, clarifies ideas and extends students' thinking by asking open questions. In other words, the teacher becomes the voice for learning and offers instant assessment of the task undertaken. In the Manx Myth, this is seen when Dorothy Heathcote is commenting on what she is seeing (Tape 1 Lines 36-40), essentially as the leader of learning through her choice of carefully crafted tasks that have to be executed, which enables the learners to find their own meta-cognitive processes that enhance the learning experience. Through reflection, and through the running commentary that Dorothy Heathcote undertakes, students learn how well they are doing. This instant feedback can be seen as a 'broad brush' formative assessment of their learning.

Basic Guidelines of the Mantle of the Expert (1993) as presented by Dorothy Heathcote to MA students at the University of Central England:

1 The teacher acts as a steward who has a strong knowledge of the enterprise's history. He/she presents themselves as a professional colleague working in partnership with the students.

2 The use of language register is particularly important. It should be enabling and not dictatorial. Examples of enabling speech are:- "*If …., If we could …., If people would let us …., You would think that …., I wonder if …., I reckon we could show them …. etc".*

3 The teacher's opening comment is equally important. It should hold out a promise. It should also contain an accomplishable first task and a hint of the fictional context.

4 The teacher takes on a '*Hybrid role*'. He/she performs the role of teacher and commentator. The 'out of role' talk is as important as the 'in role' talk.

5 In order for the students to embrace the curriculum through the affective domain, a visual and linguistic stimulus should be presented. Keying (Goffman) and signing is significant. The teacher should be aware of his/her body image and the use of voice, vocabulary, language register, body language, and general demeanour.

6 Visual imagery should be significantly indicated by placement and form (where and how it is displayed).

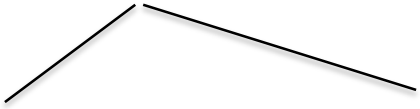
7 The T.I.R (Teacher in Role) assumes a "mercurial" stance – "*hopping deftly from, sliding elliptically, switching abruptly, bestriding the two worlds of fiction and reality. The role might be held just for a second and then dropped".*

8 The teachers should ask themselves (i.a) the following questions prior to planning.
   a) What aspects of the curriculum do I need to present?
   b) From what frame of reference should the interrogation of the information take place?
   c) How will the information be shaped and placed when the students first meet it?
   d) What curriculum/drama tasks are needed?
   e) Which tools/skills are required by the task?
   f) How will the information be stored?

9 Teachers should plan the tasks with a sense of "Internal Coherence" which will enable the students to:
   a) build belief and commitment so that they are not embarrassed to show their work through mime and gesture;
   b) satisfy their sense of a linear logic which holds dramatic episodes together;
   c) help them develop skills and concepts related to curriculum tasks;
   d) move from "that's interesting …" to "that is important to us".

10 Teachers should be aware that quality in learning is linked to the awakening of the "Self Spectator" in students. This is brought about by the pressure which arises out of the fiction that the work will be commented on by others.

Students will be self-monitoring, setting their own standards and will be aware of the nature of "Metaxis"



It is happening to me I am making it happen

In very young children the self-spectator guards against confusion between fiction and reality.

3.2.3 Basic guidelines of the Mantle of the Expert

The Enterprises

The distinct feature of the Mantle of the Expert approach is that the students work in an imaginary enterprise that has an imaginary client. This client sets the curriculum demands and through the use of various dramatic conventions the teacher facilitates the learning.

According to Aitken (2014), the Mantle of the Expert draws on three teaching modalities, inquiry learning, drama for learning and expert framing, which repositions power within the teacher-student relationship. Dorothy Heathcote sees the 'collective' as being more important than the 'individual' and that is why the term 'blanket role" is used to ensure that all students work collectively on solving problems within the enterprise. Actions are grounded in heredity and environment, there is a simple through-line relating to task execution and the drama process. It is based on the premise of treating students as responsible experts who have to solve tasks.

Dorothy Heathcote's Mantle of the Expert approach to learning has, as its nucleus, the notion that all learning emanates through the demands of a client. The client is the notional keeper of knowledge through whom all learning is brought about by the artistic use of tensions and constraints. These enterprises can take many forms depending on the teachers' expertise and demands of the curriculum but are identified by Dorothy Heathcote (1992) as covering the following broad categories:

1. Services enterprises where no goods are produced
2. Manufacturing enterprises, which make things
3. Charitable or administrative enterprises

4. Nurturing enterprises
5. Regulatory enterprises
6. Skilled artisans, who maintain things
7. Arts enterprises
8. Establishments dedicated to helping people learn.

The original list of enterprises devised by Heathcote (1991) and used with students when devising the Mary Morgan Mantle of the Expert, (1992) is shown in the next figure.

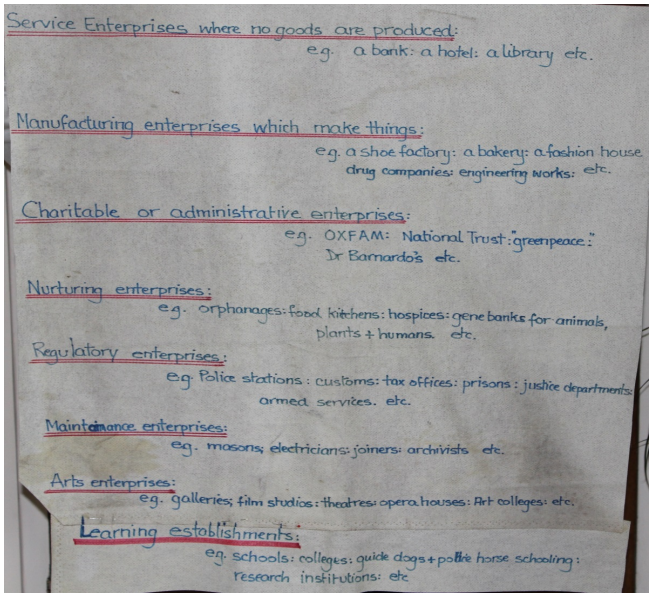
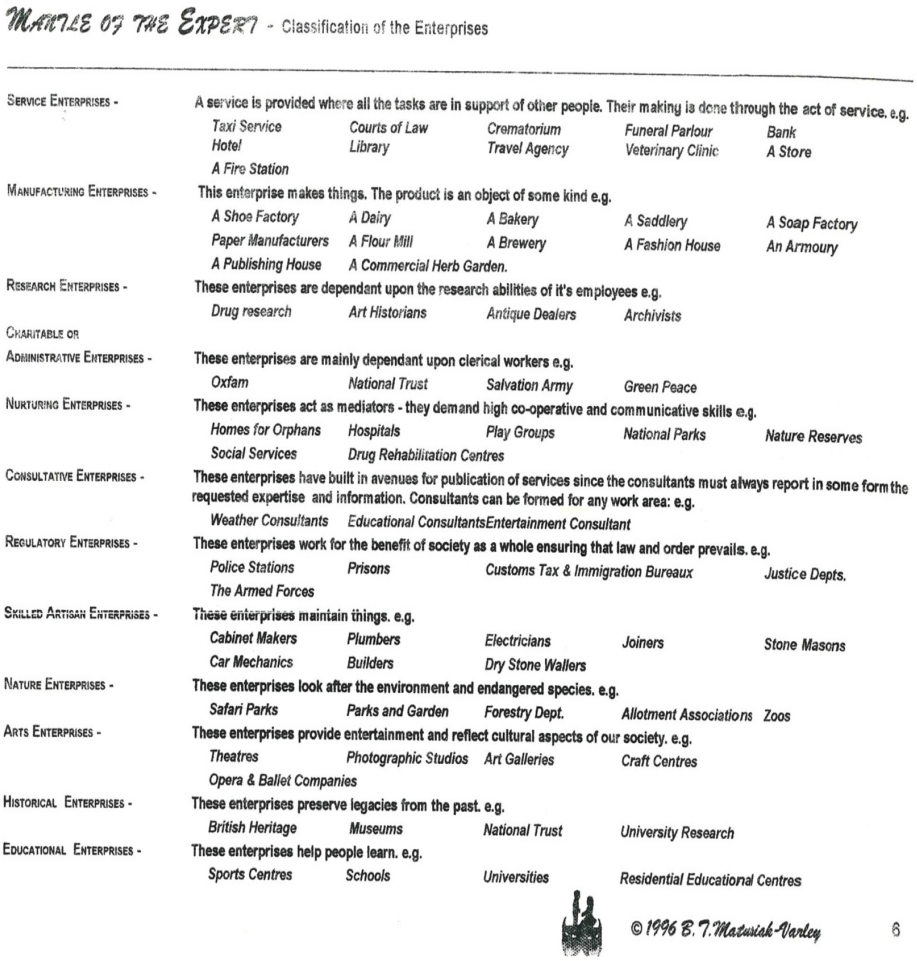


Figure 2: Original enterprises list – Mary Morgan Mantle of the Expert (Heathcote, 1992).

Dorothy Heathcote (1992) expanded on these enterprises during the MA Drama in Education residential course at Cleobury Mortimer when she gave examples of enterprises that can be set up depending on the demands of the curriculum.



MANTLE OF THE EXPERT - Classification of the Enterprises

SERVICE ENTERPRISES -	A service is provided where all the tasks are in support of other people. Their making is done through the act of service. e.g.				
	Taxi Service	*Courts of Law*	*Crematorium*	*Funeral Parlour*	*Bank*
	Hotel	*Library*	*Travel Agency*	*Veterinary Clinic*	*A Store*
	A Fire Station				
MANUFACTURING ENTERPRISES -	This enterprise makes things. The product is an object of some kind e.g.				
	A Shoe Factory	*A Dairy*	*A Bakery*	*A Saddlery*	*A Soap Factory*
	Paper Manufacturers	*A Flour Mill*	*A Brewery*	*A Fashion House*	*An Armoury*
	A Publishing House	*A Commercial Herb Garden.*			
RESEARCH ENTERPRISES -	These enterprises are dependant upon the research abilities of it's employees e.g.				
	Drug research	*Art Historians*	*Antique Dealers*	*Archivists*	
CHARITABLE OR ADMINISTRATIVE ENTERPRISES -	These enterprises are mainly dependant upon clerical workers e.g.				
	Oxfam	*National Trust*	*Salvation Army*	*Green Peace*	
NURTURING ENTERPRISES -	These enterprises act as mediators - they demand high co-operative and communicative skills e.g.				
	Homes for Orphans	*Hospitals*	*Play Groups*	*National Parks*	*Nature Reserves*
	Social Services	*Drug Rehabilitation Centres*			
CONSULTATIVE ENTERPRISES -	These enterprises have built in avenues for publication of services since the consultants must always report in some form the requested expertise and information. Consultants can be formed for any work area: e.g.				
	Weather Consultants	*Educational Consultants*	*Entertainment Consultant*		
REGULATORY ENTERPRISES -	These enterprises work for the benefit of society as a whole ensuring that law and order prevails. e.g.				
	Police Stations	*Prisons*	*Customs Tax & Immigration Bureaux*		*Justice Depts.*
	The Armed Forces				
SKILLED ARTISAN ENTERPRISES -	These enterprises maintain things. e.g.				
	Cabinet Makers	*Plumbers*	*Electricians*	*Joiners*	*Stone Masons*
	Car Mechanics	*Builders*	*Dry Stone Wallers*		
NATURE ENTERPRISES -	These enterprises look after the environment and endangered species. e.g.				
	Safari Parks	*Parks and Garden*	*Forestry Dept.*	*Allotment Associations*	*Zoos*
ARTS ENTERPRISES -	These enterprises provide entertainment and reflect cultural aspects of our society. e.g.				
	Theatres	*Photographic Studios*	*Art Galleries*	*Craft Centres*	
	Opera & Ballet Companies				
HISTORICAL ENTERPRISES -	These enterprises preserve legacies from the past. e.g.				
	British Heritage	*Museums*	*National Trust*	*University Research*	
EDUCATIONAL ENTERPRISES -	These enterprises help people learn. e.g.				
	Sports Centres	*Schools*	*Universities*	*Residential Educational Centres*	

Figure 3: Mantle of the Expert – Classification of the Enterprises (Matusiak-Varley, 1996)

3.2.4 Learning through the Mantle of the Expert

According to Dorothy Heathcote, it was important that the teacher always remembered that the needs of the client (in essence, the curriculum) had to underpin the work of the enterprises and all that was taught had to be related to some aspect of community as she saw the development of citizenship as critical to learning. Neelands (2010: p.55) states that the school can be seen as a community and drama is the living practice in it. His view on drama is that it is a form of shared cultural activity exploring issues that are

both of importance and relevance; it is “one way in which the young become initiated into the values, tradition and identity of their society” (p.37). This process of initiation should be included in the Ofsted Common Inspection Framework (2015) as a serious approach to be considered when teaching and developing British values and evaluating the quality of leadership and management in the school.

Bruner (1996) states that the way schooling is perceived may be at odds with a culture’s way of inducting the young into the requirements of communal living and that education is not about conventional school matters like curriculum, standards, and testing, which appear to be the foundations of Ofsted’s understanding of schooling.

Heathcote and Herbert (1995) points out that if students are to be placed in the position of being experts, it will involve changes in the classroom communication system. A teacher cannot presume to give direct information to experts but instead must set up ways in which the experts will discover what they know while at the same time protecting them from the awareness that they do not as yet have this expertise. Vygotsky (1978: p.86) defines zones of proximal development as “the distance between the actual development level as determined by independent problem solving under adult guidance or in collaboration with more capable peers”. In other words, through using the teaching strategies of identifying, structuring and scaffolding, the students’ learning needs, the teacher ensures that students are consistently successful in learning and are pushed to the limits of their current learning. They are propelled by the teacher, and more capable students into new areas of learning. This approach is inextricably linked to the work of Dewey (1938) whose attention to experience, reflection, democracy and community underpinning educational environments has been reflected in the work of Bruner (Youtube.com/user/The Brainwaves Channel) leading learning into the realms of speculation, directing to possibilities going beyond the information given.

Participating in the Mantle of the Expert approach to learning, aims to enable students to develop their thinking skills and have the opportunity to work in collaboration with others. This type of learning requires students to generate new ideas when problem solving and implementing an agreed plan of action (Lipman *et al.,* 1980).

Dorothy Heathcote (2002) uses the metaphor of the river to describe learning in the Mantle of the Expert as opposed to a highway or railway that denotes linear learning. The Mantle of the Expert is the river tributaries feeding into an estuary where the many different episodes of work achieved a wide interrelated understanding of cross curricular

skills. This echoes Bruner's (1960) spiral curriculum which should revisit basic ideas repeatedly building upon them until the student reaches mastery. She accepts that teachers are more at ease in teaching the highway method. This form of progression, as it is more controllable and orderly, would seem to the researcher much easier to assess.

Students learn how to make decisions collaboratively by generating alternatives, considering risks, and evaluating the best course of action to be taken. Their reasoning and empathy skills improve when they discover the relationships between different groups within the fictitious enterprise and understand that the drive for a common purpose overcomes any personal reservations that they might have. Structuring opportunities for collaborative dialogue, disagreement, respectful listening and following a train of collaborative enquiry, prepares students for achieving economic well-being as these will be skills that they will require in the world of work.

Care, respect, safety and cooperation are the cornerstones of exploring reasoned values. The ability to assimilate complex, often conflicting, data enables students to view the same incident from different perspectives and they are therefore able to increase their knowledge skills and understanding from different viewpoints (Matusiak-Varley in Schonman 2011). The Mantle of the Expert is an integrated curriculum approach rooted in active learning (O'Neil in Heathcote and Bolton 1996: p.vii) and it is an approach to education embedded in enquiry, community and dramatic learning (Taylor 2006).

3.3 The laboratory way of working

Dorothy Heathcote was fully aware that not all teachers could copy her way of teaching but, with the invention of the rules, she sought to give them a framework from within which the 'laboratory method' of working could be developed (Sayers 2012).

Bolton (2003) first used this term as a metaphor to describe the level of activity operant in Dorothy Heathcote's classroom. In conversation with Ian Draper (1991, tape 7) she stated that she wanted students to be passionate about learning, but that this would not come from a direct transmission of knowledge (Kanner and Wertsh, 1991, Reynolds, 1997) but rather from a laboratory atmosphere. This theme had been discussed in 1989 in her keynote speech at the National Association of Teachers of Drama Conference, in which she called for classrooms to become laboratories. Myers (1903:71) sees this as method of "getting work done by the student on his/her own initiative, under the impulse of his/her natural interests, and largely under the guidance of his/her own intelligence".

Watson (1996) states that the laboratory method of working provides first hand experiences which increase students' interest by training them to use skills of discovery, procedure analysis and solution to problems. Observational skills are developed through exhibiting, watching demonstrations, listening to lectures etc. The procedures include handling of raw data and deciding on the best way of presenting it to an audience. As students come into contact with real-life situations, this method can be a powerful force for solving real-life problems.

The laboratory way of working includes:

- defining the question
- gathering information and resources
- forming a hypothesis
- testing it
- analyzing findings
- interpreting data
- drawing conclusions that serve as a starting point for new hypothesis.

This approach underpins Kolb's learning inventory model (1984) and Webb's Wheel of Parsimony and Prodigality, which will be discussed later in the chapter. According to Dorothy Heathcote, the teachers enter the Mantle of the Expert from their own experience, just as much as the students, but know that it is important to honour the demands of the client.

Dorothy Heathcote's use of different enterprises within a 'laboratory setting' fundamentally alters the usual relationship of differential power that operates between the teacher and the student. Although the participants may have little expertise invested in them, the power of their roles releases in them what information and expertise they do have that they may not be aware of. Dorothy Heathcote insisted therefore that students do not come to the task without any previous experience. It is her role as a leader to unleash their potential to ensure that they can conduct the tasks to the best of their ability. Making parallels with a workforce, Dorothy Heathcote demonstrates how a leader's responsibilities must shift by *withholding, telling and selecting* when to feed in information. This is comparable with the skills of a playwright for whom every word is significant.

Just as the teacher should value every child's contribution to learning, so leaders must learn to appreciate the workforce and not assume that just because people in the

workforce get promotion that they necessarily have the skills to execute tasks. Good leaders tolerate ambiguity and are strong enough to contain apparent confusion and above all model, scaffold, support and contain, ambiguity without judging or blaming. They are quick to knowledge and do all that is necessary to rectify this.

3.4 The balance of power

It has been said that Dorothy Heathcote leads by charisma and that the students have very little power in the Mantle of the Exert as all interactions seem to be led by the teacher. This is not the case, as Dorothy Heathcote is being led by her reading of the social, emotional and academic needs of the class. The power-shift is signaled by Dorothy Heathcote and is done through very subtle interventions, including shifts in language. She gives students small tasks that build their confidence, enabling them to undertake responsibility. By doing this, it is possible to increase their commitment through the use of cooperative language. For example, Dorothy Heathcote recommends using very subtle interventions such as*: I'd like you to consider this, have you thought about, they say that it is often considered, the client has requested that, it would be fair to think that this is the clients' specifications* (see Appendix 3).

Her use of language builds up safety in learning as students know that they are supported and that their personal responses to learning through the tasks set, are valued. Together with the teacher, they become co-constructors of knowledge. In the Manx Myth (Tape 1 line 100-109) Dorothy Heathcote makes it clear that she recognises the centrality of empowerment, but nonetheless tempers it with the reality of a teacher's viewpoint in relation to structuring learning. She states that: "*When the children come into the classroom they have their own knowledge and skills and most of this as teachers we do not have a clue about. We don't know what their lives are like. They may be Muslim children in a white society. You have to be curious about this even if the teacher still exercises control of communication. The exercise may begin with the teacher saying, for example 'Right, children what are we going to do today?' but the teacher still defines the social context of the lesson when he/she says 'Today we are going to work in groups' or 'Get your books out'."*

For Dorothy Heathcote, it is the strength of the control that is important. She argued that *"It's nonsense to think that there is no control in the Mantle of the Expert, the teacher control is by the use of language and the difficulty of task but at the same time she reacts to the experiences of the group. This is where the empowerment is, starting with your*

students' starting points and looking at when to use their experiences in learning..." Manx Myth Tape 2, Lines 7-13.

The power-shift does not imply an abdication of the teacher's responsibility to direct the learning. What it does involve, is an approach whereby, instead of the teacher just transmitting facts, he/she creates a climate where facts, skills, and understanding develop virtually simultaneously. This continues right up to the point where the teacher - in this case Dorothy Heathcote - becomes the person who guides the participants to discover what they know, based upon their life experiences. In diagnosing this process she is in a position to feed information in, when it is seen to be needed. This is a way of intervening in learning only when she sees fit that it is necessary.

This approach is akin to Bruner's (1957) view that social experience and culture play a main role in development of learning, and Piaget's (1936) belief that social interaction and communication play a formative role in learning. Vygotsky's (1986) theory on social constructivism clearly states the importance of the groups in learning and believing that what we can achieve in a groups is greater than what we can be achieved alone. Kolb (1984) highlights four important aspects of learning: the importance of concrete experiences, supported by reflection, leading to abstract conceptualization, and active experimentation to test the hypothesis.

3.5 The human element in learning

In 2008 at the keynote address at the Council of Ontario Drama and Dance Educators (CODE 2008), Dorothy Heathcote stated that drama-based work had always been concerned with "what it is to be human" and the amazing variety of ways we have that we have developed in sharing our stories and experiences". Neelands (1992) suggests that drama is a form of shared cultural activity in which the young become initiated into the values, traditions and identity of their society and argues that this aspect is continuing to be marginalised due to the government's insistence on getting students to fulfill an economic role. His insights are crucial in understanding the essence of the Mantle of the Expert theory. They acknowledge the thrust of Dorothy Heathcote's argument that students' opportunities to develop their social, moral and spiritual understanding through the use of the art form of drama, should not be endangered by insisting they be consistently or formally assessed.

According to Dorothy Heathcote, the skills would emerge through students' engagement in dramatic tasks, the way students use symbols and their language in role. For Dorothy

Heathcote, her prime aim was for students to develop their understanding of anthropological and social issues though effective use of the art form. Assessment, i.e. ticking sheets of every skill that students had acquired, was of less immediate interest to her. Accountability of students in ensuring that tasks were executed effectively for the client, was her way of using broad-based formative assessment which consisted of students meeting the demands of the client, reflecting on learning rather than assessing a broad range of drama skills as suggested by Hornbrook (1991: p.6), "Skills are at the part of the very substance of drama at all levels taken together, they help to represent that body of knowledge, understanding and aptitudes, which is dramatic art. Without their unabashed presence in schools, the dramatic curriculum will be seriously impoverished".

On the other hand, Bruner (1996) is very clear that learning is not about remembering facts, or knowing how to use skills. He emphasises that it is a process in which the teacher participates to make possible the establishment of knowledge from the viewpoint of the academic discipline. He argues that in order to learn history, students need to think as a historian. Dorothy Heathcote in her leading of learning in the Manx Myth, frames the students as researchers in order to both broaden their horizons and enable them to be comfortable with the skills of research, whilst at the same time developing within them a desire to want to find out more about their identity i.e. 'Manxness' (see Appendix 3).

According to Dorothy Heathcote, each of the 'enterprises' designed should yield a multitude of possible outcomes that will collectively reflect the 'common culture'. This culture can then be 'revealed' to the students through the different parts or roles that they will play in the agreed task. In the Manx Myth, Dorothy Heathcote wanted to ensure that no matter where the Manx students found themselves geographically, they should understand that their identity was linked to a historical lineage of events, and her tasks were devised to reinforce this. Through the exploration of devices, such as exploring the story of the Buggane (the Manx Myth), students could be led into appreciating their Manxness and develop societal concepts, such as democracy, use of power and explanations of folklore tales (see Appendix 3).

3.6 The 10 laws of the Mantle of the Expert and their relevance to leadership in organisations

In order to gain a deeper understanding of the Mantle of the Expert theme, Dorothy Heathcote presented 10 Laws, which she considered to be the 10 golden rules teachers have to remember of working in Mantle of the Expert. The laws were also referred to and

exemplified by Bolton (1994) in 'Drama for Learning'. These laws will be discussed further in relation to the thematic analysis of the Manx Myth in Chapter 5, but it is important at this point to reiterate the importance of the teacher being seen as a steward and a colleague.

These laws are as follows:

Law 1: Define your curriculum area as that which is fueled by the needs of the client

Law 2: Create an enterprise

Law 3: The enterprise always has a history

Law 4: Student responsibility to the enterprise increases as the work develops

Law 5: Mantle of the Expert works through a central task

Law 6: First tasks always feel simple

Law 7: Tasks make more demands on students as they gain confidence and expertise

Law 8: Students must never be asked to demonstrate the genuine task

Law 9: Students take on functional roles

Law 10: Teacher uses language appropriate to the fictional role.

The researcher, in the ongoing discussion, has interpreted these laws both from a teacher's and leader's point of view. Some may see laws, by the very nature of the word, as being in direct opposition to Dorothy Heathcote's notion of empowering students. However, in her presentations in Manx Myth (Tape 1 Introduction Line 100-110) she recognises the centrality of empowerment but nonetheless tempers this with the reality of a teacher's actions, where she states that: "It's the strength of the control that is important, it's nonsense to think that there is no control in the Mantle of the Expert, the teacher controls by the use of the language and the difficulty of tasks but at the same time she reacts to the experiences of the group. This is where the empowerment lies, starting with your students starting points and looking at when to use their experiences in learning."

Dorothy Heathcote, in Johnson and O'Neil (1984:132), asserted that the teacher uses her power to facilitate her students' learning wanting them to own their power, not the power to control the experience (no teacher can abdicate from that), but the power to influence their own construct of the meaning in the event. She vehemently believed (Bolton 1998) that it is only when students reflect, that they create meaning for themselves and thereby construct their own understanding about events in the drama. This is built on Kolb's (1984) 'Experiential Learning Cycle' which highlights the

relationship between experience and future action through the cyclical process of concrete experience, reflective observation, abstract conceptualisation and active experimentation, in which he stresses that “learning is a process of whereby knowledge is created through the transformation of experience” (1984: p.38).

According to Dorothy Heathcote, the teacher has to be mindful of the starting points of the students’ understanding of the task they will engage with. This has a parallel in Lundgaard’s (2011) notions of organisational leadership, who states that in authentic and inclusive leadership, people want to make a contribution to the organisation and be recognised for how they execute their tasks. Inclusive leaders are empowering because they are interested, curious, care for people and are willing to listen.

Understanding the students’ starting points by observing them in action is Dorothy Heathcote’s baseline assessment, a necessary prerequisite so that she knows the level of help that they might need with the tasks. She refers to this as identifying the social health of the class (Wagner 1976). Dorothy Heathcote’s interpretation of caring can be seen as an instance of the same approach, in that she protects her students from failure by meticulous planning and evaluation of their engagement and competence with tasks. Some may say that this is over-simplistic because we learn through the mistakes that we make (Fischer *et al., 2006*). However, in the researcher’s experience, this vigilance allows Dorothy Heathcote to structure the next set of tasks to ensure success and the level of her involvement varies in relation to the needs of her students. She states that the teacher, by structuring tasks appropriately, protects the student from the debilitating aspects of their own seeming ignorance, by implementing the second law. This law involves applying dramatic imagination to the construction of whatever social reality is to be symbolically represented in the classroom. To this end, tasks in the given expertise are to be worked through at a cognitive level but are introduced through the affective mode.

Dorothy Heathcote (1993) takes this approach one stage further by suggesting that the process of image-making is an essential part of the dialectic of knowledge-making. The subtle references by the teacher to specific iconic facts enables the students to make meaning at their own level of understanding. This knowledge is then ‘scaffolded’ by the teacher until students are secure in owning it.

Both Heathcote and Bolton (1993) extended the definition of the Mantle of the Expert by stating that, whichever enterprise the teacher chooses, the students should also adopt

the ‘mantle’ of expertise, viewing the issues raised in the drama through the point of view of their enterprise. Dorothy Heathcote advocates that the choice of enterprise does not matter; all require the students to “function within the team responsibilities, sharing in the overall aspirations” (Heathcote and Bolton, 1993:17). This has a direct parallel to leadership in organisations as buying into accepting and understanding the mission statement is central to the collective construction of knowledge in organisations. According to Dilts (1990), understanding systems and procedures is significant to an employee’s well-being in a company and contributes to their emotional safety.

The way in which Dorothy Heathcote engages the students with the chosen enterprise in the Mantle of the Expert, is by building belief through carefully sequenced tasks that engage students’ emotions, and by altering the language she uses. This not only contributes to creating students’ sense of belonging but develops their complete commitment to the enterprise. A good example of the way this is expressed in Dorothy Heathcote’s approach occurs in the Manx Myth, where the community members were taken through episodes of ‘joyous’, ‘fearful and ‘hopeful’ times’ as they developed their affinity with the ‘community of the dead’. In this way, she helped the students to encounter and deal with a moral dilemma; they had to make a choice between honouring their dead ancestors and participating in the ‘Walk of Silence’ or joining in the festivities related to Timothy’s run (see Appendix 3 Tape10 Line 63-68).

To develop the concept of Dorothy Heathcote’s notion of leadership, the researcher will attempt to demonstrate the link between her 10 Laws of leading learning to elements of leadership theory identified in the literature review, and leadership practices and systems found in organisations.

3.6.1 The 10 Laws of Mantle of the Expert and their comparisons with leadership strategies and systems within organisations

Law 1: Define your curriculum area as that which is fueled by the needs of the client.

Leading learning in The Mantle of the Expert

Dorothy Heathcote identifies what it is that the students need to learn. This will always be governed by the client, as it is the client (the demands of the curriculum) that is placing the demand on quality learning. In the Manx Myth, this is supported by meticulous planning of tasks, episodes, resources, entry-point, through which the students will enter

the learning, and the blanket role that they will undertake to develop their learning (see Appendix 3).

Similarities with leadership in organisations

In organisations, setting the vision, identifying the mission statement, and the aims and objectives including key performance indicators, resonates with the concept of the client defining the curriculum objectives. The leadership strategy in organisations is frequently to ensure that the mission statement underpins the direction of company action. This has implications for determining the direction, focusing the future, setting boundaries, so that the workforce can focus it, forming the basis for alignment between senior leaders and the workforce, shaping strategy and facilitating evaluation and improvement (Smith 2016). The implications that this approach to learning might have for leadership of organisations, are related to the importance of planning, so that the leader is reducing the risk of uncertainty. Whilst this might appear to be linked to the transactional model of leadership (Weber 1947; Bass 1981) it is a necessary prerequisite that reduces the risk of uncertainty. Handy's (1990) Zeus' culture, one of centralised power and influence, can be seen as applicable to Dorothy Heathcote's skill in being as precise as possible in planning the client's demands on students' learning. What is less helpful to organisations is that in the Mantle of the Expert the work always starts in the middle, so that there is a built-in belief of historical successes. This particular aspect is not used enough in organisations, but it might prove to be beneficial to leaders to consider how well they have ensured that their employees are aware of the past, present, and future successes of the organisation and the part that they play in the immediate success of the company. Furthermore, in the dramatic context of the Mantle of the Expert, the vision, e.g. the end result, is seen in the eye of the imagination of the leader yet its execution is tempered with immediate feedback of students' task execution.

Planning sets the course for the organisation but it also offers opportunities for control to ensure that there is little deviation from the determined objective. Dorothy Heathcote's 'perceived control' is a necessary device occasionally used to keep students focused and to harness their creativity towards the execution of the task and not into developing sub-plots, so that creative energy is harnessed in the right direction. This first law of the Mantle of the Expert can be firmly placed within the transactional domain of leadership (Weber 1947) and Bass (1981). This style of leadership is very rarely used by Dorothy Heathcote and mostly in setting up the initial tasks so that she can see the strengths and areas for development in her workforce. It is, nevertheless, a style based upon the researcher's experience of being a lead Ofsted Inspector, that is used in many

educational establishments, where the name “Ofsted” is brandished to create a sense of urgency among staff to get the systems in place for forthcoming inspections.

Law 2: **Create an enterprise**

Leading learning in the Mantle of the Expert

Enterprises exist for a purpose – to complete a specific task. Dorothy Heathcote’s model assumes that what happens in the school or classroom is equally applicable to what occurs in other walks of life, whether be it in service industries, manufacturing, research, distribution and activity involving support and arbitration, and that these forms of activity reflect distinctive patterns in relationships when the group works together. She uses these terms, consequently, to characterise what happens in the classroom when the group undertakes a joint activity.

Each enterprise can present different problems and ways of working, all depending on the needs of the curriculum. For example, if the class is running a service enterprise, the teacher will have to create a sense of working within a wider community and develop the students’ concept of understanding how they can impact and contribute to their community. Whatever enterprise is chosen, it has a key function and a vision which defines the presently unseen result the organisation is aiming for. The strategy used to execute the vision is centred around tasks whose execution is central to achieving the vision of the organisation.

Similarities with leadership in organisations

The second law of the Mantle of the Expert is very broad. Where leadership in organisations differs from the leadership of learning is that leadership in organisations can be seen as prioritising the core purpose of the organisation through systems rather than the completion of specific pre-determined tasks.

In the Mantle of the Expert, the tasks are planned by Dorothy Heathcote and only introduced when she thinks that the students’ social health can accept the demands of the task. There is very little emphasis in the Mantle of the Expert that relates to bureaucracy. In organisations, systems and procedures, and the demands of stakeholders are executed through bureaucratic systems such as the workforce being evaluated according to job descriptions, contracts, performance management objectives, establishing key performance indicators and success criteria. Very rarely is the vision broken down into manageable tasks which eventually lead to a deeper understanding of both personal and communal responsibility. In the Mantle of the Expert, the tasks

executed are the key components of making the vision real. Heifetz (1994), in a discussion of pro bono work, states that few organisations place sufficient emphasis on establishing corporate social responsibility (CSR), such as business employees helping children to read, or giving one day of their time each month, at no charge. In many organisations, putting this policy into practice has not been as important as making sure that the company makes a profit. In the Mantle of the Expert, "profit" is not seen in terms of financial compensation it is seen rather as customer satisfaction and community contribution. As Dorothy Heathcote said in the Manx Myth (Tape 10 line 27): *"I don't normally bring in money so I really do not want the visitors to have to pay an entry fee If I get entry fees from the students, well I will do my best to accommodate this but I don't normally do violence or money."* In the researcher's view, CSR cannot be an optional extra – Dorothy Heathcote sees this activity as a given, as her mindset is one of ensuring that students see themselves as a continuum of a community which has a past, present, and a future, and importance of the community in their lives .

Law 2 would place Dorothy Heathcote's leadership of learning firmly within Fullan's (2014) model of Motion Leadership, understanding what leaders do to move an organisation forward based upon their mindsets and action sets. Dorothy Heathcote's action set is that she treats her "workforce' as a colleague with respect, never talking down to them and protecting them from having their limitations exposed. Her leadership of learning is based upon learning by doing and reflecting on both the process and outcomes.

This aspect is not always sufficiently developed in organisations when the only time that the workforce can reflect on their actions is annual performance management time, to see if they have met their targets. It would seem that law 2 has the potential to show how the leading of learning, as demonstrated by Dorothy Heathcote, can potentially contribute to improved provision and outcomes in organisations.

Law 3: The enterprise always has a history

Leading learning in The Mantle of the Expert

The teacher using the Mantle of the Expert approach always starts by establishing an understanding of what has gone on before. This releases the understanding that the enterprise has already existed within a community and has a history. The task cannot simply be offered as 'something new that just has to be done' as, for example, in teaching; in most lessons that the researcher has seen during inspections, when the lesson starts with a sharing of a learning objective and the skills that will achieve it.

Dorothy Heathcote contends that the teacher's role is to review the drama with a sense of shared past history, so that students have a sense of belonging and know that they are part of a greater picture, such as a community. Dorothy Heathcote introduces the sense of history and past by reading and replying to letters sent from past clients, making a decision on a recent commission or creating still images of the glorious past. This establishes in the students' mind, the notion that they belong to an organisation that has experienced successes and that they are part of a natural evolution of success.

Similarities with leadership in organisations

Not all organisations communicate the historical successes of the company well enough to the workforce and this can result in anomie (Durkheim, 1897), a condition of instability resulting from a breakdown of standards and values or from a lack of purpose or ideals. Dorothy Heathcote was adamant, in the Manx Myth, that the students, in the role as researchers and as the employees of the organisation, should be made aware of the organisation's historical successes, understanding the struggles of the community in which they and their ancestors have lived, building on previous successes, maintaining and upholding the reputation of the organisation and above all understanding core values that brought its success. Through engaging in the past, either by direct reference, tableaux, or ritual (in this case the Walk of Silence) she enables the students to develop a strong sense of organisational identity. Core purpose and values remain fixed while strategies and practices adapt to a changing world. In the Manx Myth, (Tape 6 line 93-98) she states: *"Task execution breeds credibility, authenticity, it's helping people have what I used to call in my younger days a moment of awe when something happens to a class and they are swept along. It's what sometimes happens to actors and it's dangerous when it happens to actors because they must never be swept along, they have to make sure that the audience is swept along. In our case we want to be caught up in the moment of it, the Walk of Silence is worth the winning."*

It would seem that leadership in organisations might want to consider that employees feel connected through understanding the link between values, strategy and the history of the organisation, not only through the eyes of previous employees but also its customers. Whilst this approach of Dorothy Heathcote might not be practical in some organisations, it nevertheless has implications both for organisational change and developing a culture of embracing individuality of the workforce. Dorothy Heathcote's insistence on ensuring that when leading learning, her students are aware that the history of the enterprise, is used to create a sense of identity, a means of looking back to move forward and to reflect on past accomplishments. History leaves a legacy, and in

the Manx Myth, Dorothy Heathcote ensures that opportunities are provided for the students to understand the power of Myth relating to the fire at Marown Church, and that they are able to explain it to future generations by the work that is created in the museum (Tape 10 lines 60-68).

Law 4: Student responsibility to the enterprise increases as the work develops

Leading learning in the Mantle of the Expert

By definition, the Mantle of the Expert changes the normal teacher/student relationship from one where the teacher transmits required or socially acceptable information to one where the students are given the opportunity to have greater control over their own learning. The students learn actively, rather than merely accept tuition passively. The classroom is turned into a laboratory in which the teacher contributes and participates. The students work cooperatively in this process, in order to explain their worlds to one another. In the day to day working of the classroom as laboratory (working notes on walls, to do lists, charts, telephone numbers, quotes etc.), materials are constantly on display, not because it looks good, but because it forms part of the workforce's materials.

An essential aspect of the learning process is enabling the students to own what they know. One way of doing this is through teaching others or demonstrating to others what has been learnt. Dorothy Heathcote stresses the importance of publishing - her 'working walls' are testimony to the work that has been executed and shared with others demonstrating what the students know. This essential element in the Mantle of the Expert is to provide a purpose in publishing the information. The consultative enterprise is useful in this respect because it has a built-in promise that learning will be shared. The term 'expert' is conferred on the students by virtue of their positions as colleagues in the enterprise and this implies their responsibility to task execution. While the teacher takes a central organising role in the enterprise, he/she can, and does, refer to her colleagues for advice hi-lighting the students' expertise and knowledge. At the core of the enterprise is regular communication, with all students being aware of what progress has been made in task completion. The use of the 'blanket role', with all students engaged in the same task, contributes to effective communication.

Similarities with leadership in organisations

For a workforce to function, both employees and employers must execute their responsibilities. While some of these are formal and easy to understand and enforce others are more difficult to conceive and enact. By understanding and executing responsibilities well, a workforce can keep its members safe and productive. Dorothy

Heathcote aimed at developing within the tasks that she set an attitude of concern towards job responsibilities, self-responsibility, mutual responsibilities and responsibility for those who will take over from us in the future. She accomplished this through incremental difficulty in task execution. The first task in the Manx Myth would be for the students to find a name badge and to think about the kind of craft that might be associated with the name; this is a simple task requiring skills of choice and categorisation, but yielding possibilities of points of view that will be considered craft (Tape 1 introduction Line 12-19).

In the real world of business, leaders expect those who have been entrusted with tasks to execute them to the best of their ability. If they are not executed there could be penalties and even job losses. According to Lesley Webb's Wheel of Parsimony and Prodigality (figure 5), there is no play-zone and no opportunities for increasing ownership or developing responsibility over time. Often, the workforce is thrown in at the deep end and asked to complete an assignment without appropriate support and training. Leaders do not intervene in the process of task execution but get heavily involved in product execution and, at times, expect the workforce to complete it without even minimal support. Whilst the concept of organisational coaching is being widely accepted, it is still an area where employees are coached to perform for skill effectiveness. Businesses and organisations can learn from the work of Dorothy Heathcote, because she does not leave her students exposed but works alongside them to ensure their success as learners. The mediation of task execution, scaffolding and meeting other basic needs might be an area of consideration for leadership of organisations as this helps develop commitment to task. Hamel (2014) refers to this as moving employees from obedience to passion.

This approach of leading learning is commensurate with Hamel's (2014) leadership theory of the hierarchy of human capabilities at work and how the manager, through careful intervention and the understanding how capabilities can be developed, can lead the workforce into 'productive obsession' (Abbott 2005). The interview, led by Abbott with Dorothy Heathcote relating to the use of productive tension, highlights her view that in order for a teacher to be effective he/she must possess skills and strategies for knowing when to introduce elements of conflict. Just as playwrights introduce tension into their actions of plays which force characters into actions, so the teacher must both nurse and challenge students at the point of interaction in the classroom. This is so that they can experience the process of attraction, attention, interest, investment, commitment concern and finally productive obsession.

This has significant implications for leadership of organisations in the way that they can galvanise the workforce into executing tasks effectively. This style of leadership is akin to that of Burns (1978) and Bass (1985) who state that transformational leaders encourage creativity in the workforce, offer support and encouragement and develop passion through motivating the workforce. It would seem that what Dorothy Heathcote's style of leading learning can offer leadership theory is raising awareness about the use of productive tensions to galvanise a workforce.

Law 5: Mantle of the Expert works through a central task

Leading learning in The Mantle of the Expert

The central task in the Mantle of the Expert sets the scene for the development of work. The task is presented only once a broad understanding of a particular enterprise has been established. The teacher and student draw up a contract between themselves of what constitutes effective work habits. There has to be constant agreement and negotiations, as well as the motivation and purpose to explore all aspects in the Mantle of the Expert (the curriculum domain) which will have been set by the demands of the client.

Similarities with leadership in organisations

The use of 'Blanket Role', that Dorothy Heathcote uses in her Mantle of the Expert, with everyone undertaking the same task, enables teams to work together finding solutions to problems and learning from one another. Naturally, this way of working is not always economically viable in larger organizations. It is, however, possible for larger teams to be set up with different areas of expertise. Teams could be used to execute a central task so that the expertise of all can be channeled into effective task completion. The working of the workforce through tasks as seen in the Mantle of the Expert can be attributable to Handy (1993) who in his work *Understanding Organisations* explains that the task culture of an organisation is project orientated. He states (Handy 1993:88) that influence is based more on expert power than on position or personal power (hence Dorothy Heathcote works in role as a colleague in the Mantle of the Expert). It is a team culture where the outcome, the result of the team's work, obliterates individual objectives and most status and power differences. The task culture utilizes the unifying power of the group to improve efficiency and to identify the individual with the objective of the organisation. However, Handy (1993) suggests that departments can often work in silos and not see the wider picture or indeed appreciate how their team's work contributes to the wider whole. Businesses and organisations might learn from Dorothy Heathcote the

importance of working collaboratively with a common purpose. A possible way forward might be to hold whole workforce days, where a common purpose is explored and eventually agreed by the team. This might then lead to employees asking on a regular basis, within their own teams, what contribution their work has made to the wider whole. Publishing the work of different departments could possibly contribute to improved communication across the workforce. Dorothy Heathcote's way of measuring efficacy in the workforce was to actually become one of the workforce and comment on the quality of execution as and when she observed elements that were worth commenting on. What leaders of organisations might take from this approach is to be proactive rather than reactive and ensure to see task completion in various developmental stages, offering feedback as they see fit. This would enable them to scaffold task completion whilst at the same time model how they want things done. Furthermore, feedback on the quality of task execution would be instant, providing the workforce with immediate guidance for improvement.

Nevertheless both Law 5 and Law 6 appear to have emerged from an organisational culture theory namely that of Handy. As Dorothy Heathcote was very fond of Handy's work (see Appendix 1) it is therefore highly likely that having read Handy's work on *Cultures of Organisa*tion (1993) she 'magpied' these two laws and integrated them within her system of the Mantle of the Expert. Booth (2012:4) states that *"…she happily borrows ideas and terminology from other writers and disciplines and transforms them for her own use".*

Law 6: First tasks always feel simple

Leading learning in the Mantle of the Expert

The Mantle of the Expert approach involves a highly task orientated teaching strategy. Further explanation is given in this chapter when the researcher examines Webb's Wheel of Parsimony and Prodigality and Kolb's (1984) learning cycle where Dorothy Heathcote undertakes a 'plan do review' structure to reflect on learning (Mitchell 1994).

Dorothy Heathcote works through arousing the affective domain in learning through the careful weaving of tasks, dilemmas and tensions. As the tasks develop, quality work is produced for the enterprise. The tasks lead initially through beguilement, then interest, and very quickly into a determined mastery of skills. In the initial stages, tasks feel simple because they can be completed by the students with their current level of knowledge and skills. They help create the sense of belonging to the enterprise. For example, signing is used to demonstrate an effective learning environment through the

development of simple tasks such as the placing of cups for coffee in the workplace, creating a workspace, making the noticeboards, so that students (the workforce) own their space, thereby providing security in the drama. As the drama progresses, the tasks make more demands on the students and start to prepare them for working adeptly at the central task. It is important to see the tasks not as a linear progression but rather as a series of branching tributaries, each branch opening up more and more possibilities in the curriculum. Based upon careful observation of the class and the students emerging needs, she makes choices as to which paths will be followed and which will be made according to the needs and demands of the class.

Similarities with leadership in organisations

In organisations, strategy formulation and implementation are *separate*, distinguishable parts of the strategic management process, as the former deals with planning and decision-making and the latter one deals with the execution of strategic plans. Strategy formulation places the forces before the action whereas strategy implementation manages forces during the action. Logically, implementation follows formulation; one cannot implement something until that something exists, formulation and implementation are also *interdependent* parts of an overall process of planning-executing-adapting. This interdependence suggests that the *overlap between planners and 'doers'* improves the probability of execution success. Not involving those responsible for execution in the planning process threatens knowledge transfer, commitment to sought-after outcomes, and the entire implementation process.

In the Mantle of the Expert, Dorothy Heathcote appears to fuse these skills and brings together both the formulation and implementation as she assesses the manner in which the students approach the task. If they find the task too easy, the "imaginary client" increases the demand, if the task is too difficult then the learning is scaffolded and easier tasks are set so that students can become skilled in their undertakings.

Organisations, as both Covey (2006) and Handy (1976) suggest, should look to create interdependence; employees should be encouraged to work in one another's teams – so that the other's workload is appreciated and connections can be made. This is demonstrated in Covey's (www.stephencovey.com) views on interdependence and moves the mindset from 'me' to 'us', bringing about cohesiveness among the workforce.

Law 7: Tasks make more demands on students as they gain confidence and expertise

Leading learning in The Mantle of the Expert

As the students gain confidence in their ability to work in role and to handle the demands of the task within the drama framework, the tasks given by Dorothy Heathcote become more complex. However, they are carefully scaffolded around the students' attempts to understand new ideas and complete new tasks. This leads to achieving higher levels of development by simplifying the task or idea, motivating and encouraging learning and through the co-construction of learning moving students into the zone of proximal development (Vygotsky 1978). Students move from simple individual and group tasks involving sorting and ranking, to more complex tasks of group research, interpretation, publishing of the work, complex group interactions. This also acts as a support for the movement into the dramatic role. Early tasks are essentially nonthreatening and do not demand the student to get up and act. Brainstorming, listing, ordering etc. are all common tasks that the students undertake. The talk in role is generated by the demands of the task and does not need special planning or rehearsal. Many tasks operate in the symbolic or iconic mode (drawing, cutting out, writing a name on the picture of the car park), before moving into the expressive mode (talking before a group in role, making key decisions in role), for example, as students become more confident, they are then able to take on board tasks that require more demanding work (Wood, Bruner, and Rose 1976).

Similarities with leadership in organisations

In organisations, the execution of tasks, jobs, and responsibilities vary across levels. Heifetz (1994) suggests that it is rare for these to be seen as interdependent and important. Execution is a key responsibility of all managers, not something that 'others' do or worry about. There can be elements of miscommunication. Often employees do not own the processes and actions central to effective execution. The task perhaps demands a complexity that they do not have the skills set to deal with. For example, the system sometimes breaks down because of a lack of planning or communication. In the Mantle of the Expert approach, planning and execution are seamless because the teacher is constantly aware of the level of task execution. In the role of 'benign spectator', the teacher can upgrade both commitment and execution of task. Dorothy Heathcote's leading of learning invites managers to be facilitators who help employees not only see the wider picture but through honing their skills of observation, interaction communication, scaffolding of tasks, and joint reflection of how well tasks have been

completed move them into developing quality outcomes. Dorothy Heathcote's contribution cannot be underestimated as she is with the task force at all times, observing skills, aptitudes, and behavior, and knowing when to intervene appropriately.

This particular law has clear implications for schools and the way in which middle managers can be coached to help students achieve even better outcomes. At no time does Dorothy Heathcote monitor the work of her students against set criteria without interacting and upgrading their learning through quality scaffolding. This type of leadership is linked to Kohlberg's (1984) Level 3 post-conventional theory of moral development where the leader shares the organisations' standards, rights and duties. This leads to ownership of vision, task execution and implementation of organisational values, developing a true sense of democracy within the workplace.

Law 8: students must never be asked to demonstrate the genuine task

Leading learning in The Mantle of the Expert

Whatever enterprise is run, students must never actually make what they are supposed to be manufacturing e.g. the genuine article. If they do, they will discover that they are not expert. They are asked nevertheless to demonstrate the learning to a committee or through publishing. There are various ways of avoiding the real manufacture; these can be either in or out of role according to what seems to be the most productive. It might be drawing a part (iconic representation), making a model (symbolic representation), miming, acting or using a theatrical convention, such as a still image (enactive representation). However, whatever is done, it must be correct and accurate in terms of the skills they utilise (e.g. drawing to scale, addressing clients, using the correct language register and attitude, writing a letter using the correct conventions of style, layout and presentation). Dorothy Heathcote's leading of learning in the Mantle of the Expert enables students to explore human events, motivations and outcomes, to be explored in a safe environment where students experience the capacities of human beings to learn, endure, overcome, accommodate and empathise with others (Abbott 2005).

It is interesting that in Dorothy Heathcote's Commission model of learning (her fourth model of using Drama), the work that the students are involved in is real work. In the Commission model of working there is always something to be published and presented in the end. She states that this model is underpinned by rigour, realisation and responsibility, but this has been common parlance since the researcher's association with Dorothy Heathcote, as these were terms that were used in the devising of many of

her previous projects (Mary Morgan Project, Rolling Role). In the Commission model the work that the students undertake is in partnership with the community, beyond the school environment, demanding high levels of reflection and adaptation. This model creates opportunities for students to be authentic agents in learning, making valuable contributions to the community.

In the Mantle of the Expert, Dorothy Heathcote ensures that the students are given opportunities to learn through Bruner's (1966) 'enactive iconic and symbolic stages' to deepen their attraction to learning through creating an environment in which students can discover their new knowledge through an enabling environment. By engaging curiosity, learning becomes intrinsically motivated and there is no reliance on external rewards.

Implications for leadership in organisations

Handy (1973) suggests that in some organisations, systems for communication are transparent and the workforce are kept up to date with all developments. Law 8 is not wholly applicable to organisations, as it demands working in the 'as if' mode of drama. Organisations do not work in a fictitious context.

In the researcher's experience, 'most' organisations are unlike Dorothy Heathcote's classroom in this respect. If the organisation is for profit or is dependent on financial survival, then the genuine article will need to be made. The implications for organisations based upon the way Dorothy Heathcote leads learning are linked to Goleman's and Boyatzis' Art of Leadership (2011), which places specific reference for the leader to develop emotional intelligences, especially the ability to understand the difference between inter- and intra- personal skills and use them effectively. Dilt's (1996) logical levels relate to the importance of the impact that the environment, behaviour, competence and beliefs have upon identity, in this case as a competent learner, and the notion of the learner belonging to a greater system than him/herself, i.e. the community. Hamel's (2012) levels of engagement, especially in relation to developing a passionate workforce, are developed by providing opportunities for autonomous learning, enabling students to be involved in decision making and building in opportunities for developing social responsibility. Dorothy Heathcote's leadership of learning as demonstrated in the Manx Myth, has built-in opportunities for students to make their own decisions in the tasks that they undertake. Pink (2011) sees autonomy as a successful motivator. As referred to in Chapter 1 of the literature review, he states that a motivated workforce thrive on autonomy, mastery, and purpose. The contribution of Dorothy Heathcote to

leadership of organisations through the Law 8, is that she provides opportunities for gradually building up competence in task execution without the penalty of having to produce the finished article. What is applicable to leadership or organisations is her skill of ensuring that the workforce accrues expertise gradually, so that when the complex tasks are undertaken, they can be executed with confidence, because the leader has ensured that opportunities for this have been incrementally rehearsed. In the classroom, through a fictitious environment of working in the 'as if' mode and the careful selection of tasks in relation to the degree of difficulty encountered, students develop confidence in learning.

Law 9: Students take on functional roles

Leading learning in The Mantle of the Expert

Dorothy Heathcote in her notes on Role Work (www.mantleoftheexpert.com) refers to 'role' as the public face that a person adopts in social situations, recognised in public situations and evoking a response. She was adamant that in the Mantle of the Expert way of working, there were no 'stars', the role has no 'embellishments', it is created for specific ends and processes to create circumstances of significance, demanding action, response and development of the social encounter for deliberate purposes.

She refers to functional roles as never remaining static. This would suggest that in her leading of learning in the Mantle of the Expert, she is enabling the workforce to become empowered to make decisions as she demonstrates skills of situational leadership (Hersey 1984; Blanchard 2013), where the skills of directing, coaching, supporting and delegating are used to develop the workforce so that they can make decisions in light of emerging issues. The class always engages in tasks according to the function of its role. Everyone treats one another in a way that colleagues would in a real organisation of this nature. Dorothy Heathcote takes on a functional role, acting as a colleague demonstrating skills of both diagnosis and flexibility, depending on the needs of the learners. In the Manx Myth, her preferred role was that of 'benign spectator', where she can comment on the quality of the students' work. This approach brings with it a sense of immediacy because feedback is offered as the tasks evolve so that the students are fully aware of if they are on the right track for task execution. This role allows her to gather people together, have concern for the groups' work, be able to go anywhere for organisational purposes and be the 'dog's body' when needed. These roles all depend on the needs of the group and can span from being the caretaker to director depending on the needs of the workforce.

Implications for leadership in organisations

The versatility of roles that Dorothy Heathcote undertakes when moving learning forward is as a direct result of reading the social health of the class. Depending on the needs of the groups, she is able to use the correct level of support to ensure effective task execution.

The contribution of Dorothy Heathcote's work in the Manx Myth to leadership of organisations, is her ability to understand the learning and social needs of the students. She has the ability to be responsive to the needs of the immediacy of the situation and can therefore think on her feet, trusting herself to take the right action. This element will be explained further in Chapter 5 in the thematic analysis of the Manx Myth and the two interviews undertaken with her. In short, it would seem that organisations need to encourage employees to have versatile functions, which is not that different to Handy's (1996) thinking about the need for multi-skilled workers.

Law 10: Teacher uses language appropriate to the fictional role

Leading learning in The Mantle of the Expert

Once in role it is important that the teacher uses what Dorothy Heathcote calls 'restricted code', a term used by Bernstein (1971: p.76), which denotes forms of spoken language students' use in the process of their learning which initiate, generalise and reinforce special types of relationship with the environment, thus creating for the individual particular forms of significance. He states that the code that a person uses symbolises their identity. It would appear that Dorothy Heathcote insisted on the use of language appropriate to the fictional context, in order to strengthen the building of belief and generate meaning making. Atherton (2002) states that the use of restricted code works better when in situations where there is a great deal of shared knowledge to be processed by the group. This type of code creates a sense of inclusivity and belonging and adds to the social cohesion of the group.

In this sense it is used to denote the specific transactional language appropriate to the fictional role. This means using language that will be specific to an organisation that has a shared history and social bonding. Students must be addressed as colleagues in the enterprise. Group organisational management must also be performed as one would within a real rather than fictitious setting and above all, there can be no teacher talk when in role as the language the teacher uses always has to match.

The concept of 'we' is crucial in using the Mantle of the Expert method effectively in the classroom, as it assumes an equal distribution of power between the teacher and the students, for example, the Master and Apprentice learning side by side. Even though there are Laws, as defined by Heathcote, these serve to help focus and shape the organization, not to dictate responses to tasks. The concept of power is distributive as discussed in post heroic leadership models in the literature review in the Prelude and Chapter 1. The role of the teacher is to act as a facilitator of knowledge and to build on the expertise of the group within the constraints of the Laws of the Mantle of the Expert. Crucially, the convention of teacher-in-role can initiate change in the balance of power between students and teacher. This is essential to Dorothy Heathcote's educational vision: "As an excellent teacher, I must be able to bring my power to my students and draw on their power. This negotiation, this exchange of power is a realignment of relating" (Heathcote and Bolton 1995: p.14).

This statement is at odds with traditional structures of education, which the researcher believes place teachers in a position of knowledge and power. In contrast with Hornbrook's (1991) idea that the teacher's responsibility is to transmit knowledge, based upon tightly prescribed levels and skill development, and to tick learning against set criteria, Dorothy Heathcote (2002) believes that the teacher's responsibility "is to empower". When talking about the Commission model of working the natural development from the Mantle of the Expert, she talks about creating learning cultures which, by encouraging questioning and reward for innovation, create conditions for learning. She achieves this by avoiding high-status roles (Heathcote and Bolton 1995: p.4). Wagner observes her preference for 'middle-status' roles, such as: "the first mate, the foreman in the factory, the police officer who is just following orders" (1976: p.128).

These roles appeal to Dorothy Heathcote, because:

> *"This way she is not the final power, but the effect of that power … If she has too much power, the class will look to her for leadership; if too little, they'll mow her down until she comes out of role to manage the situation"*.
> (Wagner 1976: p.129).

Often she will adopt a role as a messenger, as someone 'seeking information' from students, and is always firmly on 'their side'. Bolton observes that she addresses students through "'colleague', not 'teacher' language", and the 'us and them' dichotomy of students and teacher, changes into the inclusive 'us' of the enterprise, and 'them', our clients and customers (Heathcote & Bolton 1995: p.70).

Implications for leadership of organisations

Murray (2011) identifies that language use by leaders is key to effective organisational growth to produce quality results. Employees retain a level of effort and commitment, which they give at their own discretion, only if they are inspired to do so. That 'discretionary effort' however, can be the difference between an adequate performance and a great performance – and can be the difference between success and failure for a leader. Therefore, the use of language in motivating the workforce is of great importance. Dorothy Heathcote's use of language in the Manx Myth is one of colleague. The use of 'we' enables the students to work collaboratively with her in their midst and contributes to a high level of emotional security because there is no failure and this has been absorbed by Dorothy Heathcote's understanding the skills and levels *of task proficiency and execution.*

Having examined these ten laws and explored whether these have implications which organisations can learn from, the researcher has been able to extrapolate a number of positive possibilities, in which Dorothy Heathcote's work presents opportunities for leadership of organisations. For example, within the area of Corporate Social Responsibility an organisation's pro-bono contribution to the community has the potential to foster many attributes such as a greater sense of purpose and identity. However, in considering these ten laws, it is clear these do not exist in isolation and that they are inextricably woven to develop commitment to task, acceptance of an 'as if' world, and to develop a strong sense of community (this will be further explored in Chapter 5). All of these laws appear to be interconnected and call for joined-up approaches and an avoidance of silo working which places Dorothy Heathcote's work well within the conception of what is currently being developed in schools. Fostering a sense of purpose, creativity, caring, belonging, ownership and avoiding separateness, appear to be common threads within these laws. Just as no one law is an island, neither is an employee. Dorothy Heathcote's ten laws perhaps provide an important message not just for the organisation of the classroom, but these fundamental laws can be the prerequisites for underpinning a vision, operation plan, systems for accountability, that go beyond the normal rhetoric and move people into the realm of self-actualistation (Maslow 1943), passion (Hamel 2012) and purpose (Pink 2012) which will be discussed in the concluding chapter, Chapter 7.

In relation to meeting the requirements for the Common Inspection Framework (2015) schools are expected to work in partnership with one another by providing learning

programmes with suitable breadth, depth and relevance so that they meet any relevant statutory requirements, as well as the needs and interests of children, learners and employers, nationally and in the local community. Whilst there is a lot of emphasis on developing the role of middle leaders the Common Inspection Framework makes no reference as to how this is to be executed other than evaluating the quality of leadership based upon students' academic outcomes. What is missing in the criteria dedicated to evaluating leadership is an indicator as to what practices are used to develop leadership at all levels including leadership of self at classroom level. The term 'distributive leadership' is mentioned, but no guidance as to how this can be achieved.

What the ten laws of the Mantle of the Expert demonstrate is that Dorothy Heathcote as a leader leads by example and by working on the 'shop floor'. Her leadership is based on the premise of inclusion rather than exclusion. She is a Servant Leader (Greenleaf 2002) who aims at removing barriers which could prevent her students from growing into learning in their own time, at their own pace, in a collaborative learning environment which she creates. Working as a Servant Leader/Steward, she does not fire staff because students are not making enough progress as defined by the school's assessment systems; which in most cases only test progression in knowledge skills and understanding rather than the intelligent use of application of skills in solving real life problems.

Hornbrook's argument (1991) states that this type of drama work is anti-theatre and cannot be upheld as working in the Mantle of the Expert is fully immersed in theatre. For example, the enterprise, as in all theatre, starts in the middle of a series of events; participants behave in the 'as if' mode of drama, episodes are presented by the teacher at a point of significance which moves the action into some form of resolution, time is manipulated to aid understanding, and a variety of viewpoints are introduced. Furthermore, it places Hornbrook's insistence on assessment into the philosophy of Hargreave's and Shirley's (2009) 'Third Way', which is outmoded because it calls for data driven systems of learning. The 'Fourth Way' (Hargreaves and Shirley 2009) lends itself to both the work of Neelands and Dorothy Heathcote, as Neelands (1992) rightly states drama is one of the key ways that students gain an understanding of themselves and of others and that the use of the art form is imperative in the structuring of imaginary learning experiences and this in itself would restore integrity in learning.

3.7 Quality Outcomes

By using the aforementioned approach, Dorothy Heathcote believes she is able to gain the commitment from her students so that they learn the information and skills they will need to execute quality tasks. By 'quality', Dorothy Heathcote means the attitudes that they bring to their learning, the professionalism by which they approach their work and the commitment to not giving up when tasks increase with difficulty. In Dorothy Heathcote's (2002) own words, quality is defined by the amount of personal *rigour, realisation* and *responsibilit*y that is brought to task execution, resulting in developing intrinsic discipline. This, expressed as a 'desire to do one's best', if structured correctly, means that there will be few discipline problems when working in a Mantle of the Expert manner, because it provides a framework in which students are motivated without the teacher having to impose discipline, rules and demands, other than those defined in the Mantle of the Expert approach. The acceptance of the mantle e.g. "I will uphold the lifestyle and standard of my calling", effectively means that the participants set the discipline of the drama.

For Dorothy Heathcote, it was important that the students felt protected in being able to access the plethora of reading materials that they were presented with. By planning the sequence of tasks, Dorothy Heathcote (2009) in her keynote address at the International Mantle of the Expert drama conference in New Zealand, explained that she would be evaluating the students ease and facility of getting involved with the work: "The conjunction between making and class doing would have been fused in my mind set. Whenever I plan to enable students to learn, then I must ask myself what will they be doing and what function will I have. In this I have abdicated from the position of holder of the knowledge, I am providing materials to be interrogated within the ethos of the social engagement".

According to Dorothy Heathcote, students must develop a coherent experience in relation to what happens to them internally. This does not necessarily manifest itself externally, but she was adamant in pointing out that it is the logic of the inner development that has to make sense to the students, as this is what eventually produces engagement with the learning. For her, the *Sequencing of tasks* is not necessarily linear and is not always related to the story line. The order of the tasks is presented as and when students demonstrate their ability to execute them in a manner that is of high quality.

For Dorothy Heathcote this was the beginning of' *awakening the self-spectator, the regulator of quality'.* Bolton (1994) offers the explanation that students are alerted by the pressure of fiction, for example, the client will want to see the progress of their work or they will need to explain aspects of their work to the group in order to facilitate the group's understanding and share it with others. The students themselves become regulators of their own learning because, by following these simple steps, they are motivated and keen to find out more.

According to Dorothy Heathcote, the only effective discipline is self-discipline and this has to be nurtured at all times. She bemoans how schooling has denied children opportunities to establish their usefulness to society; Bolton (2003: p.126) quotes Dorothy Heathcote by saying:

> *"Our current education system requires children over many years to be content within absence of status, to feel useless, to exist in a limbo of learning which relies solely on the maxim they one day you will be good enough to really do it, but never today."*

Since the Mantle of the Expert is task orientated it creates situations in which learning takes place, starting slowly in order to deepen engagement so that students can work at their own pace. As a result, safety in learning is built in because the teacher can structure further tasks according to the responses from the students. Dorothy Heathcote is constantly foreshadowing responsibility, building self-esteem, and by structuring opportunities for her students to execute the task well so as not to fail. It is through this approach that she starts the journey of introducing quality. She develops rigour, not by introducing targets which students are expected to reach, but by introducing the history behind the enterprise, making sure that the students are aware of the glorious longevity of the enterprise to which they belong. Learning manifests itself in qualitative undertakings of independent enquiry. Dorothy Heathcote fuels learning by placing ever-increasing demands on task execution from the perspective of the client. This dramatic tension contributes to the bonding of the group, as collectively they are responsible for delivering the goods. The 'them and us' situation provides the necessary tensions to bring about effective learning. Through Dorothy Heathcote's skillful intervention and planning, students undertake a range of different tasks which are engineered jointly by the needs of the curriculum and by her thorough analysis of students' next steps of learning.

This approach to learning is further characterised by offering 'service to society'. Corporate Social Responsibility (CSR), according to Turker (2009), states that offering service to the community affects the organisational commitment of employees, based on social identity theory which states according to Turner, Hogg, Oakes, Reicher and Wetherell (1987), that individuals define their own identity with regard to social groups; the result is an identification with a collective, depersonalised identity based upon groups membership. Their findings showed that this underpins most of the successful organisations where employees reach out to help others. In the Mantle of the Expert, through the convention of 'blanket role', students are taught that their fictional enterprise can provide innovative solutions to a wide range of consumer demands. Helping society, developing responsible and ethical practices, being led by values-based leadership, built upon the tradition and history of an enterprise, empowers students to develop their emerging skills of providing quality customer care. Whether they are running a zoo, an animal sanctuary, a museum or a shoe factory, the needs of the client become the real impetus for learning: "Learning is a process where knowledge is presented to use, then shaped through understanding, discussion and reflection" (Freire 1987).

Students' personal development and well-being are at the core of learning in the Mantle of the Expert. Learning in this mode produces quality. Dorothy Heathcote (1993) stated that the work in the Mantle of the Expert is aimed at developing students' skills of rigour, realisation and responsibility, because task execution "matters". Through careful guidance from Dorothy Heathcote, students are given opportunities to identify, organise, plan and allocate resources needed for effective working. They set goals, prepare and follow schedules and, above all, learn how to adapt to change (a prerequisite for a successful working environment). Students learn how to deliver on time, working within given time constraints, and develop concerns about quality. They acquire, evaluate, organise, interpret and communicate information, whilst researching independently or participating in group tasks. It is the quality and range of teacher-student interactions which impact on students' learning and enables them to develop an ever-increasing repertoire of knowledge, skills and understanding that puts them in good stead for future employability.

The use on the Mantle of the Expert approach is aimed at developing interpersonal skills. Students participate in teams, learn from and teach one another, exercise leadership by taking initiative and problem solving, communicate their ideas to justify their courses of action, persuade and convince others and responsibly challenge existing procedures and policies. Above all, students are introduced through the carefully crafted fiction, to

negotiate, take on other's viewpoints and resolve divergent interests. Their learning transcends normal classroom practice because the teacher, through the perceived demands of the client, can engender a sense of urgency. This enables students to gain a deeper understanding of the world of systems procedures and accountability, understanding how complex organisations work and how employees struggle to fit their own needs around the demands of the client. This is priceless learning within the security of a classroom environment and gives students the opportunity to understand how organisations function.

Skilful teacher interventions, brought about by the needs of the client, are the key to successful learning in the Mantle of the Expert. Scaffolding exercises to encourage the participation of wide ranging needs of the students, where individual instructional modifications are made to ensure inclusive practices guarantee success for all. Co-operative learning groups pool knowledge and skills to complete tasks, which must be executed to the best of students' ability. Teacher modelling and demonstrating, coupled with performance feedback and opportunities to improve on previous best performance, then demonstrating the knowledge to others, enables the students to develop self-confidence, high self-esteem and a feeling of success.

Whilst there is no magic formula for motivating students, Dorothy Heathcote can encourage student investment in learning in ways that do not require use of formal reward systems. Learning matters because academic requirements are related to real world situations; the enterprise has to fulfill the needs of the client. The client becomes the audience. Students know that their work will be accepted or rejected (modifications might have to be made at the insistence of the client). The external validation fuels students' desire to 'get it right' and motivation becomes intrinsic.

Participating in a Mantle of the Expert approach to learning is intended to enable students to develop their thinking skills. Creative thinking, in collaboration with others, requires the generating of new ideas to be used when problem solving and implementing an agreed plan of action (Lipman *et al*; 1989). Students learn how to collaboratively make decisions by generating alternatives, considering risks and evaluating the best course of action to undertake. Their reasoning skills improve when they discover the relationships between different groups within the fictitious enterprise and understand that the drive for a common purpose overcomes any personal reservations that they might have. The group develops as a 'community of enquiry' every time a demand is being placed by the client. Collaborative dialogue, disagreement, respectful listening and

following a train of thought, prepares students for achieving economic well-being. Care, respect, safety and co-operation are the cornerstones of reaching for understanding, meaning, truth and exploration of reasoned values. The ability to assimilate complex, often conflicting, data, to simultaneously adopt different perspectives on a subject, encourages the students to see the part (the enterprise) and the whole (task execution) at the same time. It invites students to interconnectedness and to value alternative perspectives.

This collaborative approach to learning is based upon Dorothy Heathcote's paradigm of Child as Crucible, you and I keep stirring knowledge together (Heston 1994). In this paradigm, both teacher and child stir the learning experience together, thus creating transformation. In Friere's (1987: p.42) terms:

> *"it is a dialogue with students which resolves the teacher taught contradiction. Teachers and students often reverse their roles as they engage in the democratic dialogue of authentic classroom praxis. Liberating education consists of acts of cognition not transferals of information".*

Dorothy Heathcote in the Mantle of the Expert, through her sequencing of tasks, is developing a time line for the enterprise that has a history of an expertise that will continue through the investments in this particular group of students. This can be seen in the way that she creates a sense of history in the organisation, so that the students immediately know that they are part of a collective.

> *"I wonder if you can produce some photographs of our enterprise's famous moments of past glory where we were honoured for our work*?"
> Heathcote (1993).

As a leader she is taking every opportunity to build up confidence and self-esteem for her students. She asks them to write-out job descriptions for the types of people who would be working in this enterprise (a similar task was set for the middle managers of Audi Volkswagen), to alert them to the skills that they already possess in The Thin Screen (1991). Very subtly, she enables them to set their own standards by alerting them to the skills and competencies that are required for the positions that they are undertaking. Through this task she is awakening the self-spectator. Nevertheless, she is consistently scaffolding the learning by making reference to the skills individuals have identified.

The Mantle of the Expert provides opportunities for students to not only acquire academic knowledge but also the skills needed for the world of work. It also has a rich body of knowledge on which to build students' understanding. Lave (1988) states that knowledge needs to be presented in authentic contexts, setting and situations that would normally involve that knowledge. He argues that social interaction and collaboration are essential components of situated learning, students become involved in a 'community of practice' which embodies certain beliefs and behaviours to be acquired. As a novice moves from the periphery of a community to its centre, he or she becomes more active and engaged within the culture and eventually assumes the role of an expert. Never has the time been more appropriate than now to focus on implementing this method of pedagogy as globally, the media informs us that students are not ready to cope with demands of the workplace (Onyekakeyah 2009: p.29).

3.8 Dorothy Heathcote: the leader of co-constructive learning

Learning in the Mantle of the Expert finds its roots in constructivism. Through socially constructed tasks, students are able to develop their skills of learning how to learn in a meaningful context. This term, as mentioned earlier in this Chapter, is called meta-learning or meta-cognition and refers to the ability of the student to think consciously about how he or she learns. This is the development of intrinsic quality whereby outcomes match organisational aims. A highly developed skill that all leaders should aim for in their environments involves the use checking of reality to see how well staff are performing. This includes monitoring, evaluating aspects of provision on outcomes, enabling the workforce to accept change by developing a learning community (Hopkins, 2007: p.62).

Bandura (2000) states that in classrooms where a sense of community is built, an increased sense of classroom belonging develops and leads to greater readiness, participation and motivation. He reiterates that the higher the groups' motivational investment in their undertakings, the stronger their staying-power in the face of impediments and setbacks and the greater their performance accomplishments (Sherrington and Barrow 2012).

Sherrington and Barrow (2012) state that the aims of co-construction of learning are as follows:

- To enable students to develop the skills and confidence to become highly effective independent learners, taking ownership of their own learning, including content, sequencing, mode of delivery and assessment.

- To ensure that students' prior learning is always the starting point for further learning and that formative assessment practice is firmly embedded.
- To create an environment in which students can take risks with their learning, exploring modes of learning and of communication that they do not normally experience.
- To create an environment that unleashes teachers' and students' creative energy, as traditional roles are broken down and the teaching and learning processes merge.

Watkins *et al;* (2002) suggest that as more and more information is becoming widely available, learners need to know how to access, process, and use it. It is the aim of the co-constructivist classroom to enable students to learn and adapt the learning to different contexts thereby creating a life-long habit of learning and being curious.

In order to fully understand the steps taken by Dorothy Heathcote to sequence learning through the careful structure of tasks, reference needs to be made to the work of Kolb (1984) and Lesley Webb (a student of Dorothy Heathcote) (Source unknown).

The figure below demonstrates Kolb's Experiential Learning Cycle (1984), setting out four distinct learning styles, which are based on a four-stage learning cycle. He explains that different people naturally prefer a certain single different learning style. Various factors influence a person's preferred style, social environment, educational experiences, or the basic cognitive structure of the individual. Whatever influences the choice of style, the learning style preference itself is actually the product of two pairs of variables, or two separate 'choices' that we make, which Kolb presented as lines of axis, each with 'conflicting' modes at either end. Kolb (1984) states that experiential learning is based upon a learning cycle that is driven by the resolution of the dual dialectics of action/reflection and experience/abstraction; he identified the following characteristics: knowledge is best conceived as a process, not in terms of outcome and it occurs through the course of connected experiences. As Dewey suggests "education must be conceived as a continuing reconstruction of experience" (1897: p.79).

Kolb states that learning is best facilitated by a process that draws out the learner's beliefs and ideas so that they can be put under a microscope and examined, tested and reintegrated with new ideas. The basis of constructivism is that individuals construct their knowledge based upon experience. The third point that Kolb points out is that learning requires the resolution of conflicts between dialectically opposed modes of adaptation to the world. He continues to say that learning is a holistic process of adaptation; it involves

not just condition, but the functioning of the total person including feeling thinking perceiving and behaving.

McLeod (2007) states that learning results from synergetic transactions between the person and the environment which is very similar to Piaget's thoughts on learning occurring through equilibration of the dialectic processes of assimilating new experiences into existing concepts, and accommodating existing concepts to new experience: according to Kolb, the best form of learning is the transaction between the social knowledge and personal knowledge.

A typical presentation of Kolb's two continuums is that the east-west axis is called the Processing Continuum (how we approach a task) and the north-south axis is called the Perception Continuum (our emotional response, or how we think or feel about it).

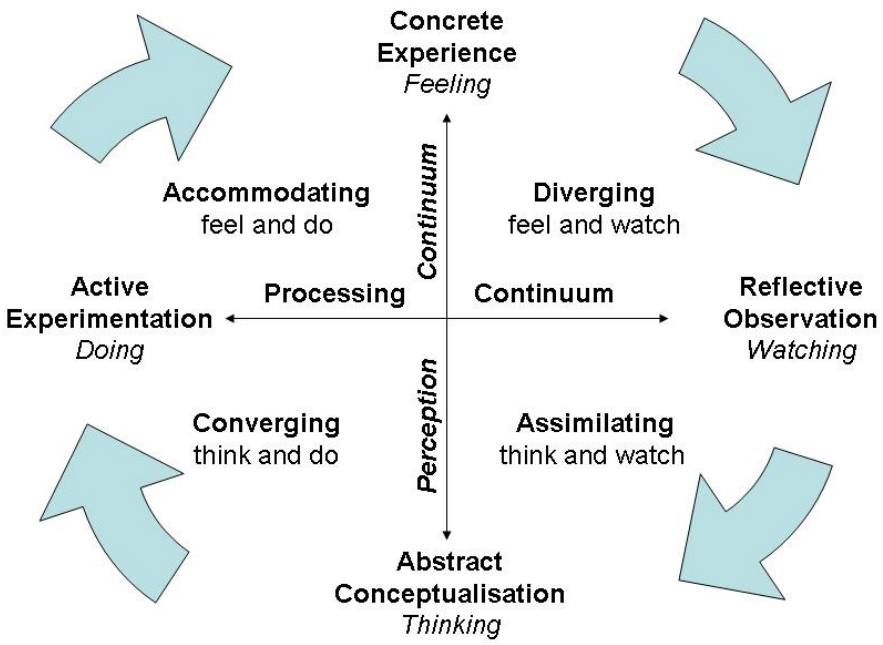


Figure 4: Kolb's experiential learning cycle

An approach that Dorothy Heathcote frequently referred to in her teaching, and was similar to Kolb's learning cycle, was the Wheel of Parsimony and Prodigality which she acquired from Lesley Webb (date unknown) which she often referred to in her teaching.

This cycle underpinned Dorothy Heathcote's planning in many of her projects, where the emphasis in the third quadrant demanded highly focused work which, once completed, was evaluated and refined. What is not included in this model is the emphasis placed on developing the affective domain in learning, which actually runs throughout the four quadrants of the wheel.

As can be seen, the first and second quadrants, are loosely tied in with the teacher offering little direction, but enabling the students to familiarise themselves with resources, information, tools, pictures, paintings etc. and develop a 'feel' and an 'eye' for the subject of study (this terminology was first used in the planning of the Mantle of the Expert, Trerice House in 1993).

This is similar to Piaget's (Wood, 1968) development of schemas and assimilation stages, where students start to make meaning based upon their previous experiences. Dorothy Heathcote referred to these first two quadrants as 'no penalty' zones, because very little was demanded of the students from the tasks that they were presented with. The second quadrant sees the focus of the tasks developing, but this is still loosely within the no penalty zone and can be seen as students exploring learning.

In the third quadrant, Dorothy Heathcote was starting to focus the tasks and place demands on the execution of them, but not until she thought that the students were ready to move forward. Their readiness would be revealed through her acute observation of their learning (formative assessment).

In the fourth quadrant, reflective practice commences where students develop the use of their meta-cognitive skills and start to evaluate the work that they have undertaken refining it, if needs be, and presenting their learning to others through publicising what they know. This is a penalty zone because in the Mantle of the Expert it is important for the students to meet the ever-increasing demands of the client and experience a moment of "awe" due to the effective execution of their tasks.

In Chapter 4 I will be discussing the research methodology that will be used to analyse the corpus of data and the methodology used.

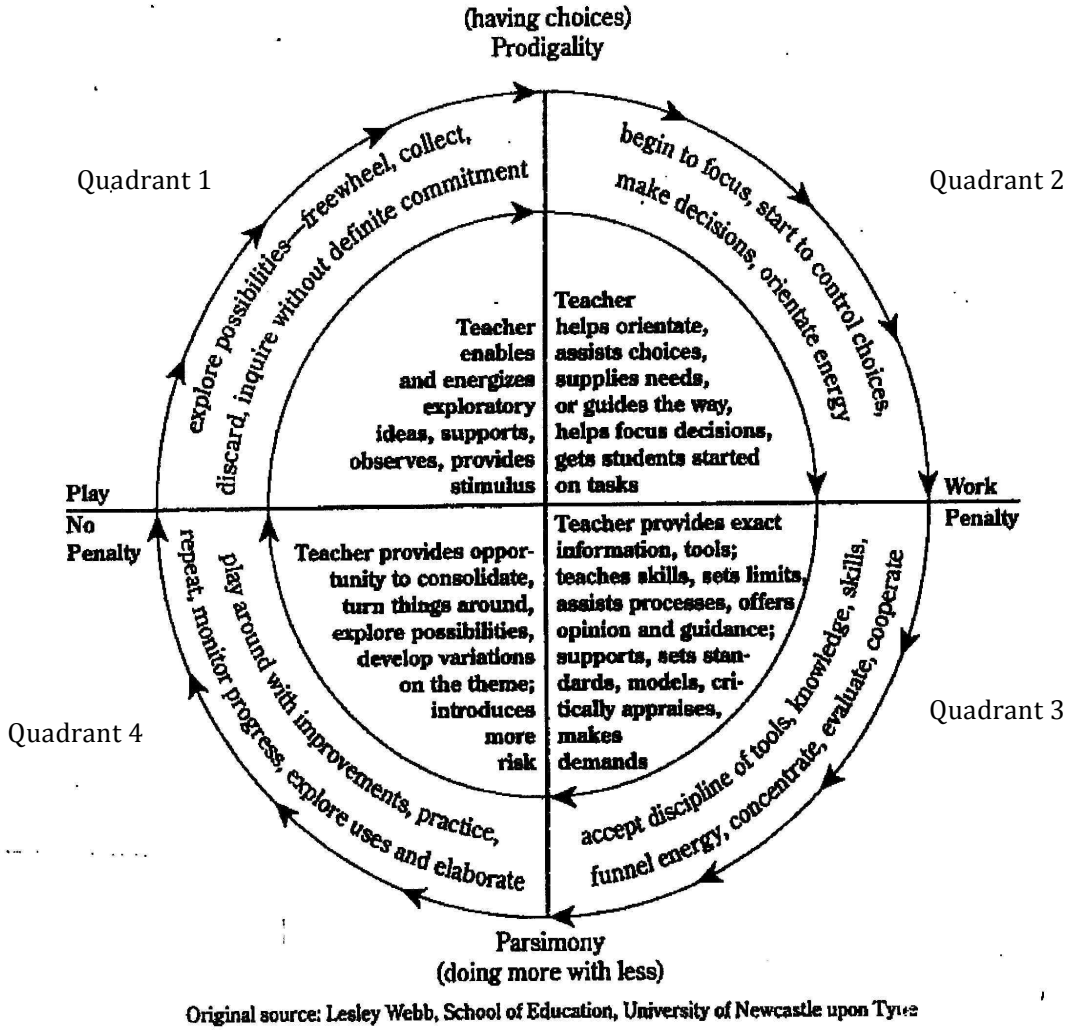


Figure 5: Webb's Wheel of Parsimony and Prodigality

CHAPTER 4: Research Methodology

This chapter explores the methodological principles employed in this research, the way they have been implemented here, and the context in which the research was undertaken. There is also discussion of ethical issues, reliability and validity of the data, and the process by which findings were analysed. Particular attention is given to the possibility of potential bias and how this was addressed.

4.1 Study Design

The primary objective of this research was to assess whether aspects of Dorothy Heathcote's approach to teaching and her methodology of leading learning could be used to create a leadership model that might be applied to both schools and business organisations. The research also considered whether, within her leading of learning, there were seminal elements that could contribute to the ever-growing body of leadership theories.

A second objective of this study was to determine whether a leadership model could be extrapolated from a selected body of original data, namely Dorothy Heathcote's Mantle of the Expert as experienced by the researcher in devising and filming the Manx Myth (2009) together with Dorothy Heathcote, and from the two interviews conducted with her during the periods of 2005 and 2010.

After numerous false starts at finding a research method that would suit the analysis of the data, a qualitative approach was chosen which consisted of a case study, focusing on Dorothy Heathcote's leading of learning in the Manx Myth, and thematic enquiry of the transcript of the Manx Myth (see Appendix 2 and 3). This data was analysed using the process of thematic analysis, findings of which will be discussed in Chapter 5. Reference was also made to an element of psycho-phenomenology (Tosey and Mathison, 2010) using Gordon's Experiential Array method (1998), to explore aspects of the material at a deeper level, such as her deep-seated beliefs and values. The researcher also paid attention to elements of the method of hermeneutics (Forster, 2005); i.e. interpretation, that allows an observer to make clear the subjective experiences of another person.

It was important to consider not only Dorothy Heathcote's work in a classroom environment, but also investigate her personal attributes. This would help the researcher

understand her modus operandi and help construct a leadership model that was holistic, incorporating her thoughts, actions, method and beliefs. Her empowerment interventions and moral code were considered alongside her approach to planning and sequencing of events. The research sought to explore the skills she used as a leader to enable her students to experience quality learning, through working collaboratively in a process of co-constructing knowledge in the classroom. An exploration was also made of the way Dorothy Heathcote built the learners' confidence through the support, modeling and scaffolding she provided in developing their understanding of Manxness and building self identity.

4.1.1 The Case Study

According to Stake (1992), the case study approach is not a methodological approach but a choice of what is to be studied. This can be done analytically or historically, hermeneutically, organically, culturally and by mixed methods. This research used several of the aforementioned lines of inquiry; therefore, a mixed method approach was used. Stake (1992) continues by identifying the fact that as a form of research, case study is defined by interest in individual cases, not by the methods of inquiry used.

Having chosen the path of undertaking a case study that had intrinsic interest for the researcher, partly due to the longevity of the researcher's acquaintance with the body of knowledge to be studied, it was necessary to ensure that the research had instrumental value so that generalisations could be drawn to develop a contribution to the theory of leadership.

The delineation between intrinsic and instrumental interest was more difficult to identify, as there was an interest in wanting to gain a better understanding of the topic researched but also the quest to provide insight into a phenomenon in order to draw a generalisation. Becker (1992) rightly identified the tension that exists in the mind of the researcher where generalisation about a well-known subject nevertheless has to be supported by proof.

According to Shuttleworth (2008), using a case study approach provides an in-depth study of a particular situation, which could help narrow down a very broad field of research into one easily researchable topic. This approach, supported by Yin (1994), Merriman (1994), Stake (1995 and 1998), Miles and Huberman (1994) and Gillham (2001), was used by the researcher to capture the complexity of a single case as a complex functioning unit which was investigated in its natural context and was of

contemporary interest to others. Stake (1995) points out that crucial to calling something case study-research, are not the methods of investigation, but that the object of study is defined by the researcher's interest. The researcher selected the study due to an intrinsic interest in the area of leadership and the work of Dorothy Heathcote.

A case study allows the researcher to explore individuals or organisations through complex interventions, relationships, communities, or programs (Yin, 2003), and supports the deconstruction and the subsequent reconstruction of various phenomena. Both Stake (1995) and Yin (2003) base their approach to case study on a constructivist paradigm. As we saw in Chapter 1 and the Prelude, constructivists claim that truth is not absolute and that it is dependent on one's perspective. This paradigm recognises the importance of the subjective human creation of meaning, but does not reject – outright - the notion of objectivity.

The researcher, through the use of a case study approach, used an instrumental approach as well as an intrinsic approach (Baxter and Jack 2008) to provide further insight into the work of Dorothy Heathcote and her contribution to leadership. Campbell (1975), Hamilton (1980), Kemmis (1980) and Yin (1989) have argued that the researcher needs to uncover how the subject (Dorothy Heathcote) of the case study case is similar and dissimilar to other cases (leadership theories), which are explored in the literature review, in Chapter 1.

One of the common pitfalls associated with case study is a tendency for researchers to attempt to answer a question that is too broad, or a topic that has too many objectives for one study. To avoid this problem, several authors, including Yin (2003) and Stake (1995), have suggested that placing boundaries on a case can prevent this from occurring. Suggestions about how to bind a case include: (a) by time and place (Creswell, 2003); (b) time and activity (Stake, 2013); and (c) by definition and context (Miles and Huberman, 1994). In this case study, the researcher bound the case by narrowing the research to focus on the transcripts and video analysis of the Manx Myth (2010), and the interviews with Dorothy Heathcote concerning her work.

The use of the case study is not without its limitations. Yin (2003) stated that it may be viewed as a less desirable form of enquiry in comparison with either experiments or surveys. He argued that the case study approach may present the researcher with a lack of rigour, which, in turn, may present little basis for scientific research. However, the researcher, aware of this, has applied the process of triangulation in order to strengthen

the research findings.

The case study approach opens up a clearer understanding of the impact of the physiological, psychological, cultural, aesthetic, and other forces, on the way Dorothy Heathcote developed her skills. All helped her to broaden the experience of learners and help them to commit to task, at the same time developing, within the students, a profound interest in learning. Working with Dorothy Heathcote provided a special perceptual position from which to view her. Within the undertaking of a case study approach, there are both elements of participant study, calling upon the researcher's personal association and collaboration with the subject, and field study - observing her in drama sessions and recorded sessions.

This approach has some limitations, but does, nevertheless, yield insights into her beliefs, interpreted feelings, values, thinking patterns and identity. To gain a deeper insight into this action, a Neuro-Linguistic Programming technique, called 'modelling', was used to gain a deeper understanding into the leadership of Dorothy Heathcote.

4.1.2 Ethics

According to Halai (2006), there are five ethical principles of qualitative research that appear across the codes of research. These include informed and voluntary consent, confidentiality of information shared, anonymity of research participants, beneficence or no harm to participants, and reciprocity. Throughout this research, Dorothy Heathcote was a willing participant and very supportive of the researcher undertaking this aspect of her work. Over the years of acquaintance, trust had built up between her and the researcher, with conversations between the researcher and Dorothy Heathcote dated back to 1999, when the researcher presented a paper at the Interactive Research in Drama in Education Conference in 1999 at the then University of Central England. Observation of Dorothy Heathcote's work and teaching style, as shown in her collaboration with the researcher in interviews and personal correspondence, had been gestating for many years.

Dorothy Heathcote approached the researcher to contribute her (the researcher's) developing thinking about the emerging research, which was at the very early stages of conception at the Interactive Research Conference in Drama in Education in 1997. Therefore, in relation to the ethical principles of confidentiality and anonymity, there was no harm to participants. The research undertaken did not meet all the specified criteria, especially around the concept of anonymity, as Dorothy Heathcote wanted the body of

the knowledge to be shared with eager participants of the conference. This is best exemplified in her opening statement, where she makes the role of all contributors and participants clear by saying:

> *"It was the intention of all gathered to be reciprocally active, pursue a course of critical investigation, to partly consult, negotiate and communicate in the short time at their disposal"*. (Heathcote 1997, p10)

Edralin (2000) and later Halcon (2011), identified that, whilst the key informant of the case study must be carefully chosen, archival analysis, direct observation and field notes, also contribute to forming well-defined body of data. These were used to inform the research and deepen the researcher's understanding of the theory behind 'Mantle of the Expert', which is discussed in Chapter 3.

In the course of her research, the researcher had access to archived work, which she had taken part in when Dorothy Heathcote was making her Teacher Series videos, (1993), and also to field notes taken over time as a result of direct and participant observation in workshops and seminars. This contributed to information that was used for background reading, but did not form part of the data analysis; rather it was used to signpost and support the researcher's findings of the emerging The Alchemical Model of Leadership.

Stake (2003:154) highlights the privileged position of the case study researcher when he says*:*

> *"Qualitative researchers are guests in the private spaces of the world. Their manners should be good and their code of ethics strict".*

He goes on to assert that it is important that researchers go beyond standard ethics requirements and to exercise great caution to minimise risk by, for example, maintaining an active dialogue with the research participants, providing feedback, and in particular for the researcher *"to listen well for signs of concern"*.

When conducting the research, careful attention was given to both the ethical principles provided by Durham University's Research and Integrity (2013) as well as the British Education Research Association's (BERA) research writing guidelines, *Good Practice on Educational Research Writing* (2011). It is acknowledged in BERA's guidelines (2011) that research related to education is varied and complex. It is also recognised that this may also be the case in using qualitative methodology as a research method because it

is rarely amenable to precise measurement, nor can it provide all-encompassing solutions to its many challenges.

In line with both Durham University's (2013) and BERA's code of ethics (2011), the researcher consulted Dorothy Heathcote to obtain her consent to undertaking this research which she willingly gave.

4.2 The Research Questions

To reiterate the central research questions that were presented in the introduction, the main foci of the research is:

- Is there a leadership model in the educational drama work of Dorothy Heathcote, with specific reference to her last piece of work (The Manx Myth), in which the researcher was personally involved?
- What leadership models can be identified in Dorothy Heathcote's teaching through the Mantle of the Expert approach as seen in the Manx Myth, and is there a possibility that a model of leadership can emerge from a context that uses educational drama?
- Faced with an understanding of Heathcote's work in the classroom, would it be possible to understand how organisations might sustain and improve?
- Would it be possible to formulate key lessons for any organisation to review leadership practices on the basis of her practice?

For the purposes of research, it was of paramount importance to question what Dorothy Heathcote found significant in the way that she chose the material for study, what was of importance to her, and what were her beliefs and values that underpinned the constructing of the Manx Myth? The method used to examine her values and beliefs was Gordon's Experiential Array (2005), which will be discussed further in this chapter.

As a researcher it was important to know how she selected the topic for study, the nature of the tasks and the order in which she presented them. How did she know how to organise the learning experiences, that she wanted her students to become engaged in, which could then be explored through carefully sequenced tasks - a prerequisite for leading learning in the Mantle of the Expert?

The Manx Myth was the last planned Mantle of the Expert project that Dorothy Heathcote undertook. It was to be the last set of teaching DVDs which she made prior to her death

in October 2011. It was commissioned by the Education Department of the Isle of Man, with a focus aimed at teaching young people on the Island the importance of their Manx roots and to develop a growing sense of responsibility within the community.

The researcher was aware that during the making of these DVDs, Dorothy Heathcote was in the last stages of her illness. She was adamant that this project would be concluded because, in her own words, “it mattered” and it “had significance” (Heathcote, 2009). She undertook the making of the Manx Myth, and its filming, with great dedication and realisation that it was going to be her last piece of public work. She experienced a considerable amount of distress, having to be escorted in a wheelchair to the studio. The researcher took all the necessary steps to reduce the stress caused by interrupting the natural flow of the project during the filming, by asking questions for clarification at the end of the day and during travel to and from the recording studio. Dorothy Heathcote herself would telephone the researcher when she had an insight as to the planning of the episodes to be filmed.

4.3 The problem of research bias and personal engagement

Running parallel to the research strategy, was the question of the researcher’s relationship with Dorothy Heathcote. Dorothy Heathcote was fully involved in the researcher’s insights and the accuracy of the research findings. During this “special time” of discussions there were examples of roles becoming intertwined between being the “outside expert” and “insider learner” and often this culminated in being a “reflective partner” (Blaikie, 2000).

Kalla (2015) states that bias can occur on several levels. Some bias in research arises from experimental error and failure to take into accounts all of the possible variables. Other bias arises when researchers select subjects that are more likely to generate the desired results. Therefore, bias is the one factor that makes qualitative research much more dependent upon experience and judgement than quantitative research. The qualitative design of this research is holistic; it looks at relationships, such as those fostered between Dorothy Heathcote and the researcher, and is wholly focused on the personal perspective of her work.

In undertaking this qualitative research, the researcher accepted and acknowledged that there was the potential to be biased due to the emotional engagement with the subject under study and that this could jeopardise impartiality. However, this perspective was built into the research design and checked throughout to minimise the effects. This was

especially the case in undertaking interviews, when the interviewer researcher was aware that she may subconsciously give clues via body language, or tone of voice, that subtly influenced the subject into giving answers skewed towards the interviewer's own opinions, prejudices and values. Conversely, response bias is a type of bias where the subject consciously, or subconsciously, gives response that they think that the interviewer wants to hear. The subject may also believe that they understand the research and are aware of the expected findings, so adapt their responses to suit. Whilst Dorothy Heathcote was kept informed of emergent findings she never influenced the researcher in taking a different perspective or disagreed with emerging insights. The researcher maintained a perspective of wanting to be surprised by the emerging findings and in order to do this, an open mind had to prevail (Hare, 2004). This was achieved through reflective attention paid to ensuring that questions asked in the interview were not misleading and that reporting of findings was not tainted by personal beliefs and experiences. Staying close to the data was in the forefront of the researcher's mind. This demanded a presence, attention to detail, and clarity in coding (Denzin and Lincoln 2000: p.389).

4.4 Qualitative research

According to Strauss and Corbin, (1998) qualitative research means *"…research that produces findings not arrived at by any means of statistical procedures or other means of quantification"* (p.19). Aronson (1994), believed that qualitative research captured the complexity in research by explaining the 'what' and 'why' to human interaction and behaviour. The purpose of using qualitative analysis in this research was to provide a robust body of knowledge surrounding the hypothesis that, in Dorothy Heathcote's teaching methodology there was a model that could be extrapolated for a new leadership paradigm.

There are a range of advantages to using qualitative research, such as allowing an in-depth examination of phenomena, the ability to develop new theories, the use of subjective information, and not being limited to rigidly definitive numerical variables. Such research is subjective and therefore relies on researcher interpretation to understand human behaviour (Holliday, 2002; Cohen *et al.,* 2007). Holliday believes that:

> *"in qualitative research there is the opportunity for considerable rigour and discipline, and whilst there is science within its complex nature, this rigour resides mainly in the way in which the research is expressed".*

However, there are also a number of limitations to using such methods, including: difficulty to replicate studies; the expense; the subjectivity leading to procedural problems; and also the notion that researcher bias may be likely.

Cohen *et al.,* (2007) contended that qualitative data conveys meanings that are nuanced and extremely context-sensitive. They further state that as text contains different levels of meaning, *"the researcher's analysis may say as much about the researcher as about the text being analysed"* (2007). This was reinforced in the work of Holloway and Todres (2003), who stated that qualitative approaches are diverse, complex and nuanced. Conversation analysis (Hutchby and Wooffitt, 1998) and interpretative phenomenological analysis (Smith and Osborn, 2013), did not appear to have significant relevance to the research based on Heathcote. Whilst they presented a way forward in analysing the data, according to Braun and Clarke (2006), these needed to be considered alongside the positive aspect of thematic analysis in terms of flexibility.

There were advantages to using qualitative methods for this piece of research, not least the possibility of an in-depth exploration of a subject when not being limited rigidly to definitive variables. The research does rely on researcher interpretation (Holiday 2002) and there must be a concern about the notion of researcher bias. With just one subject research, bias cannot be avoided simply by using many participants, but can be mitigated by consideration of a variety of Dorothy Heathcote's behaviours in different settings and situations (Kruger, 2003). In reviewing the data under consideration, using qualitative methodology, an interpretative commentary is essential in framing the key findings of the study and the ultimate decision about the narrative lie with the researcher (Eisner, 1991; Fetterman, 1994; Goetz and Compte; 1984; Guba and Lincoln, 1994; Miles and Huberman, 1994; Patton, 1990). Within this qualitative study, the researcher has had to stay 'close' to the subject as the most powerful way of telling the qualitative story. In this instance, by calling upon examples of her practice in drama sessions, seen in real time or on DVD, it was possible to stay within Dorothy Heathcote's proximity.

The purpose of undertaking a qualitative case study is to interpret findings and produce and examine the components of The Alchemical Model of Leadership. The work of the qualitative researcher demands a presence and then a totally personal analysis of the 'data' or observations. It is a highly personal perspective and on one hand fits well with the reseacher's detailed personal knowledge of Dorothy Heathcote, but on the other, it could be viewed as being tainted with bias.

4.5 Validity

According to Leung (2015), validity in qualitative research means ensuring that the appropriateness of tools, processes and data can lead to unbiased outcomes.

The thesis is a study of the work of one person, and is in large part descriptive, based upon the body of work as depicted in the Mantle of the Expert Manx Myth project. It is not suggested that there is only one way to interpret an event, or that there is only one interpretation (Guba and Lincoln, 1985). The value of the case study in qualitative research is that it is an empirical enquiry, which investigates a contemporary phenomenon within real life context, when the boundaries between phenomenon and context are not clearly evidenced and when multiple sources of evidence are used (Yin, 1984). In this thesis, the work of Dorothy Heathcote has its uniqueness based upon a carefully conducted study which uncovers the meaning of events in a teaching situation. Becoming immersed in a study requires in-depth consideration of people and their actions, knowledge of what they do, how they do it, and why they do it in a particular way. Qualitative research has an implicit validity because the individual under study, Dorothy Heathcote, is not only inserted into the study, but is the very core of that study.
Miles (1979) suggested that one of the most serious criticisms of using a case study approach in ensuring validity, is that unlike quantitative research, there are few conventions the researcher can rely upon to defend him/herself against self-delusion or the presentation of unreliable or invalid conclusions.

4.5.1 Qualitative analysis – the adopted approach

This section explores the research methods used and the research design, with a rationale for the adopted approach. The philosophical assumptions underlying this research are based on a hermenutical or interpretive tradition that assumes that perception of reality is socially constructed. The development of socially constructed understandings as defined by social constructivism (Burr 1995), assumes that significance and meaning are developed not separately within the individual but in coordination with other human beings. Given this perspective, it was of importance for the researcher to not only understand how Dorothy Heathcote viewed the way in which the social world functioned, but also how she experienced it so that an accurate approximation could be made to her values and beliefs (Armstrong and Collopy, 1993 and Brzezinski and Zaglia, 1991).

A qualitative research approach was used as, according to Schulman (1998), there are times when the researcher wished to know not who or how many, or how well, but simply

how things come into being. The researcher also considered an element of ‘bricolage’ (Denzin and Lincoln, 2005; Derrida, 1978) by piecing together sets of representation of data and making an interpretative paradigm.

A constructivist paradigm was used as knowledge was mediated through the researcher, who at all times attempted to be conscious of 'Verstehen' (Weber, 1947), striving toward empathic understanding. This was later discussed with Dorothy Heathcote to ensure that ensuing meaning was not contradictory to her intentions. In accordance with The University of Durham’s code of ethics, Dorothy Heathcote verbally provided voluntary and informed consent as she was completely in favour of the study, as she saw it as enabling her to understand elements of her own work through a different lens. She was also sent the interview questions several weeks in advance of the interviews to ensure that they were appropriate for the task to be undertaken. By using a qualitative approach, the enquiry undertaken could have been largely subjective. This clearly had the potential for bias and that needed to be avoided as far as possible (Ratner, 2002; Gergen, 2001). Ratner held the view that the subjectivity of the researcher leads them to be intimately involved in any aspect of research. That consideration has to be given to the values and objectives brought to the research and the effect that they had on the research project. He explains that the values and objectives that the researcher brings to the study defines the topic studied, as one only sees what one’s own values dictate. This view is echoed by Lichtenstein (2005), who has suggested that values have a significant impact on organisational performance and, at the heart of Gergen’s (2001) work, is the view that perception, cognition, and communication, are all interwoven in a web of values. Consequently, the criteria of truth and objectivity denote congruence with cultural values, symbols and terms; they do not denote understanding of the world beyond the individual and his culture.

When undertaking qualitative research, consideration was given to self-reflexivity (Tracy 2013), in which the researcher's past experiences due to the longevity of engagement with the work, points of view and interpretations of the data, could have shaped the understanding of the topic under review. The reviewer was aware of how her background, values and beliefs, could have shaped the way in which the research was constructed. The researcher's long experience was ever-present when interviewing, selecting and participating, due to the long experience that she had with working with Dorothy Heathcote. Geertz (1973: p.5) referred to this understanding as *"man is suspended in webs of significance he himself has spun. I take culture to be those webs*

and the analysis of it to be therefore not an experimental science in search of law but an interpretative one in search of meaning".

In Chapter 1, social constructivism was explored and the relevance of the work of Dewey (1938), Bruner (1960), Kolb (1984) and Vygotsky (1978) was established. This is very important in any understanding of the work of Dorothy Heathcote as the concept of social learning, figures highly in the structured episodes of her work on the Manx Myth. As previously mentioned, Dewey (1938) highlights the fact that meanings grow out of social encounters; his emphasis was on experience arising out of community-based interactions. Bruner (1960) highlights the significance of educators understanding the importance of learning-readiness and the need to structure knowledge in a way that is accessible to learners so that understanding the fundamental structure of a subject can make it more comprehensible. Vygotsky (1978) values the significance of students being active partners in interactions, constructing knowledge skills and attitudes through being taught whilst being on the edge of understanding in what he terms, the “zone of proximal development”. He recognised that by acting out imaginary scenarios the achievements in play will become the basic level of future action.

Blaikie (2000) identifies a number of challenges that researchers are presented with when they are trying to identify the appropriate methods to conduct their research. These challenges are due to the varying assumptions that researchers bring to their own work, which could be seen as bias. In seeking to simplify the research process, four research strategies need to be considered and the most appropriate selected for the research. The strategies considered were inductive, deductive, retroductive, and abductive (see below for explanation of terminology), which enabled the researcher to form generalisations about particular aspects of Heathcote’s approach. In general, a mixture of both retroductive and abductive strategies were used most frequently; however, some reference was made to inductive strategies to establish universal generalisations, which supported the newly emerging theory of leadership and make better use of the data.

Taking this forward, it was possible to construct a series of possible lines of enquiry which might emerge out of the interviews, questions which were discussed with Dorothy Heathcote throughout the research, and met with her approval (see Appendix 2). This could not have been achieved without reference being made to the logic of the abductive strategy when describing and understanding the influences on Dorothy Heathcote’s life and her belief system in relation to her approach to structuring learning experiences in the Manx Myth and Mantle of the Expert.

4.5.2 Inductive, Deductive, Retroductive and Abductive Reasoning

Thagard and Shelley (2001) considered the reasoning process followed when attempting to construct a model of how this kind of research should be conducted. They made reference to inductive, deductive, and abductive reasoning, and presented them as methods of using existing knowledge to draw conclusions, make predictions, or construct explanations. Inductive reasoning begins with observations that are specific and limited in scope, and proceed to a generalised conclusion; one which is likely, but not certain, in light of accumulated evidence. There is no way to know if all the possible evidence has been gathered and so inductive reasoning moves from the specific to the general.

Deductive reasoning begins with the assertion of a general rule and proceeds from there to a specific conclusion. The conclusion may be true or false depending on the truth or falsity of the premise. Abductive reasoning typically begins with an incomplete set of observations and proceeds to the most likely possible explanation for the set. It works with the information at hand and seeks to provide a credible model with incomplete information.

Retroductive reasoning is built on the premise that social reality consists of structures and internally-related objects, and that knowledge of this social reality can only be obtained if questions are asked beyond what is empirically desirable. This is achieved by questioning further the conditions fundamental to the existence of the phenomena. Danermark *et al* (1997) state that the researcher is more likely to bring assumptions to the research when employing the retroductive inference. This led the researcher to explore the role that intuition played in the way the group created 'meaningful' activity.

Simmons and Nelson (2006) stated that decisions often require the integration of an intuition with information which invalidated or opposed that intuition. Here, intuition is defined as the first answer that springs to mind when one is required to make a decision. Researchers believe that these intuitive biases arise from the interaction of two mental systems called simply 'System 1' and 'System 2' (Epstein, 1994; Kahneman, 2003; Sloman, 1996; Stanovich and West, 2002). System 1 is seen as a relatively effortless system that relies on prior knowledge, judgmental heuristics, immediate experience, and effect, in order to quickly and simply assesses the alternative decisions open to the group and its members. System 2 focuses on abstracting information and expressing knowledge as causal; an idea that if 'this' happens then 'that' is the outcome; this system is more rule-governed than System 1. In short, Kahnemann (2003) states that System 1 is the brain's fast, automatic and intuitive approach to thinking whereas System 2 is more

analytical. However, according to him, both systems are interdependent. Intuitive biases arose because intuitions often sprung to mind with subjective ease, and the subjective ease leads people to hold their intuitions with high confidence.

Anderson (1988) states that intuition captures the exploration of complex experiences in an intersubjective state between the researcher and whatever is being studied. He developed the notion of an 'Intuitive confidence hypothesis' to describe what happens when researchers chose intuitive options more frequently or were more confident in their intuitions. He also used the notion of an 'intuitive betrayal hypothesis' to describe people who betrayed their intuitions and, as a result, felt less confident in their choices than people who chose in line with their intuitions. The researcher was acutely aware of the need to be alert to bias, arising from her own close working relationship with Dorothy Heathcote, and particularly considered the issue that bias would appear to be more likely in her review of Dorothy Heathcote's own use of intuitive responses and her analysis of data, for example, when interpreting the codes included in the transcript of the Manx Myth and the interviews.

All four types of reasoning were used when interrogating the data, to identify the key components of The Alchemical Model of Leadership. The researcher was careful not to place too much emphasis on a general rule, and proceed to a guaranteed specific conclusion, since any conclusions generated would simply be dictated by the truth of the original premise. The researcher's questioning was therefore open-ended, process-oriented, aimed at making meaning from a subjective experience, and frequently checking that Dorothy Heathcote herself agreed with the researcher's interpretation of the responses she was getting. The researcher also used an adductive strategy to discover the motives and reasons behind the various actions taken in Dorothy Heathcote's teaching strategy, and to pick out the recurring themes and emerging codes that gave rise to her leadership model.

Klein, Moon, and Hoffman (2006) identify three main categories of data interpretation that have been used to synthesise the data - namely those of prioritising, judging and forging connections. In prioritising, the researcher, during the process of synthesis, decided which piece of data had greater importance. The scale of importance was subjectively derived and discussed with Dorothy Heathcote, to eliminate, as far as possible, the element of bias.

4.6 Role of Insider Researcher

When considering the case study approach, the researcher needed to take a researcher's stance to interpret the plethora of data the study generated. This data was acquired by direct specific enquiry and observation and the analysis and interpretation were informed by the prior knowledge gained through the years of association with Dorothy Heathcote. The researcher decided to take the role of insider researcher, but this presented many areas for consideration.

The researcher faced an inevitable conflict being both involved in the dynamics of the processes under investigation and, at another level, standing back to conduct a detached enquiry. This dilemma is explored in the works of Becker *et al* (2005), Stake (2000) and Yin, (1998), in which they state that there are many valid forms of data collection underpinning a qualitative case study through taking the stance of an insider researcher.

Research historically has been influenced by two paradigms – positivism and interpretivism. Adopting either or both approaches influences the methods used to collect data. According to Clough and Nutbrown (2002), the research methodology embraced by a researcher depends on values, principles, ideologies and philosophies, that strengthen the research. This leads on to consideration of constructivism, which claims that knowledge is neither discovered from an external reality nor produced by reason independently of such a reality; it is the outcome of people having to make sense of their encounters with the physical world and with other people. Constructivism, therefore, can be seen as either an individual or a social activity and so has two branches, namely that of constructivism and social constructivism (Schwandt, 1994: p.127).

The role of the insider researcher is a paradoxical one. According to Maykut and Morehouse (1994), the insider researcher is seen as an 'indweller' - he/she has to be acutely tuned into the experiences and meanings of the subject under study, and at the same time, be aware of one's own bias and the preconceptions which may be influencing the topic understudy. Adler and Adler (1987) identified three 'membership roles' of qualitative researchers engaged in observational methods: (a) peripheral member researchers, who do not participate in the core activities of group members; (b) active member researchers, who become involved with the central activities of the group without fully committing themselves to the members' values and goals; and (c) complete member researchers, who are already members of the group or who become fully affiliated during the course of the research. For the purpose of this investigation, the

researcher used the last stance notably that of being fully affiliated with the subject of the research.

Asselin (2003) has pointed out that there can be a disadvantage when the researcher responds to the subject under study, analysing data from a perspective other than that of researcher. She observed that role confusion can occur in any research study, but noted that there is a higher risk when the researcher is familiar with the research setting or participants through a role other than that of researcher. This was an issue that the researcher kept firmly in mind when undertaking a review of the data.

Although shared status can be very beneficial because it affords access, entry, and a common ground from which to begin the research, it has the potential to impede the research process as it progresses. It is possible that the participant will make assumptions about the similarity between different phenomena and therefore fail to explain their individual experience fully. It is also possible that the researcher's perceptions might be clouded by his or her personal experience and that the researcher might experience difficulty in separating emerging insights from that of Dorothy Heathcote. As the researcher wanted to establish a potential model in Heathcote's teaching, the interviews might have been shaped and guided by the researcher's experience and not that of the participant's. Furthermore, the researcher was conscious that her experience might affect the analysis, leading to an emphasis on shared factors between the researcher and the participants and a de-emphasis on factors that are discrepant, or vice versa.

Watson (1999) acknowledged this issue when undertaking text analysis in relation to her research, where it is stated that she was unsure as to whether she was interpreting a particular phenomenon or whether she was projecting her own need onto participants. Based on this conjecture, it is possible that there is, indeed, an element of bias in this investigation, as the researcher was actively looking for data, which would support the emergence of The Alchemical Model of Leadership.

In conclusion, the researcher was guided by the work of Reinharz (1983), cited in Cotterill (1992), who argues that researchers should aim to produce what he terms as *"non-hierarchical, non-manipulative research relationships which have the potential to over-come the separation between the researcher and the researched"* (p.594). The researcher aimed to make interviewing an interactive experience, by being clear at the beginning of the research that she was looking for elements of a model to be used to

capture the leadership style of Dorothy Heathcote. This, she made clear at the outset of the study. Acker (2000), in her discussion on positioning the researcher, questioned when we know we are inside or outside, or somewhere in between. She concluded that the insider-outsider question cannot be fully resolved, and that ways should be sought to facilitate research within the dichotomy of being both an insider researcher who has the ability to formulate an outsider's perspective.

4.6.1 Advantages of being an insider researcher

As mentioned in the prelude, the researcher had known Dorothy Heathcote for 23 years. Initially, this was a student/teacher, professional relationship which eventually developed into that of a trusted colleague. As a result of this long acquaintance, the researcher had previously gained insight into some of Dorothy Heathcote's philosophy and methodology, so she was not arriving at the project without a range of insights. Over two decades, the researcher assisted Dorothy Heathcote as she conducted various projects including the Mary Morgan project (1992), Rolling Role (1993), Trerice House (1993). The researcher also made various connections in Poland at the Teatr Ochoty with Halina Machulska and Anna Dziedzic (theatre directors), where she translated various elements of the Mantle of the Expert approach into Polish, so that it could be shared with a Polish audience.

Working with Dorothy Heathcote and Ian Draper on the 'Making Drama Work' DVDs (1997) exposed the researcher even further to her practices and also helped in identifying new areas of leadership potential that her work could illuminate. The researcher's also had previous involvement in preparing archival data, such as transcripts of the aforementioned projects and videos which were analysed with the now deceased Lynn Shillingworth and formed part of her Master's dissertation: 'An explanation of the Self Spectator Construct' (1994). The researcher kept notes of conversations and brief perceptions of interactions with Dorothy Heathcote for her own benefit and professional development. A detailed journal of all interactions and insights was not kept. The informal journal kept, includes records of various quotes from Dorothy Heathcote and cameos of her work that resonated with her understanding of leadership development. Dorothy Heathcote accompanied the researcher to several meetings with the researcher's supervisor, so that she could be even more aware of the perspective that the researcher was taking on her teaching methodology.

As an insider researcher, it was important to be aware that over the years of exposure to Dorothy Heathcote, subliminal knowledge had been acquired of her work, insights which could affect the researchers interpretation of her work and which could be seen as being

subjective. For example, DeLyser (2001) and Hewitt-Taylor (2001) state that greater familiarity can lead to a loss of objectivity; unconsciously making wrong assumptions about the research process based on the researcher's prior knowledge can be considered a bias. All insights were discussed with Dorothy Heathcote for verification so that all emerging findings remained true to her intention.

Being an insider researcher had three advantages, as noted by Bonner and Tolhurst (2002), notably (a) having a greater understanding of the subject being studied; (b) not altering the flow of social interaction unnaturally; and (c) having an established intimacy which promotes both the telling and the judging of truth. According to Coghlan (2003) Herrmann (1989) Rouney (2005) and Tedlock (2000), it can be seen as an advantage for the researcher. Her close relationship with Dorothy Heathcote meant the researcher had a good understanding of some of her terminology, values, and the thinking behind the strategies that she used to plan material. Obtaining permission from her to comment on her work, interview her and to get access to records and personal documents, easily facilitated the research process. A further advantage for the insider researcher was that they could collect the research data every day of the week at any time of the day, which an outsider might not have achieved. This was the case when stumbling across an insight in the transcript, where the researcher could call Dorothy Heathcote and ask her what she meant by a particular point or phrase. The continuity of the research data made it possible to collect more detailed and more versatile, and thus more trustworthy, research data. As a result, during the data collection and analysis process, the researcher's requests for further clarification were never rejected by Heathcote, which an outsider in such a study might have experienced. Dorothy Heathcote was mercurial and had so many insights that it was sometimes difficult to keep her focused on providing one specific answer to a question; in her own words: *"You pull one thread and the whole tapestry comes with it"* (Telephone quotation, 2013).

A further advantage of being an insider researcher was somewhat speculative, but it could also be interpreted that Dorothy Heathcote may have been willing to express her views more freely to an insider researcher rather than an outside researcher, simply because of the longevity of the relationship. This might have influenced the type of information she offered, as well as its phrasing. Whilst Dorothy Heathcote could have responded with what she thought the researcher wanted to hear, this is highly improbable; she was always readily forthcoming in sharing insights with the researcher. Smyth and Holian (1999) suggest that the insider researcher has a past, current, and future role in the research setting, which might shape both the behaviours of the

researcher and even the single participant. Consequently, insider research carries a risk that the insider researcher may uncover 'undiscussable issues' or may come across observations that would not necessarily have emerged had the research not taken place.

4.6.2 Disadvantages of being an insider researcher

Typically, the concern surrounding insiders undertaking research based around people that they know, is that they will not register what may usually be taken for granted so they might not have access to a full picture. Glesne and Peshkin (1992) claim only an outsider can look through an unbiased lens, although Evans (2002) challenges this by suggesting that all researchers are subject to values-influenced interpretation.

On the other hand, while collecting the data there were some disadvantages of being in the insider position (Hermann, 1989; Rooney, 2000; Sikes and Potts, 2008; Smyth and Holian, 2008), such as:

- Role duality (colleague/researcher)
- Overlooking certain routine behaviours
- Making assumptions about the meanings of events and not seeking clarification
- Assuming that the researcher knows the subjects' (under study) views and values and personal preferences for particular ways of doing things
- The subject under study may tend to assume that the researcher already knows what they know (this was often the case when the researcher asked Dorothy Heathcote for clarification on certain aspects of her work)
- Closeness to the situation hindering the researcher from seeing all dimensions of the bigger picture while collecting the data.

Furthermore, in collecting the interview data, there is a possibility that the relationship between the researcher and the interviewee might cause an unintentional distortion. Of course, Dorothy Heathcote was very aware that the researcher was trying to construct a leadership model of aspects of her work. Attention was given to inviting Dorothy Heathcote to revisit her transcripts two weeks after the interviews to check the clarity of the responses to questions. The researcher requested any comments or alterations. Dorothy Heathcote rarely commented or made changes except to say that through the research she had been forced to think about and consider aspects of her work that she saw as spontaneous.

4.7 Thematic analysis

Thematic analysis has positive appeal in that it produces knowledge in the form of themes emerging out of descriptive codes, from which it was possible to extrapolate the axioms of The Alchemical Model of Leadership. In this research, the pre-existing aspect of the deductive approach was broadly found in the categories defined in Gordon's Experiential Array (1998), where it is stated that environment and belief systems play a large part in coding human experience.

In The Experiential Array, Gordon (1998) is concerned with modeling experience and is also a participative, relational and developmental form of interviewing, in the sense that the interviewee can gain significant insight into their experience. The process is concerned not only with data gathering, but also with understanding why subjects think the way that they do and the influences of any subjective experience that contribute to the way that they see the world. The selected approach was necessary to gain a deeper understanding of leadership. Braun and Clarke (2006:82) state that emergent themes capture the most significant aspects of a research question and, additionally, represent some level of patterned response or meaning within a data set. Joffe (2012:209) extends this further by adding that arising themes highlight the most salient constellations of meanings present in the data; they allow the story of the data to unfold, and they are developed by capturing the essence of meanings and patterns hidden within codes. Linking codes in a meaningful way produces insights into relationships between them. Braun and Clarke (2006) rightfully convey that the analysis of emerging themes was not detached from personal interpretation; that evaluation was influenced by factors, which resided in the head of the investigator, i.e. their personal experiences.

In the current research, themes were grouped under various categories then later grouped into sub-categories, and eventually organised into a model that could be used to explain how aspects of Dorothy Heathcote's teaching methodology had implications beyond the classroom. The purpose of the research was to explore whether there was a leadership model, which could encompass Dorothy Heathcote's classroom practice and observable components of her personality. This idea has been touched upon by Katafiasz (2013), who made reference to Dorothy Heathcote as an autopoetic/transformational leader. A secondary purpose of the research was to see if the model could be placed within leadership theories of the 21st century.

The concept of The Alchemical Model of Leadership arose out of the personal analogy of Dorothy Heathcote to an alchemist. During the time that the researcher worked with her,

it was clear that she transformed through her teaching methodology and personal make up, base elements, such as personal 'meanings' of each student that she worked with, into more valuable elements, such as a passion for learning and curiosity to want to find out more. This was achieved through collective collaboration and meaning making, resulting in an upgrading of group members' learning and the enrichment of the learning experiences of those with whom she worked (Taylor, 2000).

When undertaking a thematic analysis of the transcripts (see Appendix 3) and Interviews (see Appendix 2) the following process identified by Braun and Clarke (2006) was adhered to:

Table 4: Six phases of Thematic Analysis (Braun and Clarke, 2006).

Phase	Description of the process
1. Familiarising yourself with your data:	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2. Generating initial codes:	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes:	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes:	Checking in the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis.
5. Defining and naming themes:	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells; generating clear definitions and names for each theme.
6. Producing the report:	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

As the above table highlights, the initial phase for carrying out Thematic Analysis is for the researcher to review the data (via interviews and DVD transcripts) and extrapolate recurring themes. These themes were then coded, as the process of Thematic Analysis involves the constant movement back and forth between, and within, the data. The table highlights this, suggesting the comparisons a researcher will make when codes and

themes are identified and then cross-referenced with previous literature (Braun and Clake, 2006; Fereday and Muir-Cochrane, 2006).

An inductive approach was adopted when thematically analysing interviews. The codes and themes were directed by the content of the data, rather than being driven by existing concepts or ideas (deductive approach). As the table below demonstrates, the framework approach to thematic analysis is neither linear nor rigid. According to Mays and Pope (2000), this approach is taken to ensure that the research provides a high-quality, transparent account of the data.

In completing this piece of research, the researcher gave careful consideration to deciding what qualitative methods would best support the research in question. Although Grounded Theory (Glaser and Strauss, 1976; Strauss and Corbin, 1998) can be used for both quantitative and qualitative analysis, the constant comparison of data against themes and theoretical sampling of different groups, to maximise similarities and differences of information (Creswell, 2009), did not prove to be the right approach to support the research questions. Braun and Clarke (2006) argue that Grounded Theory is very similar to Thematic Analysis in terms of the procedures for coding themes or coding from data (pp.8-10).

Table 5: The process of Thematic Analysis (Braun and Clarke, 2006)

Process	No.	Criteria
Transcription	1	The data have been transcribed to an appropriate level of detail, and the transcripts have been checked against the tapes for 'accuracy'.
Coding	2	Each data item has been given equal attention in the coding process.
	3	Themes have not been generated from a few vivid examples (an anecdotal approach), but instead the coding process has been thorough, inclusive and comprehensive.
	4	All relevant extracts for all each theme have been collated.
	5	Themes have been checked against each other and back to the original data set.
	6	Themes are internally coherent, consistent, and distinctive.
Analysis	7	Data have been analysed – interpreted, made sense of - rather than just paraphrased or described.
	8	Analysis and data match each other – the extracts illustrate the analytic claims.
	9	Analysis tells a convincing and well-organised story about the data and topic.
	10	A good balance between analytic narrative and illustrative extracts is provided.
Overall	11	Enough time has been allocated to complete all phases of the analysis adequately, without rushing a phase or giving it a once-over-lightly.
Written report	12	The assumptions about, and specific approach to, thematic analysis are clearly explicated.
	13	There is a good fit between what you claim you do, and what you show you have done – i.e., described method and reported analysis are consistent.
	14	The language and concepts used in the report are consistent with the epistemological position of the analysis.
	15	The researcher is positioned as *active* in the research process; themes do not just 'emerge'.

Although the data collection and analysis process have similarities, the data collection should be grounded on previous findings (Strauss and Corbin, 1998). This, therefore, makes Grounded Theory less helpful for extrapolating the necessary themes and codes in the context of The Alchemical Model of Leadership.

Thematic analysis has a number of strengths, which seemed to support the researcher's views on the collection of qualitative data. This process allowed the researcher to detect high-level trends within the data sets, as well as providing an overview of the data. The method is flexible and so allows for creativity when identifying and analysing emerging themes and codes (Braun and Clarke, 2006). However, an absence of clear and concise guidelines surrounding Thematic Analysis means that the 'anything goes' critique of qualitative research (Antaki, Billig, Edwards, and Potter, 2002) is a possibility and a drawback. Other limitations identified by the researcher, and confirmed by Boyatzis (1998), included the notion that the success of the method was determined entirely around the ability of the researcher to form connections. The process does not tell the

user how to identify themes and, therefore, if this action proves difficult, the process is pointless; the potential for data to convey themes is not being maximised.

According to Braun and Clarke (2006), Thematic Analysis is a poorly demarcated, rarely acknowledged, and yet a widely-used qualitative analytic method within the social sciences. The process is fluid, allowing for the flexibility in constructing frameworks for analysis (Burn 2008). For the researcher, this flexibility was appealing. Creswell (1998) identified that the quality of research presented in the qualitative format remained a 'complex and emerging area' (p.193). With the lack of scientific rigour, there has been some discussion as to whether the principles of generalisability, reliability and validity can be applied effectively (Healy and Perry, 2000). Reliability, or the replicability of the research findings, if repeated in another study, is a concept with which qualitative researchers are often uncomfortable. As a result, a number of alternative terms have been introduced - including trustworthiness (Glaser and Strauss, 1967) and consistency (Hammersley, 1992). However, determining reliability in qualitative research can be a challenge because real life situations are being explored, usually on a face-to-face basis (interview). Therefore, misinterpretation, bias, or miscommunication, is prone to such methods. To strengthen the reliability of this type of research, it is essential that the process taken be described systematically and that any interpretations made are supported by the data (Lewis and Ritchie, 2003).

Using thematic analysis gives the researcher the freedom to gain a better understanding of the prerequisites of Dorothy Heathcote's leadership paradigm, thereby hypothesising on the basis of emerging themes. A combined approach, using both an inductive and deductive analysis, has strong similarities with a thematic approach - working from the bottom up and approaching the data without a theoretically informed code. When evaluating a deductive approach, Joffe (2012) states that thematic analysis enables the researcher to use a more "naturalistic" approach. In inductive thematic analysis, the coding frame itself emerges from the data, whereas deductive thematic analysis approaches the data within a pre-existing coding frame. A third strand was also used to deepen the thematic analysis, which emerged from the field of Neuro-Linguistic Programming (NLP) (Gordon, Experiential Array, 1998) which helped to clarify the nature of Dorothy Heathcote's subjective experience (Tosey. P, Mathison. J, 2009).

4.8 Psychophenomenology

This line of enquiry offers refinements to the precision of phenomenological methods found in organisational research, such as interpretative phenomenological analysis (IPA) (Smith, 2008). As previously mentioned, psychophenomenology draws on aspects from NLP (Bandler and Grinder, 1975), in that it enhances the precision and rigour of both interviews and transcript analysis. This pragmatic school of thought, an 'epistemology', addresses the many levels of being human. As leadership is a human attribute, this branch of psychology enabled the researcher to analyse aspects of the data to identify the leadership themes underpinning The Alchemical Model of Leadership. It also captures some of Dorothy Heathcote's fundamental dynamics between mind, language and observable behaviours.

The above developments provide a basis for reconsidering the research value of introspection, as it has often been dismissed as non-rigorous in academic research. Hockenbury and Hockenbury (2006) claimed that introspection was an unreliable method of investigation, as different subjects often provided markedly different introspective reports about the same stimulus. Nevertheless, it has significant relevance to the topic studied as leadership is developed through experience. This experience is related to both inner experience, in how we think and feel; and outer experience, relating to the patterns involved in how we execute tasks, and general interactions in everyday life. To capture the essence of Dorothy Heathcote's leadership, it was necessary to get as close to her 'reality' as possible, ensuring that intermittently, as and when insights emerged, the validity of the findings were checked with her. This was executed through both formal and informal interviews.

Psychophenomenology was developed as a response to a perceived need for a more methodical approach to introspection and the eliciting of personal accounts. Vermersch (1999) conceives psychophenomenology as both a research tool and an approach to discovery. Many of its findings are published in the *Journal of Consciousness Studies* (e.g. Petitmengin-Peugeot, 1999). Psychophenomenology focuses directly on practical ways of investigating experience through the act of reflection. It admits to being a methodology that is still emerging, discovering the pitfalls of investigating subjective experience, and endeavouring to define its field (Varela and Shear, 1999; Depraz, Varela, and Vermersch, 2003).

The ability to make such distinctions, and to target questions to elicit information about the lived, embodied, phenomenological aspects of subjective experience, is the hallmark

of both NLP and psychophenomenology. Psychophenomenology would not have developed in its present form had it not been for the techniques and insights drawn from NLP that enable and enhance the extent to which people can offer rigorous descriptions of experience. There are two main ways in which the explicitation interview incorporates NLP:

- Enabling evocation through association, transderivational search, and the meta-model language patterns
- Eliciting sensory detail through internal sensory representations and their submodalities, perceptual positions.

The aforementioned techniques enable interviewers to formulate more precise and searching questions which can be designed to target aspects of people's cognitive and affective maps of experience, illustrating relationships between syntactical structures and people's internal responses. They can also be applied to the analysis of transcripts, enabling researchers to identify changes in a respondent's conceptual structures over time.

In psychophenomenology, the researcher needs insights into the epistemological dimensions of different syntactical structures and levels of abstraction, and skills in the subtleties of questioning, directing, commanding, suggesting and giving permission to explore further. Psychophenomenology therefore represents an interesting attempt to bring greater rigour to the use of guided introspection when researching Dorothy Heathcote's leadership style.

4.9 The interview

According to a review of interviewing methods in organisational research (Velenzuela and Shrivastava, 2009; Kvale, 1996; McNamarara, 1999), the interview remains the most common method of data gathering in qualitative research and that the overarching theme to remember is that the goal of any qualitative research interview is, *"to see the research topic from the perspective of the interviewee."*

The research tool of the interview was used both as an informal and conversational interaction, in order to remain as open and adaptable as possible to any emerging insights which evolved (King, 2004: p.11). Velenzuela and Shrivastava (2009) used qualification criteria to undertake meaningful interviews. These included: being knowledgeable about the topic; structuring the outline of the procedure for the interview;

steering the interview to avoid digression from the topic under discussion; occasionally being critical to test the reliability of what had been said; retaining the subject information from the interviewee; and providing a personal account of what was said. This was carried out through challenging the interpretations arising from early interviews to verify understanding, and by further, deeper, probing of areas that needed clarification.

King (2004) acknowledged three main epistemological stances in qualitative methodologies: realist, phenomenological, and social constructivist. The researcher needed to use the stance of interpretative bricoleur (Denzin and Lincoln, 2000: p.6). Phenomenology usually relies on first person accounts for its data, yet such information, especially when arrived at through introspection, tends to be mistrusted. Depraz *et al.,* (2003) held that most scientific psychology had spent a century disqualifying and ignoring first person accounts.

Farnham and Stevens (2000) believed that the development of appropriate procedures and instruments for the investigation of first person experience was still in its infancy. Lutz and Thompson (2003) pointed out that, *"the integration of such first person data into the experimental protocols of cognitive neuroscience still faces a number of epistemological and methodological challenges"*. According to Velmans (2000), "a psychology that investigates brain states and behaviour, but not how humans experience the world, cannot be complete" (2000: p.340). Vermersch (1999), who builds on Husserl's (1900) phenomenology, believed that there is a scientific vacuum surrounding the use of first person data, and that ignoring the potential of information arrived at through introspection leads to a diluted view of consciousness. He argued that introspection was necessary for the development of psychology. In response to this need, a strong case has been made for the role of first person accounts as valuable data in the field of consciousness studies. Psychophenomenology has emerged as an approach to researching first-person accounts through what Vermersch (1999) called 'guided introspection'.

The unique characteristic of psychophenomenology is its focus on the subtleties of language in people's reports of their experience, and associated features of people's 'inner landscapes', such as sensory representations and imagery. Knowledge of these subtleties enhance the capacity for 'bracketing' (Jeanne, 2003), since the researcher can distinguish more finely between their own constructs and those of the interviewee. It also highlights the risk that existing phenomenological methods may be gaining imprecise

accounts, or inappropriately interpreting accounts through the researcher's constructs and perceived bias.

4.10 Modelling and eliciting beliefs based upon David Gordon's Experiential Array

Modelling a person's behaviour is a tool and strategy that allows a practitioner to 'study the structure of subjective experience'. NLP is a methodology that, through the use of tools and techniques such as 'Experiential Array' (Gordon, 1998), enables skills and attributes to be identified. According to Grinder (2000), people who are good at a particular ability - that is, those who consistently attain the outcomes essential for success in a particular context - are manifestly using effective strategies. Bandler and Grinder (1975), the 'founders' of NLP, state that, in broad terms, most of the things we do as human beings involve some combination of Beliefs (patterns of believing), Strategies (patterns of thinking), Emotions (patterns of feeling) and External Behavior (patterns of behaving). One of the virtues of the Experiential Array is that it does provide a template, which was used as part of the study.

What is valuable about Gordon's (1998) approach to modelling is what he terms the 'Samurai Technique', a cutting away of anything that is deemed unnecessary. This approach is considerably unlike that of Robert Dilts (1998) whose modelling techniques are far more extensive and rather too difficult to apply to the insights of someone as dynamic as Dorothy Heathcote. This is predominantly because her thinking moved very quickly which often prevented the modeler from keeping up with her. The figure below shows the very basic model Gordon employs to extrapolate the required four, broad categories: Beliefs, Strategies, Emotions and External Behaviours – these being the starting point for the emerging Alchemical Model of Leadership.

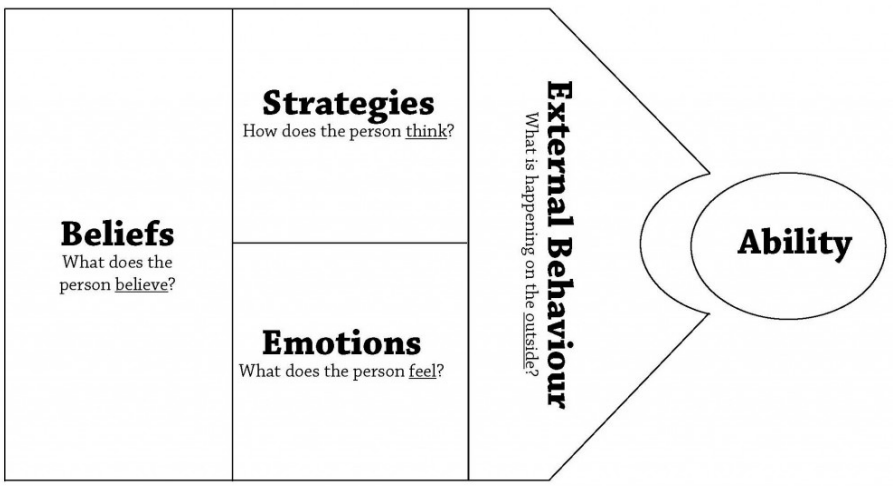


Figure 6: Gordon's Experiential Array

The TOTE model (Test, Operate, Test, and Exit) is used to elicit any significant internal or external experiences, which would consistently produce a specific outcome e.g. what are the processes that Dorothy Heathcote went through in order to lead people?

In order to gain a deeper insight into how Dorothy Heathcote constructed the Mantle of the Expert Manx Myth, the following filters of perception were used to observe and analyse her planning of the Manx Myth. The researcher not only created the transcripts but participated in the filming and was able to make reference to the film clips. It is important to remember that the main line of enquiry used was thematic analysis, however the researcher introduced the Experiential Array as a form of back-up to ensure the validity of the findings. The main areas for consideration were woven into the questions for Interview A and B (see Appendix 2).

- What is important to you when you plan a Mantle of the Expert?
- What are you thinking about as you plan the tasks?
- Are you experiencing any feelings when you undertake this type of work?
- Is there any behaviour that you execute that you are aware of when you are interacting with the students?

According to Grinder and Bandler (1976), in his co-authored work with Bandler, *The Structure of Magic*, Volumes 1 and 2, it is possible to assimilate patterns of genius, and display aspects of them in your behaviour. The Experiential Array (1998), the tool for capturing the essence of effective strategies used by masters in their field of work, can be found within the domains of NLP, where the work of Bandler and Grinder (1975), Dilts (1998) and Gordon (1998), demonstrated that it was possible to model excellence, extrapolate the key elements of a subject's practice, cognitively and affectively internalise, and then apply them to one's own praxis. It was Grinder's and Bandler's (1976) step-by-step approach of modelling coupled with elements of Gordon's Experiential Array (1998), which provided the tools with which the researcher extrapolated the 'ingredients' of Heathcote's leadership.

Gordon's Experiential Array (1998) was used to give the researcher the broad categories under which a start could be made on codifying Dorothy Heathcote's beliefs, strategies, emotions and the behaviours, which resulted in her highly effective ability to lead. Grinder and Bandler (1976) purported that there were elements of genius in everyone,

but too often we were unaware of how to single these out. He suggested the following steps as a means to elicit a strategy that others may possess in order to be able to emulate their approach to mastering a particular skill. He suggested that to elicit information about any skill, it was necessary to go through the following process:

- Identify the strand or skill that you want to emulate; in this investigation, it was Dorothy Heathcote's leadership style
- Gain access to the contexts in which the subject (Dorothy Heathcote) operates; this meant assisting her in planning the Manx Myth, observing her work, analysing transcripts and discussion, having access to a body of material written about her teaching
- Observe their (Dorothy Heathcote's) behaviour, and identify patterns of speech, gestures, use of proxemics, linguistic phrases, tempo of speech, breathing patterns
- Develop a congruent approach to extrapolating the aforementioned characteristics and skills of behaviour, interaction, skills and competencies that are ecologically aligned to a (Dorothy Heathcote's) persona, to comprehensively capture these different elements of experience.

4.11 Data collection

A much-valued personal record is in the content of the interviews carried out with Dorothy Heathcote over the period from 2005 to 2010. They are an historic record of her thoughts and provide evidence of her consistent moral code and wisdom. Naturally, there are limitations to evidence obtained verbally and, furthermore, not everything is obtainable through interview. To enter into the variety of settings in which Dorothy Heathcote worked was a valuable experience in such 'people based' research. For some of these observations, the researcher was: an onlooker; mostly, a student; for some, a partial observer of classroom demonstrations; for others, a full participant, taking an active part with Dorothy Heathcote in classroom drama sessions.

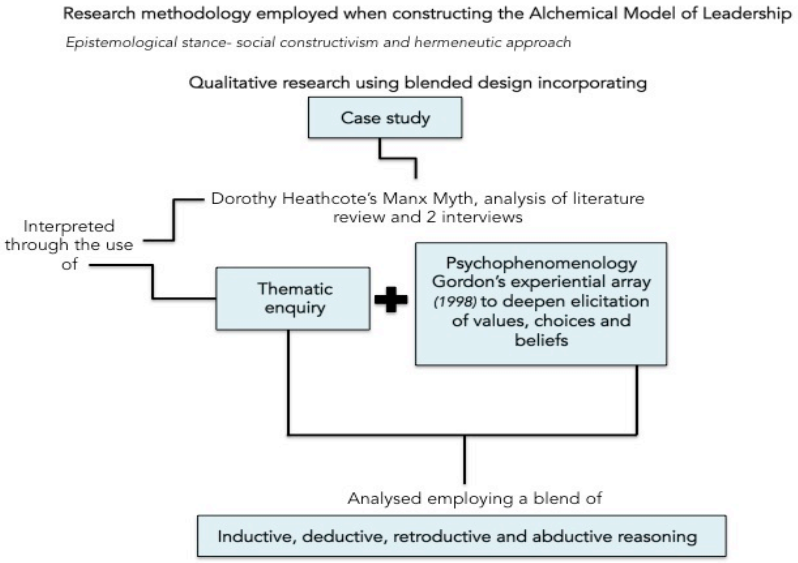
To understand and create a model from Dorothy Heathcote's leadership, of learning it is necessary to identify her point of entry to a topic; the aspect which was going to form the basis of her drama, how she got to that point in relation to what she was paying attention to, and what was of significance to her. Also to be considered was what values her use of language demonstrated, the belief system on which she built her practice, and her filters for focusing/discarding what was relevant, and not so relevant, when planning projects and leading her students in committing to task. Once these categories had been established, it was necessary to look to her praxis.

Whilst attempting to be as true as possible to the research objectives, it was a best-fit model that ecologically matched the research requirements and the uniqueness of the subject-matter. People who have worked with Dorothy Heathcote will understand that keeping her focused on answering a question was more difficult than it seemed because her internal processing systems were so profound. This became apparent during analysis of the interviews. Her lectures, writings, and recorded television work, show that she was gifted at dealing with a myriad of stimuli and information at many levels. Interview transcripts show clearly that she did not consistently give simple answers to questions and would often end a tangential answer to a question with a question of her own such as, “Am I making sense?” (Interview A, line 28). Her explanations were complex and diffuse, but often difficult to follow because her mind explored many pathways quickly. When tactfully told that there was too much for me - the researcher - to assimilate, she retorted: “I’m not surprised because I think in pictures.” (Interview A, line 200).

The notion of an Experiential Array (1998) was helpful in this area, in helping to structure the flow of information because it focused on specific elements of experience. It helped to make obvious what was already known about the exemplar's experience and what elements of what needed to be explored further.

The Experiential Array (1998), together with the Thematic Enquiry, helped structure the thoughts, beliefs and actions that underpinned the leadership style of Dorothy Heathcote. It was within the dynamic relationship between all of these elements that a representation of Dorothy Heathcote’s leadership emerged and pointed to the elements of The Alchemical Model of Leadership. Table 6 demonstrates, for ease of reference, the research methodology used to elicit the main components of The Alchemical Model of Leadership.

Table 6: The Alchemical Model of Leadership Methodology



4.12 Triangulation

Bryman (1998, 2001) states that triangulation "refers to the use of more than one approach to the investigation of a research question to enhance confidence in the ensuing findings" and is the primary rationale for using multiple methods. Although triangulation does not ensure validity, it aids the process of producing a more coherent and robust data-set. Triangulation was used in this study as a means to explore the similarity of the data that was collected through not only different sources, but also different qualitative methods. The data was compared against previous research in the field of leadership. Stake (2003) identified triangulation as a quality assurance tactic to ensure that case study research was based on a disciplined approach and not simply a matter of intuition, good intention, and common sense.

Triangulation, in this case study research, used multiple data points to establish and verify meaning. In this way, the researcher was able to actively seek different perspectives on the case study topic to check interpretation and to reveal alternative meanings. These different perspectives are drawn from what Denzin (1984) refers to as 'triangulation protocols', or the range of triangulation approaches available to the researcher. The researcher used theoretical triangulation based upon interpreting and comparing data from different theoretical perspectives, as conducted in the literature review. Stake (1995) argued for another approach centred on a more intuitive,

empirically grounded, generalisation. He termed it ‘naturalistic’ generalisation. His argument was based on the harmonious relationship between the reader's experiences and the case study itself. He expected that the data generated by case studies would often resonate experientially with a broad cross-section of readers, thereby facilitating a greater understanding of the phenomenon.

According to Morse (2015), strategies for ensuring validity are prolonged engagement, persistent observation, thick rich description, negative case analysis, peer review and debriefing clarifying researcher bias, member checking, external audits and triangulation. In the research undertaken, it was not possible to fulfil all of these requirements, however, most of the strategies identified were met. For example, prolonged engagement and persistent observation were at the core of producing thick rich data, because of the researcher’s long association with Dorothy Heathcote; trust, intimacy and respect were established. Morse (2001) states that the data collected in qualitative research may come from the researcher’s own experience or may in fact be shadowed data about what they know more generally about a topic. Negative case analysis was the weaker aspect of this study, as it was thought by the researcher that further focus on leadership in organisations and schools, other than that undertaken in the Chapter 1 literature review, would significantly distract from the main focus of study.

Peer review and debriefing was used only in so far as two trusted colleagues Dr. Norma Ball, an Ofsted Inspector, and Dr. Antony Edkins, CEO of Landau Forte Academy Trust, as well as my supervisor, had access to my findings and checked for any perceived bias. Preliminary findings of the research were shared in a training session for teachers based upon the structure of the Mantle of the Expert Manx Myth, together with the sharing of resources produced by Dorothy Heathcote at Newman College in November 2015.

The researcher used the process of ‘member checking’ extensively whereby Dorothy Heathcote was given the opportunity to verify interview data and the emerging findings of this research. She was therefore fully aware that the researcher had worked, and would be working, in many settings where elements of this research might be discussed and she consented to the sharing of any of the findings. She agreed with the findings and expanded the researcher’s insights by suggesting further readings (see Appendix1).

It was not thought necessary to undertake external auditing in the study, although the process of conceptualisation and an examination of data in relation to the final conclusion, might offer further opportunities for exploration by other researchers. The

use of a coding system emerged through the thematic analysis, as discussed in this chapter, themes of which were used to build up The Alchemical Model of Leadership. Triangulation as a strategy for reliability was not used, as it would have been impossible to set up the same kind of study because Dorothy Heathcote died on the 8th October 2011.

4.13 Conclusion

This chapter has explored the implemented research design, the data collection methods, data management and analysis involved. The quest for finding the right research tool was by no means an easy task due to the many variables that had to be considered. Chapter 5 will focus on analysis of the data and the themes derived that will underpin The Alchemical Model of Leadership.

CHAPTER 5: Thematic Analysis

5.1 Background to the Manx Myth

In order to undertake the thematic analysis of the two interviews undertaken with Dorothy Heathcote in 2005 and 2010, and the transcripts of fourteen episodes of the Manx Myth, reference will be made to briefly describing the outline of the Manx Myth for the reader's ease of understanding the corpus of data that was researched. (A full transcript of the Manx Myth, as well as the planning sent to teachers in the Isle of Man is found in Appendix 3.)

As already mentioned in Chapter 3, Dorothy Heathcote was commissioned at the researcher's suggestion by The Department of Education in the Isle of Man, to enable teachers to understand how to teach a Mantle of the Expert and to help students understand the importance of their heritage through the exploration of a Manx Myth . The Myth that was chosen was the story of The Buggane of St Trinian's, a well-known myth in the Isle of Man, dealing with the complexities of a church that consistently had its roof burnt down. Dorothy Heathcote viewed the story as having potential to teach about bullying, but decided that that it lent itself to help students realise how public behaviour can be fixed by time past, and how, because of a lack of understanding, origins and intentions get lost overtime and turn into legends.

5.2 Starting the Manx Myth

The point of view adopted for the students was that of being historical researchers, where they would work in an intriguing museum which had a strange tale about an event long ago, presently drawing tourists to the area. As tourism was the main source of income for the community, it was important for the researchers to know the facts behind the many incidents in the village that held a fascination for the tourists, such as the naming of a road called Timothy's Run. The researchers were introduced to 'evidences' which included an old stone house, which is now the museum in which they work, a ruined church with a painted fresco which has been carefully maintained and dates back to the 1400s, thus giving plenty of scope for Dorothy Heathcote to manipulate time for the convenience of developing greater understanding among the students of ancestry and folklore.

The third piece of evidence was an Iron Ornate Monument covering a deep hole on the mountain where pilgrimages, called the Walk Of Silence, were made and lastly an Iron

Grille in the aperture of a church in the village of Marrown.
The students were asked to be folktale researchers living in the village many years ago, to discover the meaning behind the 'evidences' which attracted the tourists so that they could explain what might have happened long ago.

In true Mantle of the Expert tradition a map was to be made to denote where everyone lived using traditional names of craftsmen at the time (see Appendix 3). The students would work in now time (2010) and throughout the ten episodes would move through different eras to denote the thinking of folk of that time, so that they could fulfill their task of being expert historian researchers. It was planned for certain lures to be introduced throughout the episodes to both challenge students' thinking and to maintain motivation.

Thematic Analysis

The coding process started with the transcription of the 10 ten episodes, there were no problems encountered at this stage by the researcher as these were very straightforward transcripts from the DVDs.

Thick description

Having transcribed, read and analysed all of the data under review, the researcher built up a 'thick description' (Geertz 1973) as to the different themes and codes in order to establish the emerging key themes (see Table 10).

Table 7: Generating initial Codes. Dorothy Heathcote's leading of teaching as a model of leadership.

Code	Understanding to be explained through themes
Meaning and significance	What is important in teaching: beliefs, values, content, influences. How is Spiritualty and Morality identified in the tasks?
Starting points	Baseline assessment, working with what you have. How is this identified?
Content	Where do the ideas come from?
Method of teaching	How will information be introduced, presented and sequenced?
Sequencing	Which events come in which order?
Lure	What is the point of entry, how does Dorothy Heathcote know that this will work?
Affective domain	Range of emotions explored in episodes and the use of the art form in presenting them
Language and resources used	Meta-cognition, sustained shared thinking, possibly impacting on quality outcomes
Leadership paradigm	How does Dorothy Heathcote views Stewardship where is this apparent and is this the only model of leadership used?
Vision and mission	Inclusion, trust, quality thinking both of leader and workforce
Ambiance of Collegiality	How is this established?
Protection	How is sensitive material explored?
Interest	How will motivation be maintained?
Power	Who holds it? How and why?
Leading teaching and learning	What is the operant paradigm?
Significance	What is of significance to Dorothy Heathcote in her planning of episodes?
Sense of community	Why is this important? How is it developed? Importance of history and ritual

The researcher's paradigm was that of consistently looking for the codes that would enable her to make the relationship with the leading of learning to the leading of organisations. At all times, the researcher was attempting to gain meaningful parts of data through an inductive analysis through which the codes emerge, attempting to go beyond surface data (deductive analysis) to make sense of it and tell an accurate story (Clarke 2006). This was accomplished through re-reading the data to become even more familiar with it and to see any emerging patterns. Having established the initial codes (see Table 10 above), which were underpinned by the researcher's knowledge of both leadership and learning theories, as identified in Chapter 1, some of the codes emerged due to the researcher's 'own background and latent theory' (Holliday 2002: p.104), which meant that the 'construction that emerges through this analysis is but one of many possible constructions of reality'; therefore it is possible that 'no other scholar would discover the same categories (Erland *et al.,*1993: p.118, citing Lincoln and Guba).

The researcher refined the codes into themes and then into sub-themes where this lent itself to natural delineation that strengthened the over-arching themes. Each theme was then supported by evidence from the transcripts, later to be introduced into The Alchemical Model of Leadership. The search for the natural divisions in the corpus of data was made all the more straightforward because, in the transcript of the Manx Myth, the episodes were organised by Dorothy Heathcote's own choice, making it easier for the researcher to organise the data.

Whilst identifying the themes, the researcher kept three main categories in mind, namely those of the Leader, the Alchemy (process of teaching and interaction), and the Group (students/workforce); as mentioned earlier, this particular aspect was deductive coding, whereas identifying the themes was an inductive way of coding and theme development because the researcher was uncovering emerging concepts and ideas. The researcher also used a constructionist approach in identifying how a reality was emerging when combining the themes to construct The Alchemical Model of Leadership (which will be identified in Chapter 6).

The following themes emerged from the codes and will be supported by evidence from the data in the ensuing examples.

Table 8: Codes and Themes

Codes	Themes
Know your team through understanding social health constantly, looking for natural leaders within the drama	Vision and mission, Leading teaching and learning, Ambience of collegiality , Starting points, Power
Establish which is the correct convention to explore knowledge	Starting points, Lure, Context, Language and resources used
Develop Self-reflection, Understand your own spiritual and moral purpose	Meaning and significance, Leadership Paradigm, Vision and mission, Affective domain
Trust yourself and your intuition	Interest, Vision and mission, Power
Leaders must plough and modify materials so that they know them inside out	Method of teaching, Sequencing, Lure Affective domain, Language and resources used
Have a clear sense of where you want to get them to go, but they must explain learning rather than just explore	Vision and mission, Language and resources used, content meaning and significance
Set high expectations through a lure	Lure, Affective domain, Ambience of collegiality
Use case studies and authentic materials as these are more authentic than textbooks	Language and resources used, Significance, Meaning and significance, Sense of community
Plan meticulously, use authentic resources, offer time for exploration	Language and resources, Interest, Methods of teaching, Sequencing
Protect and nurture, as this eliminates fear but directs and guidance	Meaning and significance, Method of teaching, Affective domain, Power, Sense of community
Establish that students belong to a greater community than just the group that they find themselves in	Sense of community, Meaning and significance, Significance
Contain the heat and take risks	Vision and mission, Protection, Affective domain, Ambience of collegiality

Work through Paradigm of child as Crucible using language of collegiality, believing that everyone has experience	Meaning and significance, Starting points, Vision and mission, Power, Leading teaching and learning
Provide opportunities for sensory experiences but with frugality	Lure, Affective domain, Language and resources used
Make them aware of what they know through a Servant/Stewardship leadership paradigm	Leadership paradigm, Method of teaching, sense of community, Meaning, and significance
Power is shared	Power, methods of teaching, Language and resources used, Ambience of collegiality, Sense of community

5.3 Discussion of codes and themes

Know your team through understanding its social health, looking for natural leaders within the drama.

In the leadership of learning of the Manx Myth, Dorothy Heathcote introduces the students to the most simple of tasks through which she evaluates their attitudes, behaviours and previous knowledge of the subject. She states in Tape 1 introduction 1 Line 46 that:

> *"the teacher needs to know what to look for in relation to what they need to learn, they are not doing it on their own because the teacher and children are a team. You think of Michachel Angelo and his apprentices, it's a teacher with apprentices and the teacher is guarding constantly the flow of tasks that need to be done not because she needs them but because the work demands it."*

In relation to gauging their attitudes, behavior, and previous knowledge, she observes their interactions and offering simple name tags she states tape 1 introduction 1 line 35-40:

> *"I bet when you thatch the church, it will be really well done this time; it will have to be so you become promising future staff and the children. I'll sign readers, they become sign readers from the moment they are coming to school; they see the teacher, they see what the teacher is like, they see it they like the teacher, and they look up what the teacher has prepared they are readers that sign and every kid with the family or carers knows how to read the signs for what behaviour they are supposed to use right now, according to the*

signs; they are very clever sign readers."

She states that students do not have skills of resilience in learning because they are too dependent on getting it right for the teacher. They do not have high esteem as learners, as teachers undermine the knowledge that students already have (Tape 1 Introduction, Lines 67-68). She emphasises that they start them where it is comfortable for them instead of really understanding what the children need. She was constantly looking at the emerging leaders in a group and identifying whether any of the students had issues with teacher dependency, as she stated that too often teachers make students dependent on them and therefore do not teach them how to learn. She states (Tape 1 Introduction line 60-62):

"When I go into a class, I usually find that children are teacher dependent. The teacher tells us what to do, the teacher knows what is right to do and the teacher knows when we do it right."

It would appear that Dorothy Heathcote throws out a lot of possibilities to the groups and watches to see which ones will be of interest to which students. This way she can assess their needs and interest levels while having a firm understanding of where to move the drama on, but at the same time ensuring that her planning has a multitude of possibilities through which she can engage the students.

Of prime importance in the leadership of learning, is the meticulous preparation of resources that are authentic, i.e. scrolls, name-badges, letters from the librarian, and iconic representations, such as key, tags to represent jobs undertaken in the community (see Appendix 4).

In Episode 5, line 118, she states:

"The last thing we need are elaborate things they've never seen in their lives; we are not enchanting children, there are times when you want to bring something in that is rather special. I'm trying to think of an example where I might. I have a Chinese ball, for example, and it's called out of stone and you can turn it, there are five layers to it now. There might be a time when that magical object might be just what I need. Sometimes I'm a piece of jewellery, that just suits what I'm after but we are choosing not to enchant; we want people to say I will accept this is a lantern and they won't have these. I've got this simply as my model, and I just don't believe in elaborate things if you can use simple ones."

In Interview A line 75, she states that in everyday life, people are given promotions and responsibilities too soon: they are told to lead and manage and yet they are totally unprepared for this mantle. They model themselves on someone that they have had great regard for, but they are not responding to the ever-emerging needs of the group, because they are not adept at reading signs. This demonstrates Dorothy Heathcote's skills of emotional intelligence as stated by Goleman (1991) in Chapter 1, in particular her skills relating to the empathy and self-awareness clusters.

Dorothy Heathcote is embracing the many different starting points of her students; she is seeing their potential rather than their lack of skills and gives them the opportunity to develop 'expertise' by the very carefully planned tasks that they will engage in. At no time does she state that the tasks cannot be executed because the workforce does not have the expertise; the expertise develops through her orchestration of tasks. In Tape 2 Episode 5, Line 26 she states:

> *"And as a teacher I am now orchestrating; the rising of the wind must come from the children. The tolling of the bell, we must make a contract. How shall it be, who will make the sound? How shall we make the sound? Then when they are happy with the sound the quiet tolling will happen."*

In Tape 2, Episode 3, Line 42-46, she continues by saying:

> *"And you may think this is just the teacher giving them all the pictures. I'm trying not to do that. I'm trying to get them to give me the pictures back, because I've only got one voice, but they can make the voice of the fire the voice of the wind, the voice of the well, and for this they need to record what they see, so my preparations have to be ready."*

Establish the correct convention to explore knowledge

As for the point of entry to any Mantle of the Expert, Dorothy Heathcote explained in Interview A lines 90-93: "I see a recurring picture in my head and I know that it is the right one for the point of entry as it keeps coming back and it feels right."

This is an example of how she trusts herself as a leader in knowing how to introduce the material of the Manx Myth. Dorothy Heathcote chooses to make the community where students are given a list of name tags (see Appendix 4) based in old skills of folk in the village, such as Fowler, Saddler. She states (Tape 1, Introduction, Line 111) that "… the first thing you do in Mantle of the Expert is change the context; the children are no longer

boys and girls that have come to learn from the teacher. The context is we agree that we will run an establishment, an enterprise, and we will be in total charge of it with our teacher who is a manager". Again in Tape 1, Introduction Part 2, Line 12-2, their point of entry is that they are village folk, that have to write themselves a label which says their name in Saxon time: "…all the way through the Mantle of the Expert that will be their point of view entering the public situations All the time I am building belief and success by saying things like "I see that you are a sewer, oh goodness that is a good thing, you will understand scissors". While it appears that I am talking nonsense, I am nevertheless reinforcing the choices that they have made and building in confidence and self-esteem by foreshadowing responsibility and opportunities for doing things interestingly." In line 77, she states: "Now put your house where you would like it to be and we will all put our houses where we want to live. I think I'm going to live up the mountain here so I'm collaborating as well."

The foreshadowing of executing tasks effectively, builds in students a sense of security because they know that the teacher has confidence in them and is not judging their initial responses. Dorothy Heathcote is operating in the first and second quadrant of the Wheel of Parsimony and Prodigality as discussed in Chapter 3.

Developing ***Self reflection, understanding your own spiritual and moral purpose***
In Interview A, Line 4-5, Dorothy Heathcote clearly states that leadership should have a credo and ethics at the centre. Leaders must accept their limitations and keep watching their weak aspects in the process. In Line 8 she refers to leadership as "a plough - plough horse job - rather than a speeding horse thing, so energy is needed."

The researcher's interpretation is that Dorothy Heathcote is suggesting that Charismatic leadership, with its high octane approach, will only go so far and what is needed is an approach that is built on secure systems that are set up, evaluated, and altered in light of the responses of the students.

She reiterates in Interview A, Lines 82 -90: "I was telling the crew at Audi Volkswagen in 1991 that I am influenced by William Blake's quote from Jerusalem "he who would do good to another must do it in Minute Particulars, minutely organized particulars". It is possible that is why I pay so much attention to detailed planning and internal coherence - I lure, I protect, question, until I have managed to get a shift in thinking; but, of course, I would never tell them that the art of leadership is to make people think that they have shifted their thinking by themselves."

In Line 108-118 she clearly states that: “Stewardship is my sense of purpose, balance of doing and reflecting. I’m not happy in boss situations, such as hiring and firing, and I work obliquely. I have a deep reflective spiritual inner drive. I’m practical and inventive when on-task. I am influenced by situations that (they) cause me to reflect. I’m confident about what I do but that does not mean that I have all the answers, as a skill in leadership is being flexible to move with what the students give me.” Dorothy Heathcote’s leadership appears to be rooted in making and responding to connections with people. She is clear about her disdain of autocratic leadership, as this breeds dependency in learning as evidenced in FIG ???? (to be found further in this chapter), where she made reference to the differences in learning in the drama and transmission model. In her leading of learning, Dorothy Heathcote is demonstrating that it is best to let those who will be served, i.e. the students, define their own needs in their own way, demonstrated by the manner in which they relate to one another when undertaking tasks (Sergiovanni 1992). Once defined, these are then transmuted (see Alchemical Model Chapter 6) by the introduction of tasks, use of language, and setting up of episodes through the art form of Drama, which will deepen their understanding even further.

Trust yourself and your intuition

When asked, in Interview A, as to how she trusts her intuition, she states, in Line 64-70: “Arrogance is knowing that I am right on my beliefs regarding learning and teaching. It’s not a bad type of arrogance in that sense, but it is based in knowing that you know and you know because you have served the apprenticeship, you have won your stripes and you are a master of your trade. This does not mean that you have nothing new to learn. On the contrary, good leaders never stop learning, but they often learn through their followers as it is within the collective enterprises of the group that true meaning can be found.”

Dorothy Heathcote leads with humility, blending characteristics of leadership with service. She sets an example of service by being with the team as a colleague through the use of language, especially in the use of “we”. In Tape 1, Part 4, Line 7-10, whilst holding the key to the old door, she states: “’Does anyone want to hold the key? Can anyone see an old, old door with a big keyhole?’ Well of course they will, they will get it in a flash, so we need to go in the direction that they choose, they are leading it but I am focusing the question.” Dorothy Heathcote is valuing diverse opinions, cultivating a climate of trust, encouraging students to take ownership of leading the direction of the plot, but making sure that they do not get carried away with the story and stay true to the

intended learning. These are traits of Servant leadership (Greenleaf 1970), where the leader focuses on the growth and well-being of groups in communities, sharing power, putting the interests of others first, and leading them into being autonomous learners who gradually take on the mantle through the carefully structured episodes.

An element of trusting herself in the leading of learning can be found in how her planning is fastidiously documented (see Appendix 3). This is because she has to find the right point of entry to ensure that the students will become engaged in learning and want to find out more about the topic under study. Asked by the researcher about how she starts the planning process and how does she find that correct point of entry, she stated, in Interview B, Line 7: "I feel that it is very important to prepare in detail for any commitments I make" and again in Line 22: "I attend to detail and stay true to the episodes that I have planned." In Line 107, she states: "The reason my planning is so meticulous is that it is the centre of absolute reliability and it seeds all the possible developments I can rely on."

A meticulous preparer of all aspects of her work, especially planning, Dorothy Heathcote encouraged and helped develop the same discipline in her students, teachers and young pupils. Rigour includes a number of related sub-themes, including diligent planning and sequential development, frugality of resources, internal discipline, and use of the art form to develop engagement.

Heathcote's planning is her compass through which she leads student learning. It can be compared to the school development plan in schools and the business plan in organisations, pointing the direction. Her planning gives her the security of knowing where she needs to get, but also at the same time taking on board the needs, interests and direction that the students take in leading the learning. Her planning can be linked to Covey's (1989) Habit No. 2, 'Begin with the end in mind', in which he urges leaders to have a clear vision of where they want to lead the workforce and that this is created twice, once in the mind, and once in reality.

Dorothy Heathcote's meticulous planning, and her unwavering trust in herself that this way of presenting knowledge, as seen in the structuring of the episodes of the Manx Myth (see Appendix 3), will engage learners is an example of her confidence as a leader of learning. Using the form of Brechtian (Willet 1964) episodes, she deepened her students' learning by providing opportunities for reflection in relation to how things would have felt at the time they happened. Each of the episodes in the Manx Myth is

underpinned with an emotion the folk of the village had experienced, ranging from the Time of Joy to the Time of Sadness. This juxtaposition of emotions enables the students to become emotionally engaged with learning as it offers a multi modal experience engaging the senses and providing visual, spatial, kinaesthetic experiences. Neelands (1984: p.6) rightly states that: "through the transformation of space, time and identities, drama makes it possible for students to try out and experiment with new ideas, concepts, values and roles and language in action."

The conventions Dorothy Heathcote uses, protects students in emotion because they have the opportunity to reflect on their learning. Minutes of the meetings are taken to make decisions about building the monument and then the actions are translated into tasks for individual skilled villagers and finally the monument is built. In Tape 2, Episode 7, Line 37, she states: "and so I want this meeting to be a time of worrying, and if anything has been lost. Have we heard lambs bleating, you know all the crying for their baby lambs and so on and so. I'm trying to stimulate this terrible problem, what are we going to do if somebody is there to suggest deleting. I think it's so deep, I don't know how we could do that, but I've got good ideas and will be working day and night and would we get the stuff. This is a crack, it's not like it's been blown out, there is nothing come out but the Buggane. I don't know what they'll suggest but I'm listening."

Dorothy Heathcote placed a great emphasis on both meaning and content (Fleming 2011: p.164). She enabled the students to gain an experience of the effort that must have gone into building the monument by engaging the students emotionally through the realities of everyday experiences in the village, such as worrying about livestock, but ensuring that a collective process was undertaken in decision making.

An important lesson about any aspect of the democratic process is being learnt within the context of the Manx Myth. Being prepared, a theme she explained clearly in Interview A, Line 193: "I think that really meticulous planning gives security because you know where the learning is going and you are not sidetracked. There will be development along the way but you have ownership of what direction you are taking of what you have planned."

It would appear that Dorothy Heathcote's leadership of learning took into consideration Kohlberg's (1958) theory of moral development where students had to make a variety of moral choices. Through her planning of episodes Tape 3, Episode 10, Line 63, she set up situations whereby the students are given opportunities to make choices based upon

moral dilemmas, e.g. should they honour the dead or join in with the festivities of the living? This moral dilemma, this injection of conflict, has the possibility of heightening emotion and is a precondition for advancement to higher-stage reasoning. Dorothy Heathcote's skill in leading learning demonstrated that she trusted herself enough to manage the possibility of cognitive dissonance within the group.

Knowing yourself as a leader and trusting your intuition is echoed by Dilts (1996) and Hamel (2007) who refer to this aspect of leadership as operating on the level of the higher self (Hamel 2007), identity level (Dilts 1996), and at the level of self-actualisation (Maslow 1943).

Dorothy Heathcote knew herself well and never sought to be externally validated. Her leadership can be positioned within Successful Intelligence Theory (Sternberg 1998). This is the ability to achieve success by one's own standards, given one's socio-cultural context, where people define their own criteria of success by capitalising on their strengths and compensating for their weaknesses.

Dorothy Heathcote is very clear about this aspect of leadership, in Interview B, Line 102-105, where she states that: "… the leader needs to understand the importance of examining one's own needs and to what extent they can compromise or just temporarily lay aside or be firm in preserving their needs …it is not the mark of a leader to give into blind spots but rather recognise them and work on improving."

It would appear that Dorothy Heathcote's leadership of learning is comparable with Abudi's (2011) concept of both Expert Power and Referent Power. Her students trusted and respected her because she was congruent in her use of expertise and could guide the learning in a manner that made them feel secure in learning.

In Manx Myth, Tape 2, Episode 4, Line 18, Dorothy Heathcote demonstrates her skill in enabling this to happen. She accomplishes this through making the students' insights significant. In the episode The Time of Joy, she states that "… so we have a bell tower, the way I'm talking now is helping children realise that I am a narrator; whatever you do, I will tell you what you have made me understand, so that is my tone". Students are receiving feedback on their learning as they engage with the drama. In her role as 'observer', she is enabling the students to realise the authenticity of their engagement.

Have a clear sense of where you want to get them to, but they must explain learning rather than just explore

In Mantle of the Expert Manx Myth, Dorothy Heathcote distinguishes between Transmission teaching, Drama framework, and Enquiry Method. In Tape 1 Introduction, Line 118-128, she shares a table which demonstrates where Mantle of the Expert fits into styles of learning.

Table 9: Styles of Learning through Mantle of the Expert

	Predominant Teacher Roles	***Students' Role in Communication***	***Predominant form of Communication***
Transmission Teaching	*Assess (judging)*	*Presenting*	*Final Draft*
Drama Framework	*Participate (contributing)*	*Cooperating*	*Explanatory*
Enquiry Method	*Reply (understanding)*	*Sharing*	*Exploratory*

She states that in transmission teaching, the predominant form of student communication is the final draft and the students' role in communicating is presenting. The teacher judges and does not get involved in the learning as much as in the Drama framework, where his/her role is to contribute and participate, whereas the students' predominant form of communication is giving explanations. Linking this leadership of learning with leadership theory, it would appear that the Transmission model is akin to that of Weber (1947) and Bass (1981) as a form of transactional leadership, which focuses on controlling and organising in order to get the task executed. The Drama Framework and the Enquiry method, are akin to transformational style of leadership of Burns (1978) and Bass (1985), where leaders are able to inspire followers to commit to task and work as a cohesive group, whereby the leader unleashes individual creativity and trust so the task can be executed without too much guidance and intervention from the leader: the leader's role is far more inclusive than that seen in the Transmission Model of leadership.

Set high expectations through a lure.

In the language that Dorothy Heathcote uses, she is foreshadowing an exciting learning journey. In Tape 1, Introduction, Part 2, she reads a letter from the librarian of Marrown church. In Line 53 she states: "I understand that you are going to be examining folk tales from the Isle of Man, so I'm writing to ask if the contents of this box are of any use". Talking to the researcher she says "Now that's a lure isn't it as, there will be a box; I have it over there because I need to talk about it". Dorothy Heathcote presents the students with a mystery and invites them to help solve it. She puts the students in role as historical researchers to establish their point of view through the material that will be explored in the Manx Myth. To establish the lure that will seed the future motivation in learning, she introduces 'evidences' in an enactive (action based), iconic (image based), and symbolic manner (language based) (Bruner 1996).

In Tape 2, Disc 3, Line 143 -148, she states that: "The Timothy Museum is an adventure, so we are going to make it an adventure. I've never been inside that old locked house but we have got a certain key. Would you come with me? Shall we go in? I have no idea what we will find. There are only certain rooms; it has to be reasonable if we are going to turn it into a top quality museum. No dead bodies, right? No dead cats."

The lure in the enactive mode, is action based, where "… learning begins with an action such as touching, feeling, manipulating" (Brahier 2009: p.52), as provided by placing the name-cards and creating the village where the folk will live. In the iconic stage, Dorothy Heathcote introduces the lure through simple drawings of evidences which are:

- A very old stone house which is now a museum that tourists visit
- A ruined church with a painted fresco which has been carefully maintained and which dates back to the 1400s known as St Trinian's
- An iron ornate monument covering a deep hole which stands on a mountain and an iron grill aperture of a church in the village of Marrown.

Dorothy Heathcote, in the symbolic stage, is trying to immerse students in the culture of ordinary folk living in a village so that they can understand and articulate their experiences through a particular point of view. In Tape I, Introduction, Line 254, she states that through case study: "I am teaching higher order thinking skills in a concrete way because I have a real place and a real book to deal with."

The lure that Dorothy Heathcote provides is multi-sensory and, as a result, it is highly possible that students will engage because the work might appeal to their dominant

learning style (Gardner 1984).

Use case studies and authentic materials as these are more authentic than textbooks

Whenever presenting new knowledge to the students, Heathcote insists that presenting it through case studies, rather than text books, is a much more effective way of leading learning. In Tape 1, Introduction, Line 183-186, she discusses the importance of case study: "We ignore case study in class until students start doing 'A' level. They are expected to know how to deal with case studies when they can deal with them at the age of 5 because what you are looking for is material that is right for their need, not their age" and again in Line 118, "if you are going to look at art, you need good art that suits a purpose."

Learning through case study enables the students to develop a possible solution to an open-ended problem with multiple potential solutions. The Mantle of the Expert, Manx Myth, is a secure example of a case study because it enables students to be researchers who are grappling with some question or problem that needs to be resolved. A description of the problem, together with access to supporting data, carefully introduced by the class teacher, which can range from a wide variety of information such as testimonies, supporting documents, images, can be a very effective classroom technique for engaging students interest levels because they are offered the opportunity to use inductive, rather than deductive, reasoning. This enables them to learn from examples rather than just from logically introduced knowledge. In the Manx Myth, the case study provides information about the situation without analysing it. Students encounter the facts much in the same way as historians who, together with the teacher, find solutions to the problem through a process of facilitated dialogue, reflection, and viewing the situation through a variety of viewpoints. These are set up through the affective domains as seen in the 10 episodes (see Appendix 3). These are the times of contentment and sharing, times of sadness, hope, joy, fear and rumour. The times of decisions, responsibility and resolutions - as well as the times of trepidation and fame. Dorothy Heathcote, in her leadership of learning, has been successful through the use of case study, to develop critical thinking skills, learning through decision-making processes, including role-play, and seeing facts through the eyes of different people in different times in history.

As a case study has no single correct outcome, there are only choices, and the reasons behind the choices result from the information that is available at the time. However,

accessing the information from a point of view can yield confidence in defining, confronting, analysing, and solving problems through interactive discussion, public speaking and group presentations.

Foran (2001), writing on the case study approach to teaching and learning, states that case study is the pedagogy for the future as it will help create a more democratic culture; one whose citizens are prepared to consider and debate various alternatives to their problems. He continues by saying that if the future is going to be more humane and hopeful, than the present, today's and tomorrow's students, are going to have to make it so, and the skills that are honed by the case study method makes students better prepared to participate in the changing society.

It would appear that Dorothy Heathcote, through her use of case studies and authentic material, was preparing her students for democratic citizenship, by giving them the skills to question information by artistically crafting access to it through a variety of different affective domains which would support their learning.

Neelands (2010: p.5) states that there must be an aesthetic logic to the montage

> *"… it is not enough to simply use a bag of different techniques,…….. the various exercises and techniques must develop in a complete and satisfying dramatic experience."*

Protect and nurture eliminate fear but direct and guide

In the leading of learning in the Mantle of the Expert The Manx Myth, Dorothy Heathcote (Tape Introduction Part 2, Line 1) states: "you don't turn children into citizens of a village unless they help you make the village". This is the start of her protection and nurture. She works as a colleague with the children and gets involved working alongside them. She knows the content of the story and the episodes that will lead them into learning; that over time, communities change but people still experience the range of emotions that make us human. To enable them to fully experience the range of mixed emotions through the ten episodes, in Tape 1, Introduction, Part 3, Line 118, she states that: "Mantle is about working with people who have a point of view and responsibility which leads to confrontation, it's a confrontation that makes both sides understand that something is happening." She reiterates this in Interview B (Line 33), where she states that she does not like dissonance and discord. In the same interview, in Line 168-171, she states that her relationship with the people that she leads is based upon being a colleague, inclusion and openness. It was of importance for her to steward in all that

matters, such as using peoples' gifts, drives, energies to achieve goals of organisations, as the relationship between leaders and their community is a complex one which must have, at its heart, honesty and respect.

When asked by the researcher, in Interview B, about how she picks up situational contexts or signals relating to any fear that students might have in relation to learning, she states that she has very keen powers of observation. In Line 203- 207 she states: "I watch all of the time. I absorb signs through my eyes; they are my main tools - all signs are translated instantaneously into symbolic meanings. I sort and use codes; codes of organising the set up. I see people bonding in form, design texture, and I change my position from observer to empathetic identification and back, constantly. I need to relate on a personal basis with all those I come into contact with…. Post Office stores bus/ taxi drivers."

In Line 255-227 she states: "Mantle of the Expert can touch every aspect of being human but within the safety net of the enterprise basis, so privacy is preserved - it is risk free in that respect. Participating in Mantle of the Expert involves partnerships, group sizes, from small to large; it is social learning and avoids teacher dependence."

In Line 39-40, she states: "I'm entering into discourse with children and helping them see what feels truthful because the benign spectator demonstrates I'm on your side: I want this to work really well. We have taken all of this trouble so that our bell is going to be the best!"

In Line 48-52, she states: "I will help them make groups if they can't, and I will allocate space for them, give them time, move around, and constantly I will use word like, 'When I see what you are doing you are making me know this, and I point out the positive things and I never lie.'"

Relationships and the social health of the class are often interrelated as, Dorothy Heathcote judges the ability of the students to develop the story-line and carry out the necessary research to the best of their ability. She states: "It's the way I talk. All the people on the wall who have been painted hundreds of years ago, I can still see how they hold that which they carry. There is one here who does this. There is one here who kneels, there is one who looks carefully" (Tape 2, Episode 8, Line 25). For Dorothy Heathcote, the concept of community, inclusivity, and a sense of belonging, was captured in the community members joining together to paint a fresco for St. Trinian's

because it represented, not only their collective work, but would be available for the community of the future to see in years to come. As a leader of learning, she is recognising individual strengths, interests, and level of engagement, but in a manner that is not signaling that the work of one student is better than that of another student. In Tape 2, Episode 8, Line 163, she states: “How the episode will continue will depend on the social health of the class that we are dealing with.” Through her leadership of teaching, she is transforming the students’ experience into awareness thus associating her style of leadership with Dilts’ (2010) neurological level of identity.

It is clear from these quotes, that Dorothy Heathcote enables the students to execute their work independently; but she is always in the background should they need to have access to her - she is consistently giving on the spot evaluation of their work but, as she herself stresses, she is teaching her students social encounters. In Tape 2, Episode 11, Line 136-146, she states that: “All cultures have layers of social encounter; the first thing the culture has are habits, the things we all do regularly. Habits fall into patterns, the systematic arrangements that we have how far we sit apart from one another.”

For Dorothy Heathcote, understanding cultural differences was an important aspect of leading of learning. It is highly probable that she was influenced by Edward T Hall (1989) in her teaching of proxemics in Episode 8, when she asks the students to set up a fresco. Hall (1989: p.155) stresses the importance of understanding proxemics, as if and when these are violated, people react in readily observable and predictable ways. What Dorothy Heathcote was possibly trying to teach the students through the setting up of the still image in the fresco, was the importance of recognising cultural norms. This leadership of learning of cultural aspects is yet another example of her affiliation with Stewardship (Block 1993), and emphasis on inclusive practices, as she was taking into consideration the meaning that would be made by the different nationalities of tourists that would visit St Trinian’s church, who would make meaning of what they saw through their cultural norms.

Dorothy Heathcote’s protection and nurture of her students is not one of engulfment, but one of cultivating a climate of trust, respect, cultural awareness, so that they know that they can ask for help if they need it. Her encouragement, which is truthful as she only comments on what she sees, demonstrates characteristics of Servant Leadership (Greenleaf 1997) as she is thinking long-term about the next generation.

Establish that they belong to a greater community than just the group that they find themselves in.

It would appear that Dorothy Heathcote, through her crafting of all Mantles of the Expert that the researcher has been engaged in, sees the community as central to the work. This is demonstrated by students having to form the community in which they live on a large cloth, as demonstrated in the Mary Morgan project and Trerice House, or the use of name tags in the Manx Myth. In Interview B, Line 113 -114, she states that: "… leaders need to examine the nature of their curiosity and interest in other people, bonding and social events, and they will be better leaders for their community". In Line 170, she states that the relationship between leaders and their community is a complex one, but one which must have at its heart in honesty and respect. In Line 181, she states that: "… spirituality, morality and community are very important in Mantle of the Expert, as learning cannot be disassociated from the past as it is the past that seeds the action of the future".

It would appear that Heathcote, through leading learning in the Manx Myth, is preparing students to become global citizens who self-identify first and foremost, not as members of a state, nation, tribe, but as a small community united in the experiences of the past and present, which they have explored in the 'as if' world of drama. Heathcote stated in Appendix 2 in her planning of the Manx Myth (in a letter to the researcher):

> *"I have broken the events in such a way that they work backwards from present day 2010 to around 400 AD, when the monastery existed. So the classes will move from what contemporary people engage with without necessarily understanding how their village has grown because of dim and distant past events. The children will move in a way from their own time to find out what events occurred which gave rise to older and more innocent and frightening times of how people interpreted strange phenomena, as ascribed to evil powers. Today we can explain fire, thunder and lightening, yet we inherit these opinions in our contemporary lives and in this case are greatly endowed by earlier phenomena."*

The concept of community was a constant theme for Heathcote; interwoven in the main theme are collaboration and relationships, rituals, and social health of the group and inclusivity. In Appendix 3, Introduction, Tape1, Lines 7-12, she identifies that she chose a story because the author had made an interesting statement that: "I would like to dedicate this book to the past generation of Manx men who lived out their hard lives

protected and oppressed by the folktales of their forefathers and to all the future generations who will bear no such burdens but will hopefully appreciate the richness and diversity of their heritage."

Dorothy Heathcote identified the roots of this concept as part of her childhood and her absorption into a loving family community in Stetton. It was likely that it was from her early life that she learnt to value a careful social and moral code, necessary for harmony in a close knit community, and she defined these as, "….no moodiness, mischief or plots. Absolute discretion - for example, no tittle-tattle, confidences, rumours, tale-telling, chance information, or secrets" (Interview A, Line 35). Dorothy Heathcote linked her childhood and Manx Myth quite specifically when she said, "The Buggane, the work of the community at key points in the story and the industry of the craftsmen working together - these things remind me of my childhood and some of the qualities of the people around me when I was growing up" (Interview A, Line 125). Within the context of Manx Myth, community is also a rural community made up of the villagers around St.Trinian's Church. When making the fresco on the church wall, all members of the village community had a part to play. "I am going to ask the children because I want them to learn not to be self-conscious but conscious of self. I am going to ask us all, not you all, us all, to make a sort of painting that someone might have painted on the wall of the church at the time when people know about the value of water." (Manx Myth, Tape 1, Line 5). Not only is this awakening the self-spectator in the students, but it is leading the students into the domain of recognising identity (Dilts 2001), and developing their awareness of cultural identity as she stresses the importance of leaders understanding cultural norms and values.

Dorothy Heathcote develops bondings, a sense of belonging, and a link with the community of the past, by remembering incidents which happened within the community where hard effort and a pride in work were destroyed during the Reformation and dissolution of the monasteries. Whilst rummaging through the rubble of the stones, she says, "Anything you may find is important, remember to keep it so because it tells us of our past". In Tape 3, Episode 9, Line 20-23, she reiterates the importance of the past, then they will learn the story because now it's been written down from memory through time and when they walk in the church they will meet the people who lived in the village. She talks about posterity by making reference to the visitors who will be visiting St Trinian's, "We want people to know about who built the church". The sense of collaboration and of all taking part was referred to directly by Dorothy Heathcote (Interview B, Line 16); what she did to express who she was she replied, "I suppose it is

part of my concern for others and to make everyone feel part of the task and include others in all negotiations."

It is highly possible that Dorothy Heathcote was influenced by Charles Handy (1989), for whom she had a great deal of respect (see Appendix 1), in developing her practice in the Mantle of the Expert, where she placed great emphasis on the students' understanding of the lives of the people in the community.

In the *Age of Unreason* (1989: p.56), Handy states an organisation should be a community like a village to which you belong. Nobody owns a village, you are a member and you have rights. Dorothy Heathcote exercises those 'rights' through Mantle of the Expert by guiding the students through the various episodes to make their own meaning through their engagement with the materials, and then to share that meaning-making (learning) through presentations and publications thus, honouring their engagement.

Contain the heat and take risks

In the Manx Myth, Dorothy Heathcote skillfully uses emotional engagement when she asks the students, in the role of villagers, to look into the fire that is burning their church during Tudor times, and they see all their hard work being destroyed in the flames. (Tape 2 Lines 10 -15): "Under the Reformation they burned everything and this is all we have left and we searched about. See if you can find anything among the stones …. we were the people who used to work in this church and we wrote all the bibles with beautiful inks and quill pens…and along came Cromwell and he said: 'BURN'."

Polarity of emotions was used to emphasise and deepen emotional engagement with the learning, demonstrating her skills in helping students to invest through carefully sequenced tasks, build up attachment to the work and then loose it. Dorothy Heathcote takes risks as she is unsure as to how students will react to having invested so much, they are now going to see their hard work and investment destroyed. One way of protecting her students was through unifying them in rituals which embedded the tradition of the community in which they lived.

Dorothy Heathcote used rituals, in both uniting the group, and containing the mixed emotions for community action. In Manx Myth ritual is employed with good effect in the use made of bells in different contexts, especially in the Walk of Silence (Tape 2, Episode 6, Line 30). In Manx Myth, an early ritual is seen through the community commemorating their church through paintings, leaving a visual record for posterity: "If

we are going to leave a memory in our village that people tell of for ages it's got to somehow either be painted and left or written and buried" (Tape 2, Episode, Line 29). The ringing of bells is a church ritual used to summon the faithful to services, there is consideration of the ritual of laying a foundation stone for the rebuilt church, but it is the walk of silence, linked to the church bell that summoned not the faithful to worship, but the Buggane, that perhaps has the strongest impact. "Because the bell brought the Buggane, that's what we believe. So we have the walk of silence up to the hole with the pieces of the bell, the very bell we made with such care. And such a wonderful timbre and we walk in complete silence. And everybody is carrying part of the bell…. The bell is brought down from the church having been hauled up with such joy we must now break it" (Tape 2, Episode 6, Line 29). Dorothy Heathcote acknowledges that: "The walk of silence is so very important" even if it is now part of a festival and ritual, it is used as a means of uniting the community (Tape 2, Episode 10, Line 64).

Dorothy Heathcote uses rituals as symbolic behaviours performed to commemorate meaningful events and as a means of uniting the community where people can demonstrate that they have the same ideologies, united by collective experiences.

This example of leading learning can be compared to Senge's (2012) Fifth discipline, which emphasises the need for schools to find structures through which students are fully engaged and have the opportunities to engage in reflection on what they have learnt. It would seem that Dorothy Heathcote is demonstrating her ability to immerse the students in working in teams, developing a shared vision of solving community problems and, through the mediation of imaginary experience, build up mental models that subsequently need to be reflected upon.

She goes onto say**: "**Every social group is unique and will require different starting points of intervention. Thinking that groups are the same will place leaders in hot water, as they fail to read the signs that are being emitted. You have to look beyond what you can see and suspend ego, withhold expertise if it is of benefit to the group" (Interview A, Line 60).

This way of working can also be aligned to Covey's Habit No 6, 'Synergise', where leaders and followers are so aligned to the organisational goals that setbacks such as loss do not prevent them from being off-track in relation to meeting their goals.

In Manx Myth, having lost their 'as if' manuscripts, they are compelled to inform future generations of the barbaric actions that destroyed their livelihood and life-time

investment. Through the Manx Myth, students' engagement is both intellectual and emotional providing possibilities for the students to operate a metaxis, where imagining the real, envisages the possible. This dialectic, exploring the polarities of experience through the use of the art form of drama, managed by Dorothy Heathcote, enabled the students to explore a range of situations in a safe environment.

Work through paradigm of child as crucible, using language of collegiality, believing that everyone has experience

In Interview B, Line 163-164, Dorothy Heathcote states: "Inclusivity is very important, knowing how to include others as well as recognising that others need help and seek it out." She sees herself as a colleague who has to honour what children bring with them. In Introduction, Tape 1, Line 67, she says: "They have their own knowledge and their skills and most of this as teachers we do not have a clue about." In Line 75-80, she continues by saying: "Students are constantly having to change their expectations from one teacher to another … the students already know that the teacher controls everything!" Through her work with the students in the Manx Myth, she works as a colleague in the paradigm of Child as Crucible demanding that both teacher and student collaborate together in "stirring knowledge around to create new meanings."

Dorothy Heathcote states in her Child as Crucible paradigm (1978) that the teacher and student are collaborators: the teacher can give out the knowledge as quickly as possible. After that, together with her students, she can spend the rest of the time using that knowledge through exploration with the students to make meaning.

This is the making of a constructivist leader, as defined by Lambert (1998), where she states that leadership is about learning together, constructing meaning and knowledge collectively and collaboratively. For Dorothy Heathcote, the individual and their work within the group was key. She said, very clearly in response to a question on teachers perhaps thinking they could 'teach' Mantle of the Expert, in a very short time, "No. We are looking long term, we are looking at building children's ability to know how to learn" (Tape 1, Episode 1, Line 55).

The paradigm of Child as Crucible, "… you and I keep knowledge stirring around" is demonstrated through the use of the pronoun 'we' in task setting, execution and reflection. Dorothy Heathcote was always among the community working with her students and not seeking position of power. Her role as benign spectator enables her to slow learning down according to the social needs of the health of the group. In Interview

B, Line 158 -169, she states: “Mantle of the Expert, so far as I know, has the unique capacity to be severely practical in a huge range of focused social events related with an agreed fictional enterprise to this extent it involves active responsibility to acknowledge fictional clients held in the head, the client aspect opens up a huge range of exploring through aspects of theatre, and reflection is built-in because the client in the head breeds the artistic/creative self-spectator. It effortlessly provides rich context for learning a variety of skills and exploring the ‘what’s now?’ and the newly arising on known that emerging into focus of aspects of being human.” She is adamant that there are times when moments of reflection are very important in order to enable the students to make sense of the dramatic encounters that they have made. In interview Line 214, she states that she is enabling her students to think deeply and to notice, as noticing is very important as leadership, as it is when a colleague’s language moves between explanation, excuse, emotive response, off-task behavior, coupled with exaggeration and vagueness. Here, what I am thinking is to be aware of others, of their needs, moods, and that their language is saying a lot about their inner feelings. Here she is giving her students the chance to notice changes in human beings and be able to read, through the language people use, the conditions of their inner states as only when these are recognised can leaders truly say that they are aware of the needs of others.

This is an example of Dorothy Heathcote’s emotional intelligence as a leader; demonstrating her acuity with her colleagues, needs a higher-order leadership skill pertaining to self-knowledge and relationship management, according to Goleman (1998).

She realises that the students’ prior learning, their beliefs, their values, and feelings, are their foundation for learning. She is developing a fractal model, and paying attention to many things simultaneously, whilst improving their learning and engagement through collective valuing of their inputs (Krathwohl *et al.,*1964).

By taking a role within the action and being part of the community she can help subtly to ensure all are involved at their own level, and through reading their levels of engagement, she is able to move the tasks forward. For example, in Interview A she says in Line 199: “… you need to go with your student; the plan is one thing, but the way you execute it has many possibilities.” She embraces all of the students, one by one, into the event by either commenting on their posture, or their demeanour. She makes each one feel significant. In Tape 2, Episode 4, Line 55, Dorothy Heathcote says: “… if I think it's not shown, I don't say it was there, I'm not dreaming and neither shall they. If I sense

that the pouring of the great liquid is not truthful, then I say I didn't believe in the weight of it, I didn't believe in the hot metal of it. Work at that and we will end up with four moments in the pouring of the great bell. If we haven't worked hard at making a bell how can they rejoice at raising it when we come to do something altogether towards the end of this episode?"

Dorothy Heathcote demonstrates that she does not overtly blame her colleagues for not being truthful in the representation; she obliquely makes them understand that something is not a truthful as it could be and they are not being put down for not giving the correct answer. In this way, she maintains the paradigm of Child as Crucible (you and I must stir everything together until we produce new knowledge).

Her leading of learning is co-discovery, as defined by Kipling and Hickey Moody (2015), and this would place her within the leadership theory of co-constructivism.

Provide opportunities for sensory experiences

Learning in Mantle of the Expert is multi sensory, as Heathcote engages two or more senses in most of the activities that the students undertake. This is done in Manx Myth through a variety of conventions.

Placed in role as researchers, the students listen to a letter being read out asking for their help in solving the mystery as to why the church of St Trinian's does not have a roof (Auditory), Appendix 1 (letter to students).

They create the town in which the church is found, placing markers on a community map. (Kinesthetic), (Appendix 3, Tape I, Introduction, Line 80).

They imagine the church during peaceful times and the community gatherings around St Trinian's well (Visual), (Appendix 3, Tape 1, Line 34-38).

They read the scroll collaboratively (Interpersonal Learning) (Appendix 3, Tape 1, Line 4.

They reflect when being asked to make decisions, such as preparing things to sell for the communal celebration of the Walk of Remembrance and the tea shop inventory (Intra-personal Learning), (Appendix 3, Tape 10, Lines 14-30).

Resources were important, but they did not have to be elaborate or anything more than a

representation of an actual artefact. For example, Timothy dolls were sold in the tea shop, but these dolls were blue paper cut-outs. Dorothy Heathcote was insistent on blue paper since it would represent denim, a material used amongst young people and of relevance to them. The real denim was not essential and indeed paper dolls could be made quickly by all of the group. Above all (Line 90), she uses 'the mind to make the meaning'. This is yet another example of students conjuring up imaginary pictures in their heads. This was neatly summed up by Dorothy Heathcote when she said: "We do not need elaboration. We are choosing not to beguile and enchant" (Episode 10, Line 49) and in Episode 10, Line 62: "Personal meaning making needs simple resources"

One of the reasons Heathcote provided for working in the format of case studies is based upon her desire not to spend money on expensive text books as a resource. She proposed the use of case studies instead as a way of working in the real world. In Episode 8, Line 162 she says: "…you know no matter what your profession is it is case studies." This is exemplified in the value given to the role of craftsmen in Manx Myth in many references such as 'the architects specification' (Mantle of the Expert, Episode 7, Line 70), and 'Dorothy the Weaver… we all wear craftsmen's names.' (Mantle of the Expert, Episode 6, Line 17).

Dorothy Heathcote was very forthright about her frugal imperative, "Never ever waste what can be used and use everything as well as may be" (Interview B, Line 11). Alongside the frugal approach to the use of resources, just enough to fire the imagination or to convey an object, was a deep-rooted internal discipline. She said: "I am developing a line of enquiry. Independence and collaboration come after problem solving and research. It is in the gathering of information, solving the problem and reflecting on it, that I can then lead the students to step back and evaluate the work. This is all done through my role as the benign spectator which offers me the freedom to comment authentically without judging" (Interview A, Line 218-222). The rigour lies between the personal meaning-making of the student and the commentary offered by the benign spectator.

Cycles of events are a particular feature of Manx Myth and are sometimes linked to the natural elements, as with the cycle of destruction and the links with fire and then water. A very emotional cycle revolves around the use of sound; the sound of the church bell. The bell is used to signify spirituality in calling all to church, happiness at the construction of a new church then disaster in summoning the Buggane, and finally fear, lest any other bell should summon the Buggane, "Do babies' rattles have bells?" (line reference).

By providing a wide range of sensory experiences, Dorothy Heathcote is using a variety of conventions to ensure that students can identify with a modality that suits their particular style of learning. She is being an Inclusive leader, ensuring that all students, whatever their starting points and experiences, can make their own meaning based upon their prior learning experiences.

This would place Dorothy Heathcote's leading of teaching within the organic leadership as demonstrated by Cole (2009), who states that the organic leader leads the team that is flexible and works without tight deadlines but adapts quickly and reacts to change, serving and facilitating the needs of the group.

This style of leadership has further links with elements of 'Resonant leadership' (Boyatzis and Mckee 2002, and Goleman 1998), which places a high emphasis on emotional intelligence and the leader's ability to demonstrate self-awareness, emotional acuity, self-management, adaptability and initiative, which throughout this thematic analysis, has been apparent in the discussion of the codes.

Make them aware of what they know (Servant/Steward leadership paradigm leadership)

Dorothy Heathcote saw herself as enabling students to uncover their pre-existing knowledge in social situations. Through her leadership of learning as a servant leader/steward, she encompasses Block's (1993) stewardship measures. Block emphasises that that stewardship style of leading is central to cope with the ever increasing demands of institutions needing to lead by consent and connectedness rather than mandate and force.

Dorothy Heathcote, as a steward, acknowledged her 'blind spots' but was equally clear about what she regarded as important moral attributes. "Energy is needed…. Repay wherever possible, be it gifts of kindness, thought or practical assistance…. Keep off blaming and looking for culprits. Recognise just how you see or perceive others. Do not betray secrets, know when to be neutral and keep your own counsel when it serves. Develop as much empathy as possible but know when empathy causes negative action" (Interview A, Line 9). She felt it was vital to, "Understand yourself, your limits, what drives you and your tolerance levels" (Interview A, Line 32). "Courtesy to everyone… recognising that you are there to serve, you cannot use your power to your own gains, rather use it as a means of empowering others" (Interview A, Line 40). Respect for

others was always a central tenet for Dorothy Heathcote and this applied especially to the young people she worked with. In Manx Myth, Episode 8, Line 116, she says, “It is part of respecting that children are thinkers ……and it binds them in parameters that help them think into the situation.”

Closely entwined in her moral code and her personal philosophy, was a tangible spirituality. In discussions about the Manx Myth, concerning the role of the abbot, she says to a community that had lost everything in the fire and the Reformation of the Catholic Church, “you are still blessed, that you have nothing and I have nothing” (Tape 1, Episode 3, Line 65). This would suggest she shuns materialism and sees clearly the individual worth of human beings. She valued the sanctity of life. Of spirituality Dorothy Heathcote said, “It’s breeding credibility, authenticity. It’s helping people have, what I called in my younger days, a moment of awe when something happens to a class that they are swept along … In our case want to be caught up in the moment of it, the Walk of Silence is worth winning” (Manx Myth, Episode 6, Line 93).

Stewardship as a form of leadership implies that it is in the reality of communities that the greatest good can be achieved. Dorothy Heathcote’s leadership of learning is both in the language and experience of service to others. The students are trying to solve a problem based upon what they know; therefore they are bringing their personal experiences with them to help someone out. In the Manx Myth it is about demystifying the reason why the church of St Trinian’s has no roof. The logical explanation is that it is the wrath of the Buggane, as decreed by folklore; that is the cause, or is there a far more logical explanation of the elements that science can unfold? Block (2005) states that that it is in true stewardship that self-interest is eliminated and service is prioritised. This is echoed by Dilts (2001), whose concept of the higher self is actualised when the workforce realises that its work is of service to others.

The first step into stewardship of learning is seen in the social bondings of the group, led by Dorothy Heathcote, to establish a community approach to simple initial tasks, such as all of the group making a name badge. They are also bonded through elements of the story in the ten episodes, ranging from peace to disaster. They all live through this, therefore bonds are made that unite in a common experience. In the case of Manx Myth, the devices of two elements, water and fire, are used with good effect as a bonding mechanism. Water is used to denote life but fire destroys the life that has been built. The use of the episodes, each one depicting an emotional stage in the tale such as the ‘time of joy’ enables all participants to live through a wide range of emotions thereby

making the group emotionally cohesive and adding to its social health.

Power is shared

Dorothy Heathcote gave several examples of her wish to protect students, an important element of 'Power'. One such example is in the sequence of the story regarding the destruction of the bell. She said, "I'm now going to sit down and conduct the meeting and of course this meeting is about, you know when we threw the bell down. It worried me, you know, that big open shaft. Somebody said they'd seen some children playing around there and we can't be having it. So I thought we are going to have a meeting to see how we can make that great big shaft safe. Nobody must fall down. Nobody knows how deep it is. So I don't know … I hear that, are there any farmers worrying about their animals, or you know, what worries do you have from your work about this great open shaft. When somebody throws a stone down you never hear it land" (Manx Myth, Episode 7, Line 20). As well as protecting your students, there was the necessity of teachers to help develop the potential of those you teach. In developing the students' ideas, Dorothy Heathcote is helping to expand their potential. So in the story of the bell and the deep shaft down which it will be thrown, she says, "I don't know what they will suggest but I am listening…..So I'm heading for the story, I'm working towards that, I'm not trying to alter the story" (Manx Myth episode 7, Line 43).

Respect for the individual and building personal confidence, were essential elements in all that Dorothy Heathcote did; "I'm not dominating, I'm offering a style of thinking and hoping and listening and seeing who picks it up. When you are teaching like this you are not looking forward, you are looking into and out. What you are hoping will be that the children will have a deep experience. I am valuing personal meaning making" (Interview B, Line 335). Dorothy Heathcote respected that "all children were thinkers" (Interview B, Line 336). It was part of her repertoire and ability to empathise that enabled her to release control at times to her students. This can be seen in her use of phrases such as, "You know better than I do. I have never had to do anything like this before" (Interview B, Line 337), and "I need to step back and let the students show me what they know. It does not matter if they do not know enough about a particular topic they will do it anyway" (Interview B, Line 338-9).

As can be seen throughout this chapter, the leadership of learning, as seen in Manx Myth, can find similarities in leadership theories that have been discussed in Chapter 1. It can be concluded that there were many elements of the different leadership theories that could be traced through the leadership of learning exhibited by Dorothy Heathcote.

Dorothy Heathcote's dominant leadership traits could be found in the Organic leadership models of Servant leadership (Greenleaf 1977), Steward leadership (Block 1993), Transformational leadership (Boyatzis 1998), Successful Intelligence leadership (Stenberg 2005). Putting all of these influences together in one model is the researcher's attempt at The Alchemical Model of Leadership which will be discussed in Chapter 6.

CHAPTER 6: The Alchemical Model of Leadership

As mentioned in Chapter 5, this chapter will bring together the elements from the thematic analysis that constitute The Alchemical Model of Leadership which underpin the essence of Dorothy Heathcote's leading of learning as a potential model for leadership in schools and organisations. Occasionally reference is made to other sources of evidence to support the researcher's understanding of the components of the Alchemical Model but these have been kept to a minimum in order to stay true to the corpus of data under review. As identified in the themes discussed in Chapter 5, Dorothy Heathcote demonstrated a wide variety of leadership skills that can form the basis of a model of leadership arising out of classroom practice.

6.1 Alchemy

Derived from the Arabic word Al-Kimia, Alchemy refers to a medieval chemical science and speculative philosophy aimed at turning base metals into gold. Robert Altman (2006) in his Oscar acceptance speech observed that: "the role of the director is to create a space where the actors can become more than they have ever been before more that they have dreamed of being". This quote resonated with the researcher as it captured the essence of Dorothy Heathcote's leadership of learning, leading her students to surpass previous best performance and excel in their undertakings of dramatic tasks which would in turn be a rehearsal for life skills.

Rooke, Torbett and Fisher (2000, p.150) state that:

> *"alchemical leaders are typically aware leaders who live by high moral standards. They focus intently on the truth …. and they are able to catch unique moments in the history of their organisations, creating symbols and metaphors that speak to people's hearts and minds."*

Before presenting The Alchemical Model of Leadership built on the themes emerging from the thematic analysis as discussed in the previous chapter, the researcher has made reference to one of Dorothy Heathcote's preferred writers Charles Handy (2004) (see Appendix 1) who, together with his wife Elizabeth, wrote The New Alchemists (2004). In his work he described the skills of ordinary people who have gone on to do extraordinary things. Dorothy Heathcote refers to him in Interview B line 167 when she states that she enjoys listening to his series on the radio pertaining to Gurus of management. She saw him as a visionary who held many forward thinking views on the

future of organisations in the 21st Century. In his writings in The New Alchemists (2004) common characteristics of Alchemists emerge namely" Dedication, Doggedness and Difference." These traits whilst not fully singled out in the model arising out of the thematic analysis are in fact endemic in Dorothy Heathcote's work and deserve a mention to provide some of the background to the model.

6.2 Dedication

Anyone who has ever worked with Dorothy Heathcote will know that her passion for her work is on verge of being obsessional. Right up to her death in 2011, she demonstrated a total commitment evidenced throughout all of her undertakings, but possibly most clearly in the last year of her life when she worked with the researcher on Manx Myth. The researcher was informed by Marianne her daughter that her mother would not be able to make the journey because she was too weak to travel. In the next hour the researcher received a phone call from Dorothy Heathcote to inform her that she had taken on board her daughter's suggestion but that she had arranged to have some DVDs filmed at Derby City University in connection with this project and that we would have to start our planning as quickly as possible and that the researcher would accompany her in making the films for the teachers of the Isle of Man.

What was clear in the planning of teaching Manx Myth was Dorothy Heathcote's absolute determination in her drive for ensuring that each stage of the project was planned in absolute detail, so that the shift in understanding the importance of folklore grew alongside the development of the project. She was determined that students could not be forced to accept their Manxness but that through the tasks that she had carefully structured they would develop an affiliation to the community and want to find out more about their ancestors.

In the planning stages with the researcher she endeavoured to build belief in the tasks set so that at some point she would witness a shift in the students' thinking. She explained that this could only be done through the use of language and in pointing out very subtly those things that are important to focus on such as understanding why the roof of St. Trinian's Church in Marrown is always getting burnt down with no clear explanation as to why this is happening.

According to Dorothy Heathcote *it* was important to think from within a situation(in role) and this forces immediacy of responding to solving problems. In tape 3 Episode 9 Line 14-19 she says "….and so bearing what names are chosen aeons back, I, as Dorothy

Weaver I'm going to place myself in the frieze as someone who is holding the cloth and thinking, `this is really fine cloth '..So I am trying to get all their craftsmanship built into, as craftsmen how they want to be painted on the walls of St Trinians and so when we are talking we're looking always at what am I good at, what do I do, what is my name telling you that I do".

Dorothy Heathcote's ability to structure episodes in an internally coherent manner is achieved through expert use of situation, task, role and language.

In Mantle of the Expert Manx Myth her dedication to being one of the team is apparent in her use of language that emphasises the concept of 'We'. This builds individual commitment of each team member wanting to contribute, to ensure that a job is well executed. Her dedication is further demonstrated by her meticulous planning which is underpinned to the naked eye by seemingly simple tasks that students have to undertake but which lead them to gain a deeper understanding of the types of skills and attitudes needed to execute tasks well. Her skillful intervention is demonstrated by her ability to consistently ignite the 'self-spectator', the 'internal regulator of quality' by using role as an analogy for real life occupations.

This oblique style of framing enables students through role to develop skill sets for life, but at the same time planting in their consciousness that at some point they might be executing elements of these skills in the real word. This prepares them exceptionally well for the next stages of education as they have rehearsed skills relating to jobs through the drama. The 'metaxis' state of belonging simultaneously to two different autonomous worlds enables quality to emerge (Linds, 2006). This is reflected in outcomes of the group as defined in The Alchemical Model of Leadership. FIG

6.3 Doggedness

According to Handy (2004), alchemists work long hours, and it is their passion that generates energy and capacity for hard work. However these features have to be underpinned by determination and tenacity, attributes that in the researcher's opinion Dorothy Heathcote most certainly possessed. Handy (2004), further points out that when work is your own creation that requires effort, it sometimes seems hardly like work. Dorothy Heathcote echoes this in 'The Thin Screen' (1992), when she tells the middle managers that she struggles with the concept of understanding how some people can say that they are a different person at work than out of work. To her it is important that all leaders know themselves, they need to know their skills in relation to what they are good

at and what they need to learn further which she calls “education for self direction”(1992). Knowing who “you” are enables leaders to be authentic and alerting themselves to how they function enables them to develop healthy and productive relationships at work.

Doggedness also includes “negative capability” (Handy 2004: p.26) that is to keep going on even if there are doubts and uncertainties. This can only be accomplished if the leader is convinced of the worth of what he/she is doing, and an unwavering belief in what you do and the courage and patience to ride out storms. One of the insights that the researcher was privy to over the years was to participate in planning of projects and experience first hand how Dorothy Heathcote operates. She never gave up in adversity and when the students learning in the drama seemed to be going off on tangents she stayed with them, slowed down the interventions and just gave them time to refocus. This was the case in the Mary Morgan project (1992) when, with the researcher’s class of eight year olds in role as gravestones, were asked to speak on their observations of what was happening in the graveyard where Mary Morgan was buried. Dorothy Heathcote tapped one child on the shoulder and asked:

”What did you see?”

“Nothing much“ came the reply which was then echoed by all of the gravestones!

Dorothy Heathcote in the debrief to students pointed out that this was a classic case of there not being enough life experience of the pupils to draw on, therefore this needed to be rectified with them being given more opportunities to write epitaphs to develop their knowledge of the history of the people in the graveyard. Dorothy Heathcote quickly turned the responses around as a learning experience that needed to be followed up, rather than an admission of failure, an example of how the true Alchemist takes every opportunity to turn perceived failure into a learning experience so that an alternative way to success can be found.

6.4 Difference

Handy (2004) interprets difference as a mixture of personality and talent. When analysing Dorothy Heathcote’s leadership characteristics they became like a kaleidoscope of possibilities, each one viewed could be developed further and seen differently depending on the context in which it occurred. She demonstrated all the attributes pertaining to the Great Man theory as discussed in Chapter 1. Historian,

Thomas Carlyle (1841), had a major influence on this theory of leadership, at one point stating that the history of the world is but the biography of great men. According to Carlyle, effective leaders are those gifted with divine inspiration and the right characteristics. Dorothy Heathcote's leadership traits are related to her distinctive use of creativity that she applied in leadership situations. By creativity the researcher refers to her ability to use her intuition, iconic representations, use of language and an episodic story line where each step built up a multi-layered belief system that enabled her followers to accept the "big lie". Her difference lay in her ability to be herself and not to be swayed by others or current pedagogical theories or trends of her time.

6.5 Dorothy Heathcote transformational leader

The researcher is of the opinion that Dorothy Heathcote in her role as a director of leading learning is very similar to an Alchemist possessing a ***Transformational*** (Bass 1990) power or process of turning something common (in this case students' starting points in learning) into deep learning and insights. This is accomplished, through the alchemy of her planning of the drama, her choice of a point of entry into the drama, her careful sequencing of tasks, her use of lures, the language of collegiality that she uses, her skill in signing and keying students as to what has significance and importance in the learning, and her consistent upgrading of students' learning.

What might seem to some, (who are not initiated in the work of Drama in Education) when they observe one of Dorothy Heathcote's lessons is that students are engaged in a range of task executing activities, with not much drama going on at all. In fact through the acceptance of an "as if" world Dorothy Heathcote was ensuring, they were in fact developing deep foundations for not only life long learning but for the development of global citizenship.

In Tape 1 Introduction Episode 5 Line 13-14:

> *"What I have tried to show is that communities change from the things that happen to them so I've divided this long tale of the folk tale from the first horror to the "Now we understand". and in Line 100-102 she states :"Every episode is quite short, you can get through an awful lot of episodes and its done within the drama because each episode is in the 'now time' of the exchange between the role and the citizen".*

Within the task of a student picking a name card as a villager and a craftsman was the essence of the world of work and the learning that this entailed. Fleming (2011 p.12)

reminds us how the work of Dorothy Heathcote and Gavin Bolton revolutionized drama teaching in relation to the focus that they placed on to crafting content, the quality of experience and the role of the teacher in elevating the quality of the drama adding depth to the challenge to pupils' thinking and problem solving skills.

The researcher refers to Dorothy Heathcote as an Alchemist because through her meticulous crafting of tasks, sequencing of events through emotive juxtaposition of events, (as demonstrated through the range of emotions students would experience in each episode) she was able through her interventions (as seen in the themes and codes as discussed in Chapter 5) to transmute ordinary aspects of learning and thinking processes into high quality engagement. This aspect of her acute skills of leading learning resonated with the human condition of wanting to improve on previous best performance as demonstrated by Maslow (1948) in his hierarchy of needs with specific reference to his theory of self actualisation, Hamel (2007) in his pyramid of human capabilities where the workforce could be transformed from blind obedience to passion, Dilts's (1989) neurological levels, especially at the identity level where students can question who they are and what they stand for in relation both to themselves and the community that they serve.

In Interview B Line 45-55 she states:

> *"I came across the work of Alvin Toffler, he is adamant that society needs are people who are compassionate and honest, skills that that are not just cognitive but emotional. You can't run society on data and computers alone That is when I bring tension into the learning because tension is about caring, if you don't care you can't commit. Teachers often tell me that their lessons don't work, well that is because they have not invested enough in the tension. Along with tension come the publications, inner work has to be made external. You are imbuing the mundane with the extra-ordinary".*

Dorothy Heathcote's skills lay in the transmutation of shallow learning into quality obsession, leading to on-task behaviour, independence and a healthy obsession to want to find out more. This was brought about by her ability to facilitate active learning within the classroom environment and to develop in her students the need to produce quality outcomes for the client. This she did through a lure In Interview B line 56-59 she states:

> *"Tomorrow's illiterate will not be the man who can't read, he will be the man who has not learnt how to unlearn. I am trying to teach children how to classify and reclassify information, how to look at things in a new direction and how to*

change things where necessary. So as a teacher I don't fuss I look at the resources that are plain but that will yield possibilities"

Teaching students to read signs was of great importance to her but above all it was important for her to really understand the social health of the class in order to enable her to develop quality learning.

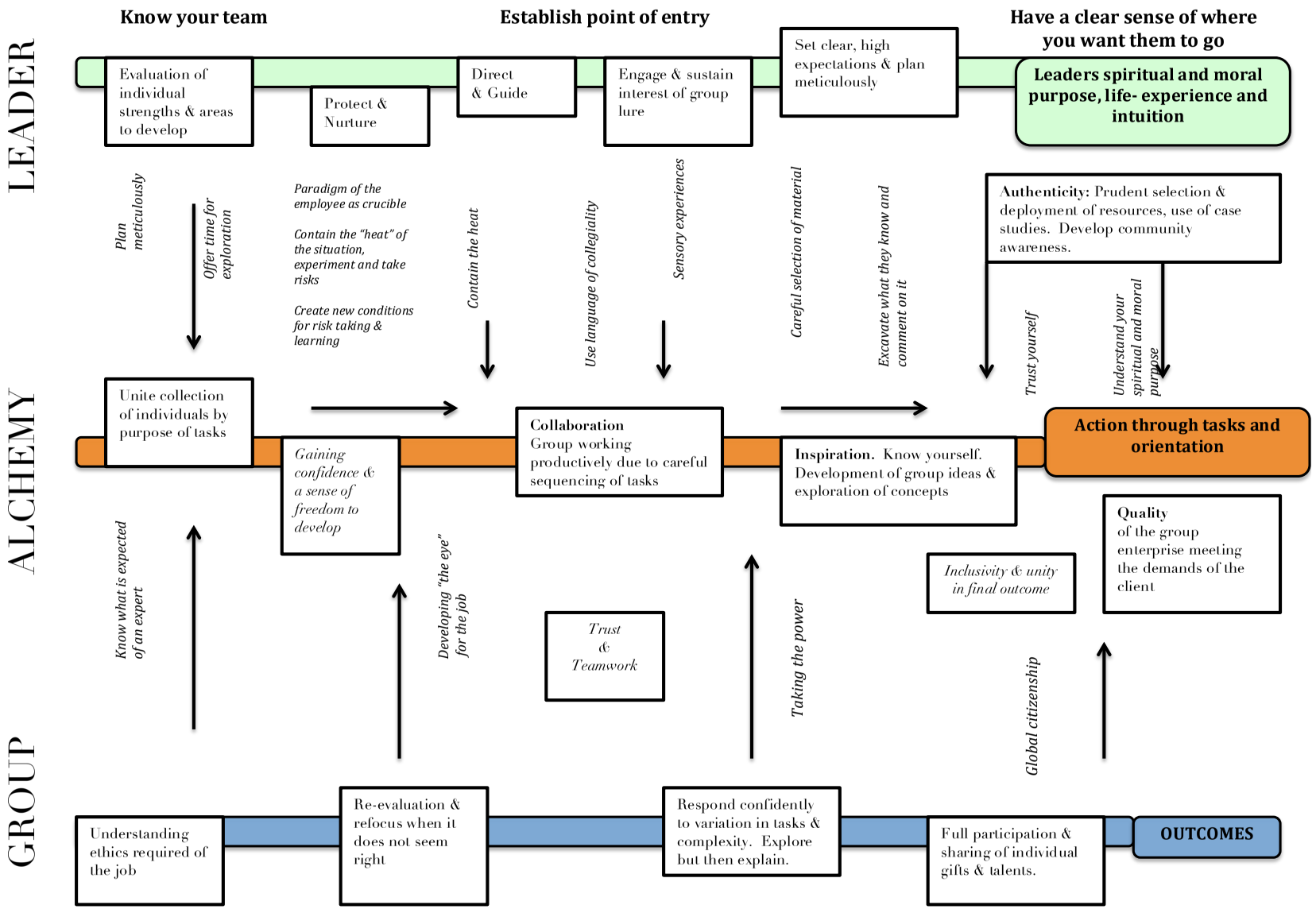
6.6 Laboratory method of working

Dorothy Heathcote never doubted herself; she had a confident certainty that she could deal with any unplanned event that might arise in her facilitation of tasks. In her conversation with Gavin Bolton (1994), when discussing Mantle of the Expert, she categorically emphasises that the "Laboratory Method" of working, which is used in the Mantle of the Expert, produces quality outcomes because students contract into a fiction. They know that they have the power to direct, decide and negotiate ways forward or backwards, and above all the spectator in them is awakened as they realise that they have to produce quality goods for the client. The more that students become immersed in the values of the roles that they are undertaking, the more they function authentically. Authenticity contributes to difference, and in all of her undertakings Dorothy Heathcote demonstrates congruence in speech, body language and action, all attributes of an authentic leader.

Having discussed how Dorothy Heathcote would easily meet Handy's (2004) criteria to be considered as an Alchemist. I will now identify the seminal factors underpinning her Alchemical Model of Leadership.

For ease of reference The Alchemical Model of Leadership will be represented by four figures: Figure 7 will be the overarching model and will be supplemented by each of the three main areas notably (i) **Leadership** (Figure 8) i.e. what is of importance to Dorothy Heathcote when leading learning, what she believes is important and her orientation for the implementation of her vision, (ii) the **Alchemy** (Figure 9) deals with the strategies she uses to lead the Group and finally (iii) the **Group** (Figure 10) participation and subsequent outcomes.

Figure 7: **The Alchemical Model of Leadership** can be seen below:


LEADER
ALCHEMY
GROUP
Know your team
Establish point of entry
Have a clear sense of where you want them to go
Evaluation of individual strengths & areas to develop
Protect & Nurture
Direct & Guide
Engage & sustain interest of group lure
Set clear, high expectations & plan meticulously
Leaders spiritual and moral purpose, life- experience and intuition
Plan meticulously
Offer time for exploration
Paradigm of the employee as crucible
Contain the "heat" of the situation, experiment and take risks
Create new conditions for risk taking & learning
Contain the heat
Use language of collegiality
Sensory experiences
Careful selection of material
Excavate what they know and comment on it
Authenticity: Prudent selection & deployment of resources, use of case studies. Develop community awareness.
Trust yourself
Understand your spiritual and moral purpose
Unite collection of individuals by purpose of tasks
Gaining confidence & a sense of freedom to develop
Collaboration
Group working productively due to careful sequencing of tasks
Inspiration. Know yourself. Development of group ideas & exploration of concepts
Action through tasks and orientation
Know what is expected of an expert
Developing "the eye" for the job
Trust & Teamwork
Taking the power
Inclusivity & unity in final outcome
Quality
of the group enterprise meeting the demands of the client
Global citizenship
Understanding ethics required of the job
Re-evaluation & refocus when it does not seem right
Respond confidently to variation in tasks & complexity. Explore but then explain.
Full participation & sharing of individual gifts & talents.
OUTCOMES

6.7 The Alchemical Model of Leadership

As can be seen in this visual representation (Figure 7) of the themes identified in Chapter 5 the researcher has condensed the information from the emerging themes to construct The Alchemical Model of Leadership. For ease of reading the researcher has colour coded the three overarching codes that underpin the model notably Leader (Green – Figure 8), Alchemy (Orange – Figure 9) and Group (Blue – Figure 10). The various themes underpin each code each one working in the direction of producing the alchemical effect that impacts on learning. Each element of the model will be discussed separately supported by a visual representation of content.

When referring to both the main Alchemical model and its three constituent parts, the researcher has identified the themes that underpinned the construction of each aspect of the model. It has not been possible to consistently refer to them in the models as this would have prevented clarity of understanding for the reader with no previous knowledge of the terminology of drama. Each aspect of the model will be referred to separately.

6.8 Themes identified within The Alchemical Model of Leadership

- Vision and Mission
- Leading teaching and learning
- Ambience of collegiality,
- Starting points
- Power
- Context
- Language and resources used
- Meaning and significance
- Leadership paradigm
- Affective domains
- Lure
- Method of teaching
- Sequencing
- Content Meaning and Significance
- Sense of Community
- Significance

6.9 The Leader

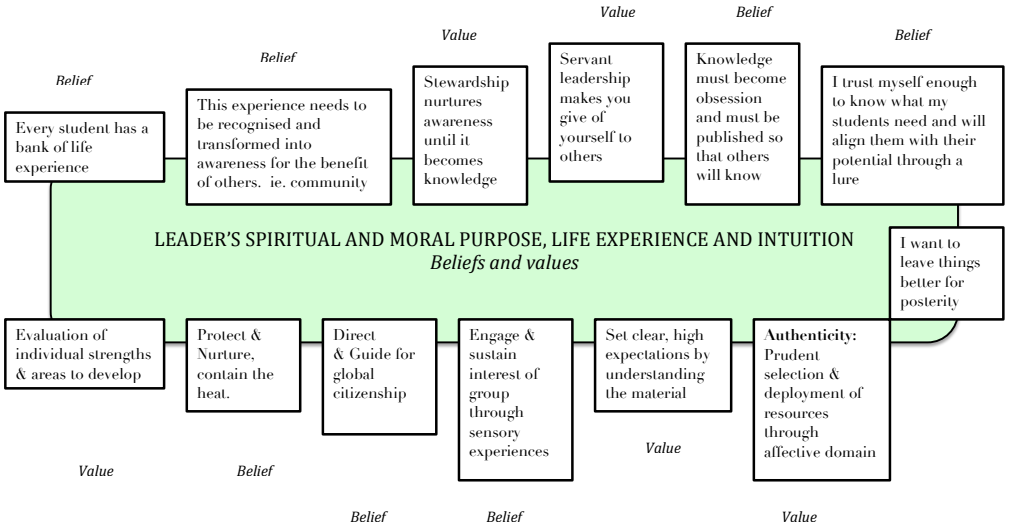


Figure 8: The Leader

Themes identified in the Leader

- Vision and mission
- Establish starting points
- Sense of community
- Leading teaching and learning
- Lure
- Meaning and significance

Figure 8 Represents the beliefs, values, spiritual and moral purpose identified in the theme of Vision and Mission identified in the corpus of data analysed.

What is of significant importance to leadership of both teaching in schools and leading of organisations is the importance of beliefs and values that govern the modus operandi. This was a very strong component of her leadership style as demonstrated by beliefs and values identified in the figure above.

She believed that no student came into the learning process as "tabula rasa" (Locke in Russell 1994: p.224-262) and that she saw it as the teacher's responsibility to ensure that this experience was capitalised upon. This was identified as a code in the initial thematic analysis and translated into the theme of Starting points, Leading teaching and learning, Vision and mission and Ambience of collegiality.

She firmly believed that this experience had to be recognised and transformed into awareness for the benefit of others, namely the community (both present and future). This is seen in the preparation of the frescos in the Church in Tape 3 Episode 9 line 20 - 23.

> *"And we will build the frescoes so that when visitors come to St Trinian's they will learn the story because it has been written down from both the story we are studying from memory through time.' Further on she makes the links with the importance of belonging to a community by saying, 'We remember the past community because they had to live with a church they couldn't use because the roof would never stay on"* Line 45-49.

This is linked to the concept of enabling students to see that they belong to a community that has had a very difficult history which they are being made aware of through the unfolding of the episodes.

6.10 Stewardship /Servant leadership and spirituality

What emerged strongly in this research, from the coding of her belief system, that she was a steward, a servant leader, who took her responsibilities very seriously and aimed at leaving things in a better place than what she found them. In a taped interview held with her and Ian Draper whilst preparing the Making Drama work series of films in 1997 she said:

> *"Spirituality is tied up with teaching. You as a teacher have a deep existence within yourself which translates all experience that you have within yourself as if it's a well of possibility, and all your experience creates a reflection and that reflection is the spiritual element of teaching" (Heathcote 1997)*

She went on to say:

> *"I believe that everything we have is on loan and with every experience you have you take it down to all the evocations it can open up for you and you never don't do it. We are here as carers, we need to keep developing*

ourselves and do no harm to others. I am fascinated about social politics and the way that people interact with one another. I possibly see myself as a steward because stewardship lets things be what they need to be but makes it possible for new things to happen without disturbing what is the essence of its being. For me stewardship is acknowledging that everything else around you is not you, you acknowledge the other but not yourself. Everything that is not you, has to be attended to. Stewardship is actually engaging with what there is around you and attending to it." (Heathcote 1997)

Stewardship was also a theme that was evident in the Interview B line 70 when asked by the researcher as to what she though her life's purpose was she said*, "to steward in all ways. Leave things as well as may be, but better that when I found them I would like to teach my students to pay attention to detail and to see the interconnectedness between all things. Its like a tapestry you pull one thread and everything comes with it".*

In line 283 she states:

'Stewardship is my sense of purpose but I don't think of myself as a leader unless you mean that I lead people to learn'

Her leadership of learning in the Manx Myth as discussed in Chapter 5 is firmly grounded in Stewardship (Block 1993) and Servant leadership (Greenleaf 1997) but with a strategic edge to it in consistently building human capital and equipping the students with a wide range of skills that will help them to manage change as demonstrated in the variety of tasks undertaken through the episodes set in different historical times with different issues to solve. Hamel (2000: p.4) defines this state of change as:

"We now stand on the threshold of a news age, the age of revolution, it is going to be an age of upheaval, of tumult, of fortunes made and unmade at head snapping speed, for change has changed, no longer is it additive, no longer does it move in a straight line In the twenty first century, change is discontinuous, abrupt, seditious".

It is the researcher's view that Dorothy Heathcote through the use of the art form in teaching, in setting up of episodes with dilemmas to be solved, which were imbued with emotional investment such as loosing a building that had been built up with love, care and dedication (St Trinian's Church) burning scrolls made by monks (investment in quality work) destroying a carefully crafted erected bell (precision and detail in learning)

all helped students understand how to deal with unexpected eventualities which shook the status quo of the community inhabited at that time.

6.11 Know yourself as a person in order to lead teaching and learning

Dorothy Heathcote as leader of learning was able to manage ambiguity and the different learning states of her class because she trusted herself enough to know what to do if things did not go according to plan. In Interview B line 86-94 she states: 'I always want and need time to make plans I know I spend a lot of time on this but it is so important so that time is never wasted because it also lets you think ahead and think your way clearly. Looking ahead also helps you keep your goals in sight and move towards them carefully."

She was adamant that the students would lead the learning but she was supported in this by her very detailed planning which according to her was the was the map but not the territory through which she led the learning. In Tape 3 episode 10 line 57 when deciding what to sell in the museum she states: 'I will get fertile when I've got the class making suggestions to me".

This is an example of her leadership of learning where she trusts herself enough to act upon the students' ideas and align herself with their needs, as she knows the material that she is presenting very well. By accommodating their needs and interest levels she does not allow herself to be side tracked from the original planning.

6.12 Authenticity in resources

As a leader of learning Dorothy Heathcote was very frugal with the resources that she used. She did not like ornate elaborate resources as they distracted from learning and did not allow the children to develop their imagination because they could not put their pictures in their minds eye on prefabricated and ready made objects and resources that were too elaborate because they already had someone's meaning put on them.

In Interview B line 19 she states I try to enable my students to look into things rather than look at them. In line 56 she states: "I prefer chalk and pen and paper" The frugality of resources enabled the students to sustain interest because they are using **sensory experiences** of imagination.

This sensory experience is further developed in Tape 3 Episode 8 where she introduces Timothy the tailor who eventually will be blamed for setting off the Buggane who will send a fireball in the village. In line 9 she sets a very comfortable scene describing

burned rowan fires, that carry a legend of keeping away witches, and Bugganes.The children imagine these fires and then they will have to imagine the fire of the church roof. It is by not giving students real pictures and focusing in the images in their heads that are personal to them that Dorothy Heathcote protects the students from experiencing the atrocities of the fire.

Being one step removed from the event enables them to think deeper about it. Instead of introducing Timothy the tailor and questioning him in order to ask him why he broke the rules of the village and lit the candle which brought the wrath of the Buggane, she decides to engage the students in still images so that the horror of the story can be explored obliquely rather than head on. In lines Tape 3 Episode 8 line 197-204 she protects her students into emotion by saying:

> *"I see there is one who stands looking into space, there is one who leans over someone's shoulder', and what I'm doing is showing them what they are showing me and the difference is that instead of being self conscious, they become conscious of self, that is why the code of 'there is one who 'and I cannot know what is in their minds, I can only show them what they are doing Later they will tell me what is in their minds'*

6.13 Protection

Dorothy Heathcote demonstrates her skills of **protection, nurture and containing the heat** because she allows the students to respond in their own time in their own way and leaves it up to them to find the right time to ask questions. In this technique, power and responsibility move from teacher to group, learners feel respected by having expert status, insight and understanding of different expert occupations are explored and it provides distance from experience through professional codes (Neelands 1990).

What is apparent in the thematic analysis undertaken is that Dorothy Heathcote has a very strong sense of self as demonstrated in her beliefs and values she knows what principle she stands for so, and is very clear as to what her vision and mission is in leading the followers. She is adamant that every leader must have a good working knowledge of his or her followers and where they need to be led in order so they themselves can self-actualise. She demonstrated that it is a leader's duty to ensure that the right learning atmosphere for work is set up and that students feel safe in learning this she executes through lures, starting points, language of collegiality, content meaning and significance placed upon the most important aspects of active learning in the episodes reviewed.

Throughout the whole of the model pertaining to her beliefs ‘and values is her clear sense of spirituality and moral purpose based upon her life experience and intuition.

In Interview A, lines 52-78, she identifies that she as acute empathy and persistent curiosity because no two groups are the same and that is why you cannot present the sane material to different groups She says has a never failing desire to honour others looking beyond what you see, suspend ego and withhold expertise if it is of the benefit to the group A good leader must allow himself to be led by the followers, it is within the collective experience of the group that true meaning is found’.

In this part of the model the researcher has attempted to demonstrate how the themes identified in Table 11 relating to the thematic analysis have been referred to in the model of leadership.

6.14 The Alchemy

In this section the researcher will construct the Alchemy used by Dorothy Heathcote to transmute the basic learning of her followers into quality outcomes, as defined by action through reflection (see Figure 9).

In this ALCHEMY aspect of the model the following themes underpinned its construction.

- Vision and Mission
- Leading teaching and learning
- Lure
- Context
- Leadership Paradigm
- Affective domain
- Sense of community
- Ambiance of Collegiality

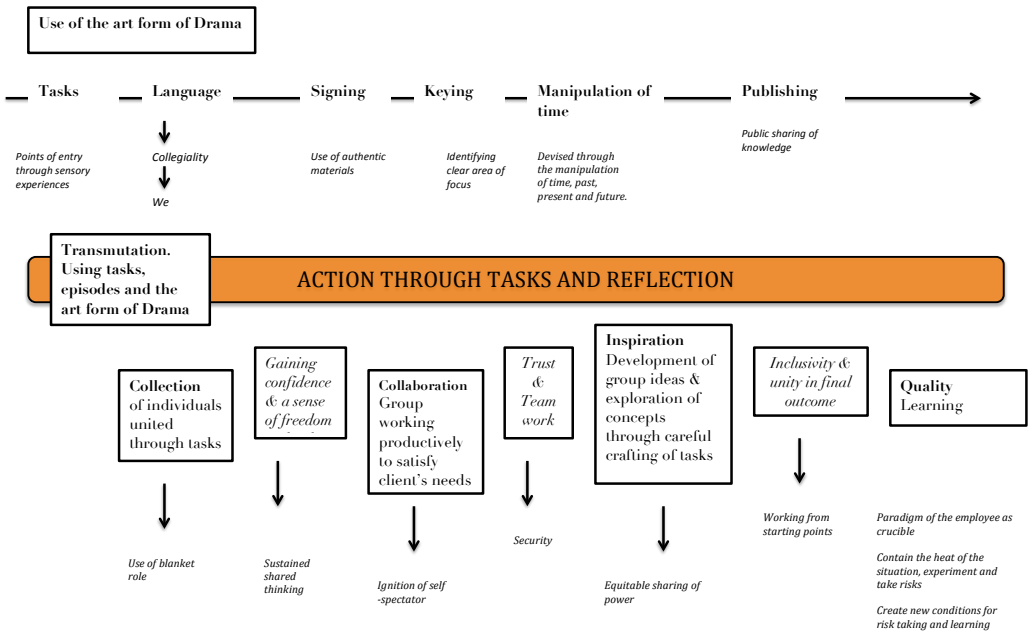


Figure 9: The Alchemy

The second part of the Alchemical Model of leadership identifies the most important aspects of the Alchemy used in bringing about the opportunities for quality learning. These are the use of the art form of drama, the igniting of the self-spectator, and the opportunities offered for the tasks set to be acted upon with opportunity given for self-reflection. Through the use of signing and keying in the episodes she enables the students to hold the past present and the future in their heads so that they see themselves as part of a community lineage. Her use of collegiate language creates a sense of security in an enabling environment that she has created, where students can explore different ways of learning suitable for task execution, with appropriate scaffolding from the their peers and teacher when needed.

The task is dictated by the circumstances surrounding the needs of the client. These tasks lead to:

- establishing the common purposes of the group
- determining the client's needs as a means for focussing the group's activity
- working as a colleague in the paradigm of 'Child as Crucible'
- establishing an ethos of 'trust' at all levels, both within the group and between the teacher-leader and group members

- creating a climate in which inspiration flourishes and students feel able to take risks
- the creation of quality learning as defined by the introduction of the tasks.

The tasks as mentioned in Chapter 5 are introduced through a lure and the point of entry is a sensory experience i.e the reading of a letter asking for help from the students to help solve a problem. The use of language establishing collegiality is used consistently throughout the Manx Myth. According to Bracewell (2011) the importance of the use of collegiate language e.g "We" enables to establish mutually supportive behaviours towards a common goal as this type of behavior lies at the center of group dynamics. Furthermore the language of collegiality unites the group in acknowledged shared values and, establishes solidarity which is further enforced through the use of a blanket role with the whole group working to execute the wishes and demands of the client.

6.15 Transmutation

The main aspect of transmutation of learning is through the use of the art form in drama. This is demonstrated through keying, signing, and manipulating time allowing students to move beyond the single sign system of the written word. As explained by Byron (1986) the art form of drama utilizes a multiple sign system: written, verbal, silence, movement, stillness, spatial relationship, (Byron, 1986, p.77). Therefore, as a result of this:

> *"The drama mode allows us to elaborate the narrative (presentation of tasks) and to expand our apprehensions of the entire pattern of events, attitudes, behaviours and interactions which the narrative represents selectively". (p. 75)*

Dorothy Heathcote's careful sequencing of tasks as demonstrated by the naming of each episode with an emotion i.e The time of hope, the time of joy, the time of sadness, the peaceful times, enables students to make connections between emotions, learning, and the social learning activities. This is echoed by the findings of Caine and Crowell (1999) who state that students' understanding is affected by the emotional nature of their interpersonal relationships. They argue that it is the emotional nature of social experience that secures meaningful learning and shapes concepts. This is further reinforced by New (1998) drawing on Vygotskian learning theory, who describes how, when teachers encourage exchanges of multiple perspectives, increased knowledge construction occurs. She attributes this increased knowledge construction to the notion that learners have to work through the emotional confusion and disturbance engendered by differing views. Two controllable components of emotions in drama can be categorized as what Vygotsky (in Bolton 1979, p.87) calls "the dual affect" and "intensity." Dual affect is the tension which exists between the concrete world and the "as

if" world, sometimes leading to contradictory emotions; intensity is simply the strength of these emotions.

Alton-Lee, 2003; Lyngard and Mills, (2002) also argue that the socially constructed nature of knowledge necessitates that teachers to elicit conflicting perspectives so that learners engage in sustained, thought-provoking dialogue rather than mere repetition of a single dominant viewpoint.

In Tape1 Introduction Episode 5 Line 114, Dorothy Heathcote adds further credence to these afore mentioned views by saying:

> *"I want then to be soaked in the period times of it and that means they got to meet various people with their various varying points of view which they will bring other understandings to you and I can do by showing you as far as we have time to 10 episodes which I have thought very clearly about. This is at the heart of months of the expert mantle is not sitting about discussing Mantle is about working with people who have a point of view and responsibility and which leads to call it a confrontation it's not a confrontation of war, it's a confrontation that makes both sides understand that something is happening".*

Furthermore Dorothy Heathcote informs us that within the "existential mode," participants are more likely to engage emotionally with their role and the roles played by others, as they are spontaneously living through the experience in real-time (Heathcote, cited in Wagner, 1979).

Bolton advises that this type of existential engagement, where there is a focus on the immediate fictional reality, can only occur when a participant "submits to and trusts the situation in order to experience it" (Bolton, 1992, p.11).

6.16 The self spectator

By using the art form in developing the episodes of the Manx Myth Dorothy Heathcote develops an inner logic within the students' understanding of the task that they are executing. For her the sequencing of tasks was not just about a linear progression of activities but rather as a means of adapting her planning to their learning. This was one of her ways of igniting the 'self spectator' (Heathcote 1992), the regulator of internal quality and the critical factor for ensuring that the students' work has resonance for more than just themselves but the future tourists who will visit the village and will want to know

how the community survived the different stages of the collective issues that they faced. This was implemented by:

- observing the social health of the group, how the students related to one another and their group dynamics (establishing what they knew about craftsmen in history)
- working for a common consensus as identified in the letter sent to teachers and students (see Appendix 3)
- invoking a holding system (choosing name tags of villagers)
- establishing a processing system (creating frescoes).
- implementing a realisation system (use of language)
- promoting a proactive system (developing group ideas and acting upon them)
- continuing to promote a reinforcement system (self checking that the work meets the demands of the client).

As a result of this process Dorothy Heathcote was able to ensure that the students would not be constrained by expecting to give her what they thought that she wanted, but were gaining confidence in contributing their own ideas to the learning process. The purpose of the process,/realization system was for Dorothy Heathcote a means of gaining a better understanding of the impact of her planning of tasks on learning.

Furthermore by engaging in sustained shared thinking which is defined as:

> *"an episode in which two or more individuals 'work together' in an intellectual way to solve a problem, clarify a concept, evaluate activities, extend a narrative where both parties contribute to the thinking so that the task becomes important and it must develop and extend the understanding so if it's important to them, they remember it afterwards, especially if it's important to them, so that they remember it afterwards"* (Siraj-Blatchford et al., 2002 p.8) '.

she builds belief in their learning. In tape 2 episode 4 line 31-34 she states:

> *"I'm always busy, I'm not standing looking at children I'm watching the children and talking with them about what they are doing, I'm entering into a discourse with children and helping them see what feels truthful as they do it and of course I'm not tolerating messiness".*

Underpinning the Alchemy is Dorothy Heathcote's unwavering principle that all students are included in the learning and that the final outcome will be published in a variety of formats such as through a photograph, diary, public meeting, that will be an outcome of

group effort. Furthermore she appears to have been influenced by the work of Hall (1988) (see Appendix 1) as in her use of time in the art form of drama she uses a combination of monochronic and polychronic time depending on the needs of her students.

Whilst the planning is organised and linear (see Appendix 3) and, can be viewed as monochronic in the sequential introduction of tasks, in reality the actual execution of them is humanised by the needs of the group and is polychronic in its execution. It would appear that Dorothy Heathcote is enabling her students to rehearse skills of multi-tasking in the fiction so that they can be used in the future in real life situations.

Having explained the main components of the Alchemy used by Dorothy Heathcote in her leading of learning in the Manx Myth, the researcher will discuss the impact that the transmutation can have on the outcomes of students' learning

6.17 The Group (Outcomes)

The third component part of the Alchemical Model of leadership is concerned with Outcomes as defined by Figure 10.

This refers to the quality outcomes in learning which have their limitations as they cannot be proven cannot be proven empirically but can form the basis of further study and analysis. Suffice to say these were routinely elements that were detected by the researcher in participation in other projects in relation to Mantle. In this GROUP aspect of the model the following themes underpinned its construction:

- Interest
- Affective domain
- Meaning and significance
- Power
- Context
- Ambiance of collegiality
- Sense of community

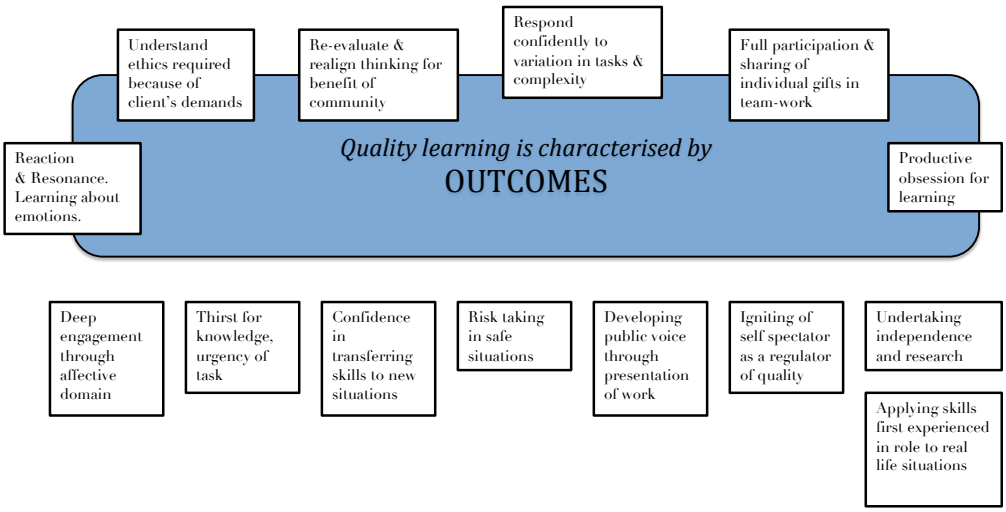


Figure 10: The Group

Dorothy Heathcote in her leading of learning in The Manx Myth through the planning of the project wanted to ensure that students were going to develop a deep desire to learn, become independent, and understand the concept of intrinsic quality in the work undertaken.

In 1992 when she was making the A, B and C series of tapes at the University of Central England (now Birmingham City University) she spoke about learning saying in Tape C 5 series:

> *"I'd rather take people to the edge because then they have to take action"*

and in Tape C 2 series:

> *"we don't own our knowledge if we are only asked to learn, we learn by using it and publishing what we know, it always seems right that people should not be asked to produce any results before they go through the gates that necessarily breed the possibilities. I regard it as one of my more marvelous burdens to get children to realise that marks they make on paper have blood in them, and pity, splendour and mythology. This is what drama is about, trying to create the episodes that bring them closer to the event".*

The process of bringing students closer to the event, through the careful structuring of tasks using the art form of drama, enabled them to understand how their ancestors could not explain the atrocities of thunder that consistently burnt down the church roof. As a result they had to make meaning relying on superhuman explanations such as inventing the Buggane, this taught the students the importance of education in helping them make informed choices.

Through being in role as historical researchers they were able to apply skills first experienced in role, to real life situations, such as understanding the skills set attributed to the of the names of the village folk that they had chosen to be.

Due to the fact that they had established an emotional engagement with their chosen role through developing a particular viewpoint spanning across centuries, they were equipped to undertake research with a point of view because the role had personal meaning to them. Having explained the main components of the Alchemy used by Dorothy Heathcote in her leading of learning in the Manx Myth, the researcher will discuss the impact that the transmutation, as discussed in the previous model, has on the outcomes of students' learning.

Learning in the Manx Myth enabled the students to develop an affinity with the village folk as they had executed aspects of the skills sets underpinning their livelihood in the initial stages of the project. This resulted in learning involving something personally significant or meaningful to the students having opportunities to reflect and be engaged in writing and discussing personal experiences, being emotionally engaged as a whole person, meaning not just their intellect but also their senses, their feelings heightened through the dramatic experiences that they participated in.

Andresen, Boud and Choen (2000) state that if deep learning is going take place students have be recognised for the prior learning they bring into the process with teachers establishing a sense of trust, respect, openness, and concern for the well-being of the students.

This has been defined in the model as students applying first hand experience to the role.

In Tape 2 Episode 3 line 43-53 Dorothy Heathcote, when making plans to reconstruct the

church roof, she rehearses the skills set needed for the arduous task of building. She reminds students of what is needed by saying:

> *"I see you've got a sickle there for cutting is that what it is? Yes I'm talking loud and soft the Thatcher has a sequel to cut the French cleanly and his knife seems to be curved now going through this process is scaffolding for the building and this is where they true and this is what they carry with them and I have my plumbline so I can do all the is it straight? can you pace it out? And when they start to build I say don't forget we're going to need plaster. So we're going to need water and we going to need whatever plaster is made of, we will have to sort that out I don't forget we need a good space for digging foundations because this has this thing has to be facing the right way and be the right length so there's a lot of maths now coming into this!"*

Students, as a result of being engaged with these activities, understand the ethics required of undertaking a good job because it is for posterity. They are given opportunities to re-evaluate their thinking, bring in their previous knowledge and respond confidently in a variety of situations such as being deeply engaged in building the dedication stone by transferring their knowledge to new situations.

In Tape 2 episode 3 lines 87-103 Dorothy Heathcote states:

> *"Laying the foundation stone and argue about what does that say to people who come along in 600 years and say hey look at this stone this church has no roof but there is this old stone what does it say? So we move it from what they trying out in writing to how it sounds when you as a tourist read it aloud. And they might start with "Here live all the bodies of those who built the church*
>
> *Well that's okay I don't mind but they have got to hear it sounded on the breath and they might say, don't like that, will have this instead, let's try this one, until finally you have the design of the stone the design of the stone you start with little bits of paper as they each to their own, and then we put the parts together and we decide what matters.*
>
> *The writing matters, I'm not bothered about making it look old or mossy but it has to have precision in words what we want people to know about who built the church and then we can walk round the church and decide where do you want to put the foundation stone where to place it and what to carve on it. And then you've got your ceremony. What is the ceremony of the foundation stone?*

I don't know it's not my place to know they will teach me what matters to them about it"

Here is the essence of Dorothy Heathcote leading the learning to developing deep engagement, reaction to suggestions and resonance. The writing on the foundation stone has to sound right, so this is an example of the deep engagement identified in the model. What Dorothy Heathcote is aiming for in the learning is precision in choice of words for posterity to remember the trials and tribulations of the village folk in erecting the church roof.

Through the task of working on the foundation stone Dorothy Heathcote is developing the public voice of the students not just for one piece of work, but for posterity so that their work can be remembered in generations to come. This also ensures that the students are developing a strict code of ethics as whatever is written in the stone must be a true reflection of their lives for future generations to understand the heartache and turmoil they went through as a community.

In Tape 3 episode 6 Lines 47-51 the researcher comments on the emotional investment that has been seeded throughout the episodes in order for the students to become obsessive learners she states:

"I'm just thinking about what you're saying, the sort of implications for the class teacher here and that's about the internal coherence, we are getting to this point, we are destroying something that has had emotional investment and you've actually set seeds for that further down the line in the various episodes that you've created, so that the Walk of silence will be exceptionally meaningful".

In this chapter the researcher has explored how the themes identified in the thematic analysis of the data have been incorporated into a working model defining the components of Alchemy permeating Dorothy Heathcote's leadership of learning.

In the Conclusion the researcher will be drawing together the key questions underpinning the research and subsequent findings, implications for leadership of schools and organisations based on Hargreaves' and Shirley's 'Fourth Way' and highlighting possible changes that can take place in Ofsted's Common Inspection Framework.

Chapter 7: Conclusion

The thesis set out to explore as to whether a model of leadership could be found for schools and organisations within a drama model of leading learning as defined in Dorothy Heathcote's Mantle of the Expert Manx Myth. The researcher wanted to explore if within her leading of learning there were elements of established leadership theories and whether a new leadership model could be constructed based upon her praxis. Furthermore, the researcher wanted to establish as to where her leadership of learning sits in relation to leadership theories.

According to Hargreave's and Shirley's (2009) a Fourth Way of leadership is needed in education to arrest the persistent autocracy imposed by numerical targets, obsession with data, accountability at the expense of empathy and consistent Ofsted inspection using criteria devoid of leadership theory which does not fully take into account the fact that leadership is not just about achieving academic outcomes.

Hargreaves and Shirley (2009) rightly identify that after almost four decades of educational change there is a need to partly return to the innovation and creativity of the 1960s and early 1970s yet tighten measures of accountability and inconsistencies in teaching. Their argument for a 'Fourth Way' of developing a leadership force that does not micromanage and control and whose leadership skills are built on elements of best practice such as defined by a secure understanding of constructivist learning and leadership. It was the researcher's intention to demonstrate that aspects of the Alchemical model of leadership are not dissimilar from the principles of Hargreaves' and Fink's (2006) 'sustainable leadership' which is the nucleus of distributive leadership discussed in Hargreaves' and Shelley's (2009) Fourth Way.

Lambert (1998) identifies that we need to develop leadership capacity among all members of the school community. The days of the principal as the hero leader are over as the old model where formal, one-person leadership leaves the substantial talents of teachers largely untapped.

Improvements achieved under this model are not easily sustainable as too much is invested in one person. As a result of these and other weaknesses, the old model has not met the fundamental challenge of providing quality learning for all students. As seen by the incessant emphasis on schools to raise the achievement levels of disadvantaged students through pupil premium funding. (The pupil premium is additional funding for

publicly funded schools in England to raise the attainment of disadvantaged pupils and close the gap between them and their peers.)

It is the researcher's view that an inclusive model of leadership is found in the leading of learning as evidenced by Dorothy Heathcote in the teaching of the Manx Myth, in which all students regardless of colour, ethnicity, gender, creed or social background can excel because their starting points for learning do not come out of standardised testing but out of their life experience regardless of any perceived limitations.

The initial concerns relating to the need for a new model of leadership are explored in the Prelude where the researcher identified the problems pertaining to leadership in schools and organisations.

In the Introduction the researcher made her own personal statement based upon her experience of leadership, international school improvement schools and working with Dorothy Heathcote.

In Chapter 1 a review of the most commonly accepted theories of leadership was undertaken in order to extrapolate the key features that might be applicable to Dorothy Heathcote's leadership of learning as defined in the Mantle of the Expert Manx Myth.

In Chapter 2 an analysis was undertaken on seminal aspects of her life that might have contributed to the way that she viewed leadership and developed her practice to establish if there were any influences that these might have had on her leadership of learning.

In Chapter 3 the researcher undertook a deep exploration of the principles and practices underpinning the Manx Myth in order to compare the laws and the guidelines of Mantle of the Expert approach to that of practices found in organisations. In Chapter 4 the research methodology of a case study approach and a thematic analysis was undertaken alongside the ethics validity and reliability underpinning such an investigation.

In Chapter 5 a thematic analysis was undertaken defining the key codes and themes that were then used to create The Alchemical Model of Leadership, the implications that this model has for both leadership theory and the possible use of this model in organisations.

Chapter 6 was devoted to the construction of The Alchemical Model of Leadership based upon the codes and themes identified through the thematic analysis discussed in Chapter 5 which could be used as a starting point to discuss leadership competencies skills, attributes and systems in organisations especially schools.

In this Chapter 7 the Conclusion, the researcher summarises the findings and discusses the implications of this research for further development.

Findings

The leadership continuum

Having researched leadership theories and the leading of learning as demonstrated by Dorothy Heathcote in the Manx Myth it has emerged that Dorothy Heathcote's skills set of leading learning can be placed on the continuum of the human potential and organic theories of leadership which are firmly grounded in the theory of constructivism (Bruner 1996; Piaget 1936; Vygotsky 1978; Bandura 2000; Kolb 1984; Senge 2012; Sergiovanni 2001; Dilts 2003; Covey 2006; Lambert 2002; Hamel 2012; Pink 2011; Fullan 2013; Greenleaf 1970; Block 1993; Goleman Boyatzis McKee 2005; Kipling and Hickey Moody (2015) as demonstrated in the literature review in Chapter1.

Lynch (2012) in his book *A Guide to Effective School Leadership Theories* states that one of the main aims of the constructivist leader is to create real change fueled by intention, not prediction. This is very apparent in the work of Dorothy Heathcote who through the themes of Vision and Mission, Sense of Community, Interest, Meaning and Significance Power Lure identified in Chapter 5 is very clear as to where she wants to lead her students and this is not based upon a quantifiable target as advocated by Ofsted's Common Inspection Framework (2015).

Dorothy Heathcote displayed many elements of the leadership theories pertaining to recognised styles of human potential development and organic leadership which have as their basis synergy and collaborative approaches to change management where leaders want to make a difference to the life of the people entrusted in their care Central to all of these theories are the concepts of empowerment of the individual and the constant renewal by the leader in developing their own leadership based upon the needs of the people that they lead. Dorothy Heathcote's leadership skills lay in her ability to pay attention to detail when planning , i.e. the incremental steps that she leads her students through to develop their commitment to the task enabling them to regulate the quality of their work by becoming reflective learners. It would appear:

- her belief system in the classroom was evidenced in the fact that whatever the students were learning was to be of significance to the community that they lived in and mankind as a whole (global citizenship)
- her understanding of the needs of her students by being able to thread aspects of motivational theories in her work (Maslow,1943; Hamel, 2010; Dilts, 1996 and Pink, 2010)
- her leanings towards the writings of several leadership gurus in particular the work of Handy (1993) and Hall (1982) in relation to their views on leadership
- her leadership of learning based upon constructivism (Bruner 1972) social constructivism (Vygotsky 1978) experience, interaction and reflection (Dewey 1933), and the value of individual responses of a fully functioning person (Rogers 1961).

The Alchemical Model of Leadership

It is the researcher's belief that the Alchemical model of leadership can be a useful tool for schools and organisations to use in evaluating the effectiveness of their leadership practices in relation to engaging the workforce and evaluating outcomes.

Using the three categories of Leader, Alchemy and Group steps can be taken to look at the components of the model to see the steps taken by Dorothy Heathcote to bring about commitment to task resulting in quality outcomes.

The model as a humanistic approach to leading organisations rather than a top down mechanistic approach that blames the workforce if outcomes are not right rather than looking at the type of direction given by the leader.

It is a type of model that could be used in Multi Academy Trusts by executive leaders needing to set up systemic approaches in improving the quality of provision across schools that have endemic issues with low outcomes.

The Alchemical Model requires the leader to take responsibility for owning the manner in which actions for development are introduced, training staff to pay attention to detail and be aware of what the social health of the group together with their starting points to implement the Vision and Mission of the organisation. The model is the antithesis to the top down approach of leadership seen in most organisations where status and ego prevent honest communication and a blame culture pervades the organisation because targets have not been met.

The Alchemical Model of Leadership as defined by the leadership of learning in a drama classroom clearly defines the following aspects as being of importance to the leadership of organisations.

Principles of The Alchemical Model of Leadership

As a leader

- Honour your staff as they have a wealth of knowledge and expertise that need to be identified by you through the simple tasks that they undertake so that you are aware of skills
- Work alongside them as a colleague, get involved in their task and do not assume that they know what it is that you want without checking their understanding
- Their skills will emerge in the way that they carry out simple tasks and this should give you the information that you need in relation to how you need to structure the work for them
- Use language of collegiality
- Understand the social health of the groups that you are dealing with
- Plan the execution of your Vision and Mission in small steps
- Know your materials really well so that you are up to date in knowledge
- Plan the order of the execution of tasks
- Work in episodes rather undertaking the whole project than doing
- Give immediate feedback on what you see happening at skill level but not at identity level
- Think about presenting the tasks in an exciting and innovative manner so that a lure is established
- Honour the organisations past achievements
- Introduce elements of emotional engagement
- Enable staff to contribute their own understanding of how tasks should be done and of what benefit they will be for the future of he organisation
- Use the Wheel of Parsimony and Prodigality when introducing new work
- Allow time for sharing and publication of ideas (see Chapter 3)
- Ensure that there is an equitable distribution of power between leader and followers
- Ensure that the work the staff undertake is Meaningful and Significant
- Ensure that staff have opportunities to work on material in the iconic, enactive and symbolic modes
- Guide staff by sequencing the order of their workload through engaging their

emotions with it

In the Alchemical Model of Leadership, Dorothy Heathcote's leading of learning is based upon common meaning making as according to the themes identified in the thematic analysis, her values and the complex change process can only be understood through dialogue among co-leaders in the learning community. Lynch (2012) states that in order for organisations to function they must tap into the "community of memories" by exploring, analysing and planning based on what has gone before and learning from the past. Communities are important because they are constituted by their past and in order to retain their history, they need to retell their story as through the sharing of memories, it is easier to conceptualise the future work that needs to be undertaken. This element is expertly undertaken by Dorothy Heathcote in the Manx Myth by ensuring that all learning takes place in a range of historical present and future communities thereby highlighting the need for students to understand that they belong to a community that has a part to play in their personal identity which they have opportunities to discover through reflective interactions with others. Dorothy Heathcote uses the art form of drama in her leadership. She is the playwright who chooses which episodes need to be explored in more depth and where more time is needed for reflection. She divulges information and takes it away depending how her students react to what is presented to them. Above all she reads her audience (students) knowing precisely the aspects that need to be further explored in order to make learning meaningful and relevant.

Dorothy Heathcote does not permit failure; failure is an insight that needs channeling and she, as a leader, takes full responsibility for ensuring that every support is given to protect her students from failing and this is seen in the complexity of tasks that she presents. At every stage she is testing to see what interventions her students will need to complete their tasks to the best of their ability, based upon their personal experiences that they bring to the learning. In Dorothy Heathcote's leadership of learning the listening is fused with deep observation of her students at work. She listens and looks for subtext whilst at the same time exploring the manner in which tasks are undertaken to enable her to move the learning in another direction. This might be more of the same presented in a different guise. She refrains from giving advice but in the Mantle of the Expert she structures the tasks in such a manner that the students running the enterprise are guided by the demands of the client which are in reality structured by Dorothy Heathcote based upon previous observations made on her students' learning habits.

Implications for Ofsted

Constructivist leaders listen to gain understanding of others, having outgrown the need

to “win,” understanding that reciprocity and high personal regard are far more crucial for achieving a common purpose (Lynch 2012) This is not the view held in esteem both by the government’s praise of superheads and endorsed by elements of the Ofsted criteria of what constitutes good leadership.

In schools, for example, very little time is given to middle leaders to enter a ‘no penalty zone‘, due to time pressures and constraints of the time table. They are given precious little time to familarise themselves with the work that they need to do such as effective monitoring of planning, observations of teaching and learning, analysis of data and altering of the curriculum based upon a thorough analysis data. The demand for a well-finished product by senior leaders often in the researcher’s experience of leading Ofsted Inspections results in mediocre analysis of aspects of provision, which then leads to inaccurate self–evaluation. These middle leaders have not had the opportunity to be inducted into their roles through the careful sequencing of tasks to be executed that have been well thought out by senior leadership, and introduced to staff taking into consideration their previous levels of competence.

Using the Wheel of Parsimony and Prodigality and having the headteacher work alongside them as an informed colleague would possibly yield better outcomes in the future. This, the researcher believes, lays the foundations for distributive leadership and it is on this basis of co construction of learning that Ofsted could develop its leadership criteria to evaluate the quality of leadership within a school. For example, having established the essence of The Alchemical Model of Leadership, Ofsted may pay greater emphasis on inspecting the way in which students are prepared for the world of work other than having acquired basic skills in reading, writing and mathematics. Through the ‘metaxis’ state of belonging simultaneously to two different autonomous worlds enables quality to emerge (Linds, 2006). Yet this is not an element of the criteria put forward by Ofsted in the Common Inspection Framework (2015) Dorothy Heathcote, as seen in the evaluation of the thematic analysis in Chapter 5, led people with the utmost dignity and belief in them as human beings because she saw herself above all as a steward, a servant of others, whose responsibility it was to help them see what they already know, making connections at their own pace and their own level of meaning.

How far removed is this essence of leadership to the Ofsted model (2015) that school leaders are evaluated on where outcomes for pupils are based upon numerical targets and leadership is evaluated as the means to achieve them? This type of leadership of learning is built on developing learning with depth that is not over run with test data, as

seen in the emphasis that is placed in the Ofsted New Common Inspection Framework (2015) where leadership of data appears to have greater significance over developing the students understanding of environmental sustainability, community and global citizenship, and becoming well rounded individuals who have compassion for those less fortunate than themselves.

Limitations of research project

It is the researcher's opinion that within The Alchemical Model of Leadership lies a blueprint on which leadership of the 21st century can be modeled. The researcher is not claiming to have constructed a brand new model of leadership but has tried throughout the research to highlight similarities and differences between various leadership theories and models in order to place a leadership of learning model as a potential model of organisational leadership. The contribution this piece of research offers to leadership theory is that there is a theory of leadership that can arise out of a model that is based upon a drama model of leading learning. At the same time this research has identified Dorothy Heathcote's qualities as a leader and has placed her leadership of learning within the leadership theories of the human potential organic development theories.

There are limitations to this research as it has not been tried and tested in schools and organisations and it is based upon a single interpretation of a researcher who had a close affiliation with the subject studied over many years and therefore may have had a particular paradigm through which the data was interpreted, although as discussed in Chapter 4 this was avoided at all costs.

Further possibilities of research

The Alchemical Model of Leadership can offer a set a principles leaders may wish to use when considering their own leadership style especially when they are leading organisations where employees are not aligned to the organisation's mission and values.

A further possibility is that any future Ofsted Inspection framework might highlight the importance of school effectiveness based upon a model of co-construction with descriptors that might include references identified in The Alchemical Model of Leadership.

The researcher believes that this thesis has opened up possibilities for further exploration of Dorothy Heathcote's leadership of learning through exploring the strategies used for developing critical thinking, self esteem in learning, contribution to

team work, principles of inclusion, further emphasis on how Dorothy Heathcote develops the five layers of meaning within her drama projects and the significance that this has on moral development of students. A further area for research might be the use of rituals in Dorothy Heathcote's work and the link that these have with Suffism.

The research has attempted to demonstrate that the use of Drama in Education as exemplified in the work of Dorothy Heathcote in the teaching of the Mantle of the Expert Manx Myth can be used as a model of leadership that can be applied to schools and organisations.

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Appendix 1: Letter from Dorothy Heathcote to the researcher

Sat 28th West House.

Dear B- In haste - no need to reply - you'll be busy! Thanks for returning my cheque - you're naughty!

I'm re-reading an Edward T. Hall book prior to my lecture to NATD and it occurs to me that it could be an important book for you with your management work now, as well as the PhD. I'm sorry I can't spare my copy right now but the internet may hold some second hand copies. Details are overleaf. In my edition Chapters 2, 3, +4! would appear to be especially useful + provide another string to your bow - you may of course know all about it!

The Dance of life. Edward T Hall
(The other dimension of Time)

(under anthropology)

my edition is a Doubleday Anchor Book

ISBN: 0-385-19248-7
Garden City New York 1984

his other books which I've used but didn't
head onto when things went to the archive
are Beyond Culture, The Hidden dimension,
& The Silent language (how cultures vary
in their uses of space)

He consults with Governments & Businesses.

His bibliography is wide reaching too — including Capra!

love Dorothy

PS I've still got all the Handy books for you to borrow. D

Appendix 2: Interview A - Interview B

Transcript Of Interview with Dorothy Heathcote Conducted at West house April 2005

INTERVIEW A

What do you most admire in leaders?

Inclusivity of others and respect for the position of others. Calculating risks. No hidden agendas. Having a credo and ethics at the centre.

Do you think you can teach people to be leaders, and if so what do they need to learn?

Leaders must recognise that it is more of a plough/plough horse job than a high stepping carriage horse thing so energy is needed. Leaders need to watchful of their own behaviour in relation to others. They must accept their own limitations and keep watching their weak aspects in the process. Leaders need to be able to accept help from colleagues, workforce, law, family, and friends and be open to using the strength of others. It also includes knowing what to ask. Repay whenever possible, be it gifts of kindness, thought, or practical assistance. Know when to rest, let go and recuperate and also organise priorities on a daily basis. Keep off blaming and looking for culprits. Recognise just how you see or perceive others. Do not betray secrets, know when to be neutral and keep your own counsel when it serves. Develop as much empathy as possible but know when empathy causes negative action. Recognise that equality in everything isn't possible. I don't think I can teach leadership but perhaps examining models of aspects of leadership I've encountered for example are useful. Head teachers who include staff in planning. Stage directors who bring out what actors can do and from there what they will try – this or this or ... To examine their own needs, and to what extent they can compromise, adjust, temporarily lay aside or be firm in preserving their needs; to know themselves and be aware of their blind spots and laziness. I have blind spots and laziness, for example, I do not want to learn computer technology but my planning for all I do is detailed and if it is to be valuable needs to be shared with my students. This puts pressure on others. All would be leaders should recognise themselves for what they are, be it modeller, bully, servant, organiser or teacher.

Am I making sense?

If you were to construct a hierarchy of leadership competencies, what would they be?

This is a wish list but I try to live up to it: Observation of others without holding judgement at first; Curiosity plus memory and detailed notes on relevant matters. Controlled and recognised ego, in self-first and also in others in association. Understanding yourself, your limits, what drives you and your tolerance levels. Good health and self-support. Toleration of how others approach tasks BUT knowing the cut-off point of generosity and accepting the results of ceasing generous support. Consistency in relation to others with

no moodiness, mischief or plots. Absolute discretion – for example, no tittle-tattle, confidences, rumours, tale telling, chance information, or secrets. Good linguistic skills that can be used on private and public occasions. Care in vocabulary and appreciation of language, tone, pitch and pace. Noticing when colleague's language moves between explanations, excuse, emotive response, off task, exaggeration and vagueness. Courtesy to everyone. Detailed preparation when possible. Keeping calm in crisis while dealing with it. Perhaps we just need to read 'If...' by that Anglo Indian writer, Rudyard Kipling. Reviewing and reflecting on events. Knowing when not to act, waiting and watching. Knowing when to intervene and when to stand still but above all recognising that you are there to serve, you cannot use your power to your own gains rather use it as a means if empowering others.

Do you see a relationship between hierarchy and leadership?

Hierarchy seems to do with power, patronage and rights. Leadership seems to do with fulfilling goals using others in relationships that honour both people and goals held in common.

What are your personal leadership qualities? People say that you lead by charisma.

Charisma. I don't understand it. It's a mix of obsession with learning, teaching, wanting to share what I'm in the process of understanding. Linking with people and respecting what they're at amazement at the trouble they'll take to meet me under all sorts of conditions. People say that I am charismatic, I do not believe that I am, I am just me, I'm comfortable with who I am and I do not aspire to be like anyone else

Acute empathy and persistent curiosity regarding others. I'm curious, as no two groups are alike which is why you cannot be presenting the same material to different groups. Every social group is unique and will require different starting points of intervention. Thinking that groups are the same will place leaders in hot water, as they fail to read the signs that are being emitted. You have to look beyond what you can see, suspend ego and withhold expertise if it is of benefit for the group. **A never failing desire to honour others**. Others include children and everyone I am in touch with. **Taking pleasure in sharing and explaining** what works for me. Giving it all away as I tease things out. **Arrogance** in knowing I'm right in my beliefs regarding learning and teaching. It's not a bad type of arrogance in that sense it is an arrogance based on knowing that you know, and you know because you have served that apprenticeship, you have won your stripes and you are a master of your trade. That does not exclude the fact that you still have some new things to learn. On the contrary good leaders never stop learning but they often learn through their followers as it is within the collective experiences of the group that often-true meaning is found. A good leader must allow himself/herself to be led by the followers and together they need to create new knowledge. Nothing in life stands

still. **Recognising others' personal qualities** and shortcomings and knowing when it matters and when to intercede or interfere. You know that I call this the 'social health' of my groups. I am reading them all the time looking at their work habits, how they react to certain tasks, who takes the lead and who follows. Unfortunately in everyday life people are given promotions and responsibilities too soon, they are told to lead and manage and yet they are totally unprepared for this mantle. So what happens? They model themselves on someone that they might have had great regard for but they are not responding to the ever-emerging needs of the group, because they don't know how to read the social signs.

Top of Form

Watch the detail. That includes watching the pennies, the small courtesies, as well as the larger vision. I was telling the crew at Audi Volkswagen in 1991 that I am very influenced by William Blake's (1908) quote from "Jerusalem"

"He who would do good to another must do it in Minute Particulars: minutely organized particulars."

It is possible that is why I pay so much attention to detailed planning and internal; coherence. I lure, protect, question until I have managed to get a shift in thinking but off course I would never tell them that as the art of leadership is to make people think that they have shifted the thinking by themselves. I see a recurring picture in my mind's eye and I know that this is the right one for any point of entry.

What is your relationship with those you are leading?

Colleague, as far as possible, with inclusivity and openness. Occasionally I have to judge and be decisive and resolute. I consciously exercise the art of Stewardship in all matters and this includes looking after people's gifts, energies, and drives and using them so we achieve our goals. We do not own people we care for them and for their development and as leaders we have responsibility to enable them to become the best that they can be.

What makes an authentic leader?

Recognising talent without vanity. **Recognising skills and keep honing them. Staying prepared to take responsibility. Knowing how to include others** and when to **recognise you need other's help** and to **seek it out. Not being self-indulgent** and falling for flattery. **Recognising your personal reluctances** such as waste or greed. **Recognising what is at the core of yourself** because this always 'will out' in leading.

What is your sense of purpose and what do you know about yourself in order to lead others?

Stewardship is my sense of purpose. A balance of doing and reflecting. I know when to rest. I'm not happy in 'boss' situations such as hiring and firing. I actually hate confrontation and telling people off. I work obliquely I have a deep reflective spiritual inner

drive. I am not combative; I avoid confrontation at the time if I can. I'm practical and inventive when on task. I can't trouble over moaners; you should accept the conditions and rejoice. I am unafraid about accepting new viewpoints, but I never shift my central core of beliefs and aspirations. I am steely inside. I am influenced by situations in that they cause me to reflect afterwards. I tend to sustain my inner convictions but if I should act then I try to do so for 'the good' outcomes. It is looking straight at the situation afterwards that I have learnt from what occurred and may change my behaviour. I'm confident about myself in what I do but that does not mean that I think that I have all of the answers as I have to be flexible to move with my students', collective knowledge. However I cannot let them down and it is my responsibility to help them get a better understanding of what they already know but actually don't know that they know.

We have been talking about leadership but can I just come and the qualities of leaders. What do you see as core to your approach to your work?

I was giving a lot of thought to that when I was preparing for this Mantle of the Expert project. The work of the community at key points in the story and their industry of the craftsmen in working together. These things remind me of my childhood and some of the qualities of the people around me as I was growing up. There are three main things which I expect I come back to in my mind again and again. Rigour is the first. Do your work the best you can. Your craft is important and if you are a maid like Mary Morgan, or a lord of The Manor like the one in Trerice House teacher like us then you do your very best. The next one is not quite as easy to explain but I call it realisation. It is realising your knowledge is of value and again there is a duty to use it to a standard that ensures you do your very best to use your knowledge for good. The last one follows on from that and is responsibility for all that you do. This has always been very much in my mind with Mantle of the Expert. There is a responsibility that we all owe to our craft, to honour those who went before by how well we do our work. We should execute all our duties with precision and always honour our craft. There is another of the R words I should mention here and that is reflective. Again not a straight thing to explain but for me it means trusting yourself to know what to do, and pick yourself up if it does not work out. I hope I have explained that but it may not be really clear. Sorry. Remember, I think in pictures and they move very quickly.

What does Mantle of the Expert mean for you?

Well it is a teaching strategy, isn't it? I always think of myself as a slow learner and

things I devise are to help with this or other things at which I don't think I am too strong. Mantle of the Expert is based on collaboration and a way of gaining collaboration from classes. I wrote an article called, 'Contexts for active learning' a while ago in which I drew the main elements of four models. Mantle of the Expert is certainly task based, and I think of this as the enterprise, but it also works for a client such as the curriculum. The teacher is in the role of 'Master' and the master regulates behaviour as well as belief in the ongoing task is built. Like Michael Angelo. It has developed as a learning activity so Mary Morgan, for example, which you and I did together, is not as fully developed as Trerice House in using the ideas of the class and exploring community enterprise. Mantle of the Expert develops the idea of what I call the watcher in the head or the spectator. It has strong links with play but children should not feel babyish. I know you found Mary Morgan an emotional subject and thought it was a difficult piece for a primary class but everyone was grown up and behaved like adults facing up to the results of their decisions. So we are back to what I said about realising and responsibility.

What attracted you to the Mary Morgan story?

I could see that we could build chances to win the children to work as a group, get them to think about taking responsibility to work on a common enterprise as well developing the sage but looking at different episodes. The social and moral message I think worried you but the social health of the group was good and they responded to the emotional elements very well. This has been taken even further in my work on the Mythic Journey, hasn't it? In this project now the working out of peoples life has a folk tale woven into it and is more complex but meets the clients need to help understand that there are the power takers and power givers. Within Myth you are encouraging respect for local culture, because of the spirituality of the community action. In Mary Morgan spirituality for me, was in the making sense of the motives of key roles in the story. Spirituality is an important part of the detail of an enterprise. For me an enterprise is about paying attention to detail and really seeing through things. I am sure that's my experience at the mill when I had to carefully select hues to match the pattern I was given to follow. Sorry, I just thought of that and its going back to how you have things in your mind from your earlier life.

Can I pick up on what you have just said about spirituality? Can this be helpful to

teachers in other areas of the curriculum? I'm thinking of how we plan to help develop social, moral, spiritual and cultural understanding for pupils.

Drama is about how we think, feel and believe in what we value each day. Whilst it's still about man in a mess, students cannot begin to solve problems if their prior experiences are not taken into account. Spirituality comes from people sharing knowledge and experiences. Spirituality, morality and community are very important in Mantle of the Expert.

Learning cannot be disassociated from the past, as it is the past that seeds the action of the future. I know this is part of the curriculum in all schools and it is part of the Ofsted inspections, isn't it? Teachers have a do have a dilemma, I can see that. I do think there are some areas to explore in developing pupils awareness through drama and I think Mantle of the Expert has some really helpful elements for schools to use, but as I said earlier Mantle of the Expert is underpinned by spiritual and moral thinking. I am sure teachers would want to personalise things for their pupils and plan carefully for this. It is in play that every child enters the first tasks at their own level of socialisation, imagination and information.

You always say that you plan carefully so can you share with me why you feel this is important?

I think that really meticulous planning gives security because you know where the learning is going and you are not side tracked. There will be development along the way but you have an ownership of what direction you are taking if you have a plan. Each teacher has a different style and pace so the planning has to be personal for them but I would say thorough planning is very important because you own the knowledge you are secure in relation to where you are going and nothing can throw you off course except the social health of the class. You need to go with your students. The plan is one thing it is the compass but the way you execute it has many different possibilities. These are all dependent on how much help your students need from you. They might carry the courage wheel on their own or you might have to carry it with them showing them the way. The plan is the compass but the execution all depends on the social health of the class.

Dorothy Heathcote's Answers to Questions

Interview conducted at West House Spondon, on 14 December 2010

INTERVIEW B

Dorothy, can you explain to me what do you do to express who you are?

Well, I am not quite sure what you mean by that, but let me try to explain some of my rules for living and working. First of all I try to be careful not to trouble others. I suppose age now is a factor in addition to what I've always held in mind. So to try and be clear and I always keep promises.
I feel that it is important to prepare in detail for any commitments I make
Show tolerance towards others wherever possible. It is important to me to be respectful of others and their feelings.

Never ever waste what can be used and use everything as well as may be. I know that probably seems strange to young people to day but I try to use everything. You have seen me use the butter wrapping, for example, and use that to wrap around the jacket potatoes when I cook them.

I really hate to see waste. Raymond bought me a frame several years ago so that I could male more rugs out of the ones that that have already been put to good use. Nothing should go to waste

When I undertake something, especially a task with a group of students, I always try to plan meticulously so that I can help them see into the event rather than just participate in it and follow through to complete the tasks. Every task yields its possibilities for finding out even more. It is important to me that things are prepared properly and then they are not left unfinished once you have started. I try to enable my students to look into things rather than look at them I want them.

I suppose it is part of my concern for others and to make everyone part of the task and participate at their own level that I try and include others in all negotiations. You can devise ways to ensure inclusion and you work this out be your testing of the social health of the group. How they hold a symbolic prop (tells me about the level of attention to detail that they might bring to the tasks that they will undertake.) I am always watching because I need to know how much support I need to give. I never let them deal with raw materials.

I have always been attentive to detail and so I try to prepare as carefully as possible. I may change the task slightly in light of what they give me but never the plan, and my assessment of the health of the group I am working with, tells me the degree of what I have to give, what to give more of but I always try to attend to detail and be true to the episodes that I've planned. I see the pictures so clearly in my head but you have to get the students to be able to see pictures in their head and our education system does not afford the time for that to develop.

Dorothy, you seem to place a lot of emphasis on "seeing ', in your mind's eye, Why is so important?

Well you have to call it paying attention to detail, if you can't see it how can you give it attention? The detail and form are so important, they help you to get to the very nature of things .You cant let children start thinking that a table is a table it was once a tree and that is the importance of it. Very early mornings are very good for me" I try on an image", I see myself in the picture that I am trying with children These images run through my mind very fast but one of them always sticks Its like a camera opening and shutting in my mind I know the shapes I feel the energy .Then there is the elegance of the task Congruence and Total Alignment ,that is the key There is the demonstration of intent that is all related to performance, self-

centred, Then there is the demonstration of meaning ,this is what the actor does having an eye on the people with whom he forms the relationship

I am not a fusser. I keep my plan and direction in mind and I know it does not help to make a fuss so I don't do it

What do you mean by fussing?

Well putting yourself at the centre of things. It's not you that is important, just like the men in grey suits. I only wish that they had something of importance to tell us. What can be more important than understanding the nature of human bandings and how power operates. You see there are always power givers and power takers I talk about this in the 7 stages of myth. You can keep personal power as a teacher by tolerating ambiguity I was listening to Radio 4 the other day when I came across the work of Alvin Toffler he is adamant that what society needs are people who are compassionate and honest, skills that are not just cognitive they are emotional You cant run society on data and computers alone. That is when I bring in tension because tension is based in caring, if you don't care how can you commit, if there is no care then there cannot be quality. Teachers often tell me that their lessons don't work, well that is because they have not invested enough in getting the tension. Along with the tension comes the publication inner work has to be made external. "You are imbuing the mundane with the extraordinary"

That is why I prefer chalk a pen and lots of paper. Tomorrow's illiterate will not be the man who cant read, he will be the man who has not learned how to unlearn I am trying to teach pupils how to classify and reclassify information to look at things in a new direction and how to change categories when necessary .So as a teacher I don't fuss, I look at the resources that are plain but that will yield all the possibilities.

So to get back to a sequence that is not fussy

You have the lure, you introduce the tension which connects the lure to the affective domain and then you start sequencing tasks that build belief Every thing must be steeped with significance that this is beyond the self and is linked with the individual and society .The tasks breed the investment so they need to be sequenced in a manner that breeds significance

I have 2 cards up my sleeve

The lure and signing my presence, it all depends on the social health of the class the way I sign my presence but this is the way that I can enter the fiction depending on the needs of the class its about attention and isolation of detail you have to look into things

What do you think is your life's purpose?

To steward in all ways. Leave things as well as may be, but better than when I found them. I would like to think that I could teach my students to pay attention to detail and to see the interconnectedness between all things. Its like a tapestry – you pull one thread and it comes with it. To share what I know

Do you fear anything and, if you do, how do you overcome it?

Probably more than I should! I don't care for birds and flying moths. I also try to avoid encounters! I don't like dissonance and discord. I am a quiet and fairly peaceful person and work better in this sort of harmony.

What do you think are your three greatest achievements?

Only three!! I am lucky enough to have had lots of little victories in my life and there is still more to do. Appreciating form and being able to see into it. How can I explain this? Its – art, people, objects and using them in basic and inventive ways. It is staying open to surprise. Life can give you the most splendid surprises if you are open to it. Understanding theatre has been a lifelong adventure and a great achievement. Probably the most important thing I can tell you is keeping open to the wider experiences of human spheres. I am intrigued by human bondings and seeing man in a mess, because we poor creatures are often in a mess. Staying curious, of course...

What are the three resources you most need to achieve your goals and how do you know that you have chosen the right entry point for the drama?

I always want and need time to make plans. I know I spend a lot of time on this but it is so important so that time is never wasted because it also lets you think ahead and see your way clearly. Looking ahead also helps you to keep your goals in sight and move towards them carefully. The other resource needed to achieve your goals is the means of writing – that is important to me. As for the right entry point I just know ,I sit quietly ,I see pictures in my head then one of them is a recurring one and it feels right I have a physical sensation ,it's a sinking solid feeling buts its swift ,a bit like a pear dropping I have never really thought about this so what I'm answering might not make sense but it sits in my solar plexus and is rooted but it can flow in many directions and yes I do get recurring images but I never regret over planning because nothing ever gets wasted .I also need to read as there is so much that people have to say about life and they describe it so beautifully Look at the work of Doris Lessing its almost as if you were in the picture

So how do you know what the next tasks are that you sequence?

The pictures keep moving and I see myself with the pupils asking myself what is my presence what is my authority but I wont truly know until I read the social health of the class that will determine the role I take I need to react to them and I need to be wide open to the territory of possibilities and seize the opportunities that present themselves you know the way I say that" there is one who seems troubled" ,I don't overtly say" there is one who is not paying attention" ,as the nature of the tasks should bring these pupils into the fold as creating something that matters will facilitate participation that is why the tension has to be built in.This is the art form ,not the "acting out" which is what so many teachers want to do ,when will they see that drama is so much more than acting out ?You have to create the community to which people belong because then it matters

If you were talking about yourself how would you describe yourself?

Oh, I was not expecting a question like that. Let me see. I suppose a lot of the things you have in your mind about yourself come from your childhood. Of course I want to be neat and tidy and have a good well turned out appearance. I always try and select suitable clothing for events. So if I am going to be working with children and maybe down on the floor with them then I choose clothes that are suitable for that. I'm hard working as it is all I know and I try never to let anybody down, there are chores to be done so I get up early in the morning to do them then I go about my work .I'm plain not ornate ,can't stand fuss there are difficulties and pitfalls for all of us to overcome so if I am asked to do something, Do you remember I think that it was in 3 looms waiting that I said that it took me some time to realise that I would not be an actress as I didn't have the right shape for it !(laughs) I always do my best to execute tasks to the best of my ability .I have a fascination with colours ,now that comes from childhood as you needed to know the hues so that is perhaps why I have such an eye for detail

I'm curious but you know that and I have so many interests, books ,gardening going to the car boot sales where I pick most of my books up from ,it's sad when you see how many things get wasted .I try to explain these things to Anna

What fuels you to keep teaching?

These are really searching questions and they are making me think hard. I have never thought of these questions testing any plan to see how it works that is important and I really enjoy getting to grips with a task. I enjoy the live encounters testing in action. Now I am not sure how to explain the next thing. If I say balancing intuition and thinking in process, yes that is probably how best to describe it but it is not a silly intuition it is about trusting yourself and not giving up if things do not go according to plan but having the conviction that you can bring them back to where they need to be I use intuition and observation when I am assessing group and judging the social health of that group. Intuition you have but you can develop it as well. Responding to requests again, as I said before, is something that is important to me and keeps me involved because I want to respond to my students in the role of teacher, or tutor. It is important to me to have plenty of other things to do as well as my teaching because they bring another dimension to my approach to my work. I read, work in my garden, cook, and I enjoy sewing. And off course there is Tabitha the cat .You know you never know that you know something until you teach it to others maybe I'm proving to myself that there are some things that I know

What do you most admire in leaders?

Calculates risk. No hidden agendas. Respect for others' position in the situations and an understanding of the inclusivity of others. I admire people who calculate risks but have a credo and ethics at the centre of all they do.

Do you think that you can teach people to be leaders, if so, what do they need to learn?

Yes you can teach people to be leaders but they have to be open to learning and have some basic skills. Leaders must recognise it's a plough/plough horse job – not a high stepping carriage horse so energy is needed. Respecting others is important when you are leading them so you have to be watchful of their own behaviour in relation to others. Leaders must be self-aware and accept their own limitations and keep watching their weak aspects in process.
I have a sort of mental list that includes all the things I believe a leader should be or do or have.
They should know when to ask for help and be able to accept help and support from family, friends, colleagues.
Not be too proud to use each other's strengths and work as community; that's important.
Leaders like others should also repay wherever possible the help and assistance they receive and recognise and value 'gifts' of kindness. They need to know where they are going but never forget their lineage.

We all of us need to know when to rest and let go, to recuperate so that we build our strength to work on our tasks. This is just as important for the leader as it is for the rest of the community.

Leaders, like all of us, I think, should not blame others and look for culprits when things go wrong but help and be part of the solution to problems. They should know that it is wise to keep your own counsel know when to be neutral in conflict. I dislike conflicts, I always have and I really try to avoid those situations.

Again I am going to give leadership qualities which are qualities I think we should all have. Those qualities are to develop as much empathy as possible but know when empathy causes negative action and

understand that equality in everything is not always possible but it is a goal we can aim for. Finally we must all, leaders or followers, organise our priorities on a daily basis.

So can we look in a little more detail about learning to be a leader

I would think they should examine how they played in childhood – their place in the arrangements and rule making, to see if they can tease out natural tendencies and see what these memories may reveal. For example, how did decisions get taken? What helped them feel included? What are the long lasting high point memories?

I don't think I can teach leadership but perhaps examining models of aspects of leadership I've encountered for example are useful. I do like Handy I listened to his series on the radio Gurus of management.

I would say Headteachers who include staff in planning, this is a good aspect of a leadership model telling them what the vision is but letting them contribute to it In the same way stage directors who bring out what actors can do and develop from there towards they will try – this, or this or …..That's a good aspect of leadership. Examining styles of teaching (and perhaps videoing themselves teaching). I think giving children cameras and videos to get permission from their teachers to film anything at first, then critically examine what their first videos really reveal. From this teacher and children could set up a partnership where the teacher requests filming to be done so as to examine specific teaching skills or otherwise. I've seen a bit of this at Hexham with staff who were designing the garden. I'm not sure how well I could use a camera

The leader needs to learn or understand the importance of examining their own needs and to what extent they can compromise or adjust or temporarily lay aside or be firm in preserving their needs. The blind spot is always laziness so they say to themselves I don't need to do ...or I don't want to…..It is not the mark of a leader to give in to blind spots but rather recognise them and work on improving. If you give in to blind spots it puts enormous pressure on others.

The reason my planning is so meticulous is that the centre of absolute reliability seeds all the possible developments. I can rely on it because during the planning I come to 'own it'. Perhaps leaders should recognise what are their main drives. Are they a teacher, a modeller, a bully, a servant, an organiser. What are they? All of these types, whatever their drives. Perhaps all would be managers should recognise their main drive/s:

(Also the theatre types – for example, the leveller, fool, scapegoat, trickster etc., soldier, victim etc.) *Sorry I haven't these immediately to hand.*

If they can examine the nature of their curiosity and interest in other people, bonding and social events they will, I believe, be better leaders for their community.

I like to Study Goffman's 'Frame Analysis' (I've *lost my copy of the latter book. I'm sure there are lots more but this is getting tedious for you.)* Novels and Theatre are both important in widening one's understanding of self – just as seeing others' tastes in terms of clothes, hair, furniture, accessories, art etc. helps one recognise one's own. The manager, like the teacher, declares what they are, in the praxis of behaving managerially!

If you were to construct a hierarchy of leadership competencies, what would they be?

This is a wish list but I try to live up to it:

- Observations of others whilst withholding judgement at first
- Curiosity plus memory and detailed notes on relevant matters as a sort of ongoing research of life
- Controlled and recognised ego – in self first and others in association

- Good health and self-support and part of this is knowing when to act and do things but also knowing when to rest and rebuild your energies
- Be tolerant of how others approach tasks BUT know the cut-off point of generosity and accepting the results of ceasing generous support. Web need others and should value the generosity of their gifts of support and kindness.
- Consistency in relating to others – no moodiness, mischief, plots. As I said a little while ago don't look for culprits and if you can keep your own counsel.
- Absolute discretion is extremely important. For example, tittle tattle, confidences, rumours, tale-telling, chance information, secrets can all lead to great problems, to conflicts and to damage to the health of the community in which you are working.
- Linguistic skills for both private and public occasions because how else can you convey knowledge and help to leave this world a better place than you found it.
- Care in vocabulary and appreciation of language, tone, pitch, pace
- Noticing when a colleague's language moves between explanation, excuse, emotive responses, off task, exaggeration, vagueness. Here what I am really thinking is be very aware of others, of their needs, moods and what their language is saying about their inner feelings.
- Courtesy to everyone.
- Detailed preparation when possible. There is no substitute for preparation. I forget the source of the quote but I think it is 'Fail to prepare, prepare to fail'.
- Keeping calm in a crisis while dealing with it. Perhaps we just need to read 'If …' by that Anglo Indian writer, Rudyard Kipling.
- Reviewing and reflecting on events.
- Knowing when not to act – waiting and watching.
- Lastly, and a little difficult to describe, is considering sign in different circumstances. Now by this I mean – organisation of space, dress, tools needed. Little things can contribute to the success of the whole and there is a need to be alert and aware to the detail in a task if it is to be successful.

How do you lead yourself to accomplish the many things you do?

Prioritise all the time. Taking personal reading time and hobbies which are not dilettante but a valuable part of me, like gardening, novels and so on. The purpose of reading for me is a priority for information and planning material. I used to do a lot of cooking but it's no longer is a drive since Raymond died although Anna does like to bake with me. But I have no regrets on the cooking or growing things to eat! One of the useful things to support your work is thinking ahead so things like travel plans, materials required and so on are not left to the last minute. I personally find it helps me greatly if I keep up and respond swiftly to requests and invitations. I like to be busy but also to be organised – if possible. I absolutely always need to feel prepared well ahead, because when you are prepared you can handle ambiguity a lot better

What makes an authentic leader?

I can answer this question in my own way, and I hope it is what you want. Recognising talents without vanity, that seems to me to be important. All leaders must surely recognising skills and keep honing them. They must stay prepared to take responsibility. I feel inclusiveness is also so very important and knowing how to include others as well as to recognise others' help and seek it out is important for the leader. The very personal qualities I would choose are not being self indulgent and falling for flattery, recognising personal reluctances like waste and greed, and recognising what is at your core because this always 'will out' in leading.

What is your relationship with those you are leading?

Colleague as far as possible – inclusivity, openness. Occasionally, after thought, I may be judge. Then decisive, resolution if possible. Steward of all matters – peoples' gifts, energies, drives and using them – achievement of goals. It is quite a list but the relationship between leaders and their community is a complex one which must have at its heart honesty and respect. The benign spectator lends itself to developing trusting relationships because you comment only on what you see

What are your personal leadership qualities? Some people say that you are lager than life and that you lead by charisma and they can't be like you

I see things very clearly because I watch and observe. I like watching to see how things unfold. It's all about the small actions; if you look at the way a child carries its flag, the tension and purpose in their hand that will tell you a multitude of things about his / her investment. They do it in the way that matters to them and because it matters it has significance. Curiosity is another thing I do fairly well; you know that 1 hour to read the end of the book before I can really get into the craft of its author. I need to know how things fall in place because they do not happen by chance. Take Doris Lessing, nothing happens by chance in her books it's all tied up with internal coherence. That's the biggest skill I think in leadership being able to see the big picture know where to start and then lead to that point, of course you will step off the path to admire nature but you will know which path to get onto to reach the destination but you know once you are there the next path is there for you to take it's a never ending journey and sometimes you end up back where you started but of course you know more and then the journey starts again. A bit like the pattern on the Dobby weave

Charisma – I don't understand it – it's a mix of obsession with learning/teaching, wanting to share what I'm in the process of understanding. Linking other people and respecting where they're at and amazement at the trouble they'll take to meet me under all sorts of conditions. I am not sure I am explaining this clearly but I think you can see what I mean.

Acute empathy which for me is a persistent curiosity regarding others.

A never failing desire to honour and support others – and it includes children and everyone I'm in touch with.

Taking pleasure in sharing/explaining what works for me but I do give it all away as I tease things out.

Arrogance in knowing I'm right in my beliefs regarding learning and teaching but I suppose confidence in yourself and in what you are doing is essential in a learning environment. I'm not arrogant I'm just sure of what I know and there is a big difference in knowing what you know and pretending that you know.

Watch the detail – the pennies, the small courtesies, the larger vision. I tried to explain this just a while ago so I hope you see what I mean.

Recognising others' personal qualities and shortcomings and knowing when it matters to guide in a different direction do you remember your own fear in the Mary Morgan project? I knew I could carry it off because of the planning, we were never going to enact killing the baby but what would make a young woman commit such a deed?

What is your sense of purpose and what do you know about yourself in order to lead others?

- Stewardship is my sense of purpose but I don't think of myself as a leader unless you mean that I lead people to learn
- A balance of doing and reflecting
- I know when to rest
- I'm not happy in 'boss' situations – hiring and firing!
- I have a deep thinking process I try to see events from many perspectives

- I'm practical and inventive on task
- I can't trouble over those who have to complain about everything even before they have tried it 'accept the conditions and see beyond what is visible is my way.
- Unafraid to accept new viewpoints but I never shift my central core of beliefs and aspirations although I can reflect on the ideas of others. In this way I think you would say I am bit steely inside or stubborn as folk would put it

  I have never found it easy to speak about my own qualities but as I have lived this life I have grown to appreciate the many splendours and I have taken the good with the not so good

Are you influenced by situations?

In that they cause me to reflect afterwards. I tend to sustain my inner convictions but if I should act then I try to do so for 'the good' outcomes. It is looking straight at a situation, afterwards, that I learn from what occurred and may change my view point that is the beauty of it all looking at it unravel but through different perspectives . Not being combative, I avoid confrontation at the time if I can.

How do you pick up situational context/signals?

I watch all the time. I absorb signs through my eyes – this includes the whole of surroundings. All signs are translated instantaneously into symbolic meanings. My eyes are my main tool. Ears are now of necessity are less useful. I think 'theatre signing' as a sort of code of organising – setup, people-bondings, form colour, design, texture and I change my position from observer to empathetic identification and back constantly. I need to relate on a personal basis with all those I come into contact with – post office, stores, bus/taxi drivers.

How do you reframe contexts for the benefit of your followers both in the drama and real life?

I find it useful (when I can or think I should) to reframe how I'm talking in the situation. I prefer to say things like:

"Well, what's happening here is …….. Or
"I suppose we could consider it as ……
"What I'm understanding from you is …..
"When you say that I'm reminded of ……

These phrases 'distance' without avoiding issues and then individuals can make their own meaning and build in their own constraints

Do you see a relationship between hierarchy and leadership?

Hierarchy seems to me to be to do with power, patronage and rights whereas leadership seems to do with fulfilling goals using others in relationships which honour both people and goals held in common.

Have you been influenced by theatre directors?

Not a great deal. I read of them, I hear of their work and their reputations and listen to arts programmes on Radio 4. The main two would be Esme Church at theatre school who made me realise a director negotiates with actors and recognises the same role is capable of being interpreted in many ways. She was open to using the physique of actors to inform or express characterisation and didn't 'love her own play' too much. She could model and explain and kept the whole 'picture' in mind. And Rudolph Laban who gave me vocabulary to think with regarding speed, energy flow. He turned me into a benign watcher of people in social situations. A mix of painter, photographer and social scientist. Both of them taught me persistence, energy and summoning resources in the cause outside myself – the play, the dance. Hamlet said it "The play's the thing in which we catch the conscience of the King".

When do you know that you have to switch roles?

By keeping my eye on the purpose. Not being beguiled away from the centre. Recognising need for some shift – which means acknowledging some flaw, some lack, some ‘slipping’ and not wasting time ‘bothering on’ – with hope things may get better.

What is your favourite role?

Do you mean as leader? – Functioning role is focused colleague.

Do you mean as leader/teacher? – any 'role' which enables me to empower others – sometimes it's information, at others it's letting them win, sometimes it's helping them see something beyond their usual vision. Focus is equally essential here and not loving your play!

What compromises are you prepared to make?

In my values – none. I can accommodate to different values in others but not interchange mine. I can see their point of view. I'm curious about how they have discovered their point of view. I can live and let live and stay interested in the qualities and appreciate in others, so get along with them at work events as well as social. Unless there is a cut off point where I feel exploited and then ……. No more contacts except the most cursory.

How do your behaviours and beliefs mesh with the organisation to create traction and move up a gear?

I don't seem able to quite understand this question. I think it may mean that when 'organisations' ask me to work with them; I try to find out what they want and meet those wants in my way which is not done in a judgemental or confrontational manner. I can tolerate being exploited if it provides a chance to model my own standards but let's face it and you know how many headteachers actually come in to the classroom and sit through the learning I'm sure many school headteachers think that I am all about plays

What do you add significance to when working in mantle of the expert, other dramas?

Mantle of the Expert frees people from the tyranny of profane time and enters sacred time. It uses human instinct for serious play and pre-empts later life responsibilities in no penalty zones. So it frees people into creative solutions regarding human events, work practices, social encounters, recognising 'others' as clients. There are many other forms of drama, I quarrel with very few and recognise there are many purposes in undertaking drama enterprises. Mantle of the Expert so far as I know has the unique capacity to be severely practical in a huge range of focused social events related with an agreed fictional enterprise. To this extent it involves active responsibility to acknowledge fictional 'clients' held in the head.

It can touch every aspect of being human but within the safety net of the enterprise basis. So privacy is preserved. It is risk free in that respect. Participating in Mantle of the Expert involves partnerships, group sizes from small to whole group. It is a social learning and avoids teacher dependence.

We are recognising this fictional life is actually following the same track as an authentic that is, actual life experience and so it is truthful while not being actually true life.

The client aspect opens up a huge range of exploring through aspects of theatre and reflection is built in because the client in the head breeds the artistic/creative self spectator. It effortlessly provides rich contexts for learning a variety of skills and exploring the what's know and the newly arising 'unknown' but emerging into focus, aspects of being human. The enterprise is a remarkable cradle to go out from and return to, with each selected 'episode'. It is like a kaleidoscope – the shapes constantly reforming patterns of understanding.

What makes you different to other leaders?

I honestly don't know. Sorry. Perhaps I'm not curious enough?

375 **Thank you Dorothy. May we stop there and take this up again later?**

Appendix 3: Dorothy Heathcote's Planning and Transcript of the Manx Myth

Dear B. I thought this letter typed by Hazel? and sent in advance to the schools would be useful to set in point of view.

You realise that I can only get as far as I can in the time we have.

I thought on the 3rd day we might make it a 2010 fair day which has occurred every year from this past, so both classes should be together in one hall. A video camera would be useful to make a record.

Good Friday. West House.

Dear B - Ive planned the ~~two~~ Three days work for the I. o. M. See if you approve! + tell me if not!
I think it will be a good idea if over the ~~three~~ days the children could get a grasp of how folk tales develop and change through time, rather than merely considering the story! I began by considering the Buggane of St. Trinians but the more I thought about it being a bullying story the more I considered that it could make a foundation for children realising how public behaviour can be fixed by time past and origins get lost by time passing, and turn into stories/legends.
Ive re-visited your hand written letter with focus notes: Readiness, Relationships, Resourcefulness, Resilience, Remembering skills, Reflectiveness. and I think my plan will incorporate these.

I note two classes will be involved Y2 + Y3. Working in the ~~church~~ school halls. and 2 buildings. Not of course ideal trying to work with two school groups because Natalie above all really needs the point of view to be sustained by group immersion. I can only try!

So here goes: The point of view is that we are historical researchers and there is an intriguing village museum and a strange tale about some

event long ago which has made the village a tourist place which has maintained the community and provided income. The event is lost in time but various 'evidences' are convincing and visitors like to come and see these and experience events.

These 'evidences' are: a very old stone house which is now a museum with interesting objects in it. It is opened for viewing between Easter time and September.

So in 2010 the museum has been opened & the usual tourist season is in full swing.

2nd evidence: a ruined church with a painted fresco which has been carefully maintained.

Paint flakes have been analysed and it dates from C1400 ish. Known as St. Trinian's.

3rd evidence. An iron ornate monument covering a deep hole on the mountain which stands in a place where no trees seem able to flourish however carefully planted.

4th evidence: An iron grille in the aperture of a church in the village of Marown.

The distance between the ruined and used church is considered to be sixteen furlongs from fresco to

the iron grille. This distance is known as "Timothy's Run" and is celebrated yearly in a race with a prize for the one who first grasps the lion grille at Marown.

Note – Furlong is 220 yards. (metric? can be found out!)

I've written the legend/story/folk tale based on the Buggane story in a way which I think does not denigrate the folk-tale as told by David Livesay in his signed book but which could explain how a natural fearful phenomena has given rise to an evil spirit version such as the Buggane & become a folk tale.

I've written it on a separate sheet.

So read the story first please – this has changed a bit because I've written it as a manuscript which I will bring with me!

Now: I've broken the events in such a way that they work backwards from present day 2010 to around 400 AD when the monastery existed. So the 2 classes will move from what contemporary people engage with without necessarily understanding how their village has grown because of dim & distant past events. The children will move in a way from their own time to find out what events occurred

which gave rise to older & more innocent and frightening times because of how people interpreted strange phenomena as ascribed to evil powers then. To-day we understand (or think we can explain) fire - thunder and lightning - yet we inherit those opinions in our contemporary lives; & in this case are greatly endowed by earlier phenomena.

So the children will knowingly create this journey from fear to prosperity; and scientific explanations which still do not obliterate the fear structure which inhabits old tales.

Below the story you will find my plans for how to 'walk back' through the folktale and explore the pattern of incidents from earlier times to present day.

Then after that I'll put ideas as to how I'll treat each web of the pattern, plus notes for T.O.M. teachers & what preparations they will need to do with students before I arrive. Don't want to frighten them too much. Love Dorothy

These are the episodes I will work with in the two days limited by time. I can only work at the pace the tasks take (behaviour of children, experience of "colleagueness with teacher, public voice etc.)

Each episode is related with a time (not a date) so there is an emotional element at each time in the community. I am using the folk word as consistently as possible rather than people or villagers!

The first 2hrs.

So I will first have to make the map with the children so we all know where every "memory" is located to be used through the days.

We also must establish the tea shoppe. design the castle cakes, griddle buns and Timothy quiger cakes + prepare it for opening up the village for the spring festival.

Then we will create the Timothy museum clean it and check that all is well for the opening at spring time

* All this will have to be taken to the other school. So the children are initiated into the story/village/festival.

2nd school. 2hrs in the afternoon.

I will then establish episode 1. The well and the monastery. The time of content memory sharing.

Episode 2. will deal with the farewell of the monks. after the destruction of the monastery.

The time of sadness.

Episode 3. The coming of the itinerate monk. & the building of St. Trinian's Church.

The time of hope.

Episode 4. The founding of the bell and hoisting it into the bell towel.

The time of joy.

Episode 5. The ringing bell rouses the storm and the fire ball destroys the church roof.

The time of fear & rumour

Episode 6. Taking down the bell and breaking it and carrying the pieces up to the great crack in the mountain.

The time of decision

Episode 7. The forbidding of bells and singing and the walk of silence.

The time of responsibility.

Episode 8. The finding of the great shaft by quarrymen. and the making of the iron cover. The time of resolution

Episode 9. Repairing the church roof and the lighting of Rowan fires and candle. at winter solstice The arrival of the travelling tailor awakening the fire ball. The time of fear and trepidation.

Episode 10.

Establishing the Timothy Race and the Tailor dolls & prizes.:
The time of fame.

I cannot hope to get through all these unless I can use the third morning, but that is when I want the two classes to come together so they can demonstrate their episode work to each other.

We also need time for the research notes to get clarified as the children demonstrate their understandings as historical researchers.
I will use teachers, B. & DH. as scribes for this.

I hope it will start off some other examination of old stories so chn. learn to look behind story/narratives + awaken their dramatic imagination.

Throughout the work I will use the term folk not people or villagers.

Dorothy.

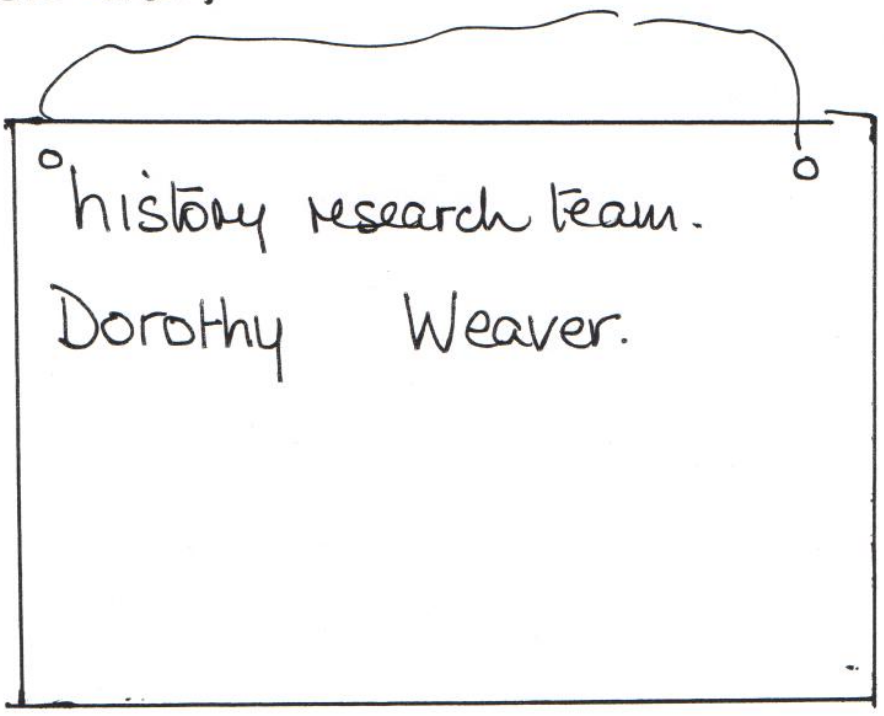
ps. I will of course work our different ways of working on the various episodes.

Before I arrive could teachers of classes arrange that each child chooses a name from my list so that they may be related with a skill.

Then if they use their first names for when I am researching with them, and their invented name choice as their second name.

These need to be written on a card so they can hang them round their necks and I can read them appropriately during the sessions.

Example.



Each teacher, you and I need these.

see my note below, plus list of names.

If children could do a bit of detective work to see what each name means, then choose the one they want to be their second name, they can then use their actual first name. Could these then be made to hang round their necks so I can use their first name as my colleagues, and more formally when we are engaged in the different periods of the story. It will save time and differentiate between the "negotiation" language.

e.g. when we are engaged in planning the festival I would address them as Mr, Mrs, Miss.

when we are colleagues we (including me + teachers) will use our first names.

Thanks

D.

I assume the teacher of the class in each case will participate in all the tasks plus B. Varley & DH. There should be no "watchers". Our visitors are very welcome of course, and I will find very unthreatening functions for them e.g. scribes, or interpreters for me if I don't hear their accents clearly etc.

Questions for B.

1. How far is the distance between the 2 schools.
   If we walk, remember I walk slowly so time must be allowed. I shall probably be carrying things as needed for each session — and the map needs careful transportation.

2. Will teachers be popping in and out who are not the class teachers with whom we'll be collaborating.

3. Are there board facilities (blackboard / white or not? not essential! board in halls?)

4. On the third day when both classes bring their work may there be a small audience for the children to explain their work to?
   It is not essential but could be useful. — Not a class brought in "to see a drama" — rather a research team interested in our work!

5. Can the teachers not discuss "drama work" before I come? The word is not relevant to Wantle of the Expert tour they may not realise that!

   no doubt I'll think of others!
   viz!

6. Has one or both schools a school bell of the old fashioned type?

To be provided by schools:

(1) a long roll of cheap lining paper in each school.

(2) plenty of coloured pens for each class in their own building

(3) a digital camera to take photographs + occasionally to print them off

(4) a video camera will be useful to capture day 3 when classes come together

(5) a big map needs to be made to be carried from school to school so I cannot do one in cloth.

The paper or card will have to take glue so that the details I bring can be firmly fixed + not be lost in transit between schools.

(6) provide the normal tools for classrooms - rulers, scissors, pencils, paper, glue or fixative for map, anything which children have access to all the time,

(7) we need chairs + some tables or desks in the halls

I need a table + a chair to have a space for my materials.

(8) Could old rags or bits of cloth be available so one class can make "tailor rag dolls" with me. They can be fastened together with cloth

(Date as appropriate)

West House,
74, West Road,
Spondon. Derby.
Derbyshire. DE21 7AB.

A letter from Dorothy Heathcote to the students in classes 42 at Aldyn school and 43 at Ree Goree school.

Dear Students and teachers,

I have been invited to work with you and I have been thinking what we might do together when I come to the Isle of Man. I have discovered you have many folk-tales which are still told. I suppose they are called folk tales because they once happened to ordinary people who lived in the place long years ago. These happenings must have been so very unusual and puzzling that they were remembered for many years even if the story changed through many tellings.

I thought we could work together as folk-tale researchers trying to discover what the first strange thing was that made it be remembered through many years. I have found a very mysterious folk-tale which must have puzzled and worried the local people when it happened to them. So much so, that even in 2010 names and habits continue even though people are no longer worried about the original events of long ago.

If you think you and your teachers would like to be folk-tale researchers and live in that place to discover what might have happened long ago,

would you write to tell me so I can plan our work? We shall have to make a map of the place first so everybody will know where everything is and which habits have become traditional and fixed from the past, so we modern people keep the folk tale events close to our lives.

It will help me to know how old you are in Y2 + Y3 so my planning is suitable and interesting for us. I look forward to hearing from you when you have thought about my suggestion.

Yours faithfully,

Dorothy Heathcote. (Mrs)

Transcripts of Mantle of the Expert tapes

Mantle of the expert – disc one – introduction part one

DH "Hello everybody, Bogusia and I are meeting to discuss the planning procedures I went through in planning some work in using 'mantle of the expert' style of teaching, with children in school.

So it began with stories from the Isle of Man. They were particularly interested in the folk tales and the culture of the Isle of Man so of course that was my brief. In particular whether the mantle of the expert style of teaching would be a useful way of teaching for understanding these folk tales. Because folk tales are more than just little stories as Bogusia knows.

So I selected a story and the one I chose was this one (holds up book) not because it has pretty pictures because it doesn't have but it has an interesting statement which I think is important to remember. And it's difficult to help children understand this. This is what the author says "I would like to dedicate this book to the past generations of Manx men who lived out their hard lives protected and oppressed by the folk tales of their fore fathers and to all the future generations who will hear no such burdens but will hopefully appreciate the richness and diversity of their heritage"

Now, when you work in 'mantle of the expert' it is always highly moral, it always has a spiritual basis and it is always social. So people share their knowledge, those are very important, spirituality, morality and community, all the time.

So, I first have to consider as a teacher, is it right to dramatise good stories, because good stories, with a good story teller in an oral tradition takes a lot of beating. There are very few times in these modern days when children and a story teller can share an experience. So I thought long and hard as to whether I would mess up this remarkable story about a church, which really does exist in the Isle of Man.

So it's not without thought that I decided 'yes I will, I'll muck it about a bit whilst remembering there are times when a good story shared is better'.

Right. First of all in teaching there's the matter of the teacher's control. Who controls the knowledge? I'm not talking about keeping the kids quiet. Who controls and holds the knowledge?

B The isle of man are in a very privileged position because of their curriculum which is based on the freedom to flourish so their teachers have a lot of choice in identifying particular aspects that they want to teach.

DH Well that is a joy isn't it, it's not given to many.

B Absolutely.

DH So really they can choose about how they feel about introducing the curriculum which they themselves make?

B Within that they have to introduce the 6 Rs, which are (and I should remember all of these) Relationships, readiness, remembering, resilience, resourcefulness and reflectiveness. This is an aspect that some of the teachers I was working with when we were implementing 'the mantle of the expert' have asked me about 'How do you actually get those kinds of skills across and is it possible to measure them and how do you actually plan for them?'

DH Well all the words you said are absolutely embedded in the way 'mantle' causes the children's responses. But of course it allows the teacher, because the children are constantly sharing and putting their own views forward, if the teacher lets them, constantly you are doing a lot of self-assessment, because you can see this child is now doing this and they never did before. And you are never relying on 'who will do the answers?' because everybody begins to chip in. That is how 'mantle' operates.

B My main concern though is there is a possibility some teachers might think you can teach 'mantle of the expert' in 3 sessions.

DH Oh yes, No – we are looking long term, we are looking at building children's ability to know how to learn.

B And this is their resourcefulness isn't it, their resourcefulness as learners.

DH That's right and also knowing how to look for what they need to learn, but they're not doing it on their own because the teacher and the children together are a team. You think of Michaelangelo and his apprentices, that's really what it's about. It's a teacher with apprentices and the teacher is guarding constantly the flow of the tasks that need to be done, not because she needs them, but because the work, in this case the book (taps story book) needs it.

B It's a huge skill isn't it as a teacher to be able to see the learning through the eyes of the children rather than just 'I've got to tick this box, oh yes, it meets this criteria' but really giving yourself almost the permission to sit back, observe and see what it is that the children need.

DH It's a very high skill though to see what's happening and to translate it into your understanding of what it is telling you to do next.

B And trusting yourself to do it.

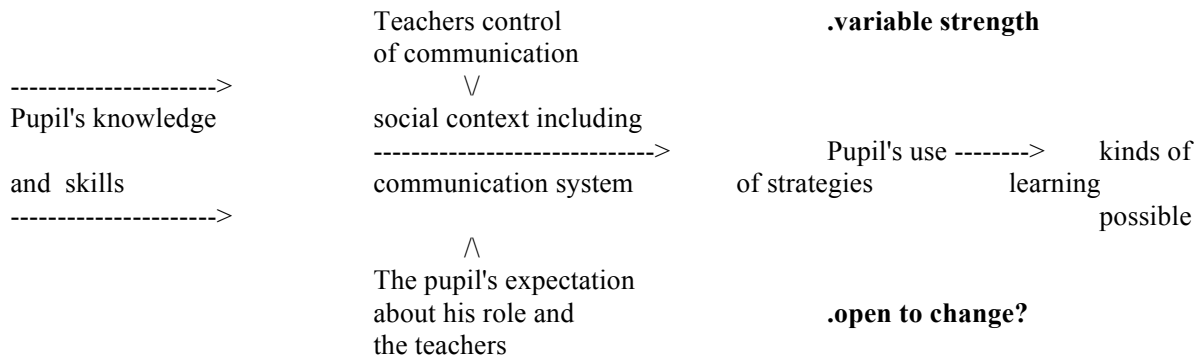
DH Of course – and pick yourself up when it don't work. That's important.

B (laughs)

DH Right, so you've got the teacher's control and the knowledge which now has to be shared, not owned and the children's expectation of the teacher. Now when I go into classrooms I usually find the children are teacher dependent. The teacher will tell us what to do, the teacher knows what's right to do and the teacher knows when we do it right – right out the window really.

B So in a sense the pupils haven't got those skills of resilience really? Because they are depending on 'have I done this correctly? Is this the right answer?

DH 'Am I pleasing? Am I doing it right?' Yes. This has to be reconsidered completely. Now if you look at this chart (unfolds chart) I'll turn it this way and I'll explain it.



When children come into the classroom they have their own knowledge and their skills and most of this (indicates chart) we haven't a clue about. We don't know what their lives are like, they may be Muslim children in a white society, we've no idea but they bring all that in. Especially their treatment of adults and by adults. But then you've got the teacher's control of the communication. 'Right children, what are we going to do today?' and this includes the social context the teacher sets up – 'today we're going to work in groups' or 'get your books out' or whatever. The communication system that is often used is 'I'll tell you what to do and then you'll do it right'.

B So we start with a disempowerment?

DH Exactly. But in the middle of all this you've got the pupils expectation and often they've come from another teacher before they come to this one, in a primary school they may move between teachers, so they are constantly having to change their expectations of their role and what's the teacher supposed to do. So out of this (the chart) comes - the teacher can vary the strength of their control, they don't back off controlling, they don't abdicate but they can vary the strength. The pupil learns strategies for learning and one of those strategies is the teacher controls everything, do what she says and no more or less.

B Absolutely!

DH And of course according to this (indicates chart) so other kinds of learning become possible and they are limited by how the teacher controls the communication. And of course the thing that begins to become open to change in my (?class) is the pupil's expectation about their role, they don't get cheeky, they just start to have a voice and the teacher can then begin to assess 'who's understanding around here? Who's got knowledge I didn't know they knew about? Who is surprising me with their control of language or their support of another child?' So you're beginning to get this social health demonstrated.

B And I suppose in a sense this is where the actual resilience comes in because if the children are empowered to then learn through the tasks that are set and through the language the teacher uses we're actually starting lifelong learning skills.

DH Of course we are. You're building your foundation blocks, so that even when you are doing your first halting steps, you are building towards how they will read at university. It starts down here. I know it is a political cliché but it starts from the tasks and the language the children forge for themselves as they work on the problems that they will face in 'mantle'.

B I don't want to sort of bleat back to Victorian times but there is an element that I'm seeing more and more and more as I go round the various schools – the teachers tend to think that one of their prime points of entry in any type of planning that they are doing is that the children have actually got to enjoy learning and this aspect of enjoyment actually seems to overshadow the rigour. Because learning sometimes hurts, will certainly it does in my model of the world.

DH The struggle of learning and it becomes interesting.

B Once you get over that particular barrier yes.

DH That's right. When the fear stops. That's when it is, when the fear stops. This is why I often use the words 'Just scribble something down, you don't have to show me your best, I want the thinking in your mind, just scribble it down, don't worry yet, we can sort that later', that sort of thing. Now of course your teachers wanted to look at 'mantle of the expert' as a style of teaching.

B A style of teaching and the kind of planning that needs to go into it and the kind of learning we can expect as a result.

DH The planning is crucial of course because it's quite different. If a teacher doesn't own all the knowledge then the planning has to be very different, because the planning has to be active behaviour.

B So that's what you're aiming for?

DH That's what I'm aiming for. Now the first thing you have to do in 'mantle' is change the context. The children are no longer little boys and girls who've come to school to learn from me the teacher. The context is we agree that we will run an establishment, an enterprise and we shall be in total charge of it with our teacher who is the manager.

B But you won't be saying 'today you are experts in...'

DH No, the word expert is never mentioned, I'm talking about it but I don't talk about it to the children. Expertise is about struggle for knowing 'mantle' is something different and I'll go into that in a minute. So first of all you've got to look at where does 'mantle' fit in to styles of learning. (opens chart)

	Predominant teacher roles	**Pupil's role in communication**	**Predominant form of communication**
Transmission teaching	assess (judging)	presenting	final draft
Drama Framework	participate (contributing)	cooperating	explanatory
Enquiry Method	reply (understanding)	sharing	exploratory

If you do transmission teaching the teacher assesses and judges the children's knowledge, usually she assess information and the children's job is to present their work to the teacher.

B In a way the teacher will understand it?

DH Of course. And what's more the predominant form of communication is the children produce their final draft and the teacher likes it to look nice, be nice and be finished – it's not different from many university lecturers either. If you add a drama context which is what I'm doing, something different happens. First of all everybody participates, they bring their knowledge to what this problem is, so the problem has to be clear as we manage the establishment. The next thing is they all cooperate – the teacher, the children, they all cooperate.

B So that's where you are building those skills of relationships?

DH Exactly – social health. This is where the social health of the class – it emerges first, according to how teacher dependent they are and it can be quite frightening if they are used to being told and the teacher thinks 'oh I can't tell them any more' – Of course you can but you work with 'us' not 'you' and the result of it is as they develop their establishment is they explain to each other what they are doing. What they know about, what they think needs to be done, what the next job is. It's constantly explaining the world to each other.

B And it's within that explanation then that the teacher can be actively be assessing to understand what's the next step I need to provide, what's the scaffold, what's the building block.

DH Well listen to this. There's a 3 year old child talking to Amy Johnson – Amy Johnson is their real teacher and they are warning her in her little Tiger Moth (plane) never go above the blue and the teacher is amazed – 'never, never go above the blue' from a 3 year old. And I'm saying 'I don't know what there is after the blue' and he says 'it's there is no oxygen after the blue' and this is a 3 year old. So I'm saying 'I don't know what oxygen is' and he says (makes breathing in motion) 'this is oxygen, you're having oxygen'. That is not going to come out in your normal system – 'tell me what oxygen is' – it's ridiculous

B I don't think that's on the foundation stage profile somehow

DH Anyway. And then you see you come to the third method which was very popular at one time, it was called the enquiry method . We'll all have a problem together and we try and understand it and we'll work at it and we share what we're finding out and then we'll explore it. Now that is different than explaining it – exploring it is becoming absorbed, which they will in 'mantle' but it is when you come to explain it – 'never go above the blue' raises the real physics questions

B So within the explaining then is that where the ownership comes from?

DH That's right. Just the question to 3 year olds 'Amy Johnson says she can't go to sleep these days' and they say 'well try counting sheep, do you count sheep?' Do you count heads or legs? If you count them in fours it's harder than if you count heads. Until they discover she's got a big spanner fastened to herself and that's why she can't sleep. Every time she turns over it wakens her up doesn't it – another problem.

Now then, every teacher can bring resources to the learning.

B This is the interesting bit, because this is – well how much time did I spend weekends planning? what kind of resources shall I be looking at, why can't I just press the button and I've got YouTube, I've got access to the internet etc. etc. and I'm noticing from around here (indicates the desks) a lot of the resources are teacher made.

DH Yes they are. If it were a proper 'mantle' run for a while then the teacher would have made that. I've had to do it because I was going to the Isle of Man for two days, so that gradually comes from the children. It's not easy I know and I do sympathise. You've got three kinds of resources basically. You've got text books – now text books are basically pap. They've been pre organised by the publisher and I believe they're very expensive. They put together facts and of course they seem very truthful and usually they are just a mess. However expensive they are – you know 'Julius Caesar did this, then he did that' and so on. The text book is occasionally really useful when you want something quite specific if you trust it to be right. When education was thought of in Britain it was so everyone could learn to read, write and count their money and it worked very well so text books were quite important and everyone has to learn their times table even now – so we are not talking about no rote learning, there are times when you have to know the difference between this number and that number or this word and that word.

B So it's really fitness for purpose then?

DH Of course it is, that's right. So textbooks. The next one which all professionals use and that is case studies. If I go to see my doctor one of the things she will do quite openly is say 'hang on, I need my drug book, I've just got to remind myself, I need this rate or whatever, or this name because I mustn't give you the wrong' She needs that guidebook and that is not a text book in the sense she's got to be able to ferret her way through it from her knowledge of me. So what she is looking at is the case studies – what other tablets have been used in this instant. Lorry drivers use case studies that are maps, they know the instructions for their lorry. These are all case studies. We tend to think only judges and lawyers use case studies – in the trial between such and such in 1910 but every person, every lad of 18 or even 16, 17 who learns to drive a van is dealing with case studies. I've got to deliver this stuff to that place there and I've got to drive without breaking the law, that's a case study for the client that I'm dealing with. And of course 'mantle of the expert' is always a case study. Our establishment as a problem for a client who needs something resolving and the client begins to exist in our minds, because the teacher keeps on building the client. We ignore the case study in class, the time they come onto it is when they are doing their A levels and they are reading Jane Austen who is now a case study. University follows it on. They're expected to know how to deal with case studies when they can deal with them at the age of 5 because what you are looking for is material that is right for the need, not the age. You can make it work for the age but right for the need.

Then we come onto the third kind of learning, the classics and you would tend to think 'oh you don't use the classics with infants'. Of course you need the classics with young children – if you're going to look at art you need good art, and it's not me saying it's good art, it's art that suits our purpose. So if I'm growing vines with a class of children I don't need fancy paintings of vines what I need is a really good modern book on how vines grow, now this is not a text book this is a case book on vines - does that make sense? We know this is

what we're dealing with and then you see you come to the classics. Where do you turn for the most original information you can get? Now when I was dealing in South Carolina, dealing with the freeing of the slaves which was touchy material in South Carolina because it was the year Nixon was resigning, so we're looking at when Abraham Lincoln freed the slaves. So I ran a vineyard with the black slaves. I didn't use the black children as the slaves it was purely arbitrary. We used the Georgics of Virgil. Now his dad said 'you're no good as a farmer, you're pretty hopeless, you're even worse as a writer but at least you grow vines well' so of course Virgil wrote his Georgics. The children didn't sit with me saying 'right we're going to sit down and read the Georgics of Virgil – and I couldn't read them in the original Latin anyway. So I make it into a tatty old notebook that the vineyard owner consults. So kids are trying to find what we've got to do about planting. So they're reading to find in the classics but there's nothing better than the Georgics of Virgil.

B But some teachers would argue that you are giving children access to texts that are far above what they can actually cope with.

DH But it isn't, it isn't. Because in the context of saying 'somewhere it will tell us whether to plant them in the morning or the evening, see if you can find a word that says morning or evening and we'll go on until we get it' and of course they do.

B So what you're actually doing then is through your interventions you're breaking down that learning but still using the authentic texts within that.

DH You're modifying it, you're making them available, you're not handing them the full twenty volumes of it and you're cutting out the naughty bits like bull's and cows because it's not relevant to grapes. You've got to do a little bit of ploughing yourself.

So those are the three. In 'mantle' you are always dealing with case studies – 'Mrs so and so needs us to do this' – The Isle of Man teacher needs us to research folk tales – that's a case study. The classics are the stories in this case, because what else is there, they're the real stories.

B is there anything that teachers need to know in terms of basic fundamentals of a case study?

DH I can't really because a case study has parameters and it has a task built in – you've got to do something about this case study. So in the case of Amy Johnson the case study is to get her from Leeds, where they have a good football ground because that's what the 3 years old thought, to Newcastle. The case study is 'has she got enough petrol, has she got this, has she got whatever?'

B So what you're actually doing if I'm understanding this correctly and I'm sorry if I keep asking about these things – through the case study you are actually finding the point of focus? And you're actually narrowing down the curriculum and looking at what's important so it can then yield the possibilities rather than thinking I've got to fit all of this in to this little plan

DH Amy Johnson will yield all the curriculum out of being a flyer who needs instruments and has to know north, south, east, west, the Beaufort scale, weather, how does she tell her mother where she is and where to go. As the children will say 'don't go to Spain they have bulls there. Don't go San Francisco because they have earthquakes there, don't go above the blue' You know. Does that make a bit of sense?

B It does, it does.

DH Each case study has the matter to be resolved – to get her back safe.

B Also less is more

DH Exactly. As we develop Amy Johnson her whole life is available to us. She can't sleep. What do you do when a grown up person who is bigger than you is cross in the mornings? We're trying to help her. What do we do if she can't remember how much fluids she needs in the plane? Does she know what an aereon is? All of this expands because we love Amy Johnson, we just want her to be safe.

B So through the case study then, you've alluded to the fact we love Amy Johnson – so are you saying then through the case studies if this is well planned for this is where the children develop that love of learning

DH (nods) And responsibility, because the role, Amy Johnson, she is not a thickhead, she is just slow. She's tired you know, she flew from Leeds and all she's got on her map is a place called Leeds and Newcastle is all right, it's a good job you came here you know. She's just slow because she's not slept and she's missing her mother. Dealing with an adult like that is quite a big problem so 'never go above the blue'. Their understanding 'there's some good weather on this side but don't go that way, it's poor weather that way' because they are revealing all the time what they know – and we will get her back, having gone round the world.

So now we're looking at the case study means we always have a client, so the client has to be believable and reasonable all the time. Now our formal education rarely permits children to get this productive obsession with getting her back safe, or getting this church dealt with properly as this (Isle of Man) story needs. So these case studies become the source of all the curriculum being opened up. It's the field of the learning.

Now 'mantle of the expert' as I said uses case studies. The curriculum is what you have to choose first. What is it about this curriculum of folk tales that you want the children to be more wise about when they've finished than they were before? So you have to define, very precisely, the curriculum you want to get into. Of course one of the curriculum areas is 'supposing that?' - supposition – might it have been this? - hypotheses. We don't know why that was remembered right through to this modern book but we can surmise. That's something we can do.

B So through this case study you're actually teaching higher order thinking skills?

DH yes, of course, but you're doing it in a concrete way because we've got a real place and a real book to deal with. Now we shall have to become then with people with a point of view and we shall become Folk Tale researchers.

END OF INTRODUCTION PART ONE

Mantle of the expert – disc one – introduction part two

DH You don't turn children into citizens of a village unless they help you make the village but before they can make the village I have done a bit of research, because I won't have a lot of time, I was only teaching there for two days. Later, if I'd been doing a proper mantle, they would have done this research. So I have looked up all the worker's names of Saxon England that I could find. Thatcher, Forester, Weaver, Bowman, Thomson, Grinder, Fencer, you can see how many (holds up sheet covered in names) and the children are going to make their names of the work they do. Not because I say 'Now children we're all going to make these names' I'm simply going to put the names out on pieces of paper and say choose a job you think could be interesting to do. It could be quite hard to do and people might like you best because you do it well. Now, I've chosen my name and I'm going to be Dorothy Weaver because I know about weaving.

B So what you've actually done now, in order to teach this myth, you're not saying 'oh we're going to learn about the myth', they're actually going to be citizens of the village

DH of the life of the times, that's right. So they have to do a little job which is a task, which is to write themselves a label which says their working name in Saxon times and behind there is their real name so I can address them when I'm managing the enterprise and that is called scaffolding. Do the first thing first, if they think like a Weaver they'll have a point of view and they'll have a point to research, you know, cloth of those days or whatever it might be. So that's the first thing – who shall we call ourselves and will we make the badge, because that's the public declaration 'I thatch, I weave, I look after goats whatever it might be. And all the way through the 'mantle' that will be their point of view of entering the public situations that are going to be quite scary.

B So are you building belief here (DH of course) is that the first step, building belief, so we're not acting anything out yet, because people might say 'oh you're not doing drama because you've only given them a name tag.

DH We've chosen a point of view and it is the way I talk as they are making their name tags 'oh I see you thatch, oh it's going to be very interesting when we come to the church, that is a real special thatching job'. 'Oh I see you are a sewer, oh goodness what a good thing, you'll understand scissors' I'm talking this apparent nonsense as I'm reinforcing their choices, all the time.

B but behind the apparent nonsense as you call it, you're actually building self esteem

DH Of course, and you're foreshadowing responsibility and opportunities for doing things interestingly. You're promising an exciting life really. The second thing is I should explain to you and I hope every teacher will understand this, the name 'mantle of the expert' now comes into being. A mantle is not a cloak to cover you, a mantle is the way you are held in esteem in your community, that you do that which is honourable for your trade or craft, so it is not a cloak by which you can be recognised, it is a standard of behaviour below which you will never, ever sink.

B So this is where the rigour comes in.

DH This is the rigour- and of course the rigour is being built in by 'gosh I bet when you thatch the church it will be really well done, this time it will have to be' – so you're promising future stuff and children are sign readers, they become sign readers from the moment they come into school, they see the teacher, they see what the teacher is like, they see if they like the teacher and they look at what the teacher has prepared. They are readers of sign and every kid with a family or carers knows how to read the signs for what behaviour they are supposed to use right now according to the signs, they're very clever sign readers. Right.
DH So mantle is not a cloak, expert belongs to the determination to get the knowledge you need to be recognised in your culture for the standard you set, so the best thatchers, the best weavers, the best goat herders, whatever, is what we are and it is up to me to remind them of this because I've got to weave my best no matter what. If you think of the guilds, the apprenticeships, the relationship between the master Michaelangelo and the apprentices helping him deal with the Sistine chapel, that is the model and the client in that case is the pope of course.

The client in this case is a very special client and this is where we come now onto why we need the map. So

I spend my life in mantles, creating a believable client. It is not true but it is full of truth. This is a true looking letter (shows letter) it has a picture from the book, of the Marown church with a good roof on it and it is from the librarian at Marown church. Now this has been written with a special pressure to do something and find something exciting to be done.

Dear Mrs Heathcote (because that's my real name)

I understand you are going to be examining folk tales from the Isle of Mann, so I'm writing to see whether the contents of the box are likely to be of use.

- Now that is a lure isn't it, there will be a box, I have it over there because I need to talk about it.

We found this box when we were clearing out some shelving at the back of our library, it is not known how they came to be here, because they seem to belong more to St Trinian's. The items included are a long scroll

- which of course you can see that I've made – I've had to do that because that is the way I've decided the children shall work hard at understanding that behind every folk tale is a terrifying experience – always and that's why it's been remembered

We found some drawings which seem to be related to sewing (DH indicates there you are) and we found an old key

- which is over there, this would be in the box, so the children will open the box

and we don't understand this because it is a wooden key, we don't know if it is a metal key or a model for a metal key, it might have been a template. Anyway it doesn't fit any building in Marown as far as we know. Could you acknowledge receipt of these things

- now that is really important because in 'mantle' the children will always be publishing, not doing their final drafts, but they need to send messages, so the librarian is demanding an answer, which allows the first curriculum writing to be undertaken.

Now then, we now know who we are, enough that we've got a label and from now on we'll be talked to as if we can do that – we won't be called experts. The second thing is we know that behind our label is our real name, so when we are doing a job that needs our real head thinking about it we turn our label over and the teacher and we address each other as Mrs Heathcote and Mr Whatever and the third thing is we are researchers, because we've got this letter. So now I've made the basics of all the story, which I didn't invent, it's come down through 800 years and these are illustrations from the book because I wanted to honour the book, so I said to myself 'how can I help them now belong to this place. So would you like to take a house (offers to B who thanks her) Now put your house where you'd like it to be and we will all put our houses where we would like to live. I think I'm going to live up the mountain here (places house) so I'm collaborating as well and later I shall put my name on it.

B I think I'd like to live by the church

DH Now of course if you do teacher direction what you say is 'you can have one now Johnny' – but I want to look at their social health (fans cards and holds them out) 'there you are, give yourself a house' – I don't mind the muddle, 'but don't spoil the villages' (indicates laid out map)

B So you're building responsibility.

DH You're building responsibility and as they do it they're discovering, because I'm talking, ' a lot of us will be glad, if the river floods, that we don't live near there' and so I'm building in this belief. I'm not saying notice this and notice that I'm just saying all these parts we'll learn to know as we start living.

B Now I know some of the teachers will ask me 'well why can't I just use the interactive whiteboard to

develop this village?'

DH Well I don't think the children get enough tactile experience for a start (B so you're actually using a sensory experience) and they need to be able to move things around. For an example I've placed the big steel monument as an icon, later they'll have to read it in words to build it. I've put it there at the foot of the mountain because I know in physics that one of the reasons this church may bring destruction on itself is that the way the bells ring it can start whirlwinds. That is my explanation for why this story has gone down in time and why people have told 'the Buggane will get you, you be careful the Boggart will get you' and maybe the people who say that to their children even today haven't any idea who the boggart was, of how it brought fire into the village each time and how the church bells rang in a storm. So getting these right (indicates houses) I don't care where they put them, put them anywhere, ut remember where you put them, how far you live from the well, because if you need water that's where we're going to get it, so you see I've got to come down a mountain to get it and then I've got to go back up carrying it. So that's when children maybe start changing things around. There's all sorts of things you might want to know about, for example have you heard of Timothy's run? There you are look (picks up marker from map) 'somewhere there is a tale told that someone named Timothy had to run between that church that was burning down and that church that was safe and we think Timothy ran round the well, all this way and jumped over the water, we don't know but for donkey's years it's been called Timothy's run' - because I'm sticking to the book – the book is my model. The clients are the librarians in that church over there. 'So if there's anything else you're a bit puzzled about do mention it' and you see somebody might say 'what's that big heap of stones' – 'oh well that was when the king, you'll have heard of Henry VIIIth have you, oh henry was a beggar, Henry tore the churches down when he could you know, so one of our churches got torn down, see the sad faces of the people' – and so you see this has to be iconic and we keep returning to it when we come to start to understand what on earth happened.

Now on my map I've put two important things, well I've put three, because these are the modern things. I've put the tea shop – 'we are famous you know, because we've got a church where every time we build a new roof it gets burnt down and nobody knows why and people come and say 'can we have a look at it' and we say well yes and if you want to get off the bus you can come into our tea shop'

Now the curriculum possibilities of a tea shop (B achieving economic wellbeing) are absolutely wonderful and then you've got the market place where anything that is made by us can be sold by us and that again could help the villages. Then that Timothy, who we don't know quite what happened but he did that long run in terror, left his little old house and it got locked up and we've always called it Timothy's but it is now a museum but nobody has been inside yet so we are going to have to go inside Timothy's museum. So we've got 3 big things to deal with.

B I can hear in the back of my head now teacher's saying 'but you're not reading the story, you're not teaching the myth yet, when is this going to come?'

DH The myth is embedded in all the language from now on, in that I'm promising things but mainly I'm promising tasks to be done, not the story. If I chose the story I don't go to any of this (B you can just sit and read it) it would be nonsense, you can sit and tell it really well (B and ask them what they've remembered) it's a good way to deal with the story and that is an experience unlike any other story, unlike any other experience. So in 'mantle' what we are dealing with here is curriculum learning – the 'mantle' will sustain all the curriculum you want the children to learn (B in a context) the story won't do all that, because you set a context. So from now on I'm talking to them as people who live either near that church or this church. And of course the story in the very beginning, the people of that church and the people of this church all shared the water. Now I that isn't a modern topicality I don't know what is. Everybody went to the well, it was a time of sharing and so we go on from there.

END OF INTRODUCTION PART TWO

Mantle of the expert – disc one – introduction part three

DH When you work in mantle, you have 3 voices you can use and you have to bother to learn this.

The first voice is the voice of a manager who starts the whole enterprise going, who can break it up into jobs – 'who will be responsible for this? Where shall we have the toilets? Where shall the telephone be?' - not a real telephone, you only need a drawn telephone, the last thing you want is a real one. You can have as many mobiles as you want in as many pockets as you want these days but there's never a mobile in the room it is only in the minds of the children as they telephone about their problems. So that is the manager and the locations are determined by all the class decisions and the reference is always 'We', 'Us' and 'Our' – not 'You do this for me' -'we'd better think about this – they are going to ask us about this' – 'they want to know what we think about this' – that's the thing. Of course 'mantle' constantly requires us to publish our thinking and the manager will bring in all sorts of publishing problems. The first one is replying to the librarian of course. Also managers talk in restricted code. Nobody in the real world talks like teachers in classrooms. Managers can refer to things – 'Have you done it? What do you think about it? Have a look at this' – restricted code. 'There's been a problem with the toilets has any one reported it?' - it's like that. 'Now children' is out because we are always adult. The voice of the manager is always courteous, it's always very clear, very precise, like 'Amy Johnson tells me she's not sleeping well, well I can't have her in my rose garden much longer, whether she can sleep or not she'll have to get herself off'. And that is the code of the manager. Then the sort of voices would be 'I suppose we'd better have a look at what they've sent us, let's have a look in that box, can you get all the stuff out and we'll have a look at it' – that's a restricted code, that's a managerial voice – 'it all sounds a bit mysterious and a bit funny strange don't you think?' - you are leading the way to adventure, that's the managers. 'We are researchers, that's what she wants us to do, find out why all these things have got in this box' – very precise, very courteous.

The second voice introduces the curriculum and the research – 'I've been thinking, if we are going to have cakes in the cake shop, we are going to have to look at do we want plain buns or fancy buns? Do we want tea cakes? Do we want toasted stuff because if we do we're going to need the machinery to do it. So I think we're going to have to sit down to some serious research on the building, the laws about the building – do we need fire precautions?' - and so on and so on. I'm not introducing everything at once, so I might go for recipes, I might go for proper cake books – bring them in to look at the pictures – but the thing I'm looking at is our teashop – 'do they look expensive to make? Are we going to need a lot of special stuff that's going to cost the earth? Because these people who come on these buses they don't have a lot of money you know, especially if they are on a family day out, it's like the national trust you know' – that sort of thing – so for example 'We haven't had time to design the uniforms yet – do we want to all have uniforms so people can say they work at the teashop? What would be the logo?' - and there'd be a lot of lessons here that would be pure research, children designing, commenting on, sharing ideas – 'what's a good logo for this particular village and this ancient tea shop, that's got this strange Timothy run in it and this church with no roof?' - so you are always going back to the story. When it comes to the tea shop the potential for research and artwork is enormous, so you have to do some thinking about what is the level at which at first the children can begin – for example 'Shall all our cakes be round? Should we have some cakes that look like candles? Well there was a candle in the church somewhere at some time. Should we have coloured icing? Could we have special cards with recipes on?' So you are building tasks that are to do with curriculum – art work, writing, design – and of course if you can some baking for goodness sake! If you can't bake then don't go to the computers, start painting your cakes. There's no need to go for all this technology straight away, you want the hands on stuff. 'We've brought out a design – here we could do weddings, that would be interesting, wedding cakes'

B So all of this is still building the concept of community isn't it?

DH Community but curriculum study – this opens the curriculum, because the context is 'we've got a teashop to run and loads of people will want to eat what we sell them' We've got pricing, we've got money, we've got security, we've got fire risks, we've got uniforms, we've got napkin designs, plate designs – anything you choose that would be the curriculum you think the context will yield – measuring

B But you're still within the role, still the blanket role of the researchers, so they're now researching for the teashop and at some point they might need to be in the tea shop, if the curriculum demands it.

DH Exactly – but we've got to be leaving the tea shop first. To be leaving the tea shop we've got to tackle the

problems of the tea shop. Some will design, sometimes they'll all design. Some lessons in 'mantle' if a teacher walks by your room they would think it is what I would call an ordinary classroom lesson, with deep concentration on the work. But the managerial research talk is quite different.

B So it's not just about acting out

DH 'oh I see what you've got there – will we be wrapping these buns? Are we going to sell things to carry home? Because if we are we can design boxes' – If we want to design boxes then we are straight into measurements and strength of the material. You take it as far as you think you want. This is why 'mantle' is not run in 3 lessons, it's just nonsense.

DH Then we come to the third voice. This is when the children and you really recognise what they now understand. Drama is always about people involved in solving a particular problem – 'what shape shall the cakes be?' is one. There's a myriad of problems. This means we have to bring to the class the now time of the interaction which is definitely feeling like drama. There are all these different roles that you can take on – and teachers are afraid of role because they think 'oh I've got to be able to act' well you don't of course. When you are in role you behave as that person would. You behave for the children, not for yourself – you're not going to get marks for acting in this job. You're behaving for the children. So for example you might hear me say 'So you think we ought to meet a fireman to have a look at all our switches and sockets and microwaves, yes, right' – so we're going to need a fireman to visit – 'well I don't mind trying out how it will be when we get the fireman here. I'm not a fireman but I reckon I know the kinds of tricky questions a fireman might ask us. So while I'm thinking about being the fireman could you be checking every socket, everything that is electrical that could start a flood, a fire or a hazard'

B So they're risk assessing.

DH The risk assessment – right. So you see if I'm the fireman I might say (depending on the class) 'Would you rather deal with a fireman who is not really listening he just wants to look round a cake shop or do you want a fireman who isn't interested in cakes but doesn't trust your sockets? Who is a really thorough fireman – so have a little chat amongst yourselves and see which you fancy' – I don't know what they'll choose, I don't care, I will service their choice. If I'm not listening they will have to write a report to the fire brigade about the fireman they sent who was not suitable for purpose. The fireman didn't listen.

As the fireman who didn't listen my report will have to be something they read very carefully because I will write it. 'Well I think that's all right, how many sockets did you say you had? Hang on a minute I didn't make a note of that. What sort of sockets are they? Hang on I'll just jot this down'

Then of course I go away and write a 5 line thing 'Everything in the tea shop seemed OK, didn't have a look at everything, the people seemed competent' – so of course that will come to our office and as the manager I'll say 'Who saw the fireman?' - they'll say 'we did' – 'where you all here when the fireman came?' - 'yes' – 'Did the fireman attend to everything properly?' - 'No he didn't, he sent the report' - 'I can't send this to the police, they'll never believe it's all right' – So. I think we're going to have to get another fireman.

B So we're now building responsibility, the skills of responsibility with in it.

DH Exactly. The first thing then is you are behaving according to what they are prepared to tackle. The second thing is, whatever your behaviour is, they will have to red your review, because firemen who come have to do a report, that's the context. A fireman's report who did attend to everything must not invent faults that the children didn't know about – you don't invent. What you can say - 'I saw 82 sockets, so far as I could judge all the sockets were functioning well' – you can only go back over what the children did – 'some people took the sockets out and showed me how clean they were, they examined the microwave with me' – whatever happened in that situation I put in my report.

And only when they are satisfied with it, for the manager, who doesn't say she was there being the fireman at all, then we can let it go forward and it can go into our cake shop files that we got a good report.

And of course the second thing the role does is support the children's ideas, so while they are talking in Now,

drama time, whatever they are bringing up, the fireman is always supporting it, either to get them to think harder, or to question themselves, or to carry it further, like if somebody says “I've checked all the sockets” - “you mean you personally have checked all the sockets? Right. Can you show me what you do to check? You all check the sockets? Could you all show me how you check sockets?”

B This is actually a transferable skill isn't it? So, if they are checking sockets they can be checking their work later on can't they?

DH Of course, the danger of something like this is, you don't want them going home testing all their microwaves and pulling out all their sockets. What we might do is learn to label sockets 'Do not remove, this is the socket for the hot water system' and so on and that's something I can do, because that's positive to do in a house. What I don't want is everybody going round (writhing?) sockets out the houses.

I do find with all the pressures teachers feel under that they don't feel they have a lot of ideas, so I'm only showing the way I think and I use the Dendrite principle, now a dendrite, if you can imagine, is a stone, any stone that has marks and veining in it. So if you think of a teashop as a stone, with marks and veining in it, you can start saying to yourself 'well how many curriculum ideas can I find because we are running a teashop?' And of course the things I've found are things like 'what name shall we call it? Shall we call it St Ninians? What shall we call our teashop? And the second is, this old building that we are transforming into a teashop, so we are into architectural shapes. Then we've got the décor, 'do you want a black room for a teashop or do you want it to look sunny, what are the tonal colours that work on autumn days, winter days and spring days? We're into designing, we're into William Morris for goodness sake. Then we have the china, the crockery, there was a craze at one time, well I think it's still on, for oval plates, oval plates look different when filled than round plates do, they fit differently and it looks like theirs more on an oval plate. Then there's our uniform, what will we wear? How will we deal with our hair if we serve in a teach shop, so that the hygiene laws, people trust us that there won’t be hairs in the cakes. Then we've got all the recipes and could we publish them, could we design our cakes ourselves that belong to our village only? How will we advertise our teashop, will we do something on the local radio, will we have a website and design a website for a teashop and so on? I couldn't do that because I don't know about websites. Then you've got the business of fire rules and also work routines. If you work so many hours a week at £10 per hour what do you get paid at the end of the week, or the month, or the year? What is a savings bank and so on? What's the scale of wages? Do you get more on a Sunday? Do you get more for overtime? And then how do you welcome people into the teashop?

Those are dendrite ideas that come from me saying 'a teashop is only a stone with all kinds of ideas' The same will apply to the Timothy museum, to the church at Marown and so on, always I use the dendrite principle and I find I'm quite clever without having to think very hard

B A lot of teachers use mind mapping don't they, to get a concept across?

DH Yes, it gives them confidence. Of course, every task the children will do depends on the tasks you are think they are ready to struggle with. If you want to do round cake boxes it is because you think they are ready because they've done rectangular cake ones or square ones or oval ones. Strength and materials and keeping things from spoiling. What do you do with the tops of the cakes? These are the tasks of the real world, everything you do in a 'mantle' is a task of the real world, just as everything anybody who is working in the real world is doing real world tasks, they don't know how clever they are these guys who get their trucks into towns they've never seen before, these are real clever folk and we of course ignore them, they're not proper people, they're not lawyers and judges and so on. These are the people who need the respect, the people who mend things and make things and get things done and we don't do enough of it in our schools with our younger children. When I look at what I did in school I made a lot more than her daughter did, in my generation. I did a lot more different tasks.

Then we come to a certain kind of drama which is a bit different – The Timothy Museum is an adventure, so we are going to make it an adventure - “I've never been inside that old, locked house but now we've got a key. Would you come with me? Shall we have a go? I've no idea what we'll find” There are only certain rooms, it has to be reasonable if we are going to turn it into a top quality museum like our teashop” - “No dead bodies, right agreed?” - Contract “Are we agreed? No surprises like dead bodies' I know everybody

loves a dead body when they go into a room. 'No dead cats, because I've got a cat and I don't want to discuss dead cats. Would you come with me? OK'

What else will we find? We know it was Timothy who ran from one church to the other and we know that he did some sewing. We don't know much yet. The rumour is he did some sewing with a candle and burnt a church down. Nobody remembers how this happened.

END OF INTRODUCTION PART THREE

Mantle of the expert – disc one – introduction part four

DH: So I'm holding the key – "is there anybody going to carry the key?" And of course somebody will. 10 people will. Doesn't matter. "Between you, you make sure this key arrives. OK. Right, I think it's that way. I'll just get my walking stick, because you never know when you might need a stick. Right. Now, we're looking for a really old tatty sort of building. It's not the old teashop and it's not the library – can anybody see an old, old, old door with a big keyhole?" Well of course they will, they'll see it in a flash, so we go in their direction but before we go…

B: So they're leading it?

DH: They're leading it, but I'm focusing the question. "Hang on a minute, have you got any binoculars? Does it look like a really old door?" This is one of the best tricks in the trade, is this. "Can you see anything about the keyhole? Who's got the key? Does it look like the hole you can see from here is the keyhole for that?"

B: So you're teaching estimating.

DH: Exactly, yes. "Let's go on a minute. Oh, well, we'll see whether the key fits this door. What do you think?"

"Somebody try the key. Now, do you want it to fit?" I don't mind if they, 'No no no, find a better door'. I don't care. It's the social health. "Do you want it to fit? Try it. Is it going in? Is it going in a bit?"

B: It's stiff. It's a bit stiff

DH "Just a minute. Can you make it creak (creaking noise) Can you make it creak? Is it turning a bit?"

B: It is, a bit

DH: "Has anyone got any – I don't know if you're supposed to use oil on locks or whether you use graphite? Has anybody got any graphite?" I was married to a husband who wouldn't use oil. "Anybody got any graphite? Well, try again? Try giving it a bit of a tang. Is it managing?"

B: We're moving!

DH: "We're moving! Get the noise right! Is it round? Has it gone round?" At this point I'm watching them. I look like I'm watching the lad with key or the girl. I'm watching them. Can they stand a bit more of this? "Dare you push the door…"

B: So you're building that tension…

DH: "Can you open it just a bit? Can you make it creak? Never been opened for I don't know how long. Try pushing the door…Can you make it creak? Don't lose the key" (creaking noise) and they will. They're not daft.

B: But it's slowing it down, isn't it?

D: Of course

B: Because a lot of teachers would say here's the key, get in there,

D: Get in there…

B: ..What have we found. But it's that moment of actually getting in that's building the…

DH: It means sharing the power. "Now, I'm not going in. I'm not going in first. If you see anything, don't touch it. It's got to be left because we'll have to not lose anything. And sometimes there's even a little button that we might find in the (back?) so when you first get inside give yourself time to look before we leap".

B: And I suppose really, what you're looking is for the leaders, you're looking for the natural leaders here, now who are going to…

DH: And they will emerge. And it's the little bossy-clogs which are often blamed later on because they overdo it, but you need them at the beginning, often. But you see sometimes there's somebody beside you, you can just say, "Will you take me in?" And so somebody goes in who would never normally have been preferred.

So. I'm going in right. "It's dark…Smells a bit funny…It's very dusty…" So people begin to tell me, I'm not inventing all this. What I'm doing is signing, "Seem like stone walls (quiet) Have you found any windows? It's very strange. Is that a pair of scissors, can you just pick that up and see if it's scissors. They might be a bit rusty"

B Bit, a bit stuck here

D: "Are they? Are they buried in the dust?" Now, the children will find all sorts. They'll find bats and goodness knows what.

B: And no dead bodies and dead cats!

D: No dead cats and so on and now we need to write a report. "So before we leave can every one of you whatever you've found bring it outside but make a note where you found it because the librarian's gonna want to know this, right" OK, later we can probably look at the map and see more about Timothy. Now I don't know about you and of course I can't sit them down and say what did you find cos that's teacher talk, but "I've just come over because I understand you've been round the Timothy house, what did you find, I'll just make a note. And did the key fit? I'm so glad. You've found the scroll?" Well the scroll would've been carried in of course. And so on. Now that is the sort of thing people are a bit scared of because they say the kids will never do it but they will.

B: And this is the kind of thing most teachers actually do too quickly because they're so desperate to get in the action

D: Yes

B: …rather than stay in that moment of belief which is where the richest learning is.

D: Yes. Yes. Now the librarian centres the box and in the box are those things on the map, which are some thread, a candle and so on which I wouldn't have placed there but as the librarian I would have said, 'Did you find the big reel of thread? Oh well, it should be there because we do have an inventory, that there should be Timothy's thread there. Maybe we should go back again and look" not you should go back again and look. "And there should be a candlestick, I put one in the box". There might be the mark of the candlestick on the floor and so on, and so the Timothy is established through talking to the librarian about being a tailor and of course we have the story here.

Now I can choose the story which I…haven't time just now to unroll it all but this is the time of fear when Timothy burned the church down and so that story which is on the CD of course is a very important story, now, er. the only evidence of Timothy that we have according to the book which they won't have seen yet, is the scissors, the thread, the pattern of the trousers and so on and the scroll in the story and one of the publications we shall do is we'll all tell the tale in writing. 'When the key moved and I saw the door open. These are the things I found.' Now we can do this either as a letter for the Gazette, the Great Museum, of, you know, the old house has been opened at last. Now, that's one style of writing. Another style of writing is to write to your friend. 'I've been in the old museum. When we went in this is what I found...

B: But you've actually rehearsed the writing, haven't you. You've rehearsed the writing by giving them the vocabulary as we're walking around…

D: That's right. That's right. And of course the report for a committee. The librarian. So, what you've found is what you reported to the librarian. It's never..everything was found in a stupid disparate way. Everything is to do with sewing So there is a certain control about what the tailor might have left behind when he died. "Nobody knows when Timothy died. No records. His bones have never been found. Only the key, and he must have locked his door and gone away, no idea what happened. But there's a place called Timothy's run. So he must have done something and that something, as researchers we will have to find out" Right. So then you see we come to the story.

Mantle of the expert – disc one – introduction part 5

D: And now the librarian of course has left us a scroll. The scroll is not the same as the book in the same sort of language and this is when I'm quite seen.., the teacher may say I don't have time to do this. Another older class could do it if you have contacts. We don't use peer group teaching enough. In my case I would say it took me a couple of hours to do the messing about with a needle and thread and pots of coffee. What I want, now, is the students to understand ten stages in the community that move from a dreadful horror story where they can't understand why their church roof always burns down to realising as modern people, we can explain this. So to me I'll put my money on this. I've made the textbook and I've done it as a case study and now of course it's a classic, it's the only one that exists, it's a classic, what I tried to do is show that communities change through the things that happen to them so I've divided this long tale of the folk tale from the first horror to the 'Now we understand'.

So you hear me say, "In the peaceful times, St Ninian's Well lay within the monastery and the holy monks who lived there kept the water pure and clean for all the folk to use as they needed." Now you see, if that were on the floor we could all be round it and see them. "And these were known as the good times and the people shared everything. But one day the soldiers came and they knocked the church down, They took all the stones of art and they drove all the monks away". Now you see we're in that story-telling. And everybody's listening and they know that this is it, this authenticates it. It's not me just taking it from a book, this is finding…We are research historians handling documents. This is what all researchers do. All our theologists do this. "And the people of St Ninian's now had no church. This was known as the silent time. The next church at Marown was a long way for the old folks and those carrying babies to walk on special days. Time passed. One day, a travelling monk came that way looking for a good place to build a church. He had a drawn plan and knew how all should be placed"

…Now, let's put the sound on because sometimes some children will listen better to a voice than watch the storyteller.

"In the Peaceful Times St Trinian's Well (sic) lay within the monastery and the holy monks who lived there kept the water pure and clean for all folks to use as they needed. The well never dried. These were known as the good times and all babies were baptised, weddings held in the monastery church, dead folks laid to rest in the churchyard"

Now I know that seems cumbersome. The thing with that it is you'll find children going and listening to it, they'll give themselves that story over and over and over again and it's accessible to them. I don't have to read this apart from once, which I will, but what I've done is follow it through to explain how this particular church seemed to be under a curse. It's in the story, it's in the book. It was the curse that they couldn't explain, that is why we all said, 'so and so'll get you if you're naughty'. And we don't know what we're saying because we had it said to us.

B: So, the fact that you've actually divided this now up into episodes, the good times, the sad times, the peaceful times that actually gives you license to move back and forwards

D: To dramatise. We can go backwards and forwards in all the story and the children will get the stories. From we modern people who begin with a place that's an old house that's been locked up for years but we've found evidence, we've found a place that would be a teashop, lots and lots of people want to know why our church won't keep a roof, we want to know why there's a monument on the hill, it's all in the story and so we start by going backwards.

This is the pied piper! Nobody knows whether there were rats in Hamelin town! It's a pure invention to explain why there were no children. Were they hidden? Because they died of a plague and nobody dared tell? Or did they go on the children's crusade & never came back. So we invent a story that gets us off the hook. People will still come to Hamelin, and it's a logical story. The mayor and the corporation were greedy and refused to pay, so of course the children were taken away but nobody knows what happened to the children. So it's become a folk tale.

Nobody knows why that church on the Isle of Man has no roof but we now can explain it through physics. We know why it has no roof and that's why when we come to the ten episodes the children will understand physics because they'll create the bell that wakes the mountain, in a storm, that wakes the fireball and they didn't know to use something other than thatch, they didn't have anything but thatch, so of course every time there was a storm there was a curse. And people lived under this curse, but this curse is remembered now in modern times by Timothy's Run He ran from the church when the roof got burned to the other church and for some reason when people told the story of Timothy they say he ran, that he jumped over the water to stop this evil creature, this boggart, following him, It wasn't a boggart, but you've got to clothe evidences with a shape you can understand so a fireball turns into a boggart, so we can say it was only the church bell. As long as you don't ring the church bell…Or you put a roof on, but nobody wants to put the roof on, cos if we put the roof on, you've got no tourism. So we're in a coil. By not putting the roof on, it remains a place where people come and so in the ten role episodes I can lead the children through ten totally different experiences provided I will be disciplined in the way the role works.

B: Now some teachers would actually argue that you're not following the logical pattern

D: In what way?

B: Because they'd want, well, we've been in a church, we've, looked at some of the episodes, we've written about Timothy,

D: We've made a tea shop

B: We've made a tea shop, we've looked at the map

D: We will have made a tea shop

B: So where's the logic in this? But working in episodes has its own logic

D: Yes, it has, provided you give the time to the episode. You've got to give the time to the episode. Every episode is quite short, you can get through an awful lot of episodes

and it's done within the drama because each episode in the 'now time' of the exchange between the role and the citizens. They reveal their understanding, they reveal their social health, the role can check their evidence and so on. So what I want to try to demonstrate is those ten episodes that will help the children realise yes, we had a place called Timothy's Run and now we know why. And of course it's logical to call it that, just as it's logical to not know how we came to call it that. It got said in the story at some point. He must have run, when the boggart chased him, for sanctuary to the other church. So what you're building up is the infilling to all the facts and some experience of the terror "and the bell, always made the church burn" so in those 10 episodes I can do that, if I decide this is a system. And from then on, what you should have is a class of children who can take any story and look into it, that's what it's all about. Can you identify as you read? Have you got images in your head, in your mind as you read at your pace, not skimming through the facts. Oh, this is called, I don't know the modern movies. But, er, I want them to be soaked in the period times of it and that means they've got to meet various people with their various, varying points of view which they will bring other understandings to you and I can do that by showing you as far as we have time the ten episodes which I have thought very carefully about. And they are the heart of Mantle. Mantle is not sitting about discussing. Mantle is about working with people who have a point of view and responsibility and which leads to, I'll call it a confrontation. It's not a confrontation of war, it's a confrontation that it makes both sides understand the something that's happening. So now we can move if you wish to the ten episodes.

Mantle of the expert – disc two – episode 3

D: So now we come in our story to a time of hope, a time when somebody came along who gathered the energies of the villagers together and said, "Why have you got no church, with all the skills you've got why have you got no church?" And so I am a builder and I only need a plumb line. <holds it up> I've got to watch this because if it sits on a foot it'll hurt. I have a plumb line and I have a large chart. This is a little chart to go on the map <indicates chart in hand> but my large chart will be a scroll. This is when we know how important it was that the villagers rebuilt the church of St Ninian.

And so the monk opened his chart: he wasn't dressed as monk any more but he was dressed as a builder. "Now this chart shows every placement you need for a proper worshipping church, so I need a big one. There has to be a special place called a font and there has to be a door in the east and a door in the west and there has to be a very holy table that will have to be in the church that we build".

So I am coming to you and I am saying "Will you help me rebuild your church from all those heaps of stones you have up on the hillside there, will you help me? Right, this is what we have to do. Have a look at what your skills are. Take a big sheet of this sugar paper and think of every tool you would understand, that you could use to work it"

Now of course in my life in my early days I was a weaver so I know about tying knots, I'm good with making ropes, and I understand colour and dyes, and fabrics, if we need carpets. So I'm going to draw in *(on the paper)* my bag and I'm now drawing a bag. And it's a sort of bag with a sort of tie at the neck and I need some crayons, I need enough to have a bag. We just have a quiet minute or two. Did you know you put thatch on roofs. You think of everything you need to put a good roof up. If you cut stones to fit, you know what you use to break them and cut them and polish them and between us, we'll build a church.

"If you know about special places called fonts, you can come to talk to the builder and the builder will sort that with you. The holy table must not be easily moved. It must be fixed very firmly. Shall we try?" So now we have that quiet lesson, I'm going around and I'm looking at "I see you've got a sickle there for cutting, is that what it is?" Yes. And I'm talking loud and soft. "The thatcher has a sickle to cut the thatch cleanly and his knife seems to be curved" Now, going through this process is scaffolding for the building and this is where their tools are and this is what they carry with them and I have my plumb line so I can do all the "is it straight? Can you pace it out? How many paces shall it be this way?" And so I might need the school hall. And then they start to build.

Now see this is when the managerial tone… "Don't forget we're going to need plastering. So we're going to need water and we're going to need whatever plaster is made of, we'll have to sort that out. And don't forget we need good spades for digging foundations, because this thing has to be facing the right way and be the right length" so there's a lot of maths now coming into this. It may need the school yard. The role at this point is busy bustling about, inventing all the different trades and jobs that will go to the building. "Are there any barrows available? Can you get those stones wheeled down" Because as the manager, The manager can use that voice. The monk who is the

builder can be the manager. “And don’t forget the hammers. The small hammers that take the small bits off and the large hammers that find the splitting points in the big stones. Shall we do this”. And then of course I might, I would, well I would being me, sing the song of how the church was built. And I don’t know how it would work because I don’t know how the children will be. But I can move among all the people until everybody will be singing.

And so the church is built and then you see I can tell the story. “First the land was paced out and then it was measured and the placing of the font was decided. And then the stones for the holy table” Now I can’t do that if I haven’t had a bag of tools and we haven’t gone through the first halting beginnings. And now we can go through it as a piece of chamber theatre.

B: So this is where you’re actually building in some coherence

D: Oh yes

B: This is where it’s…

D: And I’m feeding in information. “When the plasterers mix the plaster they knew exactly the proportion of sand to lime to water. And when stone was laid on stone…” And they would do what the storyteller says. This is chamber theatre. They don’t have to act. They listen out. “And then the men with the stone brought them in the great barrows, and the hammering began, and the placing of the stones and the walls. And finally the roof and the church was beautiful” And it’s done through the builder in this case

B: So every time you take the object you’re actually signing to the children that that’s your intention…

D: Yes. Now the most important publication on this one is the Dedications Stone. If we’ve gone through all this labour and they will have enjoyed it cos it will have been tough. They'll enjoy the hard work. They always do.

B: It’s a wonderful way to get boys to write, isn’t it?

D: Yes, of course. So now what do we say on the foundations stone? Do we say who made it? Do we say why we made it? Do we say why we had to make it? So now we come to design some foundation stones, and this is a design job. To carve foundations stones and argue the toss about what does that say to people who come along in 600 years and say, ‘Hey look at this old stone, this church has no roof but there’s this old stone, what does it say?’ So we move it from what they try out in writing to how it sounds when you, a tourist, read it aloud. And they might start with, 'Here lie all the bodies of those who built this church'. Well that’s OK, I don’t mind. They’ve gotta hear it sounded on the breath, and they might say, 'don’t like that, we’ll have this instead, let’s try this one' until finally you have the design of the stone. The design of the stone, you start with little bits of paper as they each do their own and then we put the parts together and we decide what matters. The writing matters, I’m not bothered about making it look old or mossy, but it has to say what we want people to know about we who built the church and then we can walk around the church and decide where do

you put a foundation stone, where to place it and what to carve on it. And then you've got your ceremony. What is the ceremony of the foundation stone? I don't know! It's not my place to know. They will teach me what matters to them about it.

Mantle of the expert episode 4

D: So now we are looking at episode 4, when the teacher will function in this case as the benign spectator. That is, I'm the teacher of the class but I'm asking the children to make a contract with me that today we're going to use our research on how you found bells. How you must make the mould, how you must pour the metal, how you must let it cool and then how the mould must be broken, and the perfect bell, you hope, will sound. And of course in our story from the Isle of Man, the buggane story, what we today would realise is that when you disturb the air in certain places as you do when a great bells sounds, that is maybe when you begin storms. There could be a scientific explanation for modern people but folk tales usually you can't explain it, why this great fireball suddenly comes. They can't put it together with the sounding of the bell. So we're now looking at Episode 4 and what I'm saying to the children is we've done our research so can you now work in groups. Decide which group is making the mould based on what you've learned. Which group is pouring the metal into the mould, which group is breaking the mould to take out the great bell and the reason I've called this in the story of this buggane 'The Time of Joy' is that we shall haul the bell up into the bell tower. So we have the Time of Joy and we have the bell tower. So the way I'm talking now is helping the children realise I'm there just as a kind of narrator for them, whatever you do, I'll tell you what you've made me understand. So that's my tone.

B: So you're actually developing your line of enquiry there.

D: Yes

B: How would you actually build in getting the children to stay on tasks. Because that's what a lot of teachers will ask me, getting the ingredients ready for the bell, we can get that done very quickly, and it's over in 2 seconds, but actually from what you're saying this is quite a lengthy episode.

D: Because I'm always busy. I'm not standing looking at the children. I'm watching the children and talking with them about what they are doing. I'm entering into discourse with children and helping them see what feels truthful as they do it. And of course I'm not tolerating messiness. I'm not doing it negatively…

B: This is where..

D: …because the benign spectator demonstrates, I'm on your side. I want this to work really well. We've taken all this trouble so that our bell is going to be the best

B: So this where the rigour sets in, the rigour

D: Oh yes. But remember, we've been working in this way, this isn't a sudden new thing. If you're running Mantle of the Expert, you're running the business of sorting the folk tale, finding out what it was that happened that now we can explain. We've been doing that so this not anything different, we're just continuing forward. What I'm looking for here is the children to decide together in their groups and I'll help them make their groups if they can't, and you'll always get arguments. You get fewer arguments, mind you. And I can allocate space for them, give them time, move around

and constantly I use words like 'When I see what you're doing, you're making me know this' and I point out the positive things and I never lie.

If a thing is not shown I don't say it was there. I'm not dreaming and neither shall they. So if I sense that the pouring of the great liquid is not truthful then I say I didn't believe in the weight of it, I didn't believe in the hot metal of it, work at that and we will end up with four moments in the pouring of the great bell and it's the benign spectator. You're showing me this, I'm telling you what I'm reading and I'm always stressing the things that are truthful so I can question the things that as yet have not become truthful. If they haven't worked hard at making a bell how can they rejoice at raising it when we come to do something all together towards the end of this episode? I can't time how long this will take, I know it will be in four parts at the beginning but it will be in one great raising of the bell and the quality of that raising is related with the quality of the four moments.

So we're talking about still pictures. We're not talking about hot seating and all the silly names. We're saying take the most important moment and help me understand it and if you want to talk to help me understand it let me hear what you say to each other. And this is, all the time, the benign spectator is pushing for quality. It is not pushing for 'Oh that's lovely, now let's get on to the next thing'. It's not like that, learning doesn't take place like that.

So episode 4 The Time of Joy is my role as the benign spectator and from the very first moment I warn them I'm on their side and if I seem not too pleased, it's because I'm on their side so all my language is for them, not for me to get satisfied by what they do. I can praise their research because we did it together earlier on and that's a valuable use of the internet of course, an internet that's not just browsed but sought for because we have a need for it. So that is episode 4 the Time of Joy and it would end with the raising of the bell and for that I'll have to help us build belief. How is a rope held? How is it fastened to the great bell? How shall it slowly be hurled upwards higher and higher. So I'm mind-building spaces and energy all the time. That's the benign spectator.

Mantle of the Expert Episode 5

DH: So now I'm going to try to point out how episode 5 will work in the understanding of the children. So for this I've made us a lantern. The lantern has 2 sides, sometimes the lantern is lit, sometimes the lantern has no light in it. This is the Time of Fear and Rumour. And I must keep this in my mind, and the children must know that this is a time when things happen and you can't explain them, and we're going to look at how it was in this time when we could not explain things. So in the beginning of course we have to agree that the whole of the village of St Trinian's is asleep. Now it's not a case of saying 'Right, everybody lie down!' We have to scaffold it. Going up to bed, holding our lanterns, finding our place where we sleep and we sleep alone in our room, because it's always more frightening if there's nobody else when you're suddenly wakened by a dreadful event which of course is the buggane again, destroying the church.

And of course we need the quiet tolling noise of our beautiful bell that we made, and we hoisted up and thought it was the most wonderful thing, never dreaming that it will bring destruction to the church, because in those days people didn't know that disturbance of air can bring thunder and lightning and storms, and why is the mountain called stormy mountain? Obviously through time storms have risen from there. So, putting people to bed is never a simple matter, has to be scaffolding. Believing in a lantern, believing in the steps, believing in the bed, believing in the window where you can see the church and finally going to sleep. And the quiet and then of course the wind. The rising of the wind.

And I as a teacher am now almost orchestrating. The rising of the wind must come from the children. The tolling of the bell, we can make a contract. 'How shall it be? Who shall make the sound? How shall we make the sound?' and when we're happy with the sound then that quiet tolling will happen. They may choose the school bell if you still have big lovely noisy school bell. But can you make it toll or is it better done by the human voice? And when we're all happy with it, then we can go to sleep.

And then the rising of the wind. And we'll make it between us. And we know that it's going to bring this terrible terrible storm but we won't realise it's our bell that is doing it. The lovely thing that we made. And then of course, the terrible fire. 'How do we learn about the fire? Who learns about the fire? Who gets out of bed first? Is it that we smell it? Is it that we hear it? It's the church!' And then coming together to go to the church and watching the terrible fire.

And you may think, oh, this is just the teacher giving them all the pictures. I'm trying not to do that. I'm trying to get them to give me the pictures back, because I've only got one voice but they can make the voice of the fire, the voice of the wind, the voice of the well. And for this they need to record what they see. So my preparations have to be ready. I need a long roll of paper because every child has got to be able to get to it. I need thick pens of the sort that can make their mark. And I need a bit of space somehow in the classroom or I may need to think about the hall. And what we're doing, 'we're doing what we saw when the church roof burned. And we couldn't stop it. The well didn't give us enough water, there wasn't time, it was on fire before we woke' And all the time we're looking for authentic behaviour. And anybody passing my classroom would think, that teacher isn't in charge! Because that teacher looks like she's doing nothing while the whole world is going mad!

And so they are drawing, they are publishing their first understanding of the burning of their church roof and how it must've looked to them and I have a piece of narration which I'm going to read to you, because I want this to be accurate when I say it to the children.

"When the bell was in place and the church completed, the folks of St Trinian's made a habit of looking out of their doors at sunset before extinguishing their candles and their lanterns and retiring to bed. All was well. And as they said their good nights, this night and got into bed, this night became strange. And all the doors opened and the folks gathered and they saw the terrible fire burning their church."

And binoculars is one of the best ways of seeing, even though they wouldn't have had binoculars. Looking like that is way of focusing on the fire, but you see through your binoculars

B: It's amazing how many kids with special needs who actually can't pay attention to detail can see through the binoculars

DH: I can see that, yes. It's also this power: to see something at a distance and to know you're not seen is very powerful. And we'll look at what we'll be publishing then. First of all we hastily draw the images each person for themselves found as they watched the burning church. So we've gone through a whole cycle. We've gone up to bed, we've looked outside our doors, everything's fine, the status quo. It's the time when fear and rumour will occur, so. In any publishing we would do here, which is how the children learn what they now know, that they are now publishing first of all the painting of the bell. The four areas of how we made the bell. That's the first publication. When it was joy. But now, of course, the fireball.

Everybody will remember seeing something different, so it's no use me saying, 'Let's all sit down and discuss the fireball!' I now have to be part of the people, Dorothy Weaver, with my name on. I know about colour. I saw the colours in that fireball. And I'm leading a language style, so they fight for words, they don't just say 'it was a fireball, it came down the mountain'. I haven't gone through it for that, that's nonsense! So I'm listening and every time I put my spoke in, it's because Dorothy Weaver knows colours. 'I'll never forget the colour of that great ball of fire. I never saw anything like it, I don't think I could even weave it, I don't know how to even make the colours' I'm not dominating, I'm offering a style of thinking and hoping and listening for who picks it up. Because when you're teaching like this, you're not looking forward all the time, you're looking into and at what you're hoping will be the experience the children will have. And so we saw an evil spirit. We saw a buggane. But who saw what? When you describe a buggane. And everyone can describe their own buggane. This needs to be written down. This is the buggane, these are the many bugganes the people of St Trinian's saw that terrible night of rumour and fear after we'd just had such a good time making the bell and putting it up and then this terrible fire in our church.

This is why I call it the time of fear and rumour, and the children know this, and they will need time in their classroom to write what they saw the buggane do, because we're following the folk tale and it was a buggane. I don't know what a buggane looks like. I only saw the buggane I saw and I would expect the children need time and quiet and some narrative if it helps. And it needs the benign spectator again going around saying. 'You're making me read that I can see it, I can see it happening because you were there'. And that is what episode 5 is about, the time of fear and rumour.

B: Could I ask something about resources Dorothy? Because many teachers would say to me, 'Why do we have to have a lantern that's actually so plain? Why can't I bring one in from an antique shop or something?' Is it because on something as plain as this the children can hang their imagination on to it and…

DH: You've got it.

B: Is it right?

DH: The last thing we need are elaborate things they've never seen before in their lives. We're not enchanting children. There are times you do want to bring something in that's rather special. I'm trying to think of an example where I might. I have a Chinese ball for example and it's so carved out of one stone and you can turn it, there are 5 layers to it. Now there might be a time when that magical object might be just what I need. Sometimes I wear a piece of jewellery that might just suit what I'm after. But we're choosing not to beguile and enchant. We want people to say, I will accept this is a lantern. And they won't have these. I've got this simply as my model and I just don't believe in elaborate things if you can use simple ones.

I can't draw so I have this constant problem, because I can't draw I either have to get someone else to draw it but then they don't see my need of it, so I have to do it myself, I don't know if that explains what I'm on about. We will get two kinds of publication which are quite serious and of course must be kept so the first publication is, we painted the making of the bell and each group, as a group, painted its own big picture and that means discussing what we did together to get a painting. And then the

second is an individual piece of writing, what did the boggart, the buggane look like when I saw it? And that's why we need our names on, Dorothy Weaver, because we are people of that period who are known by our trade and craft. So we would get two publications out of that and that's two serious lessons as you might call them, an art lesson in four groups and then individual pieces of writing, descriptive writing, I'm not technically able to express it in terms of curriculum

B: You could also get the Music in making the timbre of the bell.

DH: Well of course you could, yes you could. And the wind. I mean, you can have a recording machine these days so easily. And they can hear the wind and develop it and improve it to their own quality. If it's not a worthy wind it's not worth burning the church roof! I hope that makes a bit of sense.

Mantle of the expert – episode 6

Now we come to the next episode when the children are considering the story of the buggane and St Trinian, so I'm faithfully following the story., We made a great bell, we saw the church destroyed in the last episode, we saw the buggane, we can't explain it but it must have been an evil spirit. But then we have to take some decisions. The first decisions we're going to take. All bells will be banned from now on from the parish of St Trinian's. Horses must wear no bells upon their harness. The class and I are going to be discussing how many kinds of bells must we ban. What about the bells that jugglers wear to attract people to come and watch their juggling? Now obviously I have done my thinking but that doesn't mean I'm going to tell them all the bells, I want them to tell me how many bells must we ban?

Could babies have bells on their rattles? What about Morris men, folk dancing and bells on their knees as the Morris men dance? Can we no longer have Morris men dancing in St Trinians? This is dreadful! And now we need the children in public writing again, I use a lot of rolls of lining paper, draw all the bells we believe must be banned. So we're moving, you see, sometimes in art's direction, sometimes in the art of writing and all the time we're doing what happens in the theatre – people do the tasks they have to do because of how circumstances land themselves. And so they have to deal with them. It's always doing. Drama, I do. Theatre, I reveal the doing to others but we do it for ourselves, so the first task here is 'how many kinds of bells'. Now it's one thing to say the kinds but when you draw them I bet you get a lot more bells. So the public write in first, all the bells and then of course the walk of silence. To Stormy Mountain because we're going to put the bell down the deepest hole we've got. The deepest hole we've got is the crack on the map. See I've marked the great crack. When a heap of stones opened up and the people saw it, there was the great hole, we're going to put the bell down the great hole. And later, we will bury the bell and we will make a cover that no-one can ever get off. Because that bell brought the buggane, that's what we believe. So we have the walk of silence up to the hole with the pieces of the bell, the very bell that we made with such care. And such a wonderful timbre and so all together we carry the broken bell and we walk in (hushed voice) complete silence. And everybody is carrying part of the bell. Now this is a very particular kind of imagination, you can't just say 'take a lump of the bell and carry it up'. There has to be somehow the

scaffolding so when the bell is brought down through the church, having been hauled up with such joy, we now must break it.

How we will break it depends on the social health of the class. If they need to be helped to take their turn, then we need the impression of a great hammer that we pass from hand to hand. If they can cope with it without that organisation they can each have their own hammer and they can break the bell. When we break the bell we may decide to do a chant because the bell must never ever come together again and then we must carry it up to the great crack in Stormy mountain. We saw the buggane come out of that great crack so we know that if we put the bell down here we know it will be very deep down there.

B: I'm just thinking about what you're saying, the sort of the implications for the class teacher here and that's about the internal coherence, we're getting to this point we're destroying something there's been emotional investment in, and you've actually set seeds for that further down the line in the various episodes that you've done, so that walk of silence is exceptionally meaningful

DH: Very meaningful, mm.

B: ..it's about getting teachers to understand as to how we're teaching for that higher level of understanding that it's not just about, you know, hitting the bell and that's the end of it but with every movement

DH: It's about internal motivation and the spirit of the walk is so very important, and you see the walk of silence has to be thoughtful, especially if children are not used to working in this way. Mind you by now they would be, because mantle of the expert breeds ethics, responsibility, it breeds, er…

B: Rigour

DH Rigour, of course. It also breeds spirituality. Behind every action there is more than just what it seems. So behind our walk of silence, it's no good me just saying, 'And wouldn't we all be feeling sad?', that is just nonsense. And for this we may have

to decide we need to walk somewhere and it might mean going outside the school, or it might mean walking around the hall, or it might mean avoiding the furniture in the classroom and all the time we are carrying the part of the bell that we personally smashed. And sometimes it helps children to each draw the bit they're carrying and whether they want it in a bag or in their arms. All this is detail which builds up the terrible walk of silence.

B: Sometimes I think we don't do enough iconic representation with children.

DH: Oh I'm sure, I'm sure, and it's when they start to look at each other. The public writing is the same as the public voice. We have to start being prepared to stand up for our opinion and we have to learn to listen to whatever people are saying. So for example with a class I might say 'I know what I'm going to do is I'm going to put on my softest shoes, because I mustn't hear my feet when I'm walking', So I might put that image, or I don't know because I've not got any kids here but I'm listening to the ' now' of their ideas. 'Have we got anything that would rattle? Have we got anything as we go up the mountain which would make the slightest noise? I know it's my shoes. I'll have to watch my stick. I mustn't make a sound. Shall we do a test? Not a sound!' I will close my ears and everybody takes 6 steps and see if I hear anything. So I'm using myself and my blindness to tell them I heard something, something rustle and I can only say what I heard

B: It's breeding credibility

DH: It's breeding credibility, authenticity. It's helping people have what I used to call in my younger days, a moment of awe when something happens to a class and they're swept along. It's what sometimes happens to actors and it's very dangerous when it happens to actors, because they must never be swept along, they are making sure the audience is swept along. In our case we want to be caught up in the moment of it, the walk of silence is worth the winning. Now of course when we come to publishing we shall have to publish the edict in St Trinian's and this can be done as a class group writing, with me using the I hope the blackboard but I expect it has to be a white board, I wish they'd bring all the blackboards back, they were much more subtle, those whiteboards…

B: Smartboards, now

DH: Oh, I haven't heard of a smart board, don't even tell me about it. The other thing is we shall have to swear an oath to keep silence, so what shall our oath be, we build this as collaborative thinking until we've written our oath on the blackboard, whiteboard, smartboard, whatever it might be. Now we have to publish, to sell in the teashop, the modern guide, our version of what the walk of silence was and what must happen on that hour when everybody in St Trinian's walks up the mountain and if there any villagers who come from other villages, any tourists who come to the teashop, they must realise by getting this in the teashop or museum, this is why you have to behave this way during the walk of silence.

That is a piece of very careful writing that strangers can read and say, 'Oh my goodness me I'd better stand and look at that, or if I want to join it, this is what behaviour I must have. It's a very special piece of writing. And then of course a list of all the bells that we drew and are now donated into our museum. These were the bells that at the time of, decision time, when they broke up the bell, every bell was given to the Timothy museum and later we shall learn about Timothy of course. So all the bells, the drawings of the bells, will be kept to go into the museum and then of course you see everybody has to go through the ritual of placing their bells on the cart to be taken later into the museum.

And that is what episode 6 is about. Lowering the bell, and of course as a teacher at this stage I am one of the villagers, I am Dorothy Weaver remember. But I might just make the odd remark like, 'You know, it doesn't seem long since we were pulling on a rope like this to lift a bell and here we are putting it down a shaft, as deep as we know of that it can never get out of and nobody will ever dare climb down and find it, the beautiful bell that we made'. So our publishing you see, if we give a bell to the museum we write our name, donated by Dorothy Weaver, donated by… this is why the children must always wear their craftsman's names, well, crafts people's name and so that is what episode 6 is about, it's quite a big journey. It's the meeting to decide there'll be no more bells of any sort… If we can't trust our own big one you don't know what the others can do. We don't want that buggane again to burn our churches down! And then

of course we have all the bells we donate with our signatures and finally we have this edict, the walk of silence and it happens always on the same day of the year when everybody remembers the buggane, the burning of our church roof and the breaking of our bell and so the walk of silence will be up the path to the mountain and that is episode 6.

Mantle of the expert – episode 7

DH Now we've reached the point in the story of the buggane where there is a great open shaft and I'm going to be, as a teacher, considering myself in two kinds of role. The first role is to hold a public village meeting, this means the children will learn about taking minutes so I'm going to be inviting the children to see if any of them feel they can write down any of the decisions we take, so that we have a record. We don't necessarily have to choose one child, they may all like to try and take the minutes, I don't care. What I want them to see is that my voice is that of a chairperson. I'm not any other than a person who makes sure decisions get taken. So my first role, obviously, is to get the whole class to make a public meeting place so when they've arranged the classroom where do they want the chairperson to sit? And if anybody is taking minutes can I be sure I know they've got the pens or the paper or whatever they need? And of course later we shall publish these minutes, it's very important that if you've written down the minutes that they get published and organised. So organising the minutes is a case of looking through pieces of paper that people have scribbled on and saying 'was that done before that or did that come next?', and so we publish the minutes.

So I'm now going to sit down to conduct the meeting and of course 'this meeting is about, you know when we threw the bell down, it worried me you know that big open shaft. Somebody said they'd seen some children playing around there and we can't be having it. So I thought we're going to have to have a meeting to see how we can make that great big shaft safe. Nobody must fall down. Nobody knows how deep it is. So I don't know, you know, I hear that, are there any farmers worrying about their animals, or you know, what worries do you have from your work about this great open shaft? When somebody throws a stone down you never hear it land'

So I'm inviting people to be worried and when people are worrying I'm giving them back feedback, 'oh I can see your worry is such and such, oh, my goodness me yes, we can't be losing children my goodness me' and if somebody mentions a bull. Who knows what the children will bring up. Remember they'll be wearing their names. I know

their names I can read them and I can say, ‘What about you John Farmer, have you worries about this, have you had to change the way your sheep can graze?'

And so I want this meeting to be a time of worrying. And of course if anything has been lost down, have we heard lambs bleating, you know or sheep crying for their baby lambs and so on. So I’m trying to stimulate this terrible problem. 'What are we going to do?' If somebody is there to suggest 'fill it in'. 'I think it’s so deep, I don’t know how we could do that but if you’ve got good ideas we’d be working day and night and where would we get the stuff? This is a crack. It’s not like it’s been blown out, there’s nothing came out but a buggane' I don’t know what they’ll suggest but I’m listening. I don’t have a favourite suggestion. I do know that in the story the shaft was covered.

So I’m heading for the story, I’m not trying to alter the story and so I’m working towards that. 'How we would attempt to even cover it, it’s such a climb up there. I don’t know what we can make to cover it. I don’t know what I ought to be like, I don’t know how we’d fasten it' But I’m suggesting now that I would hope the way I’m entering the discourse is they’re suggesting to me. So I might be saying things like, 'well, the thing that bothers me is how heavy it’s got to be. I mean, you know better than I what it’s like lugging great weights and carrying bales of this that and the other. Whatever we design’s got to go up. I don’t even know what we should make it of. In fact, I’ve never had to do anything like this before. It’s never happened in St Trinian’s. You know, we’re facing difficult times. So what are we going to do? Let’s list what mustn’t happen'. And whatever they list. 'Children mustn’t play there. People mustn’t fall down. You must never go up in the dark..' I’m inventing what I think I might get back, but I’m listening to what I do get back. And when somebody says 'you should never go up there to walk your dog at night', 'no, my goodness me, or leave it off the leads', I can just hear, 'I mean who’s got that golden Labrador, my goodness me, if that fell down we’d all be heartbroken. What about that guide dog'. So I’ve no idea what will come up but I’m heading for covers. 'You know, the thing is, we’ve never had to make anything as big as this. You know, making a bell is a big job but at least we know how to do it, but to make a cover for a deep shaft it’s a matter of, we’ve got to start designing cos it’s got be a cover that no matter how windy it is it’s not going to move, no matter how snowy it is it’ll never be hidden. There never could be any kind of lightning come off it'

So we ought to list all the things about this cover. Now as a teacher I want to use a particular kind of language so I have actually written an architect's specification for a bell cover, and you may say, people have always said to me anyway, 'Oh, she gets the best parts, she does all the thinking for the kids'. Of course I don't. I just happen to have been thinking about an architect's specifications and see whether anything has been forgotten because the architect thinks these are all important, for a start and we're still in the meeting, 'it has completely to cover the shaft, that's measuring no gaps. It shall be very heavy, can't be blown down, tell me if you think there's anything forgotten here cos I'm no architect. It shall be fireproof. So I suppose that means certain materials could never be used. I can't see its much good made out of tree trunks even thought they could be very heavy. And then it has to be bolted to the ground. Now then I don't know what you can bolt up there whether it's rocky enough to put big bolts in. And it shall withstand all storms and winds. And it mustn't be struck by lightning, cos lightning brings fire. The very thought of it being struck by lightning makes me worry about the metal'. Somebody might know about lightning controls, I mean I don't know.

'And it shall be seen from far away. No matter where you are in St Trinian's you can see that monument so it's got to be big enough, not only to cover, but big enough to be seen and then it shall look impressive. There's nothing like this in the whole wide world, our monument cover, and it shall dominate the whole village. Finally, and I'm so glad the architect thought about this, no graffiti can be written on it, that would really lower it, wouldn't it'.

'So there's the specification for the monument and my thought is after this meeting what we've discussed everything and we've decided on the monument, shall we take a vote that it shall be covered and it shall be covered with a monument. Right, can you take the counting and we'll see who's for it and who's not for it and so on. Right, I think the best thing to do then is to design our monument. Now I've got copies of the specifications so we can refer to them' and of course we move then to what will look like an art lesson and the publication we shall have will be a series of paintings of monuments. This means assembling what we need.

You see every time you set a task, you've to say what demands will the task make on the class. If so what do you have to provide the class with so they can face the demands? The demands in this case are going to be all the art materials, the space, the stuff to paint on and paint with, or draw on and draw with. And then of course you have what preparations must the teacher make. I've got to get all the art room ready. I've got to make my classroom fit for people to paint in it if I haven't got an art room. And often primary schools don't have an art, room, the may have an art corner with a sink And then of course there are the strategies the teacher will use to get this task begun

B: I've just noticed that you've said to the children 'You know better than I do', and you've used language like, 'I've never had to do anything like this before', so you're obviously taking a status of not quite knowing,. Some teachers will take to this like ducks to water, and others will find it quite difficult.

DH: Very difficult.

B: What's the thinking behind that?

DH If the class needs direction and organising, then I know enough about that, but if I can say to the class 'I'm not sure here what would be the best', that means I've assessed the social health, they no longer fight each other, they're listening to each other, they're grappling with the problem not trying to please me or antagonise me or destruct (sic) everybody or anything like that so there's a transition in this particular situation from, the meetings must be properly closed. The minutes is a lesson in reading, however minutes we've got, we're going to attend to them and we're going to organise them into how the minutes of the meeting would be done, so that is an organisation situation and I'm in among that,

B: But some…

DH: Sorry go on

B: Some teachers might say, well, they've never attended a meeting, they've never taken minutes so you're actually giving them something that they don't know. And this is, this is the biggest fear, it's about risk-taking in the classroom, and actually thinking, you know, just step back and let the pupils actually show you what they know.

DH: And fight their way through it. Now if I get one person wanting to take minutes, I can put them beside me and say 'Can you just make a note of that minute. What was it you said Mary? That we should keep all the sheep away. Did we decide, you farmers, right, you can minute it has everybody decided' and you're teaching what minutes are in the discourse. If you've got loads of minutes, I can't interrupt them but I can write my own, I can just say 'can you hang on a minute I'm not very good at minutes. What did we say there, that the farmers would keep their sheep away from the shaft? And it's going to affect the fodder for the sheep? It's quite good grazing. I'll write my own minutes, you writes your minutes, I'll write mine' and it's all the time, minutes minutes minutes. I've had children say, when we've been dealing with it, another proposition. I've had a six year old say 'if it's another proposition about Princess Cinderella, I am not cleaning this palace any more' and he's learned what proposition is because I've been saying 'why don't we propose this…'you cannot use the teacher's voice. I am the one who knows about minutes. This is how you take minutes. I am the one who's trying to take some minutes, that's all. We need this transition. And then of course we come to the designing of the monument and I see this very much as art books and particularly any paintings of monuments of any sort whether it's Churchill or JB Priestley sometimes monuments are for people but the specifications for this, it's not a person unless they decide it will be because the monument you get will be the monument this class will design. So I see this very much as a quiet art lesson with me wandering about now I can't draw at all so I just have a pencil and a sketchpad

I'm helping people recognise what they're putting in their monument. 'I can see that that will be seen from a long way off. Any idea of, you know, er, Centimetres? Metres?' I have to remember cm and metres because otherwise I go to yards. 'Yes, as tall as that, that is tall. By the way, people somebody here is designing a monument that actually changes colour', you know, I don't know, but all the time I'm feeding public knowledge from private endeavour and often I spend my time amplifying what people say to me. 'What was it you said Rose, about such & such' And you get this little voice, 'ah yes, I

remember now, what Rose said was…' And you amplify and in time you don't need to amplify because people develop their own public voices. Now the tragedy of the formal classroom with the teacher who is the arbiter of the knowledge and the dispenser of the knowledge, the tragedy is, only certain children speak up and the others stay quiet whereas what we're aiming at is everybody chirping away there, so that they learn to listen to each other and they do and they learn to attend to what's said and sometimes one is feeding them the background to what is said so 'what Rose meant there was it needs be taller than even the rocks of high mountains, of Stormy Mountain' or 'Rose said it has to shine but then Graeme said something, didn't you say something about struck by lightning, that's a problem'

So you're stimulating designing and of course we do need art books, and my favourites are ones which I've torn up which is not much thought of, because books are not available to enough people, so taking books apart is a bit of a nuisance. Collect calendars, you get calendars with all sorts of artwork on, I just collected dozens and dozens of anything postcards, and I still do because as soon as you get in a classroom, because they need modelling. Often the children haven't been further than the local park in Derby. There are children who live in certain areas, Normanton for example where the children have only been to the local park. It's no good talking about wonderful things in Florence but painting the picture it doesn't matter whether it's in Florence or whatever, it's would it make a great monument for us, so the more loose pictures there are the better as far as I'm concerned. And I'm always astonished at how children can make their choices. Forgive me for another anecdote, working with a mixed class in Derby with every nationality you can think of including two Chinese children and they're 6 years old, and I found them for them dozens of paintings of faces, from Rembrandt right through to modern photography but they're all as art and I've simply said 'just find an interesting face, and then you know who we're dealing with'. And they've chosen their painting and that's who we're going to be dealing with, in this case we were going to be the people who would be using the park near Normanton in the year 1800 so the month, the year, is nothing, it's these people we'll be seeing on that day when the great ball was put in the park, the great china ball that was bombed in the war and so on. Children are capable, and let me tell you one lovely thing, they looked at all these paintings including some Renoir and I said 'Find the smallest thing that people won't even bother to notice'. And this is what a little six year old showed to me.

He brings out this Renoir, and it's the two girls with earrings, the pearl earrings but it's not that painting. And he says to the whole group, public voice, 'This is the little gleaming on the eye of the baby on its mothers knees' and that is a 6 year old from another country. The little gleaming on the eye. Because we're always highly focused on task. Find the smallest thing. And they do! Because you've guided them in how to look. But again you say 'oh Dorothy is telling them what to do'. I'm not. I'm guiding them on how to look for, into something they've never looked at. They're not skimming-looking, they're looking into, and I'm so proud of that little boy who'll be now about ten.

Anyway. But then you see we come to designing the monument. Now this is an art class, I want some pictures, I don't know if whether they'll want to do them in pen, ink, whatever I've provided, but I am a monument maker now. I need guidance. If they're going to give me the commission to make their monument I need their guidance. So as they're going round I'm going, 'did you see this, should we, I believe you once made a great bell, I don't know whether you see this as moulded or whether we shall import some marble or…' it's the monument maker that I need their guidance about because I will then provide the means by which the design can be done. I'm looking at things like, 'This design is all angles, that's useful, so it goes up and up and up and it's a series of angles. Somebody over here has done a curving thing, could we have a look?' Because as designer I want to know what the final choices will be. The publication here, I see as a gallery of designs for monuments. And when I say publish I mean they must be on display to be browsed. To be hung, whether this would be more usefully hung beside that. So it's discrimination again. And people may say 'But it takes so long!'. I say, do you want learning or do you want parrots? You know, what do you want?' And because you're in touch you know the learning you're getting. If they're all put up any old how then we can say, 'Can we group them? Are there certain factors. Now, let's say, those belong together, really'. It may be the materials, it may be the style, it may be the dimension, it may be the embellishments. And they can do this if they get some help. And it seems to me that this is what the teacher is, the benign spectator who gives feedback all the time. Not, 'No you're doing it wrong, you're not doing it how I wanted, I've got this dream of this monument'. Now obviously I have drawn a monument because I had to make a map, but the monument we make will be this class's monument and so our artwork goes – Task one is can you find an image for

yourselves, task 2 can we put them all up, task 3 is are there any classifications which make us look at them in any kinds of groupings and then finally the choosing. And this is not done that day, this is done, well, by the way don't forget to have a look at the monuments, we've got other jobs to do but don't forget the monuments. And if you like, if you want to put a sticker up there saying this would be a good monument from your point of view, sign your name Dorothy Weaver, I like this one because....

All the time you're publishing, you've been there, you've looked and so on. What you're not doing is saying 'Johnny you've never written anything yet on there, but come along, have a look, I'm just wondering if there is anything else I should notice. Have you noticed something I might have missed?' And so on.

B: So you're actually establishing that eye, the monumental eye.

DH: The monumental eye. That's right. And the monument for example in Normanton, there's all sorts of monuments in Normanton, that you notice, I would have noticed if I'd been doing this, is what I mean, there are monuments all over the place, public monuments, more and more of them and some are easily destroyed like the water things that that nice young man does with leaves and so on as well as the great heaps of stones in Yorkshire which are just uniquely placed and people know they were put there by that artist and that is episode 7 the decision to cover the shaft. So you have 3 stages, a public meeting to worry, a collection of minutes to organise so that we realise our worries and finally the designing artwork.

Mantle of the expert – episode 8

DH: Well, throughout the work of course, I'm respecting the story of the buggane of St Trinians because I can't deny this is what I'm looking at with the children and of course we meet in this story Timothy who is a tailor and like Rip van Winkle he was much changed by a terrible event that he himself brought about. So I'm sticking very closely to this. Now, if you look carefully at the story we know that after the destruction of the church roof and the terrible problem of the bell, certain things were always done by the villagers. For a start they burned rowan fires the whole time at night to protect the church and these rowan fires of course carry their own legend with them that they keep away witches and one hopes, bugganes. They always left candlelight inside the church as protection against the dark. Along comes Timothy in the story. Timothy is a tailor, he's a businessman as you know. He's got a wonderful bolt of cloth he's hoping to sell a lot of his skill, like making good blue trousers. Along he comes in the night cos he wants to be there very early in the morning when the people go to market, and he sees the rowan fires and it's a lovely warm-looking place so of course Timothy goes in. And the children and I we're looking at the story here. And he's got the candlelight and he decides, 'I could cut out a pair of trousers! I've got light, I've got rowan fires, I'm warm, I can sing!' And of course he awakens the buggane and the most dreadful thing happens. He suddenly sees this buggane at the window of St Trinian's and he runs all the way to Mawron church, there was a sanctuary window there with an iron bar that he can hold onto so the buggane cant get him. So we need to renew ourselves with the story of the tailor, Timothy the tailor.

So now of course we need to build the story together of how it must have been and I would use, in this case I'm suggesting we make a tape recording and we can hear what Timothy says to himself because the children can tell me what they want put on the tape recorder about, ooh, this is a good place and whatever they say. And then of course we have the business of cutting out with the big scissors and the clackety noise of them and then of course we have that terrible wind that we've done already earlier on in an episode we've done before and that goes onto the tape and finally of course there's no roof, there's the fire again brought about by Timothy.

So now we're looking at making a series of tableaux. One, we have the tableau of his arrival when he sees the church and then we have the tableau of his cutting out and then we have the tableau of the noise and all the people coming rushing to the church because this is what we're going to put in the museum. The story of Timothy. And it's done in a series of moments. Now, there's a way to get moments to go deep and for this you need a picture. So we need a picture of Timothy, so presumably in their groups they will draw quite quickly, we're talking about quick sketches, this is how it was when Timothy saw the church, this is how it was when Timothy went into the church, this is how it was when Timothy was singing and cutting, and this is how it was when Timothy ran to the other church.

Now there are 5 questions, I can only give you an example from one that I have just found with some eight year old children, cos I haven't got any Timothy children here. The children are looking at the Roman army, they are in Rome totally as Romans, and all the pictures I'm using have come from (Vindalanda?) which are as authentic as I can get from the archaeologists up there. And this particular picture I remember vividly. Four, no, three girls and a boy, chose this picture, and it was a Roman soldier being operated on by a Roman surgeon. So in the painting you've got the surgeon and you've got a body. They didn't use a body, they didn't want to waste a person. And on the left of the painting is a person holding a small bowl. On the right of the surgeon is a person holding a larger bowl, further to the right of the picture, which now of course is guiding the children, is a scribe with a stylus and a wax tablet and the first question for the surgeon is, 'What are you doing?' And the child answered, 'I'm examining the spearhead in the soldier's leg'.

'What are you doing?'
'I'm holding a bowl with a special drink in it.'
'What are you doing?'
'I am holding a bowl for the surgeon's tools.'
'What are you doing?'
'I am writing down everything the surgeon does'

That is the first question.

‘Why do you have to do that?’

‘Because’, says the surgeon, ‘I do not know if’ (this is an 8 year old) ‘I do not know if the arrowhead is poisoned, it is one of the Iceni spears so I must look very closely to pull it forward not back.’

‘Why are you holding the bowl?’
‘Sometimes people being operated on need to be put sleepy.’ (sic)
‘Why are you holding the big bowl?’
‘To cleanse the surgeon’s tools.’
‘Why are you writing everything down?’
‘Because this is a very special surgeon who does things well’.

The third: ‘What is your investment in doing this? The girl say, ‘Always to save life if I can’.
‘What is your investment?’
‘To save pain if I can.’
‘What is yours?’
‘To be as clean as I can make the surgeon’s tools’.
‘What is your investment?’
‘Noting down the work of the best surgeon.’

Where did you learn this? is the fourth question. They always, no matter when I do it and how I do it and with whom I do it, it doesn’t matter if you’re dealing with King Lear they usually say things like ‘My mother taught me this or my father taught me this or I had an uncle once’, they nearly always go to the immediate family people and how things get passed down and so this child is saying 'because my father also worked with drugs', because she knows she’s dealing with drugs and so on, but the last question is the most important, ‘So how should life be for such as you?’ And because they’ve answered the first four questions, the fifth question nearly always surprises us all, including the people who’ll tell you because…

So how should life be for such as you, you surgeon who is watching for poison in a soldier's leg who knows you may be able to ease the pain but you must be clean and always accurate. So how should life be for such as you? And she says never to falter, during the operation. Now how do you know? You don't know you get this, you don't know you'll get, 'Always with care to have mixed the drugs, never to let the water get too cool, never to make a mistake when I'm listening and watching'. And you get this depth and it always comes. You can do it on weaving fabrics if you're the Iceni people. It always happens and those are the five important questions. I may be stuck in a sort of gramophone record! I haven't found any more questions. It doesn't mean there aren't any and one day I may think 'Na! I've been asking 5 and there should have been 7!' But I won't know that.

B: I can see some teachers flinching though about using the word investment or how should life be? Cause that's another example of the kind of risk-taking through Mantle of the Expert that…

DH: But surely it's part of respecting that children are thinkers, and the painting they've chosen they've chosen because they're attracted to it and it binds them in parameters that help them think into the situation. Without the painting…And we must see the painting, you see…

B: You said something earlier on about into and not just through because a lot of stories in your experience are actually…

DH: Yes. Yes. This is why we need Timothy's story to be gone into, I don't know how this would work because I haven't got a class, but one of the things we may do is stand outside the church as villagers thinking, oh here comes a stranger and later we will see everything that happened and remember it. And when Timothy ran from St Trinian's to the other church it became Timothy's Run and in modern times it's one of the big games when we have our village festival in modern times.

And so you see we now look at this series of tableaux, and if we choose the rest of the class we don't need Timothy, we know the story and we can look through the window

and say what we saw and what we heard and we can put it on the tape recorder and this is our record of what happened the night Timothy came and he didn't know and thank goodness he didn't have any bells with him but his clacking of his scissors was a bit noisy and so on. But then you, sorry…

B: So there are some teachers who would feel very insecure actually working in episodes because what they'd want to do, they'd want to get the story out, read the story, question the children in terms of what happened and then say, right, 'Write about the character of Timothy'.

DH: Hm. Well, then they'll get what they deserve, won't they? You know, don't ask me to write about the character of Timothy, I'd need a novel, I don't know where to begin, because he's a Rip van Winkle, he's a terrible, a terrible tragedy is Timothy.

B: But what I'm saying is that through this, you're not actually teaching in a linear manner, are you?

DH: No. No, no.

B: You just, you've just, I mean it makes sense in your head in terms of why you've chosen certain episodes and the tasks

DH: Yes, and the tasks, and the tasks.

B And the tasks that you've chosen with them

you know no matter what your profession is it is case studies

DH: And the tasks of the episode. But how the episode will continue depends on the social health of the class we're dealing with. And we have to remember that in normal teaching the textbook is used as the guide and these textbooks, I believe, are very expensive because I see them bought for schools. And these textbooks are extremely limited because they stick to the old model of teach everybody to be able to read, write and count. But we've surely gone way past that. So we need the second model which is Mantle of the Expert, which is the case study. Timothy is a case study. Doctors constantly read up case studies of operations because they're professionals and

everything is another case study for the work they do. So is a baptism. You know, no matter what your profession is, it's case studies.

The third level is the classic education when you keep returning to the same notions over and over again. The man, I don't know if he's still doing it, he's been photographing the same rowan tree for years and years and years watching it growing, looking at it changing through the seasons. So the classics are when we have the right to be obsessed with something, and getting productive obsession during Mantle is something really important where children say 'We can't do that yet because we haven't got this finished yet' and this is what they begin to say. So if our obsession was, what went through Timothy's mind when he first went into the church and then when he had to run from the church when he saw the terrible buggane at the window and what went through…this is the story of the long-distance runner, it's the same theme, and he was changed utterly by the event. But then we come to, How shall we create the museum? And it seems to me we've gone through this so the children are now going to make for me using their bodies, four important situations related with Timothy. So in every situation there will be a Timothy and there will be those who saw him. So these can be a series of paintings, only we're doing them as frescoes with the bodies of people grouped in the museum.

So who am I? I am there to cut the thread that opens the Timothy museum, I'm the honoured guest. So they're going to have to show me in, welcome me to it, somebody's going to have to do it and show me the amazing pictures that are frescoes painted on the walls and so of course I need a key. Because and it's not a real key, it's a symbolic key, that opens the Timothy museum and of course my role now is the test visitor, to examine the story of Timothy in the Timothy museum. When I'm watching these frescoes I am not saying 'Oh that's nice' or 'I can see that'. All I can do is help them know what I'm learning from them, so I've got my frescoes, and I'm saying, 'I see there is one who stands looking into space'. I can only say that because that is what I can see. 'There is one who leans over someone's shoulder' and what I'm doing is showing them what they are showing me, and the difference is that instead of being self-conscious they become conscious of self, that is why the code of, 'there is one who', and I cannot know what is in their minds, I can only show them what they are doing. Later they will tell me what's in their minds. Is that making any kinds of sense?

So it’s as a visitor, I now come in and so we’ve got our Timothy stages and of course we’ve got all the village, the whole class is with me, and 'I’m so glad to be here and it’ s very kind of you and would you like to tell me who I am and then I’ll be the person you want to come'

.Well if they choose, I don’t know who they’ll choose, I’m not up on modern folk singers and this that and the other, I could be the best actress, but whoever they choose I can immediately take on that attitude of mind and so I don’t know where the Timothy museum is and so they will take me and then I can symbolically open the door, which they will show me, and I can cut the ribbon if they want to have one and so on. And then of course this is when I’m looking at the frescoes and the whole point of the fresco is to help the children stop being just a group to be interrogated but a group telling stories. And it’s the way there is one who does...

Not because I know what they’re thinking. I don’t know what they’re thinking and you see them suddenly instead of staring at me they become painted eyes just like that, and it happens every time and it’s because you’ve said, ‘There is one who...’ And you can use the words ‘seems as if they are’, but what you can’t say is you know what they’re doing.

And so at that stage I am a role come to look at the museum. So I’ve got four frescoes but I’ve also got, are there any other relics of Timothy that I might see? And if Timothy meant anything they’ll tell me about the rowan fires, the blue trousers, the cloth and part of the story. And more and more I’m beginning to realise that you learn so much because you’re teaching all the time.

I’ve realised, I’ve tried to find a parallel for the buggane and I had to teach the business of the Pied Piper of Hamelin and I‘ve found by going backwards to go back to the origin by starting with, ‘There’s a place in our town called Piper's Field and no-one knows why, but every year we hold a modern rock festival. And nobody knows why it’s called the Piper's Field, but, you know, it’s always been called that, nobody knows why, it just is, we don’t know if it was a person or what. And as you work back - in this case through 16 episodes with a high school class of 18 years olds - looking at folk tales

they finally get back to, why did the children disappear? Was there a man with a pipe and some rats, was it like that, or was it the plague? And that class, that high school class in two days went through all those episodes from nobody knows why it's called that, nobody knows why it's called Timothy's race, but it's why we have races now, today, it's a measured race and if you win it you get blue trousers, don't you, nobody knows why but they always get blue trousers, that's the prize.

I don't know if I'm talking sense. But in the end you see I become, I'm not acting a part, I'm fulfilling the role of that person they've chosen for me to be and thinking like that person, so if they tell me I'm a famous actress, or even if they say you're the famous Dorothy Heathcote, it doesn't matter, I will fulfil it in demeanour and in attitude but not in acting because my job is to let them win the museum, not to own it myself.

Mantle of the expert episode 9

DH: In this I think depending on how the children would be, we're going to be designing a fresco to be painted in the church of St Trinian's. It's not to go in a museum. We're going to be painting ourselves on the walls of the church and these are the things you would see that we were doing. And so with the students I would go back through the story of Timothy and look at some of the things that damaged the church, not just the fact that the roof was burned but the fact that he left a bolt of cloth and his scissors and the burning candle and when the buggane came, the hot breath of the buggane made marks on the floor of the church which have to be somehow cleaned and they never will come off because for some reason or another there was evil that night, was awakened again and the church roof was never repaired.

And so bearing what our names are chosen aeons back, as Dorothy Weaver I'm going to put myself in the frieze as someone who is holding the cloth and thinking, this is really fine cloth. What a shame he left it, but look how burnt it is around the edges, so I am trying to get all their craftsmanship built into, as craftsmen how they want to be painted on the walls of St Trinian's for the serious damage that was done that night by the buggane. And so when we're talking we're looking always at 'what am I good at, what do I do, what was my name telling you, that I do?' And we'll build up the fresco so when visitors come to St Trinian's then they learn the story, because it's been now written down from memory through time, and when they walk in the church they meet the people then who worked and lived in this village. So you see if you've got somebody called John Shepherd he may put himself in the fresco as I'm shearing sheep, and he's talking what he understands about shearing sheep. So you're always doing a composite theme until slowly the fresco is born from them consulting what they do, going back through the storyline of Timothy and how the rowan fires had gone out, how there are marks on the floor that we think through the craftsman's eyes. And we are the people who guard now St Trinian's and never shall the roof be put on again even though there are no bells.

So here you are asking individual people to become the craftsmanship their name indicates, whether, it wouldn't be tailor I think cos who knows. And so we're building a fresco. And when we're building it up then so obviously who am I? I'm a tourist.

‘Ooh, look at all these people painted on the walls’. Now I’m not saying what are you doing, why are you doing it, I’m giving them feedback. ‘It’s somehow in his hands, isn’t it, when he holds the ram to be sheared. Those are very sharp clippers. I feel I know these people’. So my talk now is honouring the people of the past not the modern people who are making the Timothy museum so you’re swishing back and forward. Is that making sense to you?

B: Is that what, um, through this are you trying to now to build up a sense of community, of past community?

DH: The past community. Because they had to live with a church they couldn’t use because never would the roof stay on

B: So then linked with that is the children’s concept of them now belonging to a community with a history.

DH: Yes. Yes. But it also honours the names they chose. But they have to be very selective, what is the task, to choose something to be doing that 'I’m painted on a wall and anybody who comes in modern times on a bus to have tea in the teashop. I begin to think I know these people. These are the people who were there when the church was destroyed by this great ball of fire that people at the time thought was a terrible evil spirit'. But it also makes them move from their name to the action of carrying out their tasks, whether it’s sheep-shearing or weaving, it’s up to them and my job is to help them put themselves so when tourists come, they say ‘I didn’t know they did that kind of thing then’. I hope I won’t get a snake charmer but who knows, you never can tell.

So that is the time of forgiveness. We put ourselves on the walls of the church, the very church we can never worship in, we forgive Timothy because he didn’t know any better and we now have done the best we can to stop all the bells and to not arouse whatever it was that time that destroyed our church, it’s that kind of thing. You’re always thinking in dimensions, you’re never thinking 'oh this is a story do this'. By isolating the work you do in the fresco, you’ve begun to think more closely for the first time why you chose the name Weaver. You know, this is what I do, I’ve now got to decide what you do when you weave, put in the fresco.

B: You‘ve now, so you’ve actually got this emotional attachment to it now

DH: Yes. That’s why you need your names early on because that is then mandatory, I am Dorothy Weaver and that’s Dorothy Weaver in the church fresco and I am Dorothy Weaver as I was and so it may be that in doing this they even design their clothes and you know they can do paper cut outs, you can take it as afar as you want, you can do a paper cut out of Dorothy weaving and it another kind of art, isn’t it, it’s paper sculpture but it’s not rough and ready. It’s based on what you want to tell in the time of forgiveness. And that is episode nine.

Mantle of the expert – episode 10

DH: So now what we're doing is we're kind of summing up the buggane story. And it's now 2010 or 11, whatever and we are planning what happens one day in the year when tourists flock to this amazing village that had this amazing thing happen once long ago when a buggane came. We now know of course it was something to do with the bell and of course we've got our monument finished and we know that Timothy ran from that church there all the way along here to the sanctuary grill at Mawron church, so we're just reminding ourselves and of course the village well is between both the villages so water is always available cos that's how villages began to be when there was water available.

So now we're going to plan the festival of what we can have there. Now, for a start we're going to have to work out, and we might have to go out in the school yard for this, how long do we want Timothy's Run to be? He ran from that church there to this church here, which as you can see has a full roof and has never suffered any damage. So how long shall we have Timothy's run? So we might have to go outside and plan what's a good long way for a big long tall tailor to run? And then we'll mark Timothy's run on our map, because this is where the races will always be on that day and anybody can enter for the race provided of course they obey the rules. So when we've worked out how long Timothy's run will be, and it is a case of measuring and deciding and then timing how fast Timothy who ran, you know with his very life in his hands, how the rules of the race will be. So we're going to have to decide how long it is and then of course we're going to have to do the measuring and then design the entry form. If you want to join in the run on that day you have to fill in an entry form, so we're not designing it for ourselves here, we're designing it for all these people who come in buses, so it's got to be absolutely clear. And we may, I don't normally bring in money, so I really don't want them to have to pay an entry fee. If I get entry fees, well, I'll do my best, but I don't normally introduce violence or money. I've got all kinds of ways of bypassing that, of course. But the rules must be written as rules. And so we might talk the rules at first, and of course using the blackboard, whiteboard whatever, if you like the rule we'll put it up there and when the rules are clear. And how many rules do these poor people have to obey, you know, what starts the race? You can't ring a bell

because we never have bells on this day. There are no bells, really. We don't like bells in this place much. And of course this has a problem with its church bell but it's not our church bell so it's not as bad.

So we need to design the entry forms. And I don't know what rules they'll make. Is it the rule about how tall you are? Or is it a rule of how old you are or is it a rule where you can only run if you've got both your legs working properly? Is there anybody not allowed to run? So it's this business of thinking through the rules. And these have to be printed off and of course in this day and age of computers you can type it up and look at it and decide do we like them, until we've got the rules. And do we want to put people off or do we want them to enjoy them. And then of course the prize. The prize is always a pair of jeans to fit. Blue, beautiful, hard wearing jeans which are part of Timothy's story. He was cutting out trousers, if you remember, from blue cloth so modern blue cloth is usually jeans, isn't it? Hard-wearing.

We do not need elaboration. We are choosing not to beguile and enchant.

And then of course we get onto the next. Timothy dolls to be sold in the museum. Now then, this is a design thing and we can only make Timothy dolls from blue cloth, but how many kinds of Timothy dolls can you buy? Can you buy little Timothy dolls, big Timothy dolls? What would people do with a bit of needle and thread, say everybody's got a metre of thread and a needle and a bit of blue cloth, can you make a Timothy doll with that amount of stitching and so on until we're happy with our Timothy dolls. Do we want puppet Timothy dolls, I don't know, I haven't got a class here. I'll get fertile when I've got the class to make suggestions to me! And should it be breakable or should it be a soft doll, should it be a puppet, could be all sorts of Timothy dolls but it's a design situation to make a Timothy doll and this means in terms of teacher preparation you've got to have the needles, you've got to have thread, you've got to have the blue and so on.

Personal meaning making needs simple resources.

And then of course the festival opens with the walk of silence. How do you make sure that your tourists understand that if they want to join in, can walk quietly. So how do we get people to realise why the walk of silence is so very important. So we go back to our meeting and our minutes. The walk of silence to me has always been a problem, you know, because people come in buses and they're expecting bands playing and noise and everything, and they suddenly find they're invited to walk up a big hill to a

monument. So here am I conducting this meeting again, it's what would make them want to do it? Or how can we forgive them for not wanting to do it but not spoiling for those who do want to do it? So it's how the children think you can control the crowds who think they have come with their whistles and whatever and their rollerskates and whatnot and the game is opened with a walk of silence, and all we can do is think what would be the rules and how to explain it, the walk of silence. When there are no bells, no sounds and one of the things I've just thought of, which I've never thought of before, we give them all those big slippers they give you in museums! And if they're gonna walk they walk in these big felt slippers all the way up and you never hear a sound. And that can be quite amusing finding a pair that fit you enough to manage to walk in them. I've only just thought of that.

B: So, making of slippers then.

DH: Well, no, believing in the slippers. One of the things we may do, somebody's got to get silence. All the bus engines have to be stopped. All the parking things have to be done with. And then somehow a voice of some kind has to gather the people in the marketplace. And if they tell me it's the mayor I don't mind, whatever, and this is where the slippers are. And the voice of silence, the walk of silence is explained in a very small A5 sheet. And together in pairs they write what they think would be a good sheet to hand to people that will explain the walk of silence. There must be no sound, it has to be quiet because there are no bells, nothing must rouse the evil spirit that once happened in this town and forever after we've never rowed, we've never done anything to awaken it. And so who shall be the public voice? And I certainly don't want it to be me, so then I become a tourist and the only tourist, I'm the last one out of the bus or maybe I'm the bus driver. I'm just leaving the engine running because, you know, they might want to come in and sit down! And I'm just wondering if I'll be told I can't leave the engine running because it's got, the whole village has to be quiet. I don't know. I think being a bus driver is probably quite good because I didn't want to come anyway I'm just, you know, I just bring people and then I go home and I eat my sandwiches in the bus, I like the bus driver, well I've just thought of that and so on.

And then of course we've measured the race. We're testing now the race. We've written the rules for the race, so we're publishing the rules, and of course you can

actually hold them on the screen and keep reminding yourself what it was. There are certain times when these things are handy, I still prefer a blackboard but that's me. We've then designed the entry form so that anybody, I mean, I might want to run in this race and I'm 84, does it matter if I run? Can I take as long as I like, you know, it'll be a marathon for me, can I do this? So all sorts of problems. And they're always done in that voice, 'You know I've just been thinking, there could be old ladies who would like to test run Timothy's run, you know, just to see. We'll need First Aid people, yes, you're right, so we will' and so on and so on and then of course we have the announcement for the start of the walk of silence, and I'm not, I'm going to be the tourist who's not going to walk, I'm not going to even stop the engine if I need. So they have to beat me down to obey the rules and I'm not pleased at all. If I turn the engine off, you know, I get no cooling system in this bus on these hot days, and so on.

And then of course we've designed our Timothy dolls and these will be part of the situation. But one of the things I rather liked when I was thinking this was, if we made paper dolls with blue paper we could actually burn them, we could carry them on the walk of silence and we could burn them symbolically. But we sell them really in the shop because these are only paper dolls and when we put them on the fire we can say what we would say to Timothy because without Timothy we wouldn't have a festival. He brought the buggane and you know just putting a paper down to burn it, which you don't really, and you say to Timothy what you think you might say bearing in mind that, you know, every year we make a lot of money, only I wouldn't bring in money, but people come because they like to come on this day, and so on and the rituals that we do.

And so that to me would be episode 10, the planning of the festival, the feeling as if you'd been there almost, you've tried the test run, you've designed the rules, you've designed the entry form, you've designed the paper doll to talk to Timothy and it's the reason for going up the hill and then the celebrations can begin in any way that people want. You've got the teashop, I haven't dealt with the teashop because that's a whole different thing again. I would if I could, because that brings us into all the business of what do you sell in St Trinian's teashop, you know, what do your cakes and sandwiches look like? Do you sell boggart buns, or buggane buns? You know. Can you buy big buggane cakes, you know? That always have red icing or whatever. There's a whole field of work to do with designing the teashop because you've got china to designs,

B: The conversations that are heard in the tea-shop

DH: That's right, the conversations and of course you can go back and back through the story to say now wait a minute, what else can emerge because we are not forgetting the story. It looks as if we are but in fact we've been holding to the story the whole time. And of course I have written this story as if it were already a great manuscript. It's a very tatty version but if you listen just briefly to how I've labelled the story, because the story has to cover time, I'll have to have - these were the peaceful times, and then we come to another time. Now where are we. There was the time of peace and prosperity, and then there were the calm days, and then the anxious times and then began the prosperous times, and then the time of telling of history and thankfulness. This is a festival sort of time. Then we come to the prosperous times when people come by the bus load to see the amazing church that you could never keep a roof on and to learn in the museum what happened and what looked like a terrible time has given us this amazing, remarkable prosperous time.

Mantle of the expert - conclusion

DH All the way through this work on this particular folk tale, we've been doing something that Aristotle has discussed so I'm going to read to you what Aristotle wrote. He was the tutor to Alexander and this is what he said to Alexander,

'We deliberate not about ends but about means' and all these different things we've been talking about in this DVD have been about means. 'A doctor does not deliberate whether he shall heal, nor a narrator whether he shall persuade, nor a statesman whether he shall produce law and order nor does anyone deliberate about his end'. We know we are teachers on good days. Those are our ends. 'We assume the end and consider how and by what means it is to be attained, and if it seems to be produced by several means then we consider by which it is most easily and best produced. If it is achieved by only one, we then consider how it was achieved by this and by what means this will be achieved' until they come to the first cause which in the order of discovery is last.

So if any of this has meant anything it's because the means we've been trying to explain in Mantle of the Expert in this case, has achieved enough understanding and inner-standing by the children about this remarkable notion that when you read a folk tale, doesn't matter what the folk tale is, it always had an event that people at the time couldn't explain and it's when you know that, the folk tale becomes interesting, because what did they then invent to explain it? They invented the buggane to explain a thunderbolt. They didn't say that to themselves but it's how it seemed to them to be at the time of the event and it was so important it was passed down, parents told their children and when they were grown up they told their children and it went down in the mythology of all the people who were born in that place.

I grew up with a mythology through my grandmother of a yellow dog. And in summer holidays when I used to go for a walk with my grandmother round about seven years old to nine, there's me in the middle between my grandmother and Mrs Morsom and this is what I hear. My grandmother is saying, 'Yellow dog's out'. I've never heard of this yellow dog, I don't know what it is. I still don't know what it is. Mrs Morsom says, 'Aye, I've heard it, someone's seen it, aye'. And they have this restricted code to do with the yellow dog. They both have this myth that if you see yellow dog there'll be a death. So without questioning the yellow dog, or if anybody really has seen it, my grandmother's saying, 'They say yellow dog's out'. And then you hear Mrs Morsom say, 'they do say', I can't remember his name now, I can't remember his name he ran a little shop, 'they say his wife has milk fever. Oh, right well, it could be, could weel (sic) be'. And they run through they said, 'well, our Ellen ain't looking right weel this days', and they're using this restricted code knowing that I don't have a clue what's going on but I've never forgotten the yellow dog.

And for me, I don't know for you, when you feel like you've not helped anybody learn anything it's the black dog and it sits on your shoulder and you think, I am a useless teacher because rarely are we there when a child says 'Eureka! I understand'.

So I'm going to look at how to look into stories and I'll be as brief as I can. Frequently when my daughter was doing her O and A levels, years and years ago, she would come home with a book and say, 'This book doesn't seem to be about anything'. And I

remember one was The Loneliness of the Long Distance Runner so I sit up through midnight and read it so that in the morning I can give her some kind of guide like, 'Well I thought when I read it as he runs it's helping him to think, and that's what the story is, how running helps him to think'.

Now if I read it again I might find another meaning in it, but I remember saying that to my daughter. Oh, so it doesn't have to go anywhere? No, he's just running to think. And then when she was a teacher she found this story The Indian Village which I'm going to use as the model for us. By Anita Desai. Anita Desai's grandson is now a writer. The Indian village - She said I can't understand why, I've got a 7 year old class and every time I finish the story they say to start it again. What is it about it? So I read this story through the night and I find two very important terms, which I've never ever forgotten to remember. Never forget what you've forgotten to remember you know.

In stories you meet power givers and power takers and that's what makes the story worth reading and in The Indian Village we can trace in this one book how power takers and power givers works in literature. So, first of all you have a status quo usually, you know, the status quo in Cinderella is the prince didn't have a wife and that started everything off. In the Indian Village the status quo was a very foreign thing though she did have Asian children in her class. When on puja day the two daughters in the story went into the water and put on the special blossoms and cleansed themselves for the puja day when everything was made pure. There's the status quo.

You then come to the second stage. There are seven stages in this, in all stories that are worth it. You might look through the buggane and see if you can find the seven stages. A disturbance occurs and the status quo is utterly changed. In this case, the mother of the two daughters falls ill and because she falls ill she cannot bring in the small money she earns to keep the family together and the rent cannot be paid. Because she is sick their father really falls apart, he doesn't know what to do, the breadwinner isn't earning anything and he's trying to look after a sick woman and he doesn't know what's the matter with her, and then the first powertakers come in in the story. Of course they've come for the rent haven't they and they come with a big dog in the story to frighten the girls. They don't see the mother because of course she's ill and they don't meet the father because he's afraid so they meet two big men with a dog who demand their rent, these are the power takers and usually it's the power takers that start the terrible event of the story especially a fairy story. Poor Cinderella, no friends, only animals and birds. They even take the girls' dog away and they know they'll be back because they demand the rent. So they are the first power takers.

So they're reduced even more now their mother is sick, no money and now, threats. The next business is they recognise their vulnerability. They realise how they must now be careful. Where they could run into the sea, and sing, they know they're being watched so this circumscribes what they can do. The brother in the family decides, he'd better go and look for work so he goes to the station and with the last pais that the family have he buys a ticket to what used to be called Bombay. And when he gets to Bombay he meets the first power-givers, that in your story the power-givers are usually very weak. They don't intend to give power but because he's so desperate he accepts some help

In the case of the Indian village he meets a chapatti seller. The chapatti seller sees, ah, here's a stranger, I could use that lad, he looks a good strong lad, if I offer him somewhere to sleep and give him a chapatti, I might get some free help. So he looks like a power taker but by really giving a bit of shelter in lieu of very hard work the boy gets a place to stay.

The next power-giver in the story of the Indian village is the boy, every day, takes from the chapatti man, chapattis to feed a blind watchman. The boy's interested in what the blind man does and how clever the man is because he handles these minute technical things, so tiny, never drops them, puts them all in place. And slowly the blind man teachers him to deal with time and watches. That is the boy's part of the story.

The girls in the meantime dare not go out, but in the village there is a large house to which a wealthy family come every year in the hot season and they expect the mother to clean it, so naturally they come seeking for her and instead they become power givers. They don't know this, they just want two good strong girls to clean their house so they give the power to the girls to earn and make up for the wages of their mother.

And then you come to - the blind watchman teaches the boy willingly because the boy is willing to learn. The wealthy family offers money because the girls are willing to work and then finally you see, what you realise in the big stories, that adverse circumstances strengthen people to deal with things as they happen.

And in this case the wealthy family realising the mother is sick in the Indian Village story, can, they have the power to take her to the hospital. She cannot go into an Indian hospital unless her husband will care for her, see that she has food and feeds her and looks after her, so he stops his drinking. In the meantime of course the girls are earning by working for the family.

So it was when I realised all stories are about power takers and power givers and as soon as I know this I read the story quite differently. I still have the line of the story but now I have the interior dimensions of the story and if I tell that story to children do I tell them the line or do I help them begin to see the relationships?

Now when we come to relationships and I'll try to be quick, all cultures, ALL cultures have layers of social encounter. The first thing a culture has is, are the habits, the things we all do regularly. It is my custom to show my bus pass because that's the habit in Spondon, when you get on a bus if you've got a bus pass. It is the habit to pay your bus fare and if you don't you've broken a habit rule and you'll not get on the bus until you've paid. But then these habits fall into patterns, the systematic arrangements that we have. How far we sit apart from each other and we don't invade space and when people are teaching people to work abroad in other cultures one of the most important things embassies have to realise is, some people stay closer than others and sometimes they may find themselves stepping back because the custom in that country is people are closer when they're having a talk together.

And these patterns are kept going because we find them useful. And of course the pattern that black women sat at the backs of buses was kept on usefully until somebody said no, I'm going to sit at the front, then you get your first disturbance of

your power. Then of course society has its rules, the demonstrations of principles. Today the Council tax bill came so here is a rule, authority says, Pay it mate or you'll be in trouble. These are various ways you can deal with it but you'd better pay it because this is what we've all agreed on, somebody pays in order that you get your dust collected and this and that an the other.

These become the rules we apply whether we're meeting strangers or friends. I went out to dinner on Sunday so I took a loaf of home made bread because that was my rule, I knew I couldn't take wine, I'd no idea what to buy, I didn't go out because my daughter doesn't want me driving in the dark, but by baking a loaf the day before I followed a pattern of a thank you for hospitality.

And then we come of course to laws, and when we come on laws, we have all the professionals who have their own laws, the surgeon, the policeman, we saw these policeman this week who were admonished because they said we can't come & stop you being killed because we're dealing with a prostitute and they disobeyed one of the basic rules which is, we serve. And so on.

And this is the area of penalties and rewards, you know, 'The policeman'll get you' in my day, they don't talk like that now. But when you see on a Saturday when I used to travel from Birmingham if there'd been a big match the police were quite frightening, not because they had guns but they looked so big with all this padding of radios and all sorts of stuff demonstrating the authority to make something get looked after and so on.

And then of course administrators fall into that, we have to keep to the administration of the school so things can work. I mean an obvious one is don't run in the corridors please, you know, that's a very obvious one. But then we come to rituals and rituals are one those things, that there's no other way to do it is there, this is how it's always been done. My loaf of bread is part of a ritual, take something as a thank you and if possible put a bit of effort into it that's suitable for you.

And so I tend all the time when I'm looking with children in drama work, at what level is this group now functioning because of what has to be done at this time. So in terms of our Roman soldiers because the whole class are Roman, the teacher is Boudicca if we need her, she represents the whole of the Iceni people. She's got no tribe behind her unless we see it. But the level at which the drama will develop, shall it be at the level of rules?

The rule about carrying armour under normal circumstances if you're a Roman soldier is you're ready for a fight but if you're thinking a bit more deeply the rule may be to demonstrate to Boudicca that you've got your armour but don't intend to use it, so the ritual laying down of swords may be what you're working with and where the teacher's negotiations are coming from is at these levels, is it a habit, is it a pattern?

I don't know if this is clear enough, I'm trying to be quick but to me it's to do with bonding and the five bondings that we know of and I always have to look them up you know. First of all there's, you're born into the bondings of your kin. Then it opens up to the bondings of strangers, friends, acquaintances and indeed sometimes enemies. As you recognise, that person doesn't really like me and then you come to the third bonding. These are, and I've got these written down and I bet I'm going to have to look

for them and I bet I can't, I'll do my best, I'm not going to find them. But the third bonding basically is all those people with authority to give us the help because they're skilled, so I go to doctor, I don't do my own operation and then you get your experts which turns us into the not-expert and that is when often people misunderstand each other because we can't talk to each other, we don't know the questions to ask and they don't know what we don't know and they can't get us to ask.

Working with Foster the big architect, he said to me one day would I go to York. He was trying to get the women in the flats in Glasgow to define a good workman so they could supervise the workmanship that looked after their flats. So I worked with Foster for a full weekend with these women who came down from Glasgow to look at how the heck do you make sue that a guy who's coming to do the work does it like it should be done. And then of course the next bonding is those remote powers like don't go faster than you should in a speed limit, it's the sign on the road sign. I got a thing for speeding three years ago and I'm ashamed of it. And I was only two miles over but I'm still ashamed of it. And it's no good saying it's only seven in the morning, I didn't expect…I did not obey the speed limit and of course I carry that.

And then of course we get to this business of what ceremonies do we begin to look at as being really really important. So people may not have the same ceremony of bonding together whether it's a marriage ceremony or a civil ceremony. One of my old students runs humanistic funerals and she will have a totally different evocation of ceremonies.

These are always in my mind though it may not have appeared so, what I've been trying to say to you is, these are always in my mind when I'm working with a class, this is going to be a matter of rituals, the walk of silence is to do with rituals, this is not just because we like it but if we don't do it right something could one day go wrong and so on. I still wear my engagement ring on days when I know it's not going to get ruined because it's delicate but it was part of, buying it, it had to be an old ring, you know, it was just one of those things. Nothing to do with money, I want something somebody else has once worn. I don't know if any of this makes any sense to you dear Isle of Man teachers struggling away there.

B: We'll soon let you know.

DH: Well I do hope I get some feedback and I do wish you all well.