

Patriotism versus privacy: What is the price of citizenship? A teacher's story

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ABSTRACT: This teacher narrative reports on a Mantle of the Expert study with a class of Year 7 students at an intermediate school on the East Coast of New Zealand. The aim of the study was to integrate a range of curriculum areas in an inquiry into events surrounding the New Zealand Land Wars of the 1860s and especially the controversial figure of Te Kooti. The study sought to incorporate a number of key aspects of Brechtian pedagogy/theatre and of the Orff Schulwerk approach to music education into the study design. This narrative is essentially one teacher's critical reflection on what happened, what worked and what didn't, at least within the constraints of the study itself.

KEYWORDS: Mantle of the expert, Brecht, gestus, signs, Orff Schulwerk, bicultural education.

The New Zealand Curriculum document (2007) states that we must honour the Treaty of Waitangi (the founding document between Britain and Indigenous Māori in 1840) by creating an environment in our schools and classrooms where all cultures are valued for the contributions they bring. This means firstly recognising Māori and European communities followed by the inclusion of other cultures present in individual schools. For many generations New Zealand has had significant underachievement from Māori students and recently there is a call to shift the focus from Māori taking responsibility for this to teachers improving their knowledge and teaching by incorporating different cultural values and approaches (Ministry of Education, 2011).

These approaches are named in a Ministry of Education document called *Tātaiako – Māori achieving education success as Māori* (2011). *Tātaiako* is a government initiative which provides competencies for teachers to specifically address areas of need in Māori students, namely respectful working relationships between students and families and the understanding of cultural beliefs. These competencies are set up to help provide contexts for Māori learners to affirm their beliefs and develop independent learning. Some of these contexts include incorporating Māori culture in curriculum delivery and design processes so as to allow student cultural voices to be heard in the classroom and to allow for differing styles of learning to enable Māori students to develop and discuss their culture.

Linking Arts Education pedagogies such as Mantle of the Expert (specifically the work of Gavin Bolton and Dorothy Heathcote in Mantle of the Expert) and Orff Schulwerk (as an approach to music and dance education) to the values and expectations of *Tātaiako* means students' cultural identities and connections are linked and learning experiences in literacy are enhanced. For example both Heathcote and Orff stress the importance of process in their pedagogies. This means that students are led through the learning in a way that enables discussion and connections to be made. Knowledge is given out as needed through a variety of textual practices, for example letters, newspaper articles or a visit from a character in the story. Every

piece of knowledge is in context of a situation and is a sign or symbol with relevance to the work the students are participating in. This teacher narrative is my own account of an intervention which sought to find synergies between the Mantle, the Schulwerk and Tātiako.

SEMIOTICS IN ARTS EDUCATION AND THE SIGNIFICANCE FOR CHILDREN'S LEARNING

“Drama is the mimesis of life. And life itself, the interaction of human beings in their social and natural environment, is, after all the product of an infinitude of individual circumstances, occurrences and intentions: so it is only fitting that its mimetic representation echoes that state of affairs” (Esslin, 1987, p. 156). Martin Esslin goes on to point out that although we can represent life through dramatic action and signs (voice tone, expressions and actions) there are no written rules and at any one point a dramatic episode can have a number of signs susceptible to interpretation, some of which may be culturally significant and others not, thus making situations complex and potentially confusing.

Esslin explains signs in drama using Charles Peirce's (1839-1914) three categories: iconic signs which are present in pictures, index signs which point towards objects, for example, a gesture indicating that something is “over there”, and symbols. Symbols are particular signs, which are derived from cultural knowledge or language which is common amongst a group of people. Anyone outside the group may not know what these symbols mean e.g., the particular choice of colours on a flat.

Gunther Kress and Theo Van Leeuwen (2006) break Peirce's signs further into signifiers (forms or what the sign looks like) and signifieds (meanings). They believe that the act of making signs is less important than the relationship between the visual item, the meaning and the context, which motivates the user and should be taken into account when reading a sign. A teacher, director, actor's job is to deconstruct these signs and include only those which direct the audience towards the meaning intended. In doing so, an experience will be created which raises the level of didactic, emotional or intellectual involvement of the participants.

An important reason to carefully plan signs and symbols in drama is to create a credible character and story. Gavin Bolton (1992) describes this as building belief. There are conventions which help to establish belief in the social contexts we are representing. Bolton believes that putting a lot of emphasis on word symbols can give the impression that drama is always needing to be “interpreted”. Rather symbols should be an integral part of the action expressing important understandings which unfold and accumulate throughout the action. Bolton calls this symbolization and describes it as a process which is gradual and controlled by actors and events rather than left to the random interpretation of the audience.

My job requires me to teach across an intermediate school of 640 eleven to thirteen-year-old students. 50 to 60 percent of our students identify as Māori. My lessons are organised in short cycles of nine one-and-a-half-hour lessons and in those nine lessons I need to develop a working relationship with students, capture their interest and teach a number of arts elements and techniques from the drama and dance curriculum. I do

this through language. Using narrative I begin with their own cultural backyard, drawing on their own prior knowledge while aiming to develop a wider worldview by the end of the unit. Constrained by time, I have developed an interest and need to use process drama and music and dance techniques. My aim in teaching is to develop the pedagogy of Dorothy Heathcote's Mantle of the Expert and the Orff Schulwerk in an integrated way to address the elements of movement, drama, literacy and culture.

As part of my Masters in Education, I proposed a study designed to explore how the theories and conventions of Bertolt Brecht's Epic Theatre, in particular his ideas on the use of music as an alienation technique, could be incorporated into the primary school drama classroom. Heathcote's Mantle of the Expert pedagogy was used to deliver and explore these conventions with a Year 8 class of 30 students. Like Stig Eriksson (2011), I had been struck by parallels between Mantle of the Expert and the theories of Brecht, and I wanted to be open to the numerous opportunities for integration of arts-based learning with moral exploration and deeper literacy understanding. Orff Schulwerk pedagogy and its clever process of unfolding music and movement also struck a chord with me in terms of Brecht's beliefs and the bringing together of these elements to create deeper understanding for children. I believed that through the interweaving of these strategies of teaching and learning, students would participate in exciting and enriching dramatic experiences which I believed would enhance their enjoyment and metaxis (seeing from two worlds at the same time (Bolton, 1992, p. 33) of complex, real-life situations.

BRIEF OVERVIEW OF THE ORFF SCHULWERK

Carl Orff and Gunild Keetman created the Orff Schulwerk music and dance education programme in the 1950s in Germany as a school-based approach to teaching music and dance, which is designed to be elemental, student- and process-driven. Elemental means that it stems from the child's environment and as Keller (2011) states, relates not only to music but also to dance, drama and spoken word. Brigitte Warner (1991) describes the Schulwerk as an unfolding sequence of ideas though a multimodal delivery of voice, movement and instrumentation. This creates an integrative and educationally rich environment allowing for creativity, musicality and empathetic co-operative learning within today's classrooms.

Doug Goodkin, an Orff Schulwerk expert in America, argues that the Schulwerk's can harmoniously integrate many cultures into a learning environments stating that not only are we using language, music and dance but we are working with cultural gestures and relationships within groups (2005). Coupled with Process Drama techniques such as Mantle of the Expert, these tools can allow the integration and development of skills to suit the culture and needs of the children.

BRIEF OVERVIEW OF MANTLE OF THE EXPERT

Dorothy Heathcote developed a drama pedagogy for teaching social, emotional and intellectual understanding. Students are immersed in an enterprise with a dilemma, while at the same time knowing that the situation is fictional. Both teacher and student use dialogue and drama conventions to communicate and reflect on while in role,

building up the narrative along the way. Learning happens through episodes (tasks or dramatic events) in which the students run the company in role. The teacher is also in role, strategically driving the learning forward by facilitating the thinking required to run the enterprise.

The role taken by the teacher facilitates the sharing of power with students. Heathcote contends that in order for Mantle of the Expert to work successfully there needs to be radical changes in the way that teachers plan for and deliver the curriculum, “The first element (of the skills required by teachers) is the power shift from holder of knowledge to the enabler of learning” (Heathcote, 2009, 5). When students position themselves on the same level as the teacher they begin to open up new purposes and drive to the tasks that need to be completed. Edmiston (2003) highlights this point by saying:

When students and teacher share an imagined expert frame they consistently position one another as colleagues with professional roles and tasks to be done. At the same time they are engaged in everyday tasks in the everyday world of the classroom that have curriculum purposes. (p. 1)

I believe these two arts-based pedagogies offer alternative modalities for students to express their understanding before turning to the written word. Eisner ascertains that understanding the world is secured and experienced in different ways. “Humans employ different knowledge systems to acquire, store and retrieve understanding and they use different performance systems to express what they know about the world” (Eisner, 2002, p. 148). Through the medium of unmetred and metred voice, free and metred movement and a range of instruments, students and teachers have countless combinations for expression and communication at their fingertips. The task for a teacher is to decide how the subjects or learning areas within their curriculum can fit together and to then weave a clever and complex pedagogy capturing and nurturing the creativity and culture of students.

BRECHT AND EDUCATION – HOW HIS THEORIES FIT WITH MUSIC AND DRAMA EDUCATION

Franks and Jones (1999) believe that there is a strong case for using Brecht’s ideas in today’s classrooms. Many educational drama techniques are derived from Brechtian theatre, for example, thought-tracking, montage, soundscapes, tableaux, and so on, and are used often in the drama classroom. What Franks and Jones are talking about is the use of Brecht’s connections between “critical perspective, cultural production and education” (p. 181). Brecht was concerned about teaching “through forms of theatre” using a didactic (moral) and dialectic (discussion of opposing ideas) approach. His ideas around *gestus* are pivotal in his work.

Gestus is a term for the ability to show social beliefs through attitude, actions, spoken word, music and body language. For example, a salute as a social *gest* can indicate authority and respect. Not all *gests* are social or have relevance to particular societal ways, for example, a look of pain or laughter does not necessarily define cultural or social being.

The key to gestic acting techniques is for the actor to show the character's change or growth of thought and relationships with other characters by the way the actions, words and expressions are portrayed. Techniques such as increasing speed and volume, placement of the actor in relation to the other actors or in relation to the set – sometimes in the action and other times on the outside of the action – enable the actor to show his character's possible pathways and decisions, allowing the audience to make judgments about the situation. As Brooker (1994) describes, this can at times create opposite or contradictory emotions in the scene, thus demanding that the audience decide and justify whether the actions or decisions are right or wrong. This approach allows for scrutiny of the social relations between people and cultures. Franks and Jones state that the use of Brecht's principles allows the construction of a coherent, flexible and dynamic framework to address some of the cultural and moral issues we have in our education system.

Brecht's beliefs can be applied to music also. He believed that music is a gestic symbol, which helps to distance the actor and the subject and can enhance the social attitudes present in the drama (Hosokawa, 1985). When music is used, distancing occurs between actor and story, actor and stage and between actors. Music highlights and illustrates the action as well as cementing attitudes and relationships (Weill & Albrecht, 1961). Brecht intended this distancing to occur as it increased the ability to look objectively rather than emotionally at a situation and believed, as did Weill, that music was therefore more than embellishment to the drama; it was gestic.

Roger Wooster (2004) discusses Heathcote's links with Brecht and other drama practitioners and finds strong similarities in her process to Brecht's theories. Her desire to "develop the humanness" of students through social and emotional immersion in an experience, coupled with the dialectical analysis of situations through role-play echoes the ideas of Brecht and his teaching beliefs. A major difference between Brecht and Heathcote, as Wooster points out, is that Heathcote is concerned with reflection, while Brecht is motivated by "arousing the capacity for action" (p. 17). I believe there are political undertones present in all Heathcote's work. However, the driving force is making meaning.

Brechtian principles in the classroom allow opportunities for students to use their understanding to create their own ideas and position on an issue. Taking signs and analyzing meanings teaches students to use historical events and transform them into learning for the future. Franks and Jones are rightly concerned about the use of the conventions in isolation and out of context, as this strips them of their power and sanitizes them of their social and political purpose (1999, p. 198).

Music is not mentioned a great deal in Heathcote's work, if at all, but the Brechtian tones of her work allow for it to play a role in developing the understanding of signs and relationships. Gayle Henrotte (1992) describes music and gesture as being able to simultaneously sign emotion and motive. We can identify fast or slow actions with angry or gentle feelings, and therefore music can be found or created to represent these ideas. We can equate anger with jerky movements, excitement with acceleration and joy with jumping, for example. In this way rhythm in words and music can portray these ideas without explicitly stating them. When this happens we take away the naturalism of the scene, but through added estrangement challenge the thinking of

our students. This is what Brecht intended with his plays and Lehrstücke (short educational learning plays).

THE MANTLE OF THE EXPERT: TE KOOTI – VILLAIN OR HERO?

Over-riding inquiry questions

When beginning to plan a Mantle of the Expert inquiry, the context for the enterprise comes from a series of inquiry questions. These questions are derived from what the teacher wants the class to learn, which may be set by the curriculum for the term or simply from a need that has become apparent in the social climate of the class.

There were three political issues creating great debate in New Zealand at the time of this study:

1. A bill giving the government the right to gain private information from people without permission. The Government Communications Security Bureau (Government Communications Security Bureau, 2014) had caused strife over the gaining of information, and so the Government changed the law to allow access to people's information. This bill became known as the GCSB bill.
2. There had also been a major win for the Māori people who had just been given a large land settlement in the return of the Ureweras (a National Park). This land had been confiscated from them and after a long battle the local Māori iwi (tribal group) had settled on an agreement, which saw the return of this valuable area of land. The Urewera settlement is important for our students as it is the closest to us geographically and many students attend school camps there at the beginning of the year.
3. Alongside these major government issues there is a growing trend for students to share large amounts of information about themselves over the Internet and divulge private details to people who may or may not use the information appropriately.

I set the following inquiry questions for this Mantle of the Expert based on these underlying and topical issues:

- Why did the Māori land wars occur?
- How does war affect everyday people?
- What is the importance of people's privacy?
- When, if at all, can privacy be overlooked?

In Mantle of the Expert work the students are encouraged to acknowledge that their investment needs to be an emotional one in order to gain the desired passion to sustain the story. Mantle of the Expert teaching techniques such as the use of effigy (in this study there is a "Boss" who owns the business but lives out of town, he instructs and gives work but is rarely seen) and teacher in role achieve distance between the students and the story through careful "framing" of the topic. Brian Edmiston (2003) defines framing as the perspective we take on the situation. The key to creating a productive didactic environment is to frame the learning so that students are positioned in such a way that they can make connections both in the everyday world

and in the imagined world. This work is framed by history. There is potential for some strong emotions towards land issues to appear through family connections, but the students themselves have not been in this situation before. Eriksson (2011) highlights the need for distancing to protect students, provide an aesthetic principle and operate as a poetic device (p. 65). By keeping the action at a remove from an immediate or personal real-life situation, it makes the context less threatening to the students. Eriksson is talking about not making the learning context too close to the actual lives of the students, as there is a danger of the learning becoming a judgment rather than a call for change. This is a type of safeguarding. The frame of the learning must reflect the needs of the students both socially and intellectually. It can unmask events and raise curiosity and slow down learning to allow for both reflection and experience simultaneously.

Timeline

The year 1858 saw the Māori King (Kingitanga) movement rise up in New Zealand, because Māori felt that through events following the signing of the Treaty of Waitangi they had no say in Pakeha (European) politics and their land was threatened. Their own courts, mail service and newspaper were established and this threatened the Pākeha who saw such acts as an act of disloyalty to the Queen.

From 1863 onwards, battles occurred in the Waikato, Auckland, Bay of Plenty and East Coast. The major battles were in the Waikato. Troops were enlisted and many Māori fought for the government. Troops were paid with land. Throughout the period, there was major political unrest between the crown and Māori and also within tribes.

Te Kooti (a respected and outspoken Māori warrior) and his followers killed Carl Volkner (a key general in the army) in 1865 and this led to a large battle at Wairenga-a-Hika, a settlement on the East Coast of New Zealand. Te Kooti and his followers were arrested and sent to the Chatham Islands as prisoners. Two years later, Te Kooti and 200 prisoners escaped from the Chatham Islands and returned to the East Coast where they sought utu/revenge on their enemies in a big massacre at Muriwai (a small township). They then went into hiding in the Ureweras (a large densely covered bush area inland from the East Coast) where the government pinned them down and began searching for them (Parker & Television New Zealand, 2005, pp. 34-45).

This is the time our *Mantle of the Expert* enterprise was set in and the above background knowledge was introduced through dramatic episodes and signifiers, for example, diary entries, newspaper articles and advertisements, and role-plays around soldiers, and glimpses into people's homes, and so on. Discussion centered on the dilemmas and injustices occurring and the force of various moral beliefs. Dramatic episodes introduced various characters, including soldiers, everyday citizens and people of authority in the enterprise we were running and the NZ army.

I set the scene for the first episode using an old 1870's haka (Māori chant) written about the land losses (Archer, 1870). Video clip ¹ shows the students' product of this work. Using some of what I felt were poignant and relevant words from the haka, students created a movement and rhythmic spoken group performance. The idea was

¹ See http://youtu.be/pR_kIPXDpio

that the haka could reappear in future episodes as a quiet spoken piece or be present in the background in movement only to show another presence.

These two lessons used the Orff Schulwerk process alongside discussion and reflection to enable students to gain deeper meaning of musical elements and life. Henrotte (1992) shows how music can be found and used iconically to highlight images, facial expressions, and so on. Indexically, they are a kind of quotation mark around ideas pointing to objects, and symbolically to show a momentous event. (Henrotte draws attention to the example of Prokofiev's *Peter and the Wolf*.) Characters and events in the story are portrayed through music in a way that voice alone cannot do. Equally students can compose their own soundscape and musical representations to accompany words and action within drama to symbolically represent emotion, mood and relationships.

By teaching children the fundamental skills of improvising, composing, exploring and imitating when making music, drawing first on their own culture, the process builds on existing knowledge and uses the devices of voice, movement and instrumentation to develop meaningful, creative and rich learning experiences. While Orff did not in any way connect to Brecht or his principles, I believe that the Orff Schulwerk process fitted nicely as an introduction and could then be integrated into subsequent drama teaching, thus enhancing learning and encouraging a dialectic involvement. The end production and use of music became Brechtian, creating a montage of deeper meanings within the context of learning.

The team of experts

The inquiry questions above led me to develop an enterprise – a branch of a nationwide company which delivers mail and messages. The enterprise established its reputation on accuracy, speed and confidentiality, even showing some success in secret messages written in code. The employees were empathetic and helpful in the community also offering a range of community services to do with horses and equipment. In our expert role, we had no political alliances and as a team had the best interests of our customers at heart.

The client

There were many private clients needing deliveries (see video clip 2²), and the main commission came from the NZ Army. They needed a reliable delivery agency. The NZ army was heavily politicised as a crown entity and needed information at all costs. This polarized employees and at times made them feel like they were bound into a certain way of thinking.

The major commission

The Government approached us to be its main delivery agency for its messages. They had heard of our reputation for confidentiality. We were to take messages between generals in the army across the East Coast, where they are searching for Te Kooti and

² See <http://youtu.be/Siaei1HdLE8>

his men. This was of the utmost importance; he was a security risk and he had a lot of mana (prestige, authority or spiritual power) with many Māori.

The Government became frustrated with the slow progress of this and gave our company permission to find our own information. We could gain information by any means – including SPYING! (See video clip 3³) As government agents, we were able to intercept messages, read them and even go through other people's mail boxes and telegrams. It was ok. We did it in secret and people weren't to find out! We still needed our private clients, so had to make sure no one knew. Due to the war we were not only delivering messages but also gathering information for the Government. In war times everyone does what they can to help, don't they?

Key tension

We were asked to deliver a message to Te Kooti from the Māori King. This was a private message that had great significance to the Government and also to the Māori people. The message offered refuge to Te Kooti in the Taranaki. Taranaki was still a Māori stronghold and Te Kooti would be safe there.

This was the dilemma: do we pass on the message and not tell our government informants or do we pass on the message and tell the Government? Yes? No? Both endings were explored as narrative and presented in role-play. The message was to be used as part of the script. A collective decision had to be made following the discussion and information received.

The song/chant/soundscape (video clip 1) was developed in the first two sessions and became a sign throughout the work at pertinent times of the struggle and showed the anguish the Māori people are going through. Brecht's idea of montage was pertinent here, where the many layers of a community, prior learning and the current situation join together. (See video 1 for the whole movement and chant created.)

To round off the Mantle of the Expert project, a letter arrived explaining what really happened to Te Kooti and students were asked to reply to the letter in role demonstrating their understanding of the work. In the real story, Te Kooti did find refuge in the Taranaki and, at the request of the Māori King and as part of a government bartering process for land to develop the main trunk railway, he was pardoned. Te Kooti lived the rest of his life free, working as a minister of a Māori church which he founded.⁴

The curriculum

Once I completed the ideas above and had my basic skeleton for learning completed, I then looked to the curriculum for objectives to fit the teaching and learning. These objectives come from the *New Zealand Curriculum* (2007). Due to the integrative

³ See <https://www.youtube.com/watch?v=pX2ANnIqkJo>

⁴ These headings were taken from a planning sheet retrieved from the *Mantle of the Expert* website (see <http://www.mantleoftheexpert.com/about-moe/resources/planning-templates/>) (Abbott et al., 2012).

nature of process drama, the objectives were spread across a number of curriculum areas:

Drama: Students were required to use techniques and relevant technologies in particular Brechtian conventions and techniques to structure drama. They needed to initiate and refine ideas with others to plan and develop drama and then present and respond to other groups, identifying ways in which Brechtian elements, techniques, conventions, and technologies create meaning in their own and others' work.

Social Sciences: I really wanted to integrate the idea that events have causes and effects. Students looked through a worker's lens at the New Zealand Wars and role-played the effect it had on communities. They then had to reflect on the consequences of their actions on others. One of the main understandings was to explore how people participate individually and collectively in response to community needs.

English: Through reading adverts, newspaper articles and diary entries, students began to understand how texts are constructed for a range of purposes, audiences, and situations and identify particular points of view that can position a reader/listener. They needed to form and communicate their ideas and information orally, drawing on a range of sources. A large amount of discussion centred on students showing an awareness of purpose and audience through deliberate choice of content, language, and text-form in both dramatic and written responses.

Key competencies: Students were given opportunities to work through problems that occur in their work and use a variety of problem-solving strategies to find solutions and draw conclusions. Through the key competencies of relating to others and participating and contributing (Ministry of Education, 2007) students learnt and practised communicating with a variety of different people through structured role-play using the skills of listening with empathy and communicating with clarity and precision.

KEY LEARNING AND DISCUSSION USING BRECHT'S IDEA OF HISTORICISATION

There are parallels in this Mantle of the Expert project to what is currently happening in New Zealand with the Government Communications Security Bureau Bill.⁵ Although not currently at war but in the name of international security, the National-led Government decided they needed to access large range of individual, personal data. They didn't need a police warrant or a reason. The information, however, could only be used if it was a matter of security for the country. That's ok...isn't it?

Brecht's historicisation expects that we keep history where it is but learn from it and make sure it doesn't happen again by discovering parallels and irony in our world. This convention is not simply the retelling of history in story but the act of making an event or action one of historical significance for the purpose of analysis and contemplation of change. As Franks and Jones put it, "the technique of historicising should be an aid to interpretation and critical reflection, revealing the ways in which social relations are reflected, promoted or glossed over..." (1999, p. 194).

⁵ For a Wikipedia view, check out:

http://en.wikipedia.org/wiki/Government_Communications_Security_Bureau

Historicising also creates alienation between the drama and the audience because the latter does not become emotionally involved in the events of the play but are led to see how an event is right/wrong or needs changing. Through acting with thought given to which gestures to focus on, students are enabled to critique the event and protest over the way it occurs. At times they will feel confused or torn by opposing points of view, but a decision will have to be made.

Within this Mantle of the Expert project the students felt emotional involvement because they made a decision, just as present-day people working for governments have to do. Along the learning path there was reflection outside of the work in role and the opportunity to discuss what had been occurring.

REFLECTIONS ON TEACHING AND LEARNING

The class was chosen to participate in this study, partly because I had taught most of them in year 7 and knew they had experienced drama and also because their teacher had expressed an interest in drama and Mantle of the Expert and is a musician herself. I hoped she would gain something from the experience and add to her enthusiasm for arts-based teaching. I could not complete the teaching through my regular programme as originally intended, so sought permission from my principal to approach a class to use for this project. The students were informed orally about the project and asked for their agreement to participate and have photos/videos taken of their work. The school has a computer agreement for use of photos on the Internet and this was also consulted before proceeding. The class was happy with this and no one expressed any concerns, since they had experienced drama the year before with assessment often conducted via video and photo.

The sessions were conducted in the drama room away from their home classroom. This was thought to be best because it would then keep learning separate. It was agreed, however, that because of the relationship between signing and visual memory that the learning had to be conducted in the same place if possible. It was acknowledged, however, that schools often have to move locations for a multitude of reasons and that should this occur I would have to have some strategies to keep the learning authentic. Fortunately, this did not happen during the seven sessions. I believe routine and ritual are important in arts-based teaching since a lot of the recall of events and knowledge relies on the visual memory of participation in the event. Bolton (1992, p. 12) points out that meaning-making relies on mimesis and “living” the event, which I believe reaches our visual, emotional and intellectual memories more efficiently than purely hearing or seeing the event.

Bolton also discusses the idea of building belief so that students feel the tension of being involved and how signing through object or action helps to do this. If I were to shift spaces for my teaching, I would have needed to choose signs or effigies (depiction of people and props) that could be taken with us rather than using the physical classroom as sign cluster. With this in mind, I tried to keep the routines and rituals of the Mantle of the Expert (for example, staff meetings, doors and maps) consistent in each lesson.

The use of team teaching and role work with the class's own teacher added depth and enjoyment to the student's learning, but unfortunately she could not be present at all the sessions. The sessions she was present at were valuable in her reflections where she commented on the surprising and different outcomes witnessed from her students, which she contrasted with what she had seen before in regular classroom work. Two students in the class struggled to build belief in the situation and take the action seriously. They would draw, write and say inappropriately unrelated things throughout the lessons. It appeared that they were not following the action or keeping up with the story. However, in the final lesson, they offered to bring the letter from the Māori King and showed some excellent improvisation skills considering their lack of engagement and belief in previous sessions. Over the sessions, these two students had caused me the most concern, especially since both were Māori and our target group for achieving educational change. It was heartening to see them come on board and be able to participate appropriately and in role consistent with the story by the end.

Gavin Bolton contends that the convention of teacher in role and its ability to give ownership to students is a way of accounting for this change. "An imperative tension is created in which the pupils find themselves engaged at a level that goes beyond 'this is interesting' to 'this must be dealt with'" (1992, p. 32). By being in role myself at times throughout the teaching, I was demonstrating the commitment and bringing the context to students into the present with responsibility attached. No longer were they required to just listen, discuss and read. They had deadlines and jobs to do and so the knowledge from the texts and role-plays was delivered in a context that created a direct experience for the students. As Bolton describes, this raises the stakes considerably, as there is a power shift occurring where the students have to take ownership for how the episode turns out. I believe that because of this power shift, these two initially unwilling students witnessed others accepting the ownership of the learning and then became willing to take the responsibility to put the "expert" cloak on for themselves. I believe from this teaching and my prior experiences in drama teaching that the conscious addition of Brechtian conventions coupled with the power shift of Mantle of the Expert created deeper and more thoughtful dramatic action and understanding of the context from these students.

Looking at the written reflections from students, I noticed several things. One student in particular appeared to have a lot of confidence in role as an "expert" in each of the sessions, but her level of comprehension of the story was limited. In the classroom she positioned herself as the person who took all new employees (students who had been absent) under her wing and showed them the ropes. I suspect this was her way of making sense of what she was doing instead of creating a role within the 19th-century time period, as she appeared to not understand much of the story in the role-plays. Other students were able to create roles which were relevant and transferred easily from expert into the historical drama-frame, for example, stable manager a delivery officer or orphaned child or soldier.

A group of boys quickly built belief and actively participated in the meetings and discussions. They enjoyed creating the company and commented that there wasn't enough work done on the "jobs". I took their point and saw how they really engaged in the role. In a classroom environment, more time would be given to this, particularly in the early stages where more focus would be put on running the enterprise and

developing a job history. Heathcote (2009) advises that a slow step in to really cement the successes and knowledge of the employees is desirable.

Mantle of the Expert 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 of the Expert embodies the standards I ascribe to. It grows by usage, not garment stitching. (para. 4)

Heathcote believes the expert label is earned and students are to be given it after demonstrating knowledge and tasks built up over time. My students would certainly have benefitted from more time on this.

Many students commented that they enjoyed doing the jobs and that the role-plays made them understand more about what was happening. Brecht's conventions of placards, narration and chorus directed their thinking in certain directions politically and I noticed comments such as, "I could only think of how terrified the natives were," and "The natives loved their land," and "People have different ways of living". The word "natives" is gestic and implies a class differentiation. It was given to them in an old advert for recruiting soldiers as I was stepping them into the idea of war. I gave them the ad without saying what country it was from and asked them to discuss who the "natives" were. One group guessed New Zealand, but the rest thought it was "Africa". This prompted discussion around which war was being advertised. I found it interesting that students continued to use the term "natives", as it said to me that they remained alienated from the story and didn't transfer that term to Māori. This was confusing, as in some ways it was the direction I was wanting the students to take, seeing stories from multiple points of view and beginning to recognise how actions affect people differently, but I really wanted them to transfer the learning to our own population. More discussion and reflection are needed in this regard, since it is a real dilemma. One girl commented, "It was like there were two stories going on at the same time!" She was right. Both sides were experiencing the same events but experiencing different effects. I was very pleased with this level of thought from such students.

Having the written reflections at the end of the unit of work made me regret that I couldn't engage the class in more of Brecht's "dialectic and didactic" discussion around some of their ideas. The modelling of thinking from these few students could have had a marked influence on the thinking of others in the class, which I believe would have been a positive outcome. Ruddell and Unrau (1995) have studied the use of dialectics in reading to see if it can enhance student's individual comprehension through collective discussion around meaning and experiences. This transfers a teacher's power into the students' hands and allows them to take charge of their knowledge creation. They, like Brecht, believe that "classroom community negotiation is imperative. Learners and the teacher share meanings in the classroom community so that, through dialogue, a community of learners comes to hold a possible range of meanings" (p. 23). This highlights the way class and group discussion can add to a student's global understanding of the context, enhancing relationships and depth of knowledge.

The use of music as an alienation and cultural semiotic device is something I have great interest in and see as an aspect of my on-going learning. I don't believe I

developed it to the depth I anticipated with the students. The first episode using the old haka about the land confiscations was to become a universal sign throughout the unit, giving the students scope to use it as a chorus of voices, movement or soundscape/body percussion at poignant moments. While we developed all these aspects in the first two sessions, I would have liked the presence of the “other” (native) role to appear more often in subsequent episodes. The students would not take it seriously. This could be indicative of the fact that alienation makes the event appear “strange”, and is not the usual way which students may have experienced drama or theatre. Maybe students are shy about using these techniques at their age and development. These conventions also require significant focus and understanding of *why we are doing this* and *what we are trying to show* (Brecht & Willett, 1964, p. 195), which may be developmentally difficult for this age-group and also may not have been fully developed by my facilitation of the lesson. However, from what I saw in episode 1, I know the students had the ability to create some moving pieces of theatre, gain understanding and show empathy.

Esslin (1987) describes how Brecht wanted alienation to occur when music was used in his plays. He saw it as breaking the action and a way to provide a commentary on the action. This was the effect I was aiming for – a type of commentary with the words from the haka and the actions of the army and our company somehow contrasting each other and reminding each other of the other’s presence. Esslin also asserts that Brecht used music as a mnemonic device to aid the memory of that particular event in the play. By having a catchy or repetitive tune or rhythm, it would be easily remembered and thus more significant. The students certainly recognised episode 1 as using “song” and movement and developed their actions according to their understanding of that media. Some mentioned this activity as a highlight of the study.

This study drew attention to some important aspects of sign and symbol through *gestus*, which I had thought about but not covered in depth previously. I used some of Brecht’s conventions for the first time and had only recently begun to think about the relationship of my studies in Orff Music to drama. Looking back, I feel that I am very much in the early stages of integrating these pedagogies and believe that at times it may not be appropriate. Equally, at other times, I am confident that students’ learning and understanding will be enhanced through such an integration. I certainly saw glimpses of this occurring with the class I worked with and on the whole felt that they appreciated what I was trying to do.

This study was for me a fulfilling journey of learning around Drama teaching, English teaching and the political nature of didactic moral Social Studies teaching to students. I found myself re-explored the importance of framing and distancing to address the essence and needs of the learning, thus separating reality and narrative in a way that enabled reflection and *metaxis* to occur. While Brecht did not teach children, he did teach actors and held the belief that true learning and change in society occurs when we can stand back and critically appraise what we are seeing. Emotion plays a role in our judgement, but should not consume us to the level of missing the point.

Brecht and Heathcote were both concerned with social relationships between people and how these impact on our world. By using conventions which pay considerable attention to gestic expressions and emphasising them to the point of making them

seem strange, as Brecht did, we can study and think about them more closely and question why they are happening and how we can change things so that it is different next time.

The learning process must be co-ordinated so that the actor (student) learns as the other actors (students) are learning and develops his character as they are developing theirs. For the smallest social unit is not the single person but two people. In life too we develop one another. (Brecht, 1947-1948, as cited in Brecht & Willett, 1964, p. 197)

My lifelong goal is to continue to develop this powerful process of teaching to help the students I teach make connections between their lives and learning by looking at the past and present so that their futures can be shaped differently and more meaningfully from that of our ancestors.

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