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Staging a life lesson : sanctum a fluidic process to teaching life skills

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Staging a Life Lesson

Sanctum a fluidic process to teaching life skills

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ABSTRACT: STAGING A LIFE LESSON

This thesis investigates how drama and the creative arts can be used to augment current pastoral provision in secondary schools, helping to raise a student's awareness of personal, social and health issues through creating a safe, open, enactive space for creative play. The Labour government's aim was to make the life skills lessons part of the compulsory curriculum for 2011, but they were required to downsize the legislation to get it through Parliament before the general election. In response to a need identified during my teaching in schools, I have devised, through practice, a creative-performative pedagogy to teach aspects of a pastoral programme. The pedagogy is informed by theories of drama and creativity, making use of concepts, metaphors and symbols from religions, cultures and science. This thesis presents a critical overview of the theatre practitioners, scholars, religions, trans-and inter-cultural influences, which have contributed to the evolution of the pedagogy and its process. The pastoral care system in schools will be overviewed, including concerns regarding the status of pastoral education and its teaching in secondary schools. The shortcomings in the pastoral system will be outlined, along with suggestions for effective classroom practice and methods for assessment. The role of spirituality is investigated with the way which the pedagogy has been shaped by some of the pastoral elements found in communities of faith. The thought process linked to a certain element in a particular religion will be focused on, fostering a spiritual dimension to the practice. The thesis gives an account of how the pedagogy was used in schools but does not propose that this is necessarily best practice to explore issues. However, such a pedagogy can help to raise a student's awareness of the issue explored and improve a learner's self-confidence. Suggestions are presented as to how to develop pastoral education in the future with opportunities for international collaboration.

CONTENTS

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PREFACE: INTRODUCTION & THESIS OVERVIEW

> An investigation into how a creative-performative pedagogy can augment current pastoral provision, to raise a student's awareness of issues through creating a safe, open, enactive space for creative play

This thesis explores the application of drama and the creative arts as a means to teaching and delivering some aspects of the pastoral education programme in the National Curriculum,[1] with an aim to complement and augment current pastoral provision. In England pastoral education is referred to as P(ersonal) S(ocial) H(ealth) E(ducation), in Wales there are variations, for example, P(ersonal) S(ocial) E(ducation) or S(ocial) E(ducation), depending on the school's preference (Smith, 2011[2]). In this thesis pastoral education will be referred to as PSHE or life skills. Included in the thesis are scholarly views from psychotherapists and educational practitioners regarding the current status of pastoral education. Further discussion explores the underlining value of integrating a creative-performative pedagogy into the pastoral infrastructure, so that emotions and problems can be explored through the narrative nature of drama and the creative arts. The pedagogy is informed by theories of drama and creativity, making use of concepts, metaphors and symbols from religions, cultures and science.

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[1] Introduced into England, Wales and Northern Ireland as a nationwide curriculum for primary and secondary state schools following the Education Reform Act 1988.

[2] Personal conversation with Ms. Ceri Smith, Pastoral Education Co-ordinator Eirias High School, Colwyn Bay, North Wales, 08th February 2011.

The incorporation of drama is a valuable tool to help teachers address emotional and personal problems which the child may be experiencing. However, research highlights that although the efficacy of drama is apparent, schools are not using it to their advantage (Moneta and Rousseau, 2004). What is needed are more performance-based paradigms to augment current applied drama and theatre practices in both educational and inter-cultural settings (Chinyowa, 2009, p. 329). The role of the theatre production in schools is popular but, as I. Moneta and C. Rousseau claim, the use of drama in school as an interventional approach to address student problems is 'scarce', with evaluations of such interventions lacking. They remark that those few which do exist are encouraging (2008, p. 330). They emphasize that:

> …drama has the potential, if certain conditions are met, to create a safe space in which a child can express complex emotions and can contribute through the interplay of individual and collectivity to social and emotional learning (2008, p. 338).

Active participation encourages a unique way of learning. Working in a dramatic context fosters potential development in life skills and positive changing attitudes towards citizenship. Such an approach can contribute towards facilitating an educative pedagogy for sustainable development (McNaughton, 2006, pp. 40-41). A supporter of this, Anton Franks, remarks that learning through drama is about participative forms of cultural production while at the same time engaging thought and feeling to help organise emotions and make sense of the world we live in (2008, p. 23).

Establishing a safe space where such a process can be delivered allows the child to express and explore alternative solutions to the problems which matter to her (McNaughton, 2006, pp. 19-20). The creative drama process helps a child to deal with personal problems and offers an opportunity to express through sub-textual forms of communication, which is valuable to those children who have verbal limitations or have emotional, behavioural

disorders (Moneta and Rousseau, 2008, p. 330). The natural process of play in this way assists the progress of story-telling and role play. These encourage kinaesthetic applications such as movement, helping a child to make sense of her situation and emotional experiences (McNaughton, 2006, pp. 19-21). Through a creative drama workshop, a positive interchange occurs between individual and the group. This contributes to the developmental process of raising emotional awareness; children begin to develop their language skills in such an environment and move forward from using standard vocabulary to expressions which entail complex variations (Moneta and Rousseau, 2008, p. 338).

Researchers have examined the impact of participating in youth theatre on a child's personal and social development (Hughes and Wilson, 2004). This has arisen owing to an increasing interest over the recent years from government, policy makers, outside agencies and organizations to provide support for children and their families, in the use of drama, theatre and the creative arts. Such an approach helps to engage, motivate and facilitate positive contributions to the socio-personal development of a child in both educational and community settings (Hughes and Wilson, 2004, pp. 57-58). The following definition of 'personal and social development' was extrapolated from youth service organizations and the UK National Curriculum:

> Personal and social development refers to the skills, qualities, capacities and resources that help young people make successful transitions to adulthood, that is, lead healthy, confident and independent lives wherein they can fulfil their potential (Hughes and Wilson, 2004, p. 58).

Practitioners, educationalists and those working with children and young people should also take into consideration the current economic and social climate when referring to a child or young person's personal and social development. The social and economic climate plays a significant factor on the way a child is raised and how a young person transitions through adolescence (Hughes and Wilson, 2004, pp. 58-59). In contemporary Britain, young people

who are transitioning through adolescence are experiencing increasing uncertainties, owing to the lack of secure employment, this fosters issues relating to welfare, thus contributing to further problems relating to health and general wellbeing (Winefield et al, 1991).

The role of creativity through the process of drama can transform and develop positive changes in both individuals and the society in which they live (Karakelle, 2009). Sema Karakelle explains how 'creative drama' is a process of reflection that encourages the individual to practise her intellectual capabilities through the facilitation of words, music, movements, objects and performative action that expresses associations with her life or of those in her community (2009, p. 124). The creative drama participants are encouraged by the leader to use their human experiences to help steer the direction of the workshop in play. Such an approach to process allows the individual to experience a 'specific occurrence in the framework of a specific purpose which can vary' (Karakelle, 2009, p. 125). Creative drama is immediate and direct and helps individuals to share thoughts, express their experiences and perform reflections of those experiences through a focus on the process rather than on the 'quality of performance' (2009, p. 125). Karakelle underscores the research findings which claim that drama is effective on an individual's self-reliance, self-esteem, improving an ability to make friendships, develop aesthetic sensitivity, empathy, language development and academic performance. Such a creative drama process is open-ended and semi-structured and through encouraging participants to perform regularly in a safe space, what is achieved is an opportunity to 'revise and re-regulate' individual performance (Karakelle, 2009, p. 128). Through such an activity of repetition the activation of multiple responses is triggered, encouraging flexibility and fluidity in thinking. This is further developed by creative drama being delivered in a group, the benefits include improving individual performance and becoming aware of different aspects of a situation through various perspectives and

suggestions by others in relation to the situation in play. This helps to develop 'divergent thinking skills' (Karakelle, 2009, pp. 128-129).

The concept of attachment and belonging also plays a significant factor in developing a child's self-confidence. Through participating in drama and theatre, children and young people have emphasized that the sense of attachment which is generated through such creative-performative play in a group helps them to transfer the skills learnt into their everyday life (Hughes and Wilson, 2004, p. 63). A child's interaction with friends, teachers, parents and carers improves as a result of participating in such an approach, which develops positive self-confidence, nurtured in an organic environment (2004, p. 63). The activity of making in a group triggers feelings of acceptance, tolerance and equality where children are afforded the opportunity to establish their self-identity and develop the skills necessary to form positive relationships. For children who may have experienced a troubled childhood with a family break-up, welfare problems or being expelled or referred from school, the support network fostered in drama and theatre pedagogies can provide a 'protective factor' and help them to express their complex feelings in a safe space in which to be heard (Hughes and Wilson, 2004, pp. 64-68).

Children welcome the opportunity to not only explore issues which matter to them but sensitive and controversial issues which help them to connect with their community and the wider world, encouraging an understanding of pastoral related issues and citizenship (Hughes and Wilson, 2004, pp. 65-66). This can be achieved through drama, theatre and the creative process:

Theatre is a form that lends itself to personal and social development. All drama is based on people involved in situations of conflict and change and the creative processes of rehearsal and performance encourage participants to explore, experiment with and express thoughts, feelings, aspects of self, ways of playing a role in the world-within a stable context and structure (Hughes and Wilson, 2004, p. 70).

Through active participation in a group that encourages creative play and centres on raising awareness of pastoral related issues and citizenship, children and young people learn how to work together, share ideas, listen and support one another. What organically develops in such a setting is the facilitation of potential peer education, where children learn from other children. PSHE is non-statutory; Citizenship became statutory in 2002. Both subjects tend to be taught hand in hand and require a 'whole school and community dimension' in approach (Nelson, 2003, pp. 34-35). In December 2011, the expert panel for the National Curriculum Review revealed their intentions to downgrade Citizenship in schools from a 'foundation subject' (with defined and detailed programmes of study) to a 'basic curriculum' (meaning schools will possibly allocate less time and focus on its teaching) (PSHE Association, 2012). John Lloyd, Acting CEO of the PSHE Association, expresses his concerns regarding these decisions, highlighting that the report refuses to mention how Citizenship will be implemented into the primary education sector as it is 'currently part of a unified non-statutory framework for PSHE and Citizenship'. Lloyd comments that through these two subjects children and young people are developing the life skills necessary to lead healthier and safer lifestyles, developing interpersonal skills, building positive relations and learning to respect differences which occur in a social group (cited in PSHE Association, 2012). The lack of action from the coalition government to defend the status of Citizenship and PSHE in schools, as Lloyd remarks, is 'alarming' considering the anti-social behaviours which were witnessed in our streets and major cities during the summer of 2011 (cited in PSHE Association, 2012).

Through the inclusion of drama activities in schools, children can practise moral behaviour which can be applied and have a future effect on real life situations. This 'helps them to become moral agents in their own lives' and develop the life skills which are necessary to lead a healthier and safer lifestyle as young citizens of the future (Day, 2002, p. 21).

My pedagogy was developed in response to an identified need, primarily observed during my teaching in schools. This identified need of improving life skills' provision has also been documented by both governmental reports (Parliament UK, 2008 and 2009) and educational research (Macdonald, 2009), for a PSHE pedagogy that can teach life skills and raise levels of student self and social-awareness. According to Ceri Smith, Pastoral Co-ordinator, at Eirias High School Colwyn Bay, as part of the schools preparations to introduce a collaborative approach to pastoral lessons, a questionnaire was given to a range of students studying at both key stage 2 and 3. Despite the fact that the key stage 2 students went to different schools and had experienced different approaches to teaching pastoral education the top answers Smith claims, were the same in each category with the most popular answer requesting participation in more creative work. At key stage 2, she remarks that the second most popular result was a request for more group work, whereas at key stage 3 students wanted to see more student-led lessons (Smith, 2011[3]).

These discoveries among others have encouraged me through practice to research and focus on the application of drama and the creative arts to deliver aspects of a pastoral programme in schools. Sessions were held and documented in a number of schools across

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[3] Meeting with Ceri Smith at Eirias High School, 08th February 2011.

South Wales 1994-1999 and North Wales 2007-2011. The period between 2000-2004 became a time to develop the areas requiring further thought and research in practice, experimenting with groups of a variety of age ranges in schools and the local community. The two main focus areas that became subject to further research were the notions of home and family, as to why it was important to implement these concepts and how they could be included in an open, enactive space. Experimentation led to a weekly ninety minute workshop titled *Jamboree* being performed in 2005-2007 at the M(usic) A(nd)S(ound) E(xperience) studio in the village of Old Colwyn, North Wales. *Jamboree* was devised for babies, pre-school toddlers and their parents/carers, based on a pedagogy which incorporated aural, visual and kinaesthetic activities. The workshops aimed at strengthening the relationships between parent/carer and child by developing self-confidence and potentially improving wellbeing through exploration and creative play. Clarification about the concepts of home and family developed from these workshops and triggered further experimentation with students in both local primary and secondary schools, leading to a pilot project supported by the L(ocal) E(ducation) A(uthority) in Conwy and the Police Property Act Fund in preparation for a major campaign on alcohol mis-use in 2008-2009. The life skills workshops in the secondary sector during 1994-1999 and 2007-2011 were followed by feedback and reflection sessions with participants and other stakeholders, including teaching, pastoral and administrative staff. Two of these sessions are narrated in detailed *Intrinsic Reflections* in Chapter Five, where the events of the programme as a whole are summarised.

Legislative background

The pedagogy which is integral to this practice-led research has been in action and continually evolving since 1993. After thirteen years of working as an applied drama practitioner, it was time to explore the roots of my practice, clarifying where it had come from and where it was going. This doctoral study, begun in 2007, has assisted in the progress of 'untangling the elements' (Owens, 2010, p. 90) in action research,[4] uniting and interweaving theory with practice. During this Ph.D., ideas and opportunities for global collaboration have also emerged, becoming a building block for developing this drama practice trans-and inter-culturally in the future and will be discussed in further detail in the Conclusion. This thesis explores the application of drama as a means to teaching and delivering aspects of a pastoral programme in schools, the aim being to augment pastoral provision and to potentially improve a student's self-confidence and awareness of pastoral related issues. A pedagogy such as this can help in teaching aspects of a pastoral programme, which according to the *Independent Review of the proposal to make Personal, Social, Health and Economic (PSHE) education statutory* (Macdonald, 2009) is being taught at 'variable levels of quality', a view which is also supported by research conducted on the delivery and impact of pastoral education in schools by the D(epartment) of S(chools) and F(amilies)

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[4]According to Astrid Ensslin action research comprises of 'four main characteristics':

it is practical, collaborative, participatory and self-reflective. In other words, it goes hand in hand with the implications of qualitative research in that it focuses on the pedagogue's practice, it involves subjects in the interpretation of their own actions and understands the researcher as practitioner who investigates their own practices to draw practical conclusions (Ensslin, 2007, p. 265).

(Parliament UK, 2008). For pastoral education to gain sufficient priority, the Labour government's aim was to make the life skills lessons part of the compulsory curriculum for 2011, but they were required to downsize the legislation to get it through Parliament before the general election. Although pastoral education guidance is issued to schools, lessons are not mandatory (Cassidy, 2010).

In 2008 Ed Balls, the then Secretary of State for Children, Schools and Families established a review group to discuss S(exual) R(elationship) E(ducation). It was here that concerns were made regarding the quality of and provisions for teaching pastoral issues. The SRE Review Group included representatives from the Church of England, Catholic education service, faith groups and experts in the field of health and pastoral education. They argued that the reasons that life skills lessons were not given sufficient priority in schools was the lack of status given to pastoral education. The SRE review identified that pastoral issues, especially sexual health education, were failing to meet the needs of a child on a 'constant basis' (Parliament UK, 2008). The reasoning for this, according to the SRE review groups, was because of the non statutory status of pastoral education on the National Curriculum and this was why schools did not prioritize it. With a limited amount of research being conducted on the delivery and impact of pastoral education and with the findings of the Q(ualifications) and C(urriculum) A(uthority) (2005) that assessment remained the weakest aspect of pastoral provision in schools, the SRE review group requested the need for further research to establish effective models of delivery for pastoral education in order to improve outcomes for children. As a result of the SRE review group's discussions, Balls commissioned Sir Alasdair Macdonald (Head teacher of Morpeth School, Tower Hamlets, London) to:

conduct an independent review of how statutory status might be achieved in practice and what other steps should be taken to improve the consistency and quality of PSHE education so that all children and young people benefit (Balls, cited European Web Archive, 2008).

Macdonald's commissioned *Independent Review* (2009),will be discussed further in Chapter Two along with suggestions to incorporate a creative-performative pedagogy to augment current pastoral provision.

Defining the Terminology found in the Pedagogy

Sanctum

My own inclination towards a spiritual approach to teaching life skills was influenced by the liberal theology of Dietrich Bonhoeffer, where the 'individual' is not identified by her beliefs but by her actions in situ (1963). This has reinforced my favouring of a spiritual dimension and helped me to name my pedagogy; I chose Sanctum.

Sanctum derives from the Latin, Sanctus - holy. The Oxford English Dictionary (2012) defines sanctum as 'the holy place' of the Jewish tabernacle and temple. It is applied to a place which is sacred to a shrine in other temples and churches. In Chambers Dictionary (2010), sanctum is also defined as a sacred place or a place of privacy.

It suggests a safe space where an individual can be free to express herself. It can also refer to a place affording peace and quiet or even a workroom. Charlotte Brontë, in *Jane Eyre,* refers to the classroom as her sanctum and states that it is "… a very pleasant refuge in time of trouble" (Brontë, 2010, p. 157). In pagan theology sanctum is used to describe a place where a social gathering or sacred assembly is formed (Shanddaramon, 2010).

The construct of space shaped by sacred places assists in the creation of what theatre practitioner Antonin Artaud refers to as a 'central site' (1985, p. 75). This central site is a place in the space which is retained to focus on the 'body of the action' of what is in play and where creative, ritualistic acts can be performed (Artaud, 1985, pp. 74-78). Artaud, through experimentation, discovered and re-discovered secular religious concepts which appeared to create a pure form of theatre, by looking towards traditions which strengthened creative roots. He claims that the theatre requires no architectural building; all that is required is time and a space consecrated in some way before use to depict a place which is sacred (Artaud, 1985, pp. 60-61). This metaphysical vision becomes pivotal during practice to create such a sacred space where play is encouraged through a process which is capable of adapting itself during changing circumstances.

I discussed my practice with Phil McTague, Head teacher of Eirias High School (2012); he shared his thoughts on the naming of the pedagogy and commented that Sanctum would resonate in the curriculum design of a school as it appears to fit the profile and structure of pastoral teaching in secondary schools (2012). He explained that 'PSHE' does not resonate and that when he speaks to parents about PSHE lessons they have no idea what it is and he has to explain for example, that it is about sex education, health issues etc. McTague claimed that Sanctum translated well and had strong legitimate semantic roots. Latin, along with Mandarin, is being taught in Eirias High School and according to McTague is being introduced in more state schools in Britain. He remarked that Latin enriches language provision and thus Sanctum would have obvious interpretations in schools. McTague confirmed that as a Head teacher he would welcome the use of Sanctum as a term to define PSHE (2012). I shared concerns with him regarding how the term would translate

with the Muslim community. McTague stated that he felt Sanctum crossed all the world religions, but advised me to contact the Muslim Council of Britain.

I consulted the Muslim Council of Britain and spoke to the director of Muslim spiritual care provision in the N(ational) H(ealth) S(ervice), Chowdury Mueen-Uddin. He thought that the Muslim community would welcome the term Sanctum to explain a safe, sacred place to discuss life issues. He highlighted that it is the word pastoral which becomes difficult for a Muslim community to accept owing to its strong Christian roots. Therefore, he felt the word Sanctum would be accepted by Muslim families for their children to use in a school setting (2012).

Thus the word Sanctum in this thesis describes an approach which offers a 'central site' in a school, a safe and sacred space for children regardless of faith, culture, gender or sexuality, to gather and to explore issues and problems through creative play.

Fluidic

The term "fluidic" was coined while developing Sanctum. Fluidic is a metaphor for the learning process in such a pedagogy. The direction of this process is fluid like, depending on the interaction, response and relationship between practitioner and learner through creative play. In Sanctum the practitioner and learner become interchangeable terms (see Figure 1).This is where they both learn from each other, they both question, they both reflect, both participate in the meaning of making (Freire, 1996). The process creates an opportunity for the student to produce rather than receive knowledge for sharing and making and for the practitioner, as participative-observer, to draw on these experiences to improve delivery in the future. The concept of creative play can be perceived as fluidic because of the state of

flux between body and mind. David Bohm and F. David Peat in Science, *Order and Creativity* claim that "in the act of creative play fresh perceptions occur", enabling a person to "propose a new idea" that can be unfolded for exploration, assisting in the progress of the mind and body to remain sensitive to the possibility of 'change and new contexts' (2000, p. 48). Bohm and Peat remark that it is through creative play in the mind, that "fresh perceptions" are occurring through a constant 'wavical movement or motion' (Bohm and Peat, 2000, pp. 48-50). It is this concept of motion, movement and wave which suggested the metaphorical term fluidic. It applies to the theory which interrelates with the fluidity or motion of new ideas in an open, enactive learning space; theories which, as Bohm and Peat suggest, are reviewed against ideas, other theories, differences from and similarities to what has occurred previously (2000, p. 50). A learning process encouraged through creative play of mind and body can, therefore, be referred to as fluidic. In relation to Sanctum, the fluidic process of learning is defined by a less formal approach, where learners are expected to reconstruct their knowledge in terms which indicate growth in understanding through dialogue and aural, visual and kinaesthetic activities. The learning objectives remain fixed but the means by which they are explored are fluid. The fostering of fresh perceptions derives from Sanctum's fluidic process.

Figure 1: How the Fluidic Process is visualized in Sanctum.

This notion of the fluidic found in Sanctum encompasses Mihaly Csikszentmihalyi's concept of 'Flow'. Flow happens during the making of something new through creative practice. It is explained by Csikszentmihalyi as one of the most enjoyable experiences an individual can be involved in and he remarks that it is easy to recognize the 'conditions of flow through the individuals response after the moment has ceased' (1996, p. 113). This feeling of flow while in the process of creating and making something new, has the potential to generate a sense of wellbeing in the individual, creating a time when everything else in an individual's life for a moment becomes superfluous. Csikszentmihalyi claims that when the individual emerges from flow a feeling of happiness can occur; he refers to this as 'the rush of wellbeing', a sense of satisfaction when the creative piece has been completed. He suggests that the more flow an individual experiences in daily life, the happier she will be (1996, pp. 123-124). Flow is individualistic. The fluidic can be experienced by more than one person.

The fluidic nature of the process is one which centres on the value of inter-changeability, corresponding with the fluidity or motion of new ideas in a safe, open, enactive and dialogic space which potentially fosters flow.

Creative

Jane Piirto, Professor of Education at Ashland University, Ohio, defines creativity as desiring the creation of a sacred piece of work and to be originative in making something new (2004, p. 3). Piirto claims that to be creative is to be originative and to imply a sense of human freedom in the making (2004, p. 32), she remarks that:

> Creativity is in the personality, the process and the product in a domain in interaction with genetic influences and with optimal environmental influences of home, school, community and culture, gender and chance. Creativity is a basic human need to make new (2004, p. 37).

As a practitioner developing a practice for teaching pastoral related issues, the desire was not to create a new pedagogy but an approach which became sacred in its application each time. Leading a life skills workshop became an opportunity to focus on the projection of a learning space and the unfolding of the student's experiences and opinions through an eclectic approach, involving dialogue and visual, aural and kinaesthetic activities. Shaping, moulding and unfolding a practice from a multitude of sources and influences, the aim was to create a safe, open, enactive space where the making of something new was encouraged by the participants in the group. The ownership of the creative work produced belonged to everyone involved in its making; each time the workshop would be performed the framework remained fixed with objectives being fluidic. This process of creating as making new led to further explorations in relation to keeping a practice energetic and alive, encouraging the continual motion of thinking through practice, with new concepts emerging for further research, along with a desire to refine the pedagogy to teaching life skills.

Performative

According to Elyse Lamm Pineau, Professor of Performance Studies from Southern Illinois University, Carbondale, the potential of performance as both 'method and metaphor for critical educational research' was not considered as an effective instrument for improving wellbeing until the end of the twentieth century (Pineau, 2002, p. 41). Pineau, claims, in her chapter *Critical Performative Pedagogy: Fleshing out the Politics of Liberating Education,* that performance practice can be applied to educational critique and school reform through interdisciplinarity incorporating performative methods to encourage critical pedagogy (2002, p. 41). Pineau supports the process of thinking about developing methods to enhance classroom practice through research questions. The concept of the performative is encapsulated in her chapter, as becoming a way to focus on the presence of the body in a classroom environment, by researching its function in the learning space and how it can influence experience and expression (Pineau, 2002, pp. 43-44). The term the performative in this thesis applies to Pineau's definition of focusing on the body in an educational institution; she remarks that an individual focuses less on herself as a physical being in a school environment and argues that:

> Disappearance becomes a metaphor for how bodies are treated in educational systems, effectively erased in a desire for absence-a yearning to rid ourselves of our bodily encasements in order to better focus our mental capacities (Pineau cited in Warren, 2008, p. 88).

Pineau suggests that if educators and scholars desire a learning environment where the students are engaged in a facilitative approach then the body must be focused on (cited in Warren, 2008, p. 95). A performative pedagogy, where physical awareness plays a pivotal role in the process of learning can address this (Pineau, 2002, pp. 43-44). Pineau comments:

> A pedagogy informed by performance studies advocates and positions bodies in the classroom in all their visceral, fleshy, sensuousness....Here, performance theory frames all human enactment as

performative – a constant making and remaking of identity through our everyday communicative interaction (Pineau cited in Warren, 2008, p. 96).

The creative-performative, therefore, focuses on creative as making new with others and performative as a way to focus on the role of the body in an open, enactive learning space, becoming a fundamental element in the process of learning.

Intrinsic Reflections

While being mindful of the conventional framework for a case study, I feel that I need to deviate from this because the very nature of my pedagogy precludes it. Success and failure in such an approach cannot be measured in this way; the creative work and activities are shaped by the participants and develop organically throughout the fluidic process, making it inaccessible to conventional case study treatment. My pedagogy is not product-orientated; outcomes are not predicted. Therefore I have coined the term *Intrinsic Reflection* to describe the process of responding to and evaluating Sanctum in situ. The introduction to Chapter Five will explain my thinking in greater detail and is followed by two *Intrinsic Reflections*.

Theoretical background

This thesis will highlight the potential efficacy of teaching life skills through a pedagogy informed by dramaturgical theorists along with concepts, metaphors and symbols from religions, cultures and science. The aim is to raise the self and social awareness of secondary school students in order to improve their self-confidence and wellbeing. Sanctum incorporates dialogue and visual, aural and kinaesthetic applications in its practice, applying a variety of drama and creative methods to facilitate a life skills workshop. Evolved from extensive experience of working as an applied drama practitioner in an educational and community context, the devising of a pastoral pedagogy created a time to focus on

experimentation with a selection of performative and creative methods. Developed as either a full day workshop or fifty minute designated weekly workshop for a school term, Sanctum assists in the process of guiding the students who form the group to become peer educators. Peer education is where the children are given a role of responsibility, to work as educator or communicator for other children in the peer group or for those children who are a couple of years younger than themselves. The role of the peer educator is to educate others on the issues being explored. By using drama methods and creative concepts, the peer educators are given the opportunity to explore and discover a new vehicle for their personal expression in relation to personal, social and health issues. The peer educators can, for example, devise and perform small factual dramas, reflect on the issues through creative writing and choreograph small dance pieces. Such an approach encourages creative play and explores emotive responses to issues.

Peer educating has the potential to become a powerful group-learning experience, developing awareness of social and personal issues which exist in a school community (Weare, 2000, p. 43). The aim of incorporating the students as peer educators in this socio-drama framework is to empower them. Empowerment enables a student to not only accept change in her life but can help to develop skills that change the lives of others in the school, home or local community (Child, 1991). The life skills workshop incorporates a time to pause and reflect on the day ahead. Preparation activities include dance/ movement, relaxation, vocal and breathing exercises, singing, drama games, role play, improvisation and creative writing. Throughout the workshop, the peer educator rehearses and practises her negotiation, communication and social skills through active dialogue and creative play. Katherine Weare, Professor of Education at Southampton University, states that when students are given the opportunity to teach one another it has a pivotal impact on social and affective education.

Weare remarks that teachers should encourage the use of peer education rather than 'fight it' (2000, p. 119).

The peer educators participating in Sanctum are given an opportunity to not only experience a creative and performative way to learn about issues, but also learn to communicate and co-operate with other children in the group with whom they have not necessarily had the opportunity to work closely before. This opportunity of working with different children on different creative tasks potentially becomes a valuable experience for the future. The issue explored relates to the concerns of the child in the group, making the whole experience and message her own. At the end of the full day life skills workshop or school term project, the students perform or demonstrate their work to a chosen year group in the school. The peer educators command the performance time with their creative and performative presentations, offering an opportunity for a forum with the audience at the end. Raising the awareness of personal, social and health issues through such an approach assists the progress of augmenting current pastoral provision, encouraging time for active pastoral education to be delivered throughout the school.

With a focus on the desired role of a practitioner, practising through the implementation of a creative-performative pedagogy, this thesis will highlight practice in relation to suggestions provided by Allan Owens, Professor of Applied Drama in Education at University of Chester in his handbook for postgraduate students *Thinking through Practice,* in which he defines and mirrors my own thinking on what is an applied drama practitioner, s/he:

- Is skilled in performance processes.
- Thinks about learning in terms of aesthetics.

- Is reflexive.

- Can articulate their informing pedagogy.

- Is aware of their political perspective.

- Values inter-disciplinarity.

- Works collaboratively.

- Is unfinished.

- Is internationalist (Owens, 2010, p. 1).

Shaping of the Pedagogy

Sanctum has been shaped by trans-and inter-cultural influences, religions and the following theatre practitioners and scholars: Bertolt Brecht 1898-1956, Jerzy Grotowski 1933-1999, Augusto Boal 1931-2009, the sociologist Émile Durkheim 1858-1917 and the psychotherapist Carl R. Rogers 1902-1987. Although the theories of both Durkheim and Rogers will be interwoven throughout the thesis, Rogers will be introduced and discussed in Chapter One and Durkheim in Chapter Two. The theatre practitioners will be discussed in greater detail in Chapter Three highlighting influence on my practice.

Trans-and inter-cultural Influences

Trans-and inter-cultural influences have played a pivotal role in the practice of the above mentioned theatre practitioners and have become an integral part of Sanctum, incorporating spiritual and holistic elements in the function of the pedagogy. Such an approach has been shaped by some of the pastoral elements found in the communities of faith which exist in the UK. Sanctum focuses on the concepts of space, symbol, unity, ritual, ceremony and routine which are rooted in these religions. Embracing trans-and inter-cultural influences encourages

an opportunity to focus on the aesthetics of a desired learning space. This should incorporate the psycho-physiological impact of the voice through singing and the body through dance. The concept of unity and the implementation of structure are also fostered. Researching religions and embracing trans-and inter-culturalism have developed my thinking and practice; creating an open, enactive, safe space for creative play is fundamental to the approach. To become aware of how various cultures exchange and communicate among one another becomes a valuable educational resource for a practitioner in multi-cultural Britain.

The Approach to Practice

When Graeme Harper, Professor of Creative Writing and Director of Collaboration Laboratory, asked me to collaborate and co-ordinate the UK link for *Unmade: Making It! A Live Creative Global Exchange* event via Skype technology in September 2010,[5] I was introduced to fellow collaborator Scott Meyer, Professor of Art at Montevallo University, Alabama. Discussing our practices through many e-mails, he referred to the process of my practice and commented that approaching a practice in this way was like approaching 'a buffet table of scholarly knowledge'[6] remarking that when a practitioner takes an eclectic approach from what is on offer it can propel the creative process for months and maybe years. It is this concept suggested by Meyer, of taking an eclectic approach, which encapsulates the essence of Sanctum. The elements in the religions, theories and practices of the scholars mentioned have become the pedagogues' 'buffet table of scholarly knowledge' to develop and assist thinking through practice.

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[5] *Unmade: Making It!* http://www.blog.rsa-us.org/2010/08/live-creative-exchange/

[6] Personal correspondence, September 2010.

Why a creative-performative pedagogy?

Owens remarks that a pedagogy is important as it is concerned with the process of learning and highlights the thoughts of Deborah Britzman, Distinguished Professor of Research, York University, Canada, that "...the 'how' questions involved not only in the transmission and reproduction of knowledge but also in its production" are pivotal in the learning process (cited in Owens 2010, p. 90). The A(ssessment) R(eform) G(roup) supports this by remarking that learners should become as aware of the 'how' of their learning as they are of the 'what' (2002). The method of learning therefore needs to be in the minds of both learner and practitioner. It is this principle of focusing on the 'how' in learning that has been essential to the evolution of Sanctum, the children who participate in the approach are learning by doing. It is this kinaesthetic application, combined with dialogical, visual and aural stimulus that helps to motivate learning as a child is given the opportunity to play out societal scenarios, set her own objectives and develop her knowledge through analytical and critical thinking on not only her own work but that of her fellow members in the group.

Drama and the creative arts have a particular social function to play in the teaching of life skills because they are ways for a child to express and communicate values and ideas in a safe and compassionate space (Heathcote, 1984). This enables a practitioner to potentially become what Boal refers to as a difficultator - a term coined for a person who tries to solve difficulties in society (1995 p. 9); this aids a positive and supportive approach for exploration in finding a helpful resolution to personal, health and social problems. In the school pastoral system there is potential for a practitioner to allow for biographical events, encouraging a child to explore her life story and experiences. She can be encouraged to explore and discover new interests, solve problems and improve communicative skills in a safe and caring space.

Dorothy Heathcote, drama practitioner, claims that drama is the expression of human interaction in which human behavioural patterns can be examined, she remarks that through drama:

> The area can be selected for review, in life it cannot, for we are busy living. The theatre has developed over many years the different styles and modes which can be employed to do such reviews of people's dilemmas and problems. The actual moment in time can be isolated, tried again, turned around, and replayed with different solutions, because we can accept the conventions. The theatre does this constantly, it shows life in action, how people fill the spaces between themselves and others....We can learn through theatre because we can bring our own experiences up against others in an identifying way (1984g, p. 202).

The application of drama and the creative arts has the potential to work successfully as an independent approach in any educational, social and community environment to raise an individual's awareness of issues and improve self-confidence (Heathcote, 1984g, pp. 202-210).

Principles of Sanctum

The following ten principles outline the essential characteristics of the practice:

1. To work through a fluidic, less formal approach to learning, where the objectives and learning outcomes of the pedagogy are subject to change throughout the workshop but where the commitment is solid. The child is encouraged to reconstruct her knowledge in terms which indicate growth in understanding through dialogue and creative play.

2. To highlight the role of drama and the creative arts as positive elements to augment current pastoral provision in schools.

3. For a child to discover and recognize new possibilities to solve and resolve individual issues.

4. To improve self-confidence through the incorporation of extracted and adapted holistic/pastoral elements from the communities of faith which exist in the UK, with hope of a positive social effect in the future.

5. For a child to evaluate her intentions through drama and the creative arts and to develop positive social and interpersonal skills in her school, home or community.

6. To empower a child through a peer educating creative framework to improve her social and communicative skills.

7. For a child to seek positive solutions and resolutions to problems and issues in the safe confines of her educational environment through the implementation of drama and the creative arts.

8. For a child to become aware of the consequences of her actions thus improving decision making and fostering less reactionary and emotional responses.

9. To focus on the peer group to work as a unit representing that of a caring family where issues can be explored and discussed safely and to work through a series of rituals and routines in the life skills lesson to reinforce structure and stability.

10. To highlight the efficacy of dialogue and visual, aural and kinaesthetic learning, where the body becomes a vehicle of communicative expression, with a focus on narrative as a way for a child to understand the events in her life through the medium of drama and the creative arts to create a safe place for personal expression.

Thesis Outline: Background and Context

This thesis presents a critical overview of the theatre practitioners, scholars, religions and trans-and inter-cultural influences, which have contributed to the evolution of a creative-performative pedagogy. Acknowledgements are made where theory has become an influential element in shaping the approach. The thesis will be divided under the following headings:

- Chapter One: Pastoral Care in Context.

- Chapter Two: Overview of Pastoral Education in Secondary Schools.

- Chapter Three: Theatre Influences.

- Chapter Four: Sanctum.

- Chapter Five: *Intrinsic Reflections*.

- Conclusion: Unfinished.

Chapter One will be divided into two sections. The first section will briefly overview the development of drama in an educational setting at the turn of the twentieth century followed by post-1945 history and development of drama and theatre in education, acknowledging some of the major and influential practitioners in the field. Acknowledgement will also be made to how building-based and touring Theatre-in-Education companies have contributed to drama in schools, pastoral education and wider cause of progressive liberal education. The second section will include an overview of the pastoral care system in schools including concerns regarding the status of pastoral education and its teaching in secondary schools, highlighting throughout the application of drama and the creative arts as positive elements to augment current pastoral provision. The reasoning underpinning the development of a pedagogy to deliver aspects of a pastoral programme will also be discussed, focusing on relevant teaching experience, theories and the utilization of the teaching space.

Chapter Two will outline the status of pastoral education in the secondary sector. Focus will be on Sir Alasdair Macdonald's[7] *Independent Review of the proposals to make Personal Social Health Economic (PSHE) education statutory* (2009) highlighting the shortcomings in the pastoral system. I will also look at the way the *10 Principles* (ARG, 2002) for effective

[7] Head teacher of Morpeth School, Tower Hamlets London, UK.

classroom practice can be included in a creative-performative pedagogy, along with suggestions for assessment.

This chapter will also focus on wellbeing, exploring and explaining the issues which can affect a child's health. Incorporating a creative-performative pedagogy into teaching life skills can assist in increasing self-confidence to improve wellbeing. The Welsh Assembly promoted the importance of wellbeing in schools through its *Thinking Positively* agenda. The agenda advised all teachers, that they should aim to create an 'emotionally healthy school' leading to 'improvement in learning, behaviour and attendance' (Evans, 2009). The application of drama and the creative arts has the potential to help the pastoral teaching team in a school to deal with many issues and subjects. The two practice-led research projects given as *Intrinsic Reflections* in Chapter Five are examples of this.

Chapter Three will focus on acknowledging the areas in the praxis of three specific theatre practitioners who have assisted in the functioning and shaping of my pedagogy. Some practitioners will be discussed in greater detail than others to clarify the impact of influence, for example, the concepts applied from the politicised theories and practices of Bertolt Brecht and Augusto Boal will highlight how the more accessible elements from their practices have helped the functioning of the pedagogy to engage with the children and characterize their final dramatic output. The spiritualised and inter-cultural practice of Jerzy Grotowski will highlight how the influences from his practice has shaped my thinking to focus on the psycho-physiological impact of the voice through song and other tools such as chanting, dance and movement combined with trans-and inter-cultural influences to devise exercises for the activity of preparation before the workshop begins.

Chapter Four investigates the role of spirituality in a drama practice to develop a child's self-confidence to potentially improve wellbeing. This chapter is divided into two sections. The first section overviews how Sanctum has been shaped by some of the pastoral elements found in the communities of faith which exist in the UK. Focus will be on the elements of unity, movement, the self, symbolism and structure as the core conditions of the approach. The methodological approach is addressed. The chapter also focuses on offering guidance and encouraging learning through the concepts of healing found in the religions. Such a pedagogy offers a potential cathartic outlet potentially improving self-confidence by guiding a student to counteract negative thoughts and emotions through creative play. Such an approach encourages a student to develop coping strategies to manage difficult situations or problems through creative exteriorization.

Chapter Five will clarify the term *Intrinsic Reflections* used to describe Sanctum during practice, focusing on the application of the pedagogy and how it was used in the following schools:

- *Intrinsic Reflection One*: 2009-2010: *Think Before You Send*. Cyberbullying life skills project, at Ysgol John Bright, Llandudno. The pedagogy was placed on the school timetable for the Autumn term 2009 by the two Assistant Head teachers of the school. A group of Year 9 pupils participated in weekly scheduled pastoral lessons to explore the issues of Cyberbullying through Sanctum. The Year 9 pupils devised small dramas on the issue and performed them to Year 7 and Year 8 in their morning assemblies during Anti Bullying Week in November 2009.

- ***Intrinsic Reflection Two***: 2008-2009: *Think Before You Drink.* Alcohol mis-use life skills project, Autumn and Spring Term. I was commissioned to lead the bi-lingual alcohol campaign for secondary school children in North Wales[8] mainstream, special schools, NHS adolescent Mental Health Unit and Alternative Education Units. The campaign was supported by the High Sheriff of Clwyd, Crimebeat, North Wales Police and the Healthy school co-ordinators of the L(ocal) E(ducation) A(uthorities) to facilitate a one day life skills workshop for pupils in Year 12 to explore the issues relating to alcohol mis-use. At the end of each workshop, the Year 12 pupils in mainstream and Year 10 pupils in special schools and units performed their devised small dramas on their experiences, highlighting the issues relating to alcohol, to an audience of Year 9 pupils.

Conclusion, a creative-performative pedagogy has the potential to become a vehicle to augment current pastoral provision and to aid in improving wellbeing in schools. The conclusion encapsulates the views and effects observed in the implementation of this pedagogy in schools. Suggestions will be presented as to how to develop and improve this practice in the future with opportunities for international collaboration.

Ph.D. Research Information Sheet and Parental Consent Form, which I drafted in December 2007 was passed by The College of Arts and Humanities Research Ethics Committee at Bangor University. I took all precautions that the research undertaken would be reviewed and designed to ensure integrity and quality. I fully informed the pastoral co-

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[8] Although the project covered the whole of North Wales, I only committed to the Local Education Authorities of Conwy and Denbighshire owing to an already heavy workload and caring for my family. Other practitioners from North Wales viewed the pedagogy during practice so that they could lead a similar workshop through their own practices in the localities where I was unable to attend.

ordinator, parent/carer/ and child about the purpose, methods and intended possible uses of the research and what their participation in the research would entail highlighting any risks. I made sure I had informed parental consent for the child to participate, to be filmed and photographed in the life skills workshop. I sent this information sheet along with the other documents stating the workshop requirements to the pastoral co-ordinator or senior manager of the school ten days before I would visit. Examples of these letters for *Think Before You Send* and *Think Before You Drink* are available to view in Appendix 2b and 2c.

Photographs of practice, with regard to consent forms, very few schools managed to retrieve these forms. Although all the workshops were filmed I have been unable to include a copy in the thesis because some of the students who were involved had not been given permission by their parent/carer to be filmed; others just forgot to return the form. Although the pastoral teacher's stated that they would post them to me at a later date, only one teacher did, but again not all parents/carers consented. Regarding photographs, only three schools returned the consent forms these were: Ysgol John Bright, Ysgol Bryn Elian and Eirias High School. All parents from the workshop at Kalpa Bhadra Buddhist and Meditation Centre consented for their children to be photographed and published in this thesis.

CHAPTER ONE: PASTORAL CARE IN CONTEXT

Introduction

This Chapter will be divided into two sections. The first, will give a brief overview of the developments of drama in an educational setting at the turn of the twentieth century, followed by post-1945 history and development of drama and theatre in education. Acknowledgement will be made of some of the major and influential practitioners in the field and also of how building-based and touring Theatre-in-Education companies have contributed to drama in schools, pastoral education and wider cause of progressive liberal education. The second section will include an overview of the pastoral care system in schools, including concerns regarding the status of pastoral education and its teaching in secondary schools. It will highlight throughout the application of drama and the creative arts as positive elements to augment current pastoral provision. The reasoning underpinning the development of a pedagogy to deliver aspects of a pastoral programme will also be discussed, focusing on relevant teaching experience, theories and the use of the teaching space.

Brief Overview of the development of Drama and Theatre-in-Education in Britain.

At the turn of the twentieth century in Britain, educationalists such as Harriet Finlay-Johnson and Henry Caldwell Cook developed approaches to teaching through unconventional methods towards the practice of drama in a classroom setting. These approaches focused on the concept of child-centred learning. Their approaches became fundamentally valuable to teachers and future drama practitioners (Wooster, 2007, pp. 1-2). Finlay-Johnson claims, in *The Dramatic Method of Teaching* (1912), that although some teachers try and accommodate,

to the best of their abilities, to the children in their classroom, there is a tendency to "lose sight of the child" in searching for "the method" to teach (1912, p. 3). She regarded her approach as a form of consideration for the child rather than a consideration of methods and theories which had the potential to place unnecessary pressure on the child herself (1912, pp. 3-4).

Finlay-Johnson began to reform the classroom environment when she became Head teacher of a primary school. It was here that she focused on a child-centred approach which incorporated creative methods and kinaesthetic applications; she stressed that a child learns and best retains what she is learning by actually doing and seeing, which can be facilitated effectively through creative exteriorization (Finlay-Johnson, 1912, pp. 5-7). Language and facial expressions were encouraged in her approach as she considered them to be the child's 'vehicle of thought' which through observation, she claims, became suppressed through a didactic and more formal approach to teaching (1912, p. 8). Through drama methods and situating her classroom in a variety of different spaces inside the school and outside in the open-air, Finlay-Johnson taught a wide range of different subjects from nature study, scripture and history. This practical approach to education was viewed by her as a means to potentially foster happiness for both teacher and student, enabling both to interact in the discovery and exploration of their world (1912, pp. 14-15).

Cook reinforced these concepts in his essay on an educational method named *The Play Way* (1917). It is here that he highlights that a 'natural education is by practice' and that the natural mode of study for a child is through play. In relation to Finlay-Johnson, Cook also stresses that it is through 'doing' rather than instruction that helps a child to develop the life skills necessary to function in her society. He suggests that the best rehearsal for life is via

play and creative dramatics (1917, pp. 1-2). Through play, a 'bodily wellbeing' can be achieved by experiencing a sense of fullness and self-worth (Cook, 1917, pp. 6-7). Cook claims that 'bodily wellbeing' can be inhibited in a pedantic learning environment where teachers comply to formal traditions of classroom teaching and where 'all are slaves' to a textbook (Cook, 1917, pp. 10-11). However, he does not propose the elimination of text books in the classroom but encourages the teacher to find a means through creative exteriorization to make the happenings in the book come alive. This helps the child to extend her mind and facilitates further discovery and exploration through make-believe (1917, pp. 10-11). Through such an educational reform, Cook states that a 'spiritual freshening' is created. This is where 'the play goes deeper than the study, it passes beyond reasoning', encourages imagination and improves the reactions of the mind and movements of the body, potentially improving wellbeing (1917, p. 16).

This method of play, according to Cook, helps a child with identification which enhances the mind's conceptions and develops understanding of 'what a person feels'. He refers to this enactment as a 'spiritual rite' (Cook, 1917, pp. 18-19), owing to the fact that this form of expressive art is 'spiritualizing' (1917, p. 19). He states that, through the spiritualizing nature of such expressive art, the beliefs and traditions of what may have been forgotten can be restored, 'observing forms and ceremonies in which they reside' (1917, p. 20). Play encompasses these acts of ceremony and ritual by its very enactment. Through such expression a child begins to learn a sense of responsibility for her own actions and develops self-control and loyalty to her group (1917, p. 271). To make a drama out of a story based on real life experiences is an exercise in realism which becomes a representation of those experiences (Cook, 1917, pp. 271-272).

However, the development of a theatre for children to address and encompass their needs was only primarily developed after the Second World War owing to the deprivations caused. It was during this time that educationalists, theatre companies and independent practitioners began to experiment with the concepts of Finlay-Johnson and Cook which focused on child-centred, liberal education and the notion of creative dramatics. This created an opportunity for children to be encouraged to improvise dramatic situations which have been triggered by dialogue, stories, folktales and study of historical events. Such an approach develops an awareness of self and of others in common social-cultural situations (Brockett, 1974, pp. 624-625).

Experimentation with these creative forms and unconventional methods after the second World War gave rise to the development of Drama-in-Education which materialized in Theatre-in-Education in England during the 1960's and in Wales from 1972 (Wooster, 2007, p. 6). The role of drama in the educational environment during this time was acknowledged as an essential way of learning and where the role of the teacher was viewed as an 'encourager' of ideas rather than an authoritative figure in the classroom (Wooster, 2007, pp. 6-7). Drama at this time played a significant role in the 'progressive education' movement. It was seen by educationalists as a subject that offered an opportunity for children to understand their world, to solve problems, reflect and relate to others (Wooster, 2007, p. 7). These progressive ideas in education led to primary schools focusing on child-centred learning which fostered creativity and emotional development.

Attitudes in and towards education were now changing. Roger Wooster remarks that teachers and educators were developing an interest in heuristic educational approaches, where there was more emphasis on experiential learning through play, exploration, discovery,

problem solving and trial and error methods. The focus was on the centrality of the child, her own education (Wooster, 2007, p. 1). The emphasis was on developing social skills and supporting the child's emotional needs through the facilitation of active approaches to teaching.

British drama practitioners were developing their own praxis by focusing attention on these concepts of placing the child at the centre of their own learning: these were Brian Way, Peter Slade, Dorothy Heathcote and Gavin Bolton among others. According to Wooster, practitioners like Finlay-Johnson and Cook believed that a child's learning could become more effective if the child was enabled through play to explore societal and personal issues, encouraging 'active approaches to discovery' (2007, pp. 1-2). When children are encouraged to play together through drama methods, an improvised text is created and developed during each moment of spontaneity of the play. This process assists in achieving a cohesive group, assisting in the progress of improving a child's social and communication skills (Dunn, 2008, p. 55).

With the consideration of the relationship between teaching and theatre, Way had established the Theatre Centre in London in 1953 with the intention of working with unemployed actors, but the centre became a springboard for educational theatre, working with children, young people and schools. The plays created by Way and the actors at the Theatre Centre were intended for 'floor performance' not stage. These informative and entertaining plays for children were performed in the round to help encourage interaction between actors and children. The Theatre Centre continues today to tour with productions performed for floor-performance in the round in schools with a mission to connect with young audiences. Their aim is to work in concert with teachers and educationalists to provide

a service for children and young people to be able to develop their creativity, to achieve

through artistic forms and to learn about the world they live in through creating a safe space

for performance and play (Theatre Centre London, 2012).

Way believed that education should consider the child as a whole person and that

schools were to prepare a child for living not just for a job. He viewed drama as a significant

element to help schools achieve this and claims that the definition of drama is simply to

'practise living'. He emphasizes that this definition can also be used to define education

(1967, p. 6). Way suggests that drama should be available to all children and that it should be

the concern of all teachers. The role of drama, as he remarks, is to develop people, helping to

'motivate the bored, the anxious, the tired', becoming a human need on the timetable rather

than an 'academic necessity' (1967, pp. 6-7). In *Development through Drama* he explains

how a child's concentration skills improve through the act of play that is mirrored in the way

drama functions by encouraging the development of a child's concentration which has

positive effects on the skills required for her school and daily life (1967, p. 15). It is through

play-making, Way claims, that a child becomes more skilled not only in physical practical

tasks but through developing organisation of the self (1967, p. 255).

Slade focused on a child's need to play creatively. His observations of children

playing helped him to differentiate between drama, 'the doing of life', and theatre, the

scripted and production- orientated performance (Slade, 1958). He explains in an

Introduction to Child Drama (1958) that the root of such drama is play and that through this

creative art form what can be observed is the 'actual behaviour of human beings' (p. 1). Play

in a space of opportunity and encouragement is an activity which helps the child to think,

relax, work, remember, reflect, make, create and problem solve. Dramatic play is formed

when the child makes a link with characterization and the emotions which can arise in the situation (1958, pp. 1-2). He differentiates between two forms of child play: *projected play* and *personal play*. In the former, the voice is active but the body is in a state of stillness. This form of play happens in the mind and the action happens outside the body. What is taking place is mental absorption which encourages mental projection into the space. Slade remarks how this method of play is often seen in children during their early years and is portrayed by the physical positioning of the body in space, for example, 'standing still, sitting, lying prone or squatting'. Hands are generally used but the child is, as yet, not ready to use the whole of her body (1958, pp. 3-4). In *personal play* what Slade describes as 'obvious drama' takes place. This is when the whole person is used and is identified through energetic movement, projected voice and characterization. This form of play helps to develop body control (1958, pp. 3-4).

Parents/carers, he remarks, have an important role to help create and encourage an opportunity for play and be part of the child drama emerging in the home. As Slade emphasizes, it is by facilitating such a space for opportunity that a child can become happier, more confident and self-disciplined (1958, p. 10).

This concept of parent-in-role within the play and drama making in the home mirrored that of Heathcote's 'teacher in role' in the classroom setting as a guide and fellow participant entering into the world of the child in the making of the drama (1984). This process of introducing 'whole group drama' was refined by Heathcote through enabling the teacher to work and participate within the group, contributing to the direction of group activities. In such a practice, the 'teacher-in-role' will be a person who respects children and nurtures their responses in a learning environment. She should also be accepting of what the

children offer in the classroom setting and help guide the child to identify with her strengths and weaknesses, stretching thinking and potential but at the same time keeping the child on track during the activity to achieve personal and group aims.

Heathcote refers to herself as a teacher, not a drama teacher, who utilizes the powerful tool of drama to educate (1984h). Improvisation and role-taking played a significant part in Heathcote's practice. She claims that improvisation is a means to "…discovering through trial, error and testing, using available materials with respect for their nature, and being guided by this appreciation of their potential" (1984h, p. 44). The end-product, as she remarks, is experiential. It is through dramatic improvisation that a child begins to make these discoveries, by using her own personal experience when placing herself in another human's situation. By doing this, an understanding develops of that other person's views (1984h, p. 44). As Heathcote emphasizes, improvisation through child drama which incorporates play, is not a subject it is a tool for the teacher of arts and science to help clarify meanings. Role-taking was considered in her praxis as a broad definition of educational drama: to understand a social situation, to identify with others, to 're-live', 'pre-live' situations, to extrapolate information in the area of emotional experience without having the actual experience (1984c, p. 49). Role-taking is flexible and therefore, as Heathcote states, works for all personalities and under all teaching circumstances (1984c, p. 52).

Bolton's early practice focuses (like Way's and Heathcote's) on the concept of process drama which was rooted in dramatic play. Process drama is where the teacher/practitioner and student both work in and out of role. This method encouraged group drama and offered an opportunity to solve problems, consider issues and view situations through improvisation, role play and exchanging roles. Through working closely with the

teacher-in-role the group creates a world of make-believe and with wisdom the practitioner asks questions during the play. As the play develops, the questions become more complex, with the practitioner aiming for a pedagogical outcome (Bolton, 1984). By playing different roles in the dramatic play, the participants are being given an opportunity to express their views from various perspectives. A pivotal aspect of Bolton's practice is to develop connections for the individual during the experience of the play. Collaborating with Heathcote they developed the concept that the individual required a time within the play to reflect and think critically. To do this they adopted Bertolt Brecht's notion of detachment and demonstration to help a child to participate actively through her thinking, her emotions and 'gut feeling' to help her progress to her desired solution to the problems presented (Bolton, 1984, pp. 42-47).

Bolton progressed to experiment with the elements of structure evident in a drama lesson that encourages 'conscious reflection' at any time within the process (Bolton, 1986, p. viii). He refers to this as the 'game play structure' with game and play being used interchangeably (Bolton, 1984, p. 77). Bolton claims that the intention of such an activity is that it is liberating and protecting (Bolton, 1984, p. 79) and that the structural basis present in drama, games and play can bring 'sense and order' to an individual's daily living, building on the structures which already exist and are 'embedded in our real social interactions' (1984, p. 81). Such a structure focused on the phenomenological position in 'relation to knowledge and learning in drama' rather on the precise learning outcomes (Bolton, 1986, p. viii-xi).

According to Joe Winston, both Slade and Way adhered to 'spiritual values' in their practices, namely 'awareness, wonder, gratitude, hope, energy, gentleness, basic trust and self- acceptance' (2002, p. 243). He refers to Heathcote and Bolton as facilitators of an

'interventionist approach to drama teaching' which focused on moral learning but continued to foster the 'spiritual agenda of progressivism' (2002, p. 243). Winston remarks that such an approach to Drama-in-Education continues to be active in contemporary Britain today, with many practitioners founding the base for their practices on creative improvisation and child-centred approaches, with 'truth, authenticity and self-expression' as their established aims (2002, p. 243).

These practices, among others, contributed to the active reformation of education during the period 1964-1970 when Britain was under the leadership of a Labour government. According to David Gillard, it was the first time that a British government spent more on education than defence (2011). Harold Wilson, the then Prime Minister, began to transform the structure of schooling, favouring a comprehensive system over the previous selective process of the tripartite structure of Grammar, Secondary Technical and Secondary Modern (Gillard, 2011). Unfortunately, as Gillard explains, this was not fully established as selection still survived (2011).

During this period a theatre was envisaged which was relevant and accessible to all social groups. No longer would members of a society have to attend a theatrical building to witness a performance; theatre was now being performed in the community and schools. This concept had stemmed from the 'agitprop' or 'agitation propaganda' movement during the 1920's where socio-political theatre was performed in the streets, outside factory gates and in the workers' clubs. This form of theatre aimed at raising a community's social and cultural awareness to the issues which were relevant in society at the time. During this period the most prolific figure was Brecht, a leading practitioner in this form of socio-political theatre; it was his theories relating to practice which triggered experimentations for British

practitioners to develop their own practices in education. As Wooster claims, Brecht offered a creative freedom and political integrity which enabled practitioners to begin working outside the confines of 'traditional artistic and financial structures of theatre' (2007, p. 1). Theatre companies and drama practitioners during this post-war period began to experiment with such approaches in performance. Some took the shape of social plays where adults performed to children, while others designed and delivered workshops where children performed for their peers. The approach of children performing for other children, as Oscar G. Brockett, remarks is an empowering experience for a child, as she is given time and a safe space to freely explore and release her imagination and where the results are not necessarily performed for a designated audience, apart from the children who form the group in the classroom. Such an approach helps to develop a child's self and societal awareness of real-life situations, creating an opportunity to stimulate imagination and release feelings and responses about her world (Brockett, 1974, pp. 624-626). This approach is not product-orientated for performance but incorporates dramatic activities to become an educational tool for development. Participative learning in this way develops the necessary skills and attitudes for active citizenship and the potential for facilitating education for sustainable development (McNaughton, 2006, pp. 40-41). It is through active participation in drama that children and young people are 'simultaneously engaging thought and feeling' to make sense of the world and community they live in (Franks, 2008, pp. 35-37).

Coventry and other cities welcomed this school reform and saw it as an opportunity to develop identity as a community (Turner, 2010). After the Second World War, Coventry became a city of regeneration not only economically through the expansion of industry but socially and culturally with the aid of the arts. It was here in Coventry that the first theatre in over twenty years in Britain was built. In 1958 the Belgrade Theatre was opened (Turner,

2010, p. 4). It was in 1964 that the Belgrade Theatre appointed Gordon Vallins as Assistant Director. He was a teacher and drama practitioner who helped to establish the determining principles of Theatre-in-Education and the theatre's relationship with the children and young people of the city. Vallins established Belgrade Youth Theatre. Their first production in 1965, was called *Out of the Ashes*; it explored life and community post-war (Turner, 2010, pp. 5-6). For Vallins, this highlighted the commitment of the theatre to young people and their community. No longer was the theatre dominated by professionals but became a safe space for children and young people to play, explore, discover and create (Turner, 2010).

To develop the relationship between community and theatre Vallins made a series of visits to local schools and began to devise and lead a series of drama workshops which enabled children to explore issues, experiences and ideas through creative play. Realizing the impact of these workshops, alongside the valuable work of the Belgrade Youth Theatre Vallins, along with Anthony Richardson, Belgrade Theatre Director from 1962-1966, met the chairman of the local education committee. It was at this meeting that Vallins stressed the benefits of drama and theatre for local schools. Oliver Turner explains how Richardson had written the memorandum for the meeting as 'Theatre and Education' but it was Vallins who amended it to 'Theatre-in-Education'. Vallins' reasoning for this, according to Turner, was that he believed that the two should not be separated. The initiative which was presented by Vallins and Richardson included training for teachers in using drama methods and a programme of tours by the Belgrade Theatre for schools and local community (Turner, 2010, p. 6).

It was this proposal that established a resident Belgrade Theatre-in-Education Company which included not only actors but teachers. This company visited schools and

ensured that the children would be participants within the drama which would be created. The LEA of Coventry supported this venture and decided that it was going to be a free service for local schools and that the state should fund it. By September 1966 the company was active and established a management committee of Head teachers which helped to develop relationships with schools and teachers. In 1967 the Belgrade Theatre-in-Education Company expanded its service to children and young people in special schools who were suffering with emotional disorders and mental illness (Turner, 2010, p. 8).

Owing to the Education Reform Act of 1988, the LEA was relieved of its power to allocate funding for local education projects and schemes. Schools were to manage their own budgets. The National Curriculum was also introduced creating a change in the education system. As a result Belgrade Theatre-in-Education closed in 1996. During this time of closure Belgrade began to regain its finances and began to innovate new programmes for children and young people such as *Acting Out* and *Big School* (Turner, 2010, pp. 8-10). By 2003 the new Artistic Director, Hamish Glen was appointed and he reaffirmed the fundamental importance of education and community work. Today, in twenty first century Britain, the Belgrade Theatre remains an active and energetic force in Theatre-in-Education. The Belgrade Theatre had begun the development and growth of Theatre-in-Education and young people's theatre in Britain. According to Turner, there were around ninety companies in the country which had stemmed from Belgrade's work with children and young people through drama (Turner, 2010, pp. 8-9). Among the companies which formed from the work of the Belgrade Theatre were the Crucible Youth Theatre in Sheffield, Greenwich Young People's Theatre and Bolton Octagon Theatre, these companies received national reputations for their child-centred initiatives through drama and theatre methods (Porter, 2010). In Wales, such companies as Frân Wen, Theatr Powys, Gwent Theatre and Na n'Og, among others, received

recognition for their child-centred approach to theatre. Many of these companies, as Wooster claims, cite the value of their practices in connection with the PSHE curriculum in schools where a "…consideration of attitudes, beliefs, relationships and personal pressures are demanded" (2007, p. 57). Frân Wen, for example, like other companies, includes an educational pack for schools outlining the links they have made with the PSHE and National Curriculum. Na n'Og compile teaching resources for each show produced; their Education Officer works closely with teachers to decide upon the content to be used (Wooster, 2007, pp. 57-58).

Big Brum Theatre-in-Education Company in the West Midlands was established in 1982. The company tours with workshops and productions into mainstream, special schools, referral units and further education colleges. They produce two Theatre-in-Education programmes each year for the autumn and spring/summer terms and one project which lasts four to six weeks in an alternative education unit or centre for referrals. The company employs a permanent team of teacher/actors to work with one class at a time (Big Brum, 2005). Their workshops involve full participation from the whole class working through a procedure which is similar to that of Heathcote's and Bolton's practice of process drama, encouraging the teacher/practitioner and child to work together in role. Big Brum claims that their aim as a company is to use dramatic art as a mode of acknowledging and understanding the world we live in, they state as part of their mission statement:

> Art cognises life truthfully. But the truth is not fixed imitable knowledge, it is knowing in the present moment and therefore subject to change, like evolution, artistic production is a process of becoming, born out of the need that human beings have to know and re-now themselves individually and socially. Art is social imagination, which functions through a synthesis of feeling and thought with implications for future action in life (Big Brum, 2005, p. 1).

Through drama and active participation Theatre-in-Education fosters an engagement with children and young people. Big Brum state that the learning that takes place in the

workshop experience is that which is relevant to the child. The children are given an opportunity to explore the issue being presented in the programme through active participation, being in role and interacting with the practitioners. Learning, as Big Brum remarks, takes place through a dramatic situation which is of relevance to the child and owing to this relevance the child experiences a sense of 'felt understanding' (Big Brum, 2005, p. 2). The workshops offer an opportunity for the child to freely make decisions, take responsibility for her actions and to take risks within the safe and enactive space which has been established. This process encourages 'self-ownership', exploration and discovery of future possibilities through play and imagination with peers and an opportunity to create a different kind of reality through dramatic methods.

Edward Bond, poet, playwright, theatre director and advocate of drama and theatre in education, supports Big Brum's Theatre-in-Education initiatives and writes plays for them to perform for and with young people. Bond comments that an individual requires an understanding of the 'self' as 'Self-and-Society' and to realize that what exists is the functioning of two societies, these being in the self-and-society and the other being external. He claims that society is within each individual and that through drama what can be exteriorized is history and humanness (Bond, 2007, pp. 1-2). In *The Hidden Plot: Notes on Theatre and the State*, Bond states that "…theatre is the place where reality is made real. The plays young people write, act in and watch are blueprints of the world they will have to live in" (2000, p. 58). He claims that Theatre-in-Education is valuable because it has become more 'relevant, skilled and useful' in recent years and that it is the most 'valuable cultural institution the country has (2000, p. 58) and remarks:

> Children cannot be sane unless they play. For the same reasons, there can be no education without drama. None. None at all. We really should understand this. Drama is at the foundation of the human mind. It must be developed in ways that are humanizing – not ways that are regimenting, and

convenient to authority. A society that properly understood how to use drama would never have need to punish anybody – child or adult. The mind would be released to create its own knowledge of where it was and what it did (Bond, 1998a, pp. 6-7).

Although Bond has not, as David Davis claims, made a major impact on the theory and practice of drama and theatre in education, he considers its application in a learning environment to be pivotal in a child's development (2005, p. 163). This statement that 'Children cannot be sane unless they play' encapsulates the essence of my pedagogy, a practice which is process and not product-orientated. Here children have the freedom to explore, discover and interact through creative-performative play in an open, enactive, safe space which tries to develop self-confidence to improve wellbeing.

Brief overview of the concerns regarding the teaching of pastoral education in the secondary sector.

The C(hild) and A(dolescent) M(ental) H(ealth) S(ervice)[9] state in the 2008 review that when asking children and young people how they would describe wellbeing comments ranged from, feeling in control to feeling balanced. These descriptions were considered by CAMHS to be useful indicators, highlighting that the children were not associating wellbeing with a continuous feeling of happiness but with the life skills necessary for maintaining relationships, developing self-awareness and being contented with their own company. CAMHS remark that all individuals have emotional needs and that support from others is a fundamental element to help with developing personal life skills to cope with problems when they occur (2008, p. 15). The third annual *Promoting Mental Health in Schools* conference in London, November 2010, stressed the requirement for wellbeing and physical health issues to

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[9] CAMHS is a NHS provided service in the UK, supporting families with children suffering from mental health problems; they offer treatment for emotional, behavioural and mental health disorders.

be placed on the National school curriculum, because of the increase in child depression and young person suicide in the UK. The conference stressed concerns that teachers are continuing to fail to identify children in their care in the classroom as having problems with their wellbeing (Optimus Education, 2010). This was argued previously by a coalition of charities who announced their plans, in March 2010 at the House of Lords, to improve and protect the wellbeing of children and young people. The coalition, according to the Mental Health Foundation, was a response to the concern regarding increased emotional distress experienced by children living in the UK. The Mental Health Foundation 2010 stated that one in ten children and young people between the ages of 5-16 years were being diagnosed with a mental health problem and approximately eighty thousand of those children suffer from severe depression. The self-harming statistics was also on the increase from the year 2000, with one in twelve children and young people showing signs of mental distress through deliberately inflicting injury onto themselves, these statistics were slightly higher in relation to girls and young women (Mental Health Foundation, 2010).

Concerns were highlighted in a BBC news report in 2008 (Jackson) which stated that many UK schools did not have access to the required level of local support in dealing with students with wellbeing problems. At this time, Head teachers said that they felt vulnerable because students with problems were 'slipping through the net' as no one was taking responsibility in this area of the curriculum. According to the report therapists were not the solution; what was needed was someone to deal with the raising of awareness of wellbeing issues in the educational environment and community. It was in 2008 that the UK government announced its intention to make P(ersonal) S(ocial) H(ealth) E(conomic) education statutory; this is when Sir Alasadir Macdonald, a Head teacher from Morpeth School, Tower Hamlets, London was commissioned to carry out an independent review on

how to achieve this. The *Independent Review of the proposal to make Personal, Social,*

Health and Economic (PSHE) education statutory (2009) highlights Macdonald's areas of

concern in that the teaching of pastoral education across the country was being delivered at

'variable levels of quality' which at times did not 'meet the needs of the child'. Ed Balls, the

then Secretary of State for Children, Schools and Families, stated clearly that pastoral

education would become a statutory subject. He also shared concerns that the teaching of the

subject in some schools required improvement:

> It is clear that if children are going to get a well-rounded education which prepares them for life in the 21st Century, PSHE education has a key role to play. Most schools already follow the non-statutory curriculum, but current provision can be patchy. Compulsory PSHE education will mean consistency and quality so all children can benefit. Parents bring up children not government. Schools however, can play a vital role in teaching children essential skills for learning and life (Balls cited in BBC News, 2009d).

The previous Labour government's aim - as outlined here by the schools secretary in

2009 - was to make life skills lessons part of the compulsory curriculum from 2011, but the

government was required to downsize the legislation to get it through Parliament before the

general election. Guidance is issued to schools on pastoral teaching but the lessons are not

mandatory (Cassidy, 2010). In April 2010 the Chief Executive of *Young Minds*[10] Sarah

Brennan shared the concerns of the organization regarding the government's decision, to not

only remove the responsibility for local areas to set up children's trusts and publish children's

and young people's plans, but to eradicate the statutory position of pastoral education on the

curriculum. Brennan states that one in three children in the classroom are having emotional

problems which are affecting their general wellbeing. She claims that without the allocation

of pastoral education in schools more children will be at risk of mental health disorders.

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[10] *Young Minds*: A 'voice' for young people's mental health and wellbeing.

Pastoral education has a tremendous impact when it is taught well and creates an opportunity for teachers to ensure that a child's problems are addressed early. This as Brennan remarks prevents long term conditions that cost the N(ational) H(ealth) S(ervice) and social services 'billions of pounds annually' (2010).

Drama and the creative arts have a particular social function to play in the teaching of pastoral related issues because they are ways for a child to express and communicate values and ideas, enabling a practitioner to potentially become a 'difficultator' (Boal, 1995, p. 9); a term coined by theatre practitioner Augusto Boal for a person who tries to solve difficulties in society thus aiding a positive and supportive approach for exploration towards finding a helpful resolution to personal, health and social problems. Phil Jones, comments on the findings of W. K. Müller-Thalheim, Psychologist and therapist who observed aspects of healing found in the process of creative play and art making (1996, pp. 8-9). Jones claims that Müller-Thalheim had faith in the healing potentiality of creative expression and playfulness because it was a way of developing insight into internal problematic areas through external artistic expression which could then be highlighted and explored. Müller-Thalheim, as Jones remarks, believed in the arts as a 'counterbalance of sense and order' against the 'nonsense and disorder' which individuals experience in distress or illness (Jones, 1996, p. 9). Exploring emotions through creative play children can create an opportunity to discover possible solutions to problems. Pivotal areas in life can be explored and expressed through the medium of drama and the creative arts, for instance: managing emotions, appreciating and respecting others along with improving and developing positive self-confidence and communication skills (Jennings, 1987, pp. 1-16).

The material used in my pedagogy must relate to the real world because in this way it creates a true to life experience for both those involved and those observing. From practice with children in mainstream schools, special schools and alternative educational units, it becomes clear that drama and the creative arts serve as catalysts for life skills teaching, potentially initiating a positive change towards exploring pastoral related issues. A creative-performative pedagogy, when used as a supportive element in the pastoral programme, aids the modification and acceleration of positive reactions taking place during the life skills workshop, encouraging the improvement of a child's self-confidence to foster wellbeing. Change appears to be the only truly constant feature in life and through the incorporation of a pedagogy which applies drama and the creative arts, the clarification of this change can be focused on through creative play, so that positive resolutions and solutions can be suggested and dialogue activated in a safe learning environment.

Teaching is a complex activity and approaches can serve as catalysts for creative or personal development. Focusing on the spiritual, holistic element in drama and the creative arts forms a catalytic approach through the notion of change. During a presentation, titled *Spirituality in Schools* at the *L(asallian) A(ssociation) of C(hristian) E(ducators)* David Wells, Education Advisor for the Nottingham Diocese, comments how change is set off by catalytic moments in an individual's life usually as a response to a particular incident. Wells claims that such an incident triggers a reflexive response from the individual and it is this opportunity for reflection which leads to qualitative change and spiritual development. Wells suggests that spiritual development is when an individual discovers something which previously was unrecognized and refers to this process of discovery as a joyous experience (1999, pp. 1-2). The role of spirituality in my practice focuses on raising personal and social

awareness through creative play in order to reflect on personal values and develop a connection of unity with others in the safe space created discussed further in Chapter Four.

Spirituality as a topic is not discussed with the children in the life skills workshop but as a drama practitioner I try to establish an open, enactive learning environment which focuses on the child as a whole and where compassion becomes paramount to the learning experience. Fostering the role of spirituality in a pedagogy assists in the process of positive life style changes for a child. The incorporation of spirituality in the work of health care specialists has shown considerable positive changes in health care approaches (NHS, 1999). By implementing a holistic health care programme, carers in the National Health Service have been encouraged to become more person-centred and holistic as patients expressed the need for carers to attend to their spiritual needs as well as their medical needs when feeling vulnerable or emotionally unwell (NHS, 2010). This concept can be applied to the teaching of a pastoral programme in schools, where an approach becomes student-centred and holistic with an aim to care for the student's needs as a whole person (Rogers, 1983). I try to implement this notion of caring for the child as a whole person and to attend to her spiritual needs, as well as attending to her academic needs, while delivering a life skills workshop. No one method can be described as the most effective way to teach because teaching can depend on a number of variable factors (Child, 1991). However, motivation in delivery and in the desire to change and adapt ones approach as a teacher logically becomes the key to an effective teaching strategy. Desiring to learn, supported by a psychological and physical sense that learning can be a positive experience, potentially ensures that learning can take place (Rogers, 1983). Although there are a multitude of techniques with which to approach teaching, approaches in this thesis are divided in relation to how they are defined in my pedagogy thus:

- **Formal**, as a traditional teaching methodology, using a set lesson plan with objectives, which involves moving to one objective, reviewing, assessing and monitoring achievement before moving to the next objective; this style of delivery is of a greater predictability and convergence than:

- **Fluidic**, this process of learning involves a less formal approach, where learners are expected to reconstruct their knowledge in terms which indicate growth in understanding through dialogue and aural, visual and kinaesthetic activities. The learning objectives remain fixed but the route by which they are explored is fluid. Favouring the motion of fresh perceptions (Bohm and Peat, 2000, p. 48), occurring in an open, enactive learning space becomes the pedagogue's fluidic process.

Spatial Arrangement

> Spaciousness is closely associated with the sense of being free. Freedom implies space; it means having the power and enough room in which to act. Being free has several levels of meaning. Fundamental is the ability to transcend the present condition, and this transcendence is most simply manifest as the elementary power to move. In the act of moving, space and its attributes are directly experienced (Tuan, 2008, p. 52).

Yi-Fu Tuan suggests that the concept of space in the Western world becomes a symbol of freedom and that space which is open suggests the future and also invites action (2008, p. 54). Tuan explains that an open space is like a "…blank sheet on which meaning may be imposed" and that when this space becomes enclosed and humanized 'place is then created'. Tuan defines place as a "…calm centre of established values" and remarks that human beings require the 'exposure of space' and the 'boundedness of place' (2008, p. 54) to contribute towards a healthy being. Eben Muse claims, in *The Event of Space, Defining Place in a Virtual Landscape*, how landscape artists use the space of the frame within the composition to create an "…ideological 'place' out of 'space'" (2011, p. 190). In practice, this concept of creating an ideological place out of a space is one which has become fundamental, with the practitioner as architect building a place for potentiality, placement and relationships (Muse, 2011, p. 203).

The notion of space and the element of place is a significant feature of my pedagogy. During the sessions it is a time to focus on how physical space can shape imagination and how the character of the human endeavour inside a place is influenced by it[11] (Meyer, 2010). The space created in the pedagogy becomes a 'sphere of possibility' (Massey, 2005, p. 10) where the child has time and opportunity to reflect on her actions and thoughts, to potentially

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[11] Personal Correspondence with Professor S. Meyer, Montevallo University, Alabama, September 2010.

expand on her imagination: a place that a child can claim as hers, which could adhere to the notion of home (Massey, 2005, p. 6). Doreen Massey remarks on how the space appears to be at a constant stage of evolution: "It is never finished; never closed. Perhaps we could imagine space as simultaneity of stories-so-far" (2005, p. 9). This concept supports the thought that because space by its nature is constantly open, a dialogic forum can be created for personal and social issues to be explored. A process which is fluid and a structure which is imaginative can become what Massey refers to as a 'product of interrelations' (2005, p. 10), encouraging the child in developing mutual relations in the group and for new relations to be given the opportunity to grow and ultimately be the subject of reflection. Improving social relations in this way helps a child to resolve, negotiate or solve conflicts in the future (Rogers, 1983); with an open, enactive learning space this can be encouraged. Massey explains that an open space is one which is interactional, encouraging connections and relations to flourish. She states that for the future to be open, 'space must be open too' (Massey, 2005, pp. 11-12).

Allan Owens and Keith Barber remark that a drama space is defined as it is used:

A meaningful use of space...will create a place where a group wants to come and wants to learn....a place where they feel safe and cared for, somewhere they can say things that they would not elsewhere and know that these statements stay in the space (2001, p. 15).

Owens and Barber encapsulate the aim in my practice to develop an open, enactive space where children feel safe and cared for. The concept of family is one which I try to incorporate in the fluidic process of teaching life skills, so that the space can become one that feels as if it is truly inhabited. Gaston Bachelard claims that a space which is really inhabited characterizes the 'essence of the notion of home' (1964, p. 5). It is this notion of home and family which has become a fundamental element in my pedagogy. It is about creating a safe, comfortable learning space which can become a place of refuge or shelter (Bachelard, 1964); this develops a sense of safety and security in the space to foster compassion and improve

wellbeing. The life skills workshops which I deliver take place in a space where desks and chairs can be moved as ritual and the children sit or stand in a circle, which gives everybody in the group an opportunity to be seen by myself as practitioner and participative-observer, making interaction and eye contact easier with all members of the group. An open, enactive space encourages creative play, producing an aesthetically safe space for the children to explore, express, prepare and present their work (Boal, 1995, pp. 18-19). Energizing such a space as playful creates one which can be oneiric, fostering imagination (Bachelard, 1964) and freeing the body from the constraints of a traditional classroom setting. Elyse Lamm Pineau states that the traditional classroom setting of children sitting behind desks can eliminate the potential of the student to freely express herself through her body; it is detrimental to a child's spontaneity in the learning process (Pineau, 2002, p. 45).

Carol Weinstein and Anita Woolfolk, authors of *The Classroom Setting as a Source of Expectations about Teachers and Students* (1981), claim that a teacher's educational philosophy is reflected in the way she arranges the classroom space. They examine the impact of classroom spatial arrangement, open versus traditional. Weinstein and Woolfolk remark on how these arrangements created impressions on the observers, teachers and students, highlighting that the environment functions on a symbolic or interpretive level. Significant factors in these learning environments include where and how an individual chooses to move in the confines of the learning space and how she can arrange objects in that environment. The researchers claim that the physical design of the classroom becomes a source of information about a teacher's personality, characteristic teaching methods and expectations for students, the way a teacher manipulates classroom space communicates a 'significant situational message' to the students, with some designs encouraging more freedom to interact. Autonomy in learning can result from this whereas other arrangements

exclude the opportunity for interaction and become constraining, inhibiting free expression (1981, pp. 117-118). Weinstein and Woolfolk highlight 'impression formation' and 'environmental dimensions' which they investigate by focusing on the humanist design, hence an open arrangement which they associate with an approach which is student-centred, creative, flexible and interactive and a traditional arrangement which is orientated towards academia and an atmosphere of structure (1981, pp. 118-119). Through the use of such humanistic, open spaces, learning potentially becomes less territorial, moving away from students sitting behind desks with the teacher delivering from the front. Such formal spatial formats can restrict interactions and feelings, resulting in a possible sense of separation between teacher and student. Weinstein and Woolfolk's observations are useful for a facilitator of learning to reflect on her approach to classroom arrangement and for a practitioner applying drama to teaching aspects of a life skills programme. Space itself is not the primary focus in my practice; it is the use and projection of the space which becomes important. However, in certain spaces some activities will be restricted (Owens and Barber, 2001). Because of the fluidic process, workshops can happen anywhere (within reason) in a building or outside. As long as the purpose of the space is communicated to the children in the group, a place for representation and spectating can be established effectively. Boal remarks, in *The Rainbow of Desire* (1995), how Lope de Vega 1562-1635, Spanish playwright and poet, reduced all existing forms of "theatrical architecture" to their simplest forms (Boal, 1995, pp. 16-17), creating a platform or a place of representation, setting the space apart to distinguish between a place for spectating and a place for representing or demonstrating (Boal, 1995). This form of theatre becomes metaphysical and therefore can happen at any time in any place (Artaud. 1985). With the notion of reducing theatrical architecture to its simplest forms I have focused on the Tibetan Buddhist *mandala,* as a

primary symbol to shape the physical space in the learning environment, setting apart a place for viewing and a place for representing creative-performative work.

Among the oldest religious symbols, which could have existed in Paleolithic times, is the geometrically designed circle of the *mandala* representing the Universe. The *mandala* is focused on for its spiritual connection with Tibetan Buddhism and association with the theory of archetypes by Carl Jung, psychologist and therapist (Bryant, 2003). A Sanskrit word meaning sacred circle, the *mandala* evolved in Tibet during the eighth century. As a form representing Buddhism, it remains an influential symbol for art and Tibetan culture today (Ross, 1981). The teachings of Buddha in India during the fifth century were sketched and formed as *mandalas* to educate others, becoming a representation of the Buddha's wisdom. The intricate and complex compositions become a way for Tibetan monks to move towards enlightenment with the *mandala* as an instrument for spiritual expression and healing (Ross, 1981). The creation of a *mandala* is used by monks to develop a deeper understanding of and consideration for the world around them, with the aim for those viewing the geometric designs to share compassion. A deity is placed at the centre point of the *mandala* named the *bindu,* as a focus to aid meditation, helping the monks to visualize their creation as a three dimensional object for reflection and meditation (Bryant, 2003). During the sixth century, Sakyamuni Buddha taught the formation of sand *mandalas* for their purification and healing qualities. Cloth *mandalas* were displayed in sancturies from the tenth century and in monasteries from the twelfth century.

With the formation of a circle within a square and Jung's concept that this square conveys the idea of 'house', 'temple' or 'walled in space' (1968, p. 126) the sacred centre circle - *bindu* (Ross, 1981) is a place in the workshop where the children's ideas are planted

and growth is supported through creative play and active dialogue. The concept of the

mandala as an educating instrument is significant in the idea of creating an open, enactive,

learning space in the life skills workshop.

Figure 2: Tibetan Buddhist Monks: Creating a Mandala from coloured sand.

Displayed (see Figure 2) are Tibetan Buddhist monks intricately designing and

creating a *mandala* with coloured sand made of precious stones. The sand *mandala* represents

the transitory nature of life; once it has been made it is then swept away. The geometric

designs are constructed in a circle which is placed within a square as its border. The circular

image or symbol becomes a vehicle to explore the self, art, science or religion and a way to

aid meditation, representing the structure of life (Ross, 1981). Jung (1968) refers to the

mandala as a 'magic circle' to aid contemplation and create an essence of ceremony (pp. 95-

96). In 1938 he enquired about the concepts of the *mandala* with a Lamaic at a monastery

near Darjeeling. It was here that Jung discovered clarification between the different types of

mandalas; the Lamaic claimed, according to Jung that the ones found in monasteries and

temples had 'no particular significance' because they were 'external representations' (1968,

p. 96). However, the "true" *mandala* was explained as an 'inner image' developed and

shaped by the 'active imagination' (1968, p. 96). It is this concept that the *mandala* can be developed as an inner image and projected into a space which has developed the architectural formation of students in my workshop. The formation of the *mandala* facilitates creative play, becoming an educating instrument to represent the social and pastoral issues present in the group. The formation of the *mandala* helps to unite the group together in communion and fosters equality; its use in the teaching of life skills potentially helps to:

- Create a safe space to explore issues of concern.
- Improve communication.
- Explore student and teacher/practitioner relationships.
- Develop and improve the student's self-esteem and self-confidence.
- Shape a learning space which represents that of a caring home and family.

The implementation of the *mandala* in this open, enactive space helps the child to abide by rules and develop respect for herself and others. The *mandala* forms my pedagogue's architectural structure encouraging the progression of the preparation activities and for the students to form a physical symbol of unity. In this arrangement of a *mandala* the students abide by simple positive rules such as to take turns, not to talk over each other, to value and to tolerate the opinions of others in the group and not to make light of other students' problems, issues or concerns. The students are also encouraged to think critically, reflect on what has been said and suggest positive resolutions to the problems highlighted. The creation of a supportive environment encourages a child to discuss and express her emotions with a limited sense of inhibition, knowing that the skills required to help gain insight into a problem or issue can be guided by the practitioner or another child.

The arrangement of children to form the *mandala* improves communication in the safe space, as everyone is visible to one another and, owing to the circular formation, everyone is equal. For some children who may find it difficult to communicate in a more

traditional or *formal* classroom arrangement (sitting behind desks with teacher delivering from the front), the *mandala* with its outer circle for spectating and *bindu* for representation gives the child a choice of how to express her ideas; for example, active dialogue or creative writing takes place in the outer circle while performative action occurs in the *bindu*. Interaction between practitioner and other children develop encouraging positive peer relations in the future. However, for such an alternative approach to work when delivering a pastoral session, a thorough analysis of the content of the syllabi in the National Curriculum is required so as to be able to design a scheme suitable for creative play and for a whole school initiative to take place.

Physical Communication in the Learning Space

Can the way practitioners conduct themselves physically prolong emotional and philosophical discoveries for the child? A teacher's gestures and expressive movements have a significant effect on what is being taught in the classroom (Child, 1991, p. 182). It has been suggested by Weinstein and Woolfolk (1981) that the physical make-up of the learning environment creates a variety of moods and affects the interaction in the space. Owens and Barber claim how a space, when clearly defined by a practitioner, is able to create a 'special atmosphere' (2001, p. 15). Boal remarks how an aesthetic space exists whenever there is a division of spectators and demonstrators becoming a space within a space with a means of 'introducing memory' (1995, pp. 18-19). The practitioner's physical expression in that space also requires focus as it becomes a vital way to communicate messages to the student. Steven Hastings in the T(imes) E(ducational) S(upplement) magazine highlights the impact of body language in the classroom. He states that before spoken language humans were dependent on expressive bodily movements and gestures to communicate to one another. In modern society

between 70-90% of communication is non-verbal and that the concept of decoding another person's body language and encoding the messages expressed through gestures is all part of the social interaction experienced in daily life. Hastings claims that the brain is 'instinctively interpreting' the other person's body language throughout the interaction, which educators need to be made aware of while teaching children (Hastings, 2006). From an early age individuals begin to recognize how someone else is feeling towards them through gestures, facial expressions and the way the body is positioned. According to Dennis Child, in *Psychology and the Teacher,* the mood and understanding of the students who form the class can be indicated through their facial and bodily expression (1991, p. 182). As a practitioner I am sensitively aware of physical conduct and communication during contact time with students; body language can reflect interest, disregard, anxiety or welcome. By being aware and taking control of my body language a positive physical response can be projected. The ability to control body language and expressive movement is a basic practitioner skill when working a group of students in a safe space.

Students in my workshop appear to react positively, their emotions and ideas becoming energized in a pleasing aesthetic, subjective and oneiric space, unlike when the learning space is subjected to a more didactic and rigid teaching style. The fluidic process of the pedagogue initiates an affiliative style which Child regards as being illustrated by 'closeness, body contact, eye contact, friendly tone of voice' (1991, pp. 181-182). The way rewards are presented to a child through the delivery of this style is by 'smiling, agreeing, head nodding' (Argyle cited in Child, 1991, p. 182) and possible safe touch, while punishment is linked with 'frowning, looking away or looking bored, disagreeing' (Child, 1991, p. 183). Feelings communicated by a practitioner, as suggested by Child, can be read easily by the class, which is not always a positive factor if the practitioner is stressed or

unhappy. Emotions, as Child claims, can be projected into a space and become visualized on the faces of individuals without a word being spoken (1991, pp. 182-183). The way a practitioner expresses movements to a learner when either stressed or unhappy has a notable effect on the student's attitude towards learning and has a future effect on how the student views the educational environment (Child, 1991). A practitioner's body language and vocal intonation that become stern and defensive can deliver lessons or advice that dominate rather than educate and the practitioner can be perceived as difficult to approach. This dominant style as suggested by M. Argyle and D. Morris cited in Child, is accentuated when the practitioner adopts an 'unsmiling face, erect posture, talks quickly and controls the conversation with her students' (1991, p. 182).

Staff who deliver their lessons in a dominant style can be perceived as difficult to approach, which is unfavourable to discussing pastoral-related issues. The style of delivery in the learning environment can have a future effect on a student's self-confidence and wellbeing. Given the current nature of the curriculum and the status of pastoral education, the application of a creative-performative pedagogy to facilitate life skills could be a way for a practitioner to renew a sense of creativity and flexibility in her teaching style, both practitioner and student thus benefit. The affiliative style encourages a student-centred mode, which contributes towards a humanistic approach to teaching where the teacher becomes a facilitator or a guide, not a director of learning (Eveyik-Aydin, Kurt et al, 2009, p. 615). The term teacher is associated here with traditional educator, a person who presents information and supplies the right answers in the confines of a formal teaching environment. Facilitator is associated with a person who is student-centred,[12] a guide to help students acquire new skills,

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[12] In my practice facilitator and practitioner are defined as the same.

knowledge or understanding through guidance, providing the right questions in an open learning environment. I try to make learning comfortable and participative for all students who form the group, helping them to explore, play and discover new possibilities autonomously.

A Person-Centred Approach

Carl Ransom Rogers, Psychologist was born in Illinois, Chicago in 1902 and died in San Diego, California in 1987. His career in psychology and psychiatry led him to teach and research at numerous Universities across the United States and establish the Centre for Studies of the Person. He was nominated for a Nobel Peace Prize for his theories and practice in therapy and education and for his devotion to applying his theories in circumstances of oppression and social conflict. In Belfast, Northern Ireland, Rogers worked with small troubled groups from the Protestant and Catholic communities, in Brazil he worked with individuals who were emerging from dictatorship to democracy, in the USA he collaborated with groups in the health and caring professions and convened programmes in Europe and Japan (Kirschenbaum and Henderson, 1990, pp. xxii-xv). Rogerian educational theory has played a significant influence on how I have shaped a pedagogy to teach life skills. A brief overview will follow of Rogers' practice in psychology and his theory regarding the role of the facilitator in the learning space. Acknowledgements will be made where I have applied his theory to practice.

Rogers was schooled as a child through a strict religious education which mirrored his upbringing in the family home. This influenced him to consider the ministry as a career (Rogers, 2004, pp. 5-6). During his teenage years, his family bought a farm and Rogers developed his interest in scientific agriculture and majored in agriculture at the University of

Wisconsin. However, while studying there, Rogers attended what he refers to as 'emotionally charged student religious conferences' and decided to transfer his studies from agriculture to history, as he thought that it would help prepare him for his role as a minister (Rogers, 2004, p. 7). In 1922, during his time as a student in Wisconsin, Rogers was selected to attend an International World Student Christian Federation Conference in China and regarded it as one of his most valuable experiences because as he claims, it was during this experience that he was given an opportunity to expand his thinking in relation to how genuine people could believe in a plethora of religious beliefs. This challenged the religious thinking of his upbringing and when he released himself from this way of thinking in which he had been raised, he remarks that for the first time in his life he was becoming independent but this new founded independence created a stressful and painful relationship between himself and his parents (Rogers, 2004, p. 7).

In 1924 Rogers attended, what he describes as, a liberal school of divinity named the Union Theological Seminary in New York, in preparation for his ministerial training. Rogers highlights that, during his two years of preparation, he met scholars who introduced him to 'freedom of inquiry' and to search for truth regardless of its outcomes. During this time at the seminary, Rogers, along with others, felt that they were being fed information and were not given the opportunity to explore their own ideas, questions and doubts (Rogers, 1967, pp. 7-8). They petitioned and a seminar was established to explore their interests, according to Rogers, this was an enlightening experience. Participating in this seminar moved him towards reflecting on his own philosophy of life and realized that he could not work in an organization where he would be required to believe in specific religious beliefs. He wanted a profession where his thinking could be freely expressed and not limited (Rogers, 1967, p. 8). In 1928 he studied for a Masters at the Teachers College in Columbia and in 1931 gained his

Ph.D. Rogers focused on the study of the child and lectured between 1935-1940 at the University of Rochester, New York, on his experiences during practice with troubled children. At Rochester he was appointed as a psychologist in the Child Study Department of the Society for the Prevention of Cruelty to Children and for twelve years he worked and experimented through his practice, diagnosing and planning for underprivileged and delinquent children (Rogers, 1967, pp. 9-10).

During his appointment at Rochester, Rogers realized that what he was applying to his practice had no similarities to the methods of other researchers and lecturers in the Psychology Department, as he was drawing on empirical research to develop his work which had similarities to what the psychiatric social workers were focusing on. Rogers claims that this realization from psychology to social psychiatry was what moved him towards being active in the social work profession. He states that "Only when the American Association for Applied Psychology was formed did I become really active as a psychologist" (Rogers, 2004, p. 10). Rogers then worked for the Departments of Sociology and Education at Rochester, teaching courses on how to deal with problem children. In 1940 Rogers was offered a professorship at Ohio State University and it was here that he began to define his ideas, realizing that he had and was developing a specific perspective from his experiences during practice (Rogers, 2004, pp. 13-14).

It was at the University of Chicago, 1945-1957, that his way of thinking was given the freedom to develop and Rogers established on campus a counselling centre to test out his theories in practice. These therapy sessions centred on the client; this is where the focus was on the relationship between therapist and her client. Rogers suggests that if the therapist had an attitude of acceptance and understanding then difficulties could be resolved and the client

could gain insight into how to restructure her own life. From this research what emerged was the theory of non-directive therapy which he named *client-centred therapy* (Rogers, 2004, p. 26) which progressed to a *person-centred approach* (Rogers, 1995, p. 113). Rogers discovered that what worked successfully in the therapists office could also work in non-clinical arenas such as schools, prisons, community groups and offices. Rogers was concerned for "creative human development" (Kirschenbaum and Henderson, 1989, p. xvi) and claims that through a *person-centred approach* individuals could work out their own solutions to problems as long as they were guided through the incorporation of 'wise questions' deriving from the experiences and expertise of the practitioner (Kirschenbaum and Henderson, 1990). Rogers developed these concepts for education and wrote *Freedom to Learn* (1969), focusing on a student-centred approach to teaching and learning, where the teacher becomes a facilitator who develops an accepting and understanding relationship based on trust with her student. Such an approach encourages learning which is self-reliant (Rogers, 1969, p. 9); it eliminates elements of conventional education and is not determined by a 'prescribed curriculum but one which is self chosen' (Rogers, 1969, p. 9).

Rogers remarks that helping is about guiding an individual to solve problems independently, not about solving the problems for her. Helping according to Rogers was about the facilitation of growth not directing the lives of individuals, the educator requires to become a facilitator, guiding the student towards self-actualization, where the student can realize her potentiality (2004, pp. 113-116). For teachers, educational practitioners and professionals in educational institutions, he claims that students can be trusted to learn as long as a facilitator establishes a participative space for the group to select goals and find a way of achieving them (Rogers, 1969). Rogers also remarks that when an individual expresses her life experiences in a safe and open space and discusses them with an accepting

and understanding facilitator and group, this can help her find a solution to her problem. He emphasized the value of experiential learning, claiming that it has:

> a quality of personal involvement-the whole person in both his feeling and cognitive aspects being in the learning event. It is self-initiated. Even when the impetus or stimulus comes from the outside, the sense of discovery, of reaching out, of grasping and comprehending, comes from within. It is pervasive. It makes a difference in the behaviour, the attitudes, perhaps even the personality of the learner (Rogers, 1969, p. 5).

Rogers comments that the method of evaluating the participation in this approach comes directly from the student herself:

> It is evaluated by the learner. He knows whether it is meeting his need, whether it leads toward what he wants to know, whether it illuminates the dark area of ignorance he is experiencing. The locus of evaluation…resides definitely in the learner. Its essence is meaning. When such learning takes place, the element of meaning to the learner is built into the whole experience (Rogers, 1969, p. 5).

According to Rogers experiential learning empowers a student by internalizing her experiences into a valuable, sustaining lesson (1969). Empowerment enables a student to not only accept change in her life but enables her to develop skills that change the lives of others in the school, home or community (Rogers, 1983). When the individual learns from experience, it can be referred to as nature's way of teaching, with the individual requiring time for reflection on the events of the day to begin learning from those experiences (Rogers, 1951, p. 151).

Rogers explains this concept as a contribution towards 'humanistic orientation' in education, resulting in an expression of freedom and self-fulfilment (1951). Irvin D. Yalom highlights how Rogers desired teachers and administrative staff to be trained in the *person-centred approach* and that every effort should be made to build the student's self-confidence and to 'unlock natural curiosity' (1995, p. xii). Yalom claims how Rogers was actively involved in educational programmes and urged for teachers to focus on creating a learning space which encourages genuineness, understanding and prizing as means of viewing the

student as a whole person (Yalom, 1995, p. xii). Rogerian theory suggests that the facilitator requires 'four characteristics' or 'core conditions' which help to form a caring relationship with students. These characteristics of *Genuineness*, *Prizing, Empathy* and *Spirituality* will be overviewed briefly:

Genuineness, to be sincere in one's approach towards a learner and to present the self as unaffected as possible. According to Rogers this enables the facilitator to enter into a relationship with a student without presenting a facade. Some teachers according to Rogers tend to put on a mask of being a teacher removing it only when they leave the school at the end of the day (1983, p. 122). Being a genuine facilitator aids in the development of a successful relationship between practitioner and student. Rogers argues that conveying sincerity permits the facilitator to become in tune with her emotions making them available to her (1983, p. 122). Raising awareness of these emotions presents a direct personal encounter with the student, the facilitator is being herself. Rogers claims that when a facilitator of learning is a 'real person' without a 'front or façade', positive relations foster between herself and the students, and this is when the facilitator can be effective (1980, p. 271): 'Realness in the facilitator of learning', enables respectful boundaries to be established in a learning space to improve relationships; the facilitator becomes approachable, enabling the student to discuss problems or issues confidently in the participative, dialogic space (Rogers, 1995, p. 271).

Prizing, acceptance or trust are important characteristic in being a successful facilitator. The facilitator must value the learner's feelings, opinions and character, critical for the fostering of self-esteem. It is a 'non possessive form of caring' for the student, paving the way for mutual respect. By *prizing* the student, the facilitator offers what Rogers describes as an

'operational expression', a way of expressing confidence and trust in the learner as a respected human being (Rogers, 1995, pp. 271-272). When the facilitator cares and values her students a climate is created in the learning space which differs from all the other ordinary classrooms (Rogers, 1983, pp. 124-125).

Empathy, Rogers claims that this core condition can be considered as a foundation stone for self-initiated, experiential learning (1980). Here the facilitator has the ability to understand the student's reactions from the inside and is aware of the effects of the educational environment on the learner. Rogers explains that when the student is understood, a feeling of appreciation is aroused. When the teacher responds in such a way, the feeling of being judged or evaluated is eliminated. According to Rogers, this has a significant impact on the student (Rogers, 1980, p. 273). Having empathy means that the facilitator is trying to understand how another individual feels and that she is willing to try and view the world from another individual's perspective which according to Rogers has a releasing effect when it happens (Rogers, 1983, p. 125).

Spirituality, is the fourth core condition or characteristic, which was discovered by Rogers later in his writing. *Spirituality* became a unique way for the therapist in therapy or the facilitator in education to be present spontaneously with another individual. The therapist or facilitator becomes attuned with her intuitive self while 'becoming in touch with the unknown'. Through this procedure the therapist's or facilitator's presence becomes helpful (Rogers, 2004, pp. 128-129). Rogers discovered that he had underestimated the importance of the self of the therapist or facilitator being present in the dialogic space, realizing that he had focused too much on the other three core conditions. *Spirituality*, or transcendent, was regarded by Rogers as something which was on the periphery of *genuineness, empathy* and

prizing (Rogers, 2004, pp. 129-131). It offered an opportunity for the therapist or facilitator to consider the value of self in relation to defining the use of the self as an instrument in making something happen (Rogers, 1980). Rogers explains what is meant by spirituality in a participative space:

> When I am at my best, as a group facilitator or as a therapist, I discover another characteristic. I find that when I am closest to my inner, intuitive self, when I am somehow in touch with the unknown in me, when perhaps I am in a slightly altered state of consciousness, then whatever I do seems to be full of healing. Then, simply my presence is releasing and helpful to the other (Rogers, 1980, p. 129).

Rogers regards these four core conditions as a *Way of Being* (Rogers, 1995) for the facilitator or therapist to develop a successful relationship, improve communication and raise students' and clients' self-awareness of their potentiality. He explains this concept as a contribution towards humanistic orientation resulting in an expression of liberation (2004, pp. 292-293).

The theory of the *person-centred approach* accompanied by the core conditions of *Genuineness*, *Prizing, Empathy* and *Spirituality* have played a significant part in evolving a pedagogy for teaching aspects of a pastoral programme in secondary schools. Incorporating Rogerian theory, including his concept of 'unconditional positive regard' (Rogers, 1980), where the facilitator develops an ability to care without judgment about the child, helps to develop an understanding, acceptance and trust that positive change and learning can occur in the safe space without any pre-conceived conditions. I include these Rogerian attributes encouraging a student-centred approach, where the opportunity to play, interact, explore and discover encourages personalities to flourish; students are accepted and understood without being evaluated or judged (Rogers, 1980). Roger's humanistic theory has been an influential element in the developmental stages of evolving a pedagogy, where the notion of self-actualization becomes pivotal in how to raise a student's awareness of her potentiality to become the best she can be; there is no goal, just a realization of what can be achieved.

Rogers focused on the concept of self and on the way personality, attitude and behaviour of an individual can change. A *person-centred approach*, applied in education as a student-centred approach, fosters opportunities to explore emotions and feelings. This can lead to increased insight and understanding of the self and a liberating acceptance, recognition and clarification of those expressed feelings; this, in turn, can be followed by the implementation of positive actions through the acceptance or *prizing* of that student (Rogers, 1969, pp. 164-166). Abraham Maslow supporter of this idea of *prizing* the learner, remarks that the task of the teacher is to assist in the development of the student toward her 'full worth'. He explains how intrinsic learning helps the learner to personalize her education which enhances its value (Maslow, 1968, p. 17). Rogers explains that intrinsic motivation arises from when the learner chooses her own directions and the learning is encouraged by the student's responsible participation. Through such an approach, the student makes the most of her learning through discovering her own learning resources, expressing her own problems, electing her own course of action, and realizing the consequences of each of these choices (Rogers, 1969, p. 162).

Students in my workshop are given the opportunity to devise and create their own creative-performative work which entails making choices. The choices reflect the student's progress and understanding of not only the task, but how these choices in life reflect on human reactions and behaviour. Learning, through creative play, how to make the right choice helps to raise awareness in the student of issues and develop self-confidence in decision making in the future. Learning can flourish when there is a trust, understanding and acceptance between the student and practitioner. Once this value between individuals has been established, the learning environment becomes richly textured with real life experiences, adding worth to the overall composition of the learner's understanding of not only the subject

matter being explored, but a growing understanding and *prizing* of the self. The impact of this value can be assessed by the demonstration of citizenship shown by the student in her educational and community environment. Thus self-actualization and the realization of the student's inner potential and development becomes paramount in a pedagogy that emphasizes care and respect for an individual. Students are also encouraged to sometimes separate their own feelings from the issues being expressed by another student and focus on the key area of empathy which is an acknowledgement to the self that others will feel differently about issues and situations; it can encourage a valuing of these alternative feelings, with mindfulness and understanding.

Spirituality

With the increasing interest in spirituality and its acceptance as part of Western society and culture, this 'new wave' (Davie, 1994, p. 1) can become a contributing factor to improve an individual's health and wellbeing (Daaleman and Cobb et al 2001, p. 1503). Historically Britain was a Christian led society. Today, British society, according to Grace Davie, is 'un-churched' with a decline in people attending their places of worship but remaining members of their faith (Davie, 1994, p. 2). Spirituality on the other hand, Davie remarks, appears to dominate the commercial market and has demanded attention (1994, pp. 2-3); an increasing number of people in modern Britain prefer to call themselves spiritual rather than religious (Heelas and Woodhead et al, 2005, p. 1). Paul Heelas and Linda Woodhead et al claim that *religion* expresses a pledge to a 'higher truth' and is committed to doctrines (2005, p. 6), while *spirituality* expresses a commitment to a 'deeper truth' where an individual can discover the essence of her being (2005, p. 6). Heelas and Woodhead remark that, sometimes, human instinct involves the searching for the meaning in life which can be regarded as a way

to find a 'sense of order and purpose' gained through *spirituality,* or a belief in *religion,* essentially contributing to an individual's positive outlook.

I try to provide a sense of order and purpose to the student's learning experience, with the hope of finding some form of meaningfulness in the playful workshop experience. The role of spirituality and holism in my pedagogy focuses on pastoral concepts and elements extracted from Judaism, Islam, Hinduism, Buddhism and Christianity, which will be discussed in greater detail in Chapter Four. A secular approach has been taken towards exploring these religions while developing a drama practice, focusing on the influential pastoral elements and concepts to create a safe space for open, enactive learning. The practice focuses on the concepts and metaphors found in these religions rather than on the belief and study of a faith, 'God' or 'mystic'. Exploration has revealed how people from differing cultural backgrounds communicate and exchange values through these religions which have helped to create the activities found in the pedagogy. Embracing trans-and inter-cultural influences has created an opportunity to focus on the aesthetics of a desired learning space. Researching the metaphors and concepts in these religions has been developmental in how I deliver a life skills workshop. For a practitioner in learning to become aware of how various cultures, communities and religions exchange and communicate among one another, becomes a valuable educational resource in multi-cultural Britain and encourages an alternative approach to life skills' teaching.

Approach to Practice

It is true that teaching requires a variety of approaches. H(er) M(ajesty's) S(tationery) O(ffice) Wales claim that the opportunity to respond to new experience is a requirement of personal growth and development for a child in school (1982, p. 3). One of the major roles as

a practitioner in learning is to explore a variety of theories and approaches which encapsulate the subject to be delivered. While studying for a P(ost) G(raduate) C(ertificate) in E(ducation) in Higher Education, 1996, Dr. John Roberts, Education lecturer at University of Wales College, Newport, discussed, during seminars, the 'travelling concept' and 'growing concept' in relation to the theories of John Dewey and Rogers in education. The travelling concept enables the facilitator to visualize the subject as a landscape to be explored and become a guide to help the learner explore and discover. The growing concept suggests a non-didactic approach developing an effective way to explore issues in a relaxed but controlled environment. The concepts emphasized, according to Roberts, that when the self is not intimidated, a 'positive and fruitful learning journey begins and the student develops self-confidence to self-initiate'.[13] As a practitioner, I recognize the importance of analyzing critically my own teaching style and delivery method, visualizing the method as requiring fine tuning and constant evaluation. Although the issue of the status of pastoral education has been raised by governmental and education reports, the personal contact between student and practitioner in which to be able to discuss issues and problems safely, requires more focus and careful consideration. A lack of these attributes can be the result of the overloaded curriculum generating anxiety for the pastoral teacher in relation to re-arranging tables and chairs for an hour session of pastoral education, but can allow students to experience the potential benefits of congregating as a unit to share issues and concerns about anything that is of importance to them. The *mandala* formation helps to project an aesthetic, participative,

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[13] PGCE/HE seminars at the School of Education, University of Wales College Newport, September 1996 – July 1997.

dialogic space encouraging students to express their feelings safely, enabling a learner to develop self-confidence.

Some Ofsted reports have commented negatively on the delivery of pastoral education, as personal, social and health issues are not given enough consideration. Allocating time on the curriculum for a small group of dedicated pastoral staff to deliver aspects of the pastoral programme in a dedicated space through a creative-performative pedagogy, could assist in the progress of improving a student's self-confidence and wellbeing. An approach such as this creates an opportunity for a child to voice her opinions and concerns in a timetabled student-centred life skills' programme.

A Place of Security

For a school to offer a safe and caring space for a child to express her feelings helps to establish a place of security. Roger Asham, a writer in the 16th century, envisioned schools as sanctuaries from fear, where students could be "...bred up to a good order of living as well as a love of learning" (Asham cited in HMSO, 1982, p. 1). Pastoral care has become a specialist function since emerging in the 1950's. The HMSO (1982) claim that its profile has taken different forms and emphases. During the early years of the comprehensive system in the 1950's, most personal, social and health education issues were dealt with by the Head teacher. Towards the 1960's, the role of the pastoral tutor occupied an increasingly important position, instigated as a response to anxieties about the increased size of schools and the possible loss of personal contact between students and teachers (HMSO, 1982). Today, some pastoral approaches have embraced general welfare, others have developed personal, social, health, economic education as a vital cross-curricular theme: a valuable commitment. However, research through observation during practice in 2008-2010 highlighted that the

time allocated to pastoral tutors was continuing to be insufficient. The student group sizes are often too large and it is difficult to assess how the pastoral tutor can accomplish much, especially on a one-to-one basis. As a result, the characteristics of the pastoral system with its 'separate hierarchy, role designation, codes of conduct and sphere of concerns' are presented as being distinct from the predominating academic structure (HMSO, 1982, pp. 12-13).

The HMSO state that the pastoral curriculum is sometimes referred to as the 'hidden curriculum' with its 'over shadowing curriculum' being academic (1982, p. 13). Today, the comprehensive pastoral system becomes an administrative structure with Heads of Department and senior managers being allocated specific roles with policy in place, attending to the need of the student. The emphasis here is on academic achievement and discipline, allowing issues and the concept of wellbeing to become seemingly limited to the hidden curriculum. With students devoting most of the school day to sitting behind desks during lessons, the approaches style of delivery become influential. The relationships between pastoral tutor and student created in the learning environment has a critical influence on the personal and social development of the learner (HMSO, 1982). Pastoral education should be expressed as a whole school initiative highlighted through the relationships established between the working adults in the school and the students (Strachey, 1986, p. 1).

Through practice, awareness has been raised that problems relating to wellbeing and other problematic social issues have been generally associated with students who have lower academic ability or are labelled as disruptive or troubled children, rather than making the issue relevant to the policy of the whole school. Through the safe conduit of drama and the creative arts, a whole school approach towards exploring and raising awareness of issues can be encouraged. Students are helped through dialogue and aural, visual and kinaesthetic

activities to express their problems, with possible suggestions for resolution and helping them develop their knowledge, understanding, skills and attitudes towards making healthier life style choices. Schools need to focus on encouraging the development of a student's understanding of informed life choices, necessary in order to avoid an unhealthy way of living so that general wellbeing improves.

Issues affecting Wellbeing

A recurring issue from the students' creative-performative work during practice is the subject of bullying and the effects it has/had on self-confidence and wellbeing from an early age. It can stop someone from progressing or from belonging to a social group in which they belong. Bullying, along with verbal, physical and indirect abuse, can be deemed among the oldest of social punishments and is a recurring problem among students in schools (Torfaen County Borough Council, 2008). It is perhaps only in recent years that society has begun to realize just how common bullying is and how desperately some children suffer. In the community, bullying might have many faces, but it can be reduced to four main identifying factors: racial, sexual, cyber and homophobic (Torfaen County Borough Council, 2008). In the educational environment, the ever increasing problems and issues relating to wellbeing from which children suffer stem from this common denominator – bullying, a subjective experience occurring either in a learning environment, socially or at home. Torfaen County Borough Council claim that bullying is a 'complex and ever changing issue' but that the answers are to be found with the children themselves, providing insights and suggesting possible solutions (2008). Through the implementation of a creative-performative pedagogy, students are given the opportunity to explore the problems relating to bullying in the safe confines of an open, enactive space. The prevention of bullying is not highlighted in the workshops, it is the skills

to deal with the incidents of being bullied which are worthy of investigation. If a child has the skill to cope with problems or incidents of bullying, then she can reflect on what has happened and make the right choice, which could have a positive future effect on her self-confidence and wellbeing.

During the 1990's, some UK schools developed a system to bring bullies to justice. The system was, and continues in some schools to be called a Bully Court, sometimes referred to as Honor Courts and in the twenty first century the term Student Councils appears to have been coined. The aim and objective is to form a procedure similar to a tribunal where students 'try' classmates accused of bullying. The court consists of mentors, children elected by the school, teachers and governors to become judge, jury and witnesses. The court in some schools serves one term and is then changed. Both bully and victim write their stories before the court session and each is then questioned alone and called back separately to be given the verdict. Punishments are determined by the children themselves with mediation from the teacher if necessary. The idea of a school court goes back to the work of educational reformers such as Homer Lane, A. S. Neill and David Willis during the 1920's- 1940's. J. Mahdavi and P. Smith remark, in their research paper *The Operation of a Bully Court and Perceptions of its Success* (2002), that the more recent concept of a bully court, specializing in dealing with cases of bullying has two sources. Firstly, is by Robert Laslett, lecturer in education at Birmingham University, who established a children's court in a special school in 1961, he claims that it is an effective way for children to feel safe about making complaints against their peers and to potentially resolve issues. Laslett remarks that this approach when part of a whole school initiative can potentially reduce bullying, aggressive behaviour and

hostility especially in special schools[14] (1982, pp. 9-11). Secondly, is the Bully Court formulated by *Kidscape.*[15] Michele Elliott, child psychologist and *Kidscape's* founder stresses that the schools using the model monitored results that showed a decrease in bullying incidents (2002, pp. 188-194). However, Mahdavi and Smith emphasize that it has been 'impossible to prove whether this system works' (2002, p. 328), claiming in their research that the bully court development was supplemented by intensive group work with the Head teacher and therefore it became unclear how much the bully court actually contributed to student empowerment. The research paper states that during the early 1990's it was difficult to find any schools using the procedure 'correctly and consistently' and that the system itself can be viewed as a form of 'organized/consented bullying' of the bully (Pitfield 1992 cited in Mahdavi and Smith, 2002, p. 329). Elliott also comments that one of the Head teacher's she contacted viewed the courts as another form of bullying (2002, p. 194) but she argues, that the 'Bully Court' should be part of a whole school approach and that the preparatory work is as important as the actual running and organization of the court itself. This system according to Elliott will not be compatible with every school and emphasizes that unless carefully monitored the court like any other system is open to abuse (2002, p. 194). According to Mahdavi and Smith any kind of discipline system has a risk factor, in relation to those peer mentors who have been given positions of power to abuse the given power and therefore are not using their position in the way it was intended to be used (2002, p. 329). In the case study

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[14] Attended by children who have special educational needs.

[15] A UK charity helpline for children who are bullied or sexually abused.

presented, Mahdavi and Smith did find a school which they claim worked hard to make the bully court a successful resource and which helped to empower children.

However, I have reservations regarding this system in partnership to life skills because being judged and evaluated in this way by other children could have a significant detrimental effect on a child's wellbeing. These bully or honor courts in schools appear to mirror that of the restorative justice programme in British law courts. This is when the offender is encouraged to repair the harm she has caused on the victim; the aim is to work towards restoring those who have been injured and to allow those affected by the crime to voice their concerns and wishes. The restorative justice programme consists of the following key values:

- **Encounter:** Create opportunities for victims, offenders and community members who want to do so to meet and discuss the crime and aftermath.

- **Amends:** Expect offenders to take steps to repair the harm they have caused.

- **Integration:** Seek to restore victims and offenders to being whole, contributing members of society (Restorative Justice, 1996).

For an adult community, the restorative justice programme can work if the victim and offender part after the official meeting and do not see each other again. But with regard to a child, a student in a school, this can create unnecessary anxiety and stress. Unlike the victim and offender in the restorative justice programme, who are able to part their ways, the child in the close knit school community has no escape from meeting the offender. How does the victim begin to heal from the trauma of not only being bullied but also of being exposed? Is restorative justice enough? The individual concerned might require an aesthetic, open, caring space to work with emotions and issues, learning to develop positive strengths if this problem

is encountered again. The bully also requires time to work through her emotions to perhaps view personal problems or issues visually through creative exteriorization.

A bully court does not provide this opportunity but a creative-performative pedagogy to teaching aspects of life skills can. The potential exists of achieving this through an approach where students demonstrate how an individual learns to cope with the effects of bullying or how the bully might adopt a more positive behaviour towards the members of her group. Through the inclusion of dialogue and creative play, opportunities are established for students to explore pastoral-related issues which are of concern to them. Teaching aspects of the pastoral programme through a creative-performative pedagogy is not therapy. Students are not being analyzed nor is it a court where students are being exposed, judged and evaluated. It can become a positive time to release emotions in a caring, open, enactive space and where the students who form the group are given the opportunity to voice their concerns, to share their opinions and help to solve problems. The students have the answers to these problems; participating in creative play helps them to demonstrate their thoughts through action.

Childline[16] reported a 50% rise in calls from bullied children in 2004; the charity took thirty one thousand calls from bullied children in the year to March 2004, up from twenty one thousand in the previous twelve months (Rubin, 2005). According to T(imes) E(ducational) S(upplement) reporter Gareth Rubin, some children have reported that they are reluctant to inform their teacher for fear of experiencing reprisals if it became known to the bully that this had happened (2005). Some children have also expressed a feeling of not being taken

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[16] Provided by the N(ational) S(ociety) for the P(revention) of C(ruelty) to C(hildren), a free 24 hour counseling service for children and young people up to the age of 18 years in the UK.

seriously by a teacher on a previous occasion when they were trying to report an incident and, therefore, would be unsure as to whether to approach the teacher over an incident again (Rubin, 2005). Whatever the reasons for the reluctance to approach on the part of the child, there are a number of guidelines which can be followed by the practitioner. This approach is one of acceptance, understanding and trust (Rogers, 1969). A positive approach would be to pay attention to any reports on problems and a willingness to be available when necessary. Timing is important as a child who has issues requires immediate support, although this may conflict with other demands of the teaching day and can be difficult to provide. The child might not understand the requirements and overall responsibilities of the role of the educator and perceive the lack of attention as a 'brush off'. Since it is generally recognized that the tutor group provides the main operating unit in the pastoral system, it appears that any examination of the formal pastoral care approach should focus on the nature of the interaction between the main participants, the child and educator. Torfaen County Borough Council stress, that children need to be encouraged and made to feel comfortable about telling a teacher or parent about incidents which are upsetting them and to be reassured, that the appropriate action will be taken (2008). To give children the opportunity to make a stand against bullying and other issues which life places their way hopefully equips them with the necessary skills to prevent the problem arising again, or to deal with the problem if it comes along, with a possible future effect of helping others. The role of the pastoral form tutor is a significant one in schools but the time allocated for the tutor to complete her duties appears to be inadequate, potentially causing a lack of personal contact between the student and educator. Penny Lowe comments on how some tutorial periods are performed:

> The tutor takes the register, reads out messages, in a registration period which is largely unstructured. The session is regularly viewed as a 5-20 minute slot to be 'got over', before the real business of teaching begins, and this attitude is communicated to students who see the 'pastoral' period as

boring, a waste of time, but 'good for a laugh'. The negative influence which this period so often produces exacerbates problems (1988, p. 55).

Some members of the teaching staff in schools visited during practice continue to express[17] that there is a need for a more personal and intensive pastoral programme to be placed on the curriculum. Ofsted 2005 report states that in many of the schools where pastoral education is taught by form tutors, the curriculum can be placed under similar pressure. The report accentuates the fact that there is a lack of clarity between the roles and responsibilities of the form tutor and the pastoral education tutor. This lack of clarity between the two roles is argued in the report as leading towards a reduction in the time for life skills, as form tutors focus too much of their time on other activities, such as monitoring students' progress, careers and target setting (HMI 2311, 2005).

The Reasoning Underpinning a Creative-Performative Pedagogy

The reasoning underpinning the evolution of such a pedagogy began when encountering shortcomings in the pastoral approach at an early stage in my teaching career. Research through observing pastoral lessons highlighted that personal, social and health problems appeared to be given insufficient time to support any form of positive resolution. The Heads of Year appeared focused, dedicated, motivated and had a positive outlook, but their time was restricted owing to the commitment and responsibility of an overloaded curriculum. At a first teaching appointment at a comprehensive school in Cwmbran, South Wales in 1993, the pastoral Heads of Year welcomed the suggestion of working on a new approach to implement aspects of life skills. With the support and positive responses to the ideas, Mrs. Hélène

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[17] Informal conversations with members of the pastoral teaching team in Conwy and Denbighshire schools in North Wales, 2007-2010.

Mansfield, Head teacher, Mr. Steve Roberts, Head of Year 10 and Ms. Jane Corbishley Head of Year11 gave me the opportunity to practise through a series of pastoral workshops. A pilot project was organized with the student target group being Year 10. This peer group became the laboratory to experiment with a variety of concepts, philosophies and influences. Access was granted to attend some form tutor periods, pastoral lessons and year group assemblies. Informal observations were made of the interactions between students and teachers and between teachers and students, noting what appeared to be successful and what appeared not to be. I regarded a helpful relationship with a student as when the teacher would focus her undivided attention on the student and expressed understanding. However I regarded an unhelpful interaction as when the teacher moved away from the student or had a lack of focus on what was being said.

I was invited to some registration periods and it was interesting to observe the behaviour of the group during morning form/pastoral time and what issues were being discussed. The form/pastoral tutor in most classes appeared stressed at the inadequate time to discipline students, take the register, read notices and deal with student concerns, which were more often than not interrupted by the sound of the bell and the mad rush to next lesson. It was interesting to observe the various styles of dismissals from each tutor and how this affected the behaviour of the group. When the tutor had a routine, for example of everybody standing behind their chairs and dismissal was by order, the group exited the classroom and entered the linking corridor with what appeared to be a calm and more focused manner, in comparison with when the class was dismissed with no regard to routine in the classroom and the students entered linking corridor in high spirits and with increased noise levels. The tutor's dismissal appeared to affect the group's attitude to enter their next classroom and highlighted how disruptive behaviour can lead to more problems for the student and subject

teacher. It became evident while teaching in a comprehensive school that the form/pastoral period was not an ideal environment to discuss concerns. Ofsted 2005 share these reflections by stating that when pastoral education is combined with form tutor responsibilities it has a negative impact on the role of pastoral teaching (HMI 2311, 2005, p. 3). A pedagogy which fostered creative play appeared at the time to be necessary and this is why I began to evolve such an approach. Practising through a creative-performative pedagogy has the potential to help students explore issues which are relevant to them, while encouraging awareness of wellbeing issues. The three recurring and problematic issues being raised during the life skills' workshop among students appear to be: **Alcohol:** contributing to the increase in depression, anxiety, stress, personality changes and aggression in children as young as 'eight years old reaching its peak between the ages of thirteen and fourteen' (Buciewicz, 2008a[18]). Students explore the reasoning for drinking and how to make healthier and safer choices.

Peer pressure: conforming to the values and attitudes of others. Exploration aids in the identification of differentiation between positive and negative peer pressure, facilitating self-confidence in the students better judgment. **Bullying:** one of the oldest social punishments of excluding someone from the society in which they live or in which they are educated in. Investigating how to cope with bullying becomes a focus, rather than emphasizing its prevention.

Encouraging Peer Education

Peer educators are the same age or slightly older than the group they are performing to and working with. They become role models and communicators in the school community to help

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[18] Personal conversation with Martin Buckiewicz, Chief Executive *Tacade,* 2008 at Conwy LEA Training Day, Sychnant Pass, Conwy, North Wales.

raise awareness of issues. In my pedagogy the role of peer educators becomes a link with cascading[19] and sustainability,[20] continuing to encourage awareness among peers when the workshop has ended. Empowerment has been delegated through such an approach to encourage the peer educators to become confident and enthusiastic role models, developing their role in the school community as educated communicators. This practice has a duality of methodology, working effectively throughout an in camera method with students for a term or as a one day life skills workshop.

- **The in camera method** is when a group of students participate for longer periods (usually a term of seven to eight weeks), working gradually through creative play to explore personal and societal issues. At the end of the term students present their investigations, explorations and discoveries through creative-performative demonstrations to their chosen year group. This methodology appears to work well with all age ranges.

- **The one day workshop** works well with students in key stage 4, Years 10 and 11 and key stage 5, Years 12 and 13; because of the intensity of the day, the older students tend to cope better than their younger peers. Demonstrations through this method are presented at the end of the day, during last period, to the target year group.

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[19] Terminology used by Education Advisors in Conwy and Denbighshire defining working with a variety of classes in the school.

[20] Terminology used by Education Advisors in Conwy and Denbighshire defining being able to continue with the role after the practitioner has completed her work.

The creative-performative work produced is performed or exhibited in the school to raise awareness of the issue and as a celebration of the group's participation in the life skills' project.

This approach to teaching life skills was piloted and undertaken at Croesyceiliog comprehensive school in Cwmbran, South Wales in 1993. Students in Year 10, explored personal and societal issues through the safe conduit of drama and the creative arts. The evolving pedagogy was then used with Years 12 and 13, with the continuing support of the Head teacher and Mrs. Jaqueline Evans, Head of Sixth Form, who welcomed new ways of teaching and exploring pastoral issues. *Emma's Story* was one of the dramas produced, written and devised by the students along with members from *Trident Young People's Theatre*.[21] This small drama told the story of a seventeen year old girl who contracted HIV. It was performed in the school, town square and, after being viewed by Gwent Valleys Health Promotion team, the students of Croesyceiliog School along with *Trident Young People's Theatre* were invited to perform at the *Working Together for Better Health International Conference* at Cardiff International Arena in 1997.

During the period of 1993-1999, practice was developed in local schools, out of school projects, at social services day care centres and women's groups in Cwmbran and Newport South Wales, focusing on pastoral-related issues concerning drug and alcohol mis-use. Some of these projects and workshops were observed by members of the Health Promotion teams of Torfaen, Newport and Cardiff and, with the support of Mr. L. Nehaul, Communicable Disease Control consultant at Royal Gwent Hospital, Newport, *One World*

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[21] A Saturday morning youth theatre group established in 1994 as an extension to Sanctum.

One Hope was launched. This project was concerned with HIV and AIDS issues relating to sexual health. After *One World One Hope,* life skills projects tended towards working with young people involved in The Prince's Trust and Youth Choices, helping them to improve their communication skills and positive self-confidence. Projects developed focusing on families devising a weekly programme for parent/carer and child, a few years later after moving to North Wales, this concept developed and *Jamboree* evolved and was performed weekly at the M(usic) and S(ound) E(xperience) C(entre) in Old Colwyn. Projects were developed in local schools and community partnership groups in Anglesey on the issues encompassing anti-social behaviour. Pilot projects on Alcohol mis-use in Conwy secondary schools were then commissioned and supported by Mrs. Wendy Ostler, Healthy School Co-ordinator for Conwy and Mr. Dave Evans, Crimebeat project manager for North Wales Police. This pilot project led to an alcohol mis-use campaign for all North Wales schools in 2008-2009. In 2009 my pedagogy was placed on the school timetable, during scheduled pastoral lessons for the Autumn term. In 2010, projects focused on bullying and homophobia with small youth groups in the community. In 2011, with the support of Mr. Phil McTague, Head teacher and Ms. Ceri Smith, Pastoral Education Co-ordinator at Eirias High School, my pedagogy was scheduled during a pastoral lesson on the subject of 'Making Choices', helping children in Year 9 who were finding it difficult to choose their academic subjects for keystage 4 to find a solution.

In Chapter Five the Doctoral research projects discussed as *Intrinsic Reflections* (a way to describe my practice), will be:

Think Before You Send

In September 2009 for the Autumn term, my pedagogy was placed on the school timetable during scheduled pastoral lessons at Ysgol John Bright.[22]A fifty minute workshop was delivered every week for eight weeks for students in Year 9, who became the peer educators for their younger peer group in Years 7 and 8. The life skills project was supported by two Assistant Head teachers from the school, Mr. Seamus O'Sullivan and Mrs. Sam Lewis-Jones; they welcomed a creative-performative pedagogy incorporating a peer educating framework for the delivery of pastoral education. Lewis-Jones had observed the approach in action at the school previously in 2008 and gave her full support to place the pedagogy onto the school timetable. The topic for study with Year 9 was cyberbullying, exploring the issues and consequences related to the act of bullying via text messages, interactive gaming, social networking sites and e-mail. The students named the project *Think Before you Send* (highlighting that individuals should think carefully before sending abusive electronic messages). During *Think Before You Send* at Ysgol John Bright, Llandudno, North Wales, the Year 9 students devised worked was performed in preparation for Anti-Bullying Week's theme *Stay Safe in Cyberspace* in the morning assemblies of Year 7 and Year 8.

Think Before You Drink

After a pilot project delivered at Ysgol Bryn Elian, Old Colwyn in 2007, I was commissioned by the Healthy Schools Co-ordinator for Conwy LEA and project manager of Crimebeat for North Wales Police to lead an alcohol mis-use campaign in secondary schools as part of the

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[22] High school in Llandudno, North Wales.

pastoral programme. Workshops were delivered in English and Welsh medium mainstream, special schools and alternative education units in Conwy and Denbighshire. The campaign was supported by the High Sheriff of Clwyd 2008-2009, the LEA of Conwy and Denbighshire, Crimebeat and North Wales Police school liason officers. A one day life skills workshop, exploring the issues of alcohol mis-use raised awareness of health issues and personal safety in relation to the youth binge drinking culture here in the UK (Buciewicz, 2008a[23]). It highlighted how alcohol mis-use can lessen a person's self-control and contribute to an individual's taking risks without thinking about the consequences related to health and personal safety. The peer educators of the approach were helped to devise small dramas, compose songs/rap, write poems, construct a piece of visual art or choreograph a movement piece relating to the issues explored. These creative-performative works were then presented to the target year group, which was Year 9.[24]These projects will be discussed in detail in Chapter Five.

Summary

Teaching aspects of a life skills programme through a creative-performative pedagogy potentially provides a cathartic, expressive experience for all who take part. Personal, social and health issues can be explored resulting in positive resolutions and assisting in the process of raising a child's social awareness. It contributes to the fostering of wellbeing. The

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[23] Personal conversation with Martin Buckiewicz, Chief Executive *Tacade,* 2008 at Conwy LEA Training Day, Sychnant Pass, Conwy, North Wales.

[24] Year 9 is an important year group to highlight issues owing to the students having to cope with puberty and the transition to Key stage 4, where they begin to study for their G(eneral) C(ertificate) of S(econdary) E(ducation) examinations. It was also highlighted to Ostler in 2007 by teachers in Conwy secondary schools that there was a considerable increase in Year 9 students drinking alcohol. This is the reason why Ostler chose Year 9 to be the target year group for the project.

hypothesis has been introduced and current provision has been reviewed. An explanation has also been given as to the reasons why it may have been necessary to devise a creative-performative pedagogy to aid in the facilitation of improving a child's self-confidence and wellbeing in an educational environment.

CHAPTER TWO: OVERVIEW OF PASTORAL EDUCATION IN SECONDARY SCHOOLS

Suggesting a creative-performative pedagogy to augment current provision

Introduction

Research through observation and conversations with staff and students early on in my teaching career,[25] raised awareness of the insufficient time given on the academic timetable to explore personal, social and health issues. Although the staff appeared dedicated to their pastoral responsibilities, their time was restricted owing to the commitment and responsibility of a burgeoning curriculum. During my first teaching appointment in 1993, I approached the Heads of Year with a new idea of delivering life skills. This was welcomed by the school and the genesis of my pedagogy and practice began. A host of expressive ideas was experimented with, not all of which were successful at the very beginning but with faith and self-confidence in judgment, the paradigm of constructing a creative-performative pedagogy began to evolve.

The impact created by applying drama and the creative arts to teaching aspects of the pastoral programme in schools, can become a vehicle to steer the educator from following what was described by Rogers as a self-defeating system. This is where the facilitator becomes inhibited, by bureaucratic principles and a fear of 'making waves', from implementing an alternative approach (Rogers 1983, p. 21). The creative-performative pedagogy I have devised is based on an approach potentially encouraging all who participate

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[25] At Croesyceiliog Comprehensive School, Cwmbran, South Wales.

to achieve, feel valued and cared for and develop self-confidence in personal life skills with hope of having a positive future effect on wellbeing.

The first section of this chapter will outline the status of pastoral education in the secondary sector. Focus will be on Sir Alasdair Macdonald's[26] *Independent Review of the proposals to make Personal Social Health Economic (PSHE) education statutory* (2009) highlighting the shortcomings in the pastoral system. I will also look at the way the *10 Principles* (ARG, 2002) for effective classroom practice can be included into a creative-performative pedagogy, along with suggestions for assessment.

The second section will focus on wellbeing, exploring and explaining the issues which can affect a child's health. Incorporating a creative-performative pedagogy to teaching life skills can assist in the progress of self-confidence to improve wellbeing. The Welsh Assembly government promoted the importance of wellbeing in schools through its *Thinking Positively* agenda. The agenda advised all teachers, that they should aim to create an emotionally healthy school leading to improvement in learning, behaviour and attendance (Evans, 2009). The application of drama and the creative arts has the potential to help the pastoral teaching team in a school to deliver many issues and subjects. The two practice-led research projects given as *Intrinsic Reflections* in Chapter Five are examples of this.

Not all elements have been subject to a long term empirical study, as the focus has been on the specifics of the creative-performative pedagogy. This chapter lays a foundation for the incorporation of such an approach and offers opportunities for further investigation in the future.

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[26] Head teacher of Morpeth School, Tower Hamlets London, UK.

Overview of Pastoral Education

According to Dr. John Robert Lloyd, Policy Advisor for the PSHE Association, the

secondary school curriculum was reviewed in 2006 by the Q(ualifications) C(urriculum)

D(evelopment) A(gency) which led to the two programmes of study for P(ersonal) S(ocial)

H(ealth) E(conomic) education: economic wellbeing and financial capability and personal

wellbeing implemented September 2007[27], he comments that:

> In 2009 the Government undertook a consultation in preparation for making PSHE education
> statutory in the National Curriculum. Unfortunately the election/change of Government in 2010 led to
> this failing during the wash-up process. However, PSHE education has significant references in the
> White papers on education and public health published last November, and is currently subject to a
> DfE internal review (Lloyd, 2011).

In 2008, Ed Balls, the then Secretary of state for Children Schools and Families, established a

review group to discuss S(exual) R(elationship) E(ducation). It was here that concerns were

voiced regarding the quality and provision for teaching pastoral issues stressing that:

> PSHE education was not given sufficient priority in schools and that its lack of status, specifically its
> non statutory national curriculum status was a key factor in explaining why schools did not prioritize it
> (Parliament UK, 2008).

As a way forward towards improving standards of pastoral education, the Labour government

minister commissioned Sir Alasdair Macdonald to conduct an independent review aimed at

making pastoral education statutory by 2011. However, as Lloyd remarks, owing to the

general election in 2010 key policies were cut from the legislation to get it through

Parliament in time. PSHE education as a result of this remains non statutory; although

guidelines are given to schools, the lessons are not compulsory (2011). According to Lauren

Higgs, the PSHE law could have been passed but owing to the Conservatives 'neglecting' to

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[27] Personal correspondence, March 2011.

discuss and consult with the Liberal Democrats regarding the legislation, it was discarded (2010). As a result of this, Higgs reports the following responses made by Lucie Russell, the director of campaigns at mental health charity *Young Minds*, Simon Blake, National Director of sexual health charity *Brook* and Dr. Jenny Mc Whirter, risk education adviser at the *Royal Society for the Prevention of Accidents*: concerns were expressed regarding the quality of pastoral teaching becoming an issue because of its non-statutory status. Pastoral issues were effectively promoted in some schools while other schools would not have the same dedication (Russell cited in Higgs, 2010).

Further comments highlighted that the removal of the pastoral education clause can leave children and young people with no guarantee of support on sex and relationships, potentially creating a generation of children who experience 'shame', 'fear' and 'embarrassment' when having to cope with these issues (Blake cited in Higgs, 2010). Injury prevention was also expressed as a fundamental aspect to PSHE education, stating that accidents have lead to the deaths of a third of the children who die in the UK every year (McWhirter cited in Higgs, 2010).

Pastoral education in schools has a significant role to play in morally educating children, helping them to develop personal skills to cope with problems which arise in their daily lives. In support, Macdonald highlights the importance of good quality pastoral teaching and the effect pastoral education can have on a child's wellbeing.

Pastoral Education from SE –PSHE

In the introduction to the *Independent Review* (2009), Macdonald reflects on his own teaching career which began in the 1970's, explaining that when he was asked to teach

S(ocial) E(ducation) to his form group, he realized how fundamental these lessons were for students, focusing on key issues which were relevant for their personal development and to equip them with the life skills necessary after leaving school. Since then as Macdonald claims a 'P', an 'H' and another 'E' has been added to make P(ersonal) S(ocial) H(ealth) and E(conomic) education which he highlights as vital lessons for children in a challenging and rapidly changing society. Schools have a duty to the children they teach to allocate sufficient time for pastoral lessons and to promote wellbeing. However, as Macdonald remarks, the subject has remained non-statutory and the status of the subject has remained unclear (Macdonald, 2009, p. 5).

Pastoral education, according to Macdonald, was first acknowledged as a 'cross-curricular dimension' in the 1990 National Curriculum[28] with five cross-curricular themes supporting the framework:

- Economic education.

- Careers education and guidance.

- Health Education.

- Education for citizenship.

- Environmental education (2009, p. 5).

Macdonald claims that pastoral education was viewed during this time as being concerned with promoting the personal and social development of children through what he refers to as

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[28] National Curriculum Council, 1989, interim whole curriculum committee, report to the Secretary of State.

a *whole*[29] curriculum and *entire* school experience (2009). It was not until 2008 that the UK Government announced their intention to make pastoral education statutory and this is when Macdonald was commissioned to carry out a review on how to achieve this. In the *Independent Review* (2009) commissioned by the UK government in 2008, Macdonald argues that the areas of concern in the teaching of pastoral education across the country were that it was being delivered at 'variable levels of quality' which at times did not 'meet the needs of the child'.

It was the S(ex) and R(elationships) E(ducation) and Drug and Alcohol review groups which provided the evidence for Macdonald that pastoral education was not being delivered to the advantage of the child (SRE, 2008). The review groups argued that pastoral education should be made statutory in key stages 1-4, supported by a statutory programme of study that clarifies a common core of knowledge and skills that all children should be taught (SRE, 2008). It was the lack of status in the National Curriculum which alerted the review groups and highlighted to them the need to make pastoral education statutory as being fundamental to its status in a school. The SRE, Drug and Alcohol review groups claims that the reason why schools were reluctant to prioritize pastoral education was that it remained a non-statutory subject (SRE, 2008). However, there are three aspects of the pastoral programme which are statutory:

- Careers – statutory key stage 3 and 4.
- Work-related learning – statutory key stage 4.

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[29] A term used when all academic /vocational studies and departments in a school, support and help drive forward an initiative, so that the entire school can experience the benefits of working together collectively.

- Sex education – statutory for all students registered at the school (PSHE Association, 2010a).

The *Independent Review* (2009) stresses that, although making the life skills lessons statutory is a key factor in raising the profile of pastoral education in schools, there continues to be the issue of the 'quality of delivery' of the subject. Making a subject statutory, as Macdonald remarks, does not improve its delivery (2009, pp. 12-13). Macdonald views PSHE education as an opportunity during the academic timetable to focus on developing a child's sense of identity and the personal, social, health and economic attitudes and skills that will help her to 'flourish in life after leaving school' (2009, p. 16). He regards pastoral education as a child's entitlement to develop her knowledge, understanding, skills and attitudes and delivered through good quality teaching can promote a child's wellbeing. PSHE education has the potential to guide a child to become a healthy enterprising and responsible citizen in society (National Curriculum, 2009), making a key contribution to the promotion of not only her wellbeing but facilitating wider wellbeing outcomes (Macdonald, 2009, pp. 17-18).

Maggie Walker pastoral education teacher, emphasizes in her article *Broken Britain? Neglect PSHE and it will be* how fundamental it is to allocate sufficient time on the curriculum for the teaching of a pastoral programme (2010). Pastoral education, as Walker claims, contributes to the wellbeing of a child, encouraging a time where children from all family backgrounds, cultures, races, and religions can have the equal standards of personal development education. Walker mirrors Macdonald's vision, that all children have the entitlement or right to become grounded in real life issues and that the lessons can provide preparation for life beyond school. She states that the issues and subjects which can be explored during these life skill lessons are of fundamental importance to a child's personal

development. Walker reflects on David Cameron, the Prime Minister's claims that Britian is a "broken society" (Cameron cited in Porter, 2008) and argues that if the government ignores holistic education in schools, then one day this certainly will happen (Walker, 2010). Macdonald argues that if a school focuses on a commitment to promote its wider school policies on developing a child's wellbeing then it should be a place where pastoral education 'thrives' (Macdonald, 2009, p. 18).

Awareness is raised in the *Independent Review* (2009) of the concerns, which are shared by the D(epartment) of C(hildren) S(chools) and F(amilies) that nationally there has been a limited amount of research conducted on the delivery and impact of pastoral education as a whole (Parliament UK, 2009). Macdonald reports on the DCSF remarks that most of the research which has been conducted on the issue has been 'small scale' and is inclined to focus on specific aspects in the PSHE education framework (2009, p. 24), much of the commentary available on the quality of pastoral education is based on inspection evidence collected by Ofsted (HMI 2311, 2005). Macdonald remarks that the quality of pastoral education is gradually improving but he emphasizes that the best practice encountered in secondary schools during the review was the delivery of pastoral education by specialist teachers through allocated time in the curriculum. This, Macdonald states, is reminiscent of Ofsted's findings; they have stated frequently in their reports that pastoral education requires the confidence and knowledge of a specialist teacher to have a positive effect on teaching and learning (Macdonald, 2009, p. 26).

There is a perception that pastoral education can be taught by any teacher during the school day (Formby, Coldwell, Stiell et al, 2011, p. 6). However, as Macdonald argues, Ofsted have reported that this perception results in poor standards of pastoral teaching and

that some of the pastoral education teaching by form tutors has been unsatisfactory (Macdonald, 2009). In a selection of letters published in *The Sunday Times* (December 2007), Anthea Hill,[30] commented that pastoral education is a specialist area and that it should be recognized as such. She supports the recommendations made by the PSHE education Association and Children's Bureau since 2001, for the appointment of specialists in schools and stresses that a Head teacher who recognizes the importance of dedicated time for pastoral education on the curriculum is crucial for the development of improving pastoral education. Hill claims that the Head teacher at her school has recognized the value of life skills teaching and as a result of this pastoral education has been allocated discrete time during the school day. Prioritizing pastoral education helps to develop a student's self-confidence; Hill remarks that students who have been participating in weekly PSHE education lessons have become 'well-balanced, self-confident young people who are aware of their sexuality and realize the importance of building good relationships to contribute to their overall wellbeing' (2007).

A National Evaluation conducted by the D(epartment) for E(ducation) in 2010 highlighted the efficacy of implementing a comprehensive, whole-school approach to teaching social and emotional skills. The programme, named S(ocial) and E(motional) A(spects) of L(earning), provides ideas for teachers on how to teach emotional and social skills. It includes resources such as lesson and assembly planning (DfE, 2010). SEAL was being implemented by 90% of the primary schools and 70% of secondary schools in the UK at the time of the DfE research. The report states that some schools made good progress by incorporating the programme into their curriculum but there was also significant evidence which highlighted that there were schools who were not making satisfactory progress during

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[30] Head of PSHE and Citizenship at the Wye Valley School, Bourne End, UK.

the same period (Humphrey et al, 2010, p. 2). The reason for this, according to the report, is that a whole-school initiative requires time to become fully embedded in the curriculum. However, staff appeared to become demotivated in driving SEAL forward at various levels, resulting in staff withdrawal from the programme. What was identified was the lack of 'will and skill' in teachers to develop such a programme to augment and support the delivery of PSHE in the school (Humphrey et al, 2010, p. 3). This led to schools failing to create an impact on students' emotional and social skills. Some of the schools which took part in the DfE's research also failed to contribute to creating a positive impact from a whole-school perspective, with analysis identifying that there was:

> …significant reductions in students' trust and respect for teachers, liking for school and feelings of classroom and school supportives during the implementation of SEAL. SEAL had not produced the expected changes across schools (Humphrey et al, 2010, p. 3).

In a report on the perspectives of front line staff prepared by Ipsos Mori for the National Audit Office (2009), teachers commented regarding the SEAL programme as a resource to help them teach PSHE. Comments ranged as follows. Most teachers complained that the use of SEAL in relation to their own teaching of PSHE had failed, the reason being that the language which is used in SEAL is confusing, with one teacher claiming that it was 'alien to the users' (2009, p. 23). Teachers stressed that there was not enough time to understand the concepts in the programme and that it required appropriate timetabling, the absence of which led to its unsuccessful integration in the curriculum of some schools. Teachers remarked that resources for delivery were 'confusing and not user friendly. The lack of training was also highlighted as a factor which contributed to its failings. One teacher explained that it was difficult to evaluate the success of SEAL as teachers varied their approaches when using it and taught different aspects of it; therefore they found it difficult to assess in relation to continuity, progression and coverage (2009, p. 23). SEAL was not

accepted positively in most schools. Head teachers and senior managers tended to deliver the introductory assembly for each new topic, apparently; staff tried to follow on from these but failed, stating that it was difficult to keep up with the topics and the preparation which was required for each of the lessons. Some staff continue to use the assembly ideas from SEAL and some of the lesson plans but most teachers stated that the majority of staff tend to invent their own lessons on what they perceive PSHE to entail (2009, p. 23).

Macdonald argues that the ethos and values of the school are commonly 'reflected in' and 'reflective of' its pastoral education provision (2009, p. 18). Without dedicated pastoral education staff, schools can find it difficult to offer an effective life skills programme of study (Formby, Coldwell, Stiell et al, 2011). Ofsted explains in 2007, that children responded negatively or are embarrassed if they notice a teacher's lack of knowledge or enthusiasm for the subject (Neumark, 2009). In support of these findings, the following article *PSHE: Making it Personal* (2009) stresses that recruitment of staff dedicated to the teaching of pastoral-related issues proves to be difficult because this remains the weakest area in a teacher's training. Therefore substantial investment would be required to ensure good quality training, especially for new teachers (Flood cited in Neumark, 2009). The incorporation of a creative-performative pedagogy to teach aspects of a life skills programme can help other dedicated pastoral teachers to raise the profile of pastoral education and improve provision.

With some teachers embarrassed at the thought of teaching sex education or other sensitive subjects, it will be highlighted in Chapter Four and Chapter Five that a creative-performative pedagogy delivered through a fluidic process potentially encourages a dedicated pastoral time, enabling a practitioner to work with children in an open, compassionate and safe space where thoughts, worries and issues can be explored without inhibition.

Assessment

Lucy Marcovitch, PSHE education advisor at the QCDA, comments that assessment for life skills and personal development should be through feedback. Encouraging a safe space for reflection and dialogue and through focusing on raising awareness of issues relating to the self and society. Assessment for PSHE education, as Marcovitch argues, is not through testing, level-setting, evaluating or judging a child or her family. She suggests that educators should offer an opportunity to give students feedback on how they are developing personally and socially for life after school. Formative methods of assessment can help foster such an approach, so that learners can be celebrated for their learning and how they develop their personal and social values (Marcovitch, 2006). In education there is an on-going debate on the value of assessment regarding pastoral education as a core subject (Formby, Coldwell, Stiell et al, 2011). Ofsted, QCDA[31] and Macdonald's *Independent Review* (2009) have made it clear in their reports that assessment in PSHE education remains the 'weakest aspect of its provision' (QCDA, 2005). Marcovitch[32] recommends a variety of forms, including an opportunity for a child to demonstrate her learning and understanding through dialogue and aural, visual and kinaesthetic activities rather than writing. Marcovitch claims that a planned programme of study should include a variety of approaches to encourage students to gain feedback and reflect with their teacher on how their learning can be improved (2006). Implementing a variety of methods to include assessment can support and encourage learners

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[31] Q(ualifications) C(urriculum) D(evelopment) A(gency).

[32] PSHE subject adviser, Humanities and Inclusion group, at the QCDA.

of all abilities to demonstrate their knowledge, understanding, skills and attitudes in a multitude of ways (Marcovitch, 2006).

An approach such as this can incorporate formative assessment in its process, where observations are made on how a child responds to questions, asks questions and interacts with other children during dialogue and visual, aural and kinaesthetic activities. The aim is to make the learning space a time for self-reflection, encouraging an opportunity for the student to take control of her learning. The application of drama and the creative arts assists in the process of creating a dedicated time and space to deliver personal, social and health education, and where a child's knowledge and understanding can be assessed in a formative way rather than summative.[33] Children of all abilities are encouraged to demonstrate their knowledge and understanding through expressive, performative action, incorporating the five statements from the government's DCSF[34] wellbeing framework - *Every Child Matters*[35] into its pedagogy:

- Be healthy.
- Stay Safe.
- Enjoy and achieve.
- Make a positive contribution.
- Achieve economic wellbeing (Department for Education and Skills, 2009).

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[33] Where students would be assessed at the end of the programme of study to determine if the content taught had been retained through formal written assignments or examination.

[34] D(epartment) of C(hildren) S(chools) and F(amilies).

[35] DCSF aims via the implementation of *Every Child Matters* to ensure a child from whatever background or circumstance, aged from birth to nineteen years to have the support they need to be healthy and safe.

The implementation of a creative-performative pedagogy incorporating the *Every Child Matters* five statements can become an effective resource to aid formative assessment of pastoral-related issues in a school. Using drama and the creative arts as a vehicle in the pastoral system to augment current provision can highlight the efficacy of formative methods of assessment, rather than summative, to assess life skills in the classroom. John Blanchard describes the summative model as linear, 'separating out the three elements': first: teaching, second: learning and third: assessment, which is usually written (Blanchard, 2009, p. 2). Formative methods, however, encourage the use of dialogue and visual, aural and kinaesthetic applications. Formative assessment aids the adjustment of teaching and learning in progress. Children are given immediate descriptive feedback which helps to assist in the development of what happens next in the learning process (Blanchard, 2009, pp. 1-5). The immediate feedback on tasks during dialogue helps a child to understand what she is doing well or what may need improving on. Sharing information in this way encourages a child to engage with and respond to others, learning in a more positive way (Batsleer, 2008).

According to Marcovitch (2006), the QCDA had found that many schools did not have a procedure for the assessment of pastoral education and that 'schools failed to provide positive feedback' for the child to progress further in her personal development (Marcovitch, 2006). According to Blanchard the role of formative assessment is not to report results but a way to improve the process and outcomes of learning. He claims that formative methods of assessment question how learning is taking place, question the curriculum in action and help evaluate what helps or hinders the learner in relation to the provision in place (2009, p. 2).

Assessment and Wellbeing

The academic timetable already places a great deal of pressure on a child; to add another subject requiring summative assessment can be non-empathetic (Lipsett, 2008). This way of measuring aids the evaluation of some aspects of the learning process in schools. However, it has become a tool in the educational system to evaluate programmes of study rather than the child as a whole person (Blanchard, 2009). Certainly, the aim and objective of high quality pastoral teaching is to develop a programme to assist the progress of improved wellbeing; adding another pressure of a formally assessed subject can lead a child to experience an increase of stress and anxiety. Anthea Lipsett reports how stress caused by the pressure to succeed drives students to self-harm and suicide (2008). The increase in childhood stress was highlighted in the report as being the result of increased testing and pressure to succeed in examinations. The A(ssociation) of T(eachers) and L(ecturers) union expressed their concern over the increasing number of students across the UK who have killed themselves because of academic pressure (Lipsett, 2008). Mary Bousted (General Secretary of ATL) remarks in Lipsett's report that there has been a dramatic increase in teenage suicide which has highlighted the concerns regarding children's mental health and wellbeing. Bousted claims that children are having to cope with increasing pressures from an education system which 'cannot stand failure' and remarks that children are being prepared at an early age to perform in tests to raise the school's league tables which only generates stress and adds to the pressures of growing up. Formative pastoral assessment through a creative-performative pedagogy would assist in the prevention of added stress and pressure for a child.

Delivering a life skills programme of study through a less formal approach than the other subject areas in the curriculum, becomes a time to focus on the development of the child as a

whole person. An approach such as this should aim to offer a time for children to explore, learn and discover new skills through dialogue and aural, visual and kinaesthetic application. The formative assessment of learning focuses on the improvement and development of a child's:

- **Analytical skills**: children can actively problem solve a variety of social and personal issues through the medium of drama and creative arts (Heathcote, 1984b, p. 62).

- **Interpersonal skills**: children can demonstrate levels of communication and leadership skills by working with others in small performative groups (Pemberton-Billing and Clegg, 1965, pp. 110-114).

- **Independence:** children can show that they are becoming autonomous learners, becoming self-reliant and motivated through creative play and expression (Somers, 1994).

- **Flexibility and resourcefulness:** children through creative play have the opportunity to respond to unusual and unpredictable circumstances in a reflexive way rather than a reactionary or emotional way (Bond, 1998a, pp. 9-13).

Formative assessment provides the child with immediate feedback, encouraging development of creative work with hope of fostering motivation. Assessing a child formatively by observing how she answers questions, how she incorporates questioning into her creative-performative work and how she builds relationships with others in the learning space can contribute to a diagnosis of a child's strengths and weaknesses, helping the practitioner to increase the student's awareness and development of self (Blanchard, 2009). Afryn Davies,

Lecturer in Education,[36] supports the concept of asking questions on the subject explored as probably one of the best forms of evaluating and assessing if learning has and is taking place. Owens and Barber claim, in *Mapping Drama*, how questioning becomes a vital part of any drama activity:

> During the drama asking the 'right' question at the 'right' time to the 'right' individual/group, in the 'right' way is a skill that can be developed. This can increase the level of challenge for the committed or, equally regain the interest and re-focus the attention of the uninterested....

and how the use of questions encourages a reflexive element in the learning process:

> Much of the purpose for asking questions in drama is to fulfill the needs of reflection, analysis and evaluation. Reflection upon dramatic work is crucial if participants are to have an understanding of the work. But reflection need not take the form of discussion immediately after the drama. Reflection can be productive and significant when articulated within the context of the drama or outside it, during or after the process is complete (2001, pp. 30-31).

Owens' and Barber's remarks about asking the right question at the right time can be considered as a significant aspect for the development of a child's understanding and knowledge of an issue, being expressed visually, aurally and kinaesthetically in a safe space. When referring to a safe space, place and place making become the focus. It is here that the 'analogy of house and home' come into play (Harrop, 2011). The latter, as Deborah Harrop from Sheffield Hallam University claims, is concerned with the people who make up the space; 'the individual and collective' are the ones who create a space to become a 'great place to be' (Harrop, 2011). The concept of a safe space is where a practitioner can employ the analogy of house, home and caring family, establishing a space where harassment and aggression is unacceptable, where every child is accepted and valued irrespective of race, culture, gender or religion. It is a space where a child is able to relax, to self-express without the fear of being made uncomfortable or unwelcome or unsafe (Tuan, 2008). Tuan explains:

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[36] PGCE/HE and Sociology Lecturer at University of Wales College Newport, 1996-1997, Seminar November 1996.

> Place is security, space is freedom: we are attached to the one and long for the other. There is no place like home. What is home? It is the old homestead, the old neighbourhood, hometown, or motherland...space and place are basic components of the lived world; we take them for granted. When we think about them, however they may assume unexpected meanings and raise questions we have not thought to ask (2008, p. 3).

Asking the right questions determines a child's level of knowledge, understanding and attitude in her personal response and level of communication skills. Demonstrations, through drama and the creative arts can highlight a student's skill at applying the knowledge she has learnt into a creative model. Assessment happens as an informal, formative continuum through: asking and answering questions, demonstrations, group dialogue and activities happening all through creative play. Discovering in the *Independent Review* (2009) that some educationalists are supporters of the notion that life skills should be regarded like any other subject, with a body of knowledge, skills and understanding that should be regularly assessed, Macdonald reassuringly states as a response to these suggestions that the main focus needs to be on the personal development and improving the wellbeing of a child. Macdonald argues that schools require the ability to become 'flexible, creative and innovative' in their approach to assessment to make it 'meaningful for all' (2009, p. 34).

Focusing on formative means of assessment to develop pastoral learning in a safe space develops a child's intrinsic motivation. This form of motivation comes from within an individual where the enjoyment of participating in an activity or completing a task is driven by a sense of personal satisfaction; unlike extrinsic motivation, where the individual is driven by external rewards or grading on completion of activity (Ryan and Deci cited in Sansone and Harackiewicz, 2000, pp. 22-25). Learning from working together in creating, for example, small issue-based dramas, creates a time in the curriculum where the child is given an opportunity to work through and manage an activity without the pressure of grading. The advantages of using drama in a learning environment encourages the child to question actions

and fosters her imagination through creative play (Owens and Barber, 2001). R. N. Pemberton-Billing and J. D. Clegg claim that drama facilitates an opportunity for children to develop their imagination and self-expression without the restrictions of formal classroom practice. Providing such a space for playfulness will help to develop self-confidence which will have a positive influence on all aspects of school work (1965, p. 24).The creative work should not be evaluated or judged but reflected on through dialogue and supportive questioning, encouraging a child to develop positive self-confidence and satisfaction from creating and making.

The 10 principles

The 10 principles of assessment outlined by the A(ssessment) R(eform) G(roup) (2002), are research based principles developed through discussions with practitioners and specialists. They are composed as a guide to assist the practitioner in good classroom practice (ARG, 2002):

1. Effective planning of teaching and learning.
2. Focusing on how learning takes place.
3. Active assessment of learning.
4. Professional Skills.
5. Being sensitive and constructive.
6. Fostering Motivation.
7. Promoting understanding of goals and criteria.
8. Helping learners to improve.
9. Becoming reflective and self managing.
10. Recognize all educational achievement (ARG, 2002).

These *10 principles* can be useful when developing an approach to facilitate a life skills programme of study. An overview of how these principles can be incorporated into a creative-performative pedagogy follows with particular interest in 10. Recognize all educational achievement, 6. Fostering Motivation, 7. Promoting Understanding of goals and criteria and 9. Becoming reflexive and self managing, which will be discussed in greater detail.

Recognize all Educational Achievement

> Assessment for learning should be used to enhance all learners' opportunities to learn in all areas of educational activity. It should enable all learners to achieve their best and to have their efforts recognized (ARG, 2002).

Assessment for Learning should aim to give a student the opportunity to realize her full abilities and to celebrate achievements during learning time. Through the incorporation of a creative-performative pedagogy, the celebration of achievement can be either performed or exhibited at the end of the project. An approach such as this offers an opportunity for a student to be acknowledged and recognized for her achievements, having a positive future effect on her wellbeing (Rogers, 1969, pp. 110-111). An approach incorporating such a pedagogy has the potential to offer open time (Rogers, 1969, pp. 289-290). Open time becomes an opportunity for a student to release any problems or concerns in the safe confines of an enactive space. For a teacher to consider an alternative approach, Rogers' thoughts, in regard to if he were a teacher, are helpful in reflecting on pedagogical approaches, he questions the levels of humility a teacher requires to foster and nurture student ideas, to accept and understand the defiant and annoying and, most of all, the courage to establish an alternative approach to teaching. The desire to deliver a dynamic vehicle for learning which fosters freedom, courage, humility and acceptance can be shared in a creative-performative pedagogy. Suggesting a creative, alternative approach, as Rogers says can be easily 'knocked down' compared to an established programme (1983, pp. 141-142). However, the practitioner requires courage to nurture ideas; it is the willingness to accept a student's proposals which becomes a significant factor in an approach, offering students an opportunity to explore issues and self-express through creative play. Rogers comments how a child's ideas and perceptions are not being encouraged enough to develop in school. He claims that the teacher instead restrains her students' thinking in the desire to control the group. Rogers remarks that

if he were a school teacher then his classroom would foster an environment which other educators would fear. He desired a learning space which encouraged mutual respect and freedom of expression, nurturing the student's creativity to express her feelings through writing, visual art, innovation and experimentation without the fear of her thinking being restrained from the teacher (Rogers, 1983, pp. 141-142).

An approach such as this which encourages creative play and recognizes all educational achievement may not be offered elsewhere in the learning environment or at home, but potentially becomes an open time in which the child has the freedom to learn and explore (Rogers, 1969, pp. 289-290). A commissioned research article *Citizenship and PSHE Education* (Horden, 2006), supported by the T(raining) and D(evelopment) A(gency) for Schools, reflects how pastoral education was approached and prioritized in a particular school. The report mirrors some of the empirical research findings during practice.

The following response by Rebecca Horden highlights the pitfalls encountered regarding the teaching of pastoral issues, stressing the mind-set of some teachers and students to the scheduled life skills lesson. Horden states how the time allocated to the pastoral/form tutor at the school was limited and that pastoral education lessons were perceived by both staff and students as 'free time'. The reason for this, Horden claims, was that the tutors had to organize their own scheme of work from the programme provided to them by the Head of Year, which resulted in certain pastoral issues not being explored and staff and students 'resenting the lessons'. Staff according to Horden were often ill prepared and the tutors had a limited amount of training to deliver and discuss controversial issues which resulted in 'bored students'. Horden claims how pastoral education became the 'joke of the school', a lesson which was 'dreaded by the staff' and met with 'contempt by the students' (Horden, 2006, p.

2). In the classes observed during practice 2007-2011, some teachers have been ill prepared and appear to be cautious of approaching issues which arouse a controversial response from the students; others have been well prepared, enthusiastic and motivated in their teaching but still there appears to remain an absence of total involvement from the class. The lessons observed continue to be driven from the teacher in the front with students sitting behind desks, with worksheets or computer screens directly in front of them. A more facilitative approach was regarded with caution by the teacher who might not yet feel confident to trust the students in her classroom. Not every teacher will be confident enough to try a student-centred approach. The reason for this is that there would be too many variables for the teacher to manage. Reassuringly, in the schools visited during research, there appears to be a small team of staff who would be willing to take it in turns to deliver a more open approach to learning and teaching life skills.

Fostering Motivation

> Comparison with others who have been more successful is unlikely to motivate learners. Withdrawal from learning may occur because of this (ARG, 2002).

Motivation can be the key to an effective teaching strategy (Maslow, 1968). According to the A(ssessment) R(eform) G(roup), assessment that encourages learning encourages motivation, the emphasis being on progress and achievement rather than failure (ARG, 2002). A student's intrinsic motivation can be fostered by applying formative assessment methods, encouraging autonomy in learning. An approach such as this creates a safe space for providing students with the option of making choices and for suggestions to assist in the process of self-direction.

Applying drama and the creative arts to deliver a life skills workshop, can establish a compassionate and supportive environment. This environment welcomes and encourages dialogue and positive, constructive feedback, aids reflection on learning and views each student as equally important. This creates a vehicle of opportunity for a student to experience self-directed learning through creative play (Heathcote, 1984). When a student is given the opportunity to reflect on her own learning, intrinsic motivation and improvement to wellbeing ensue (Ryan and Deci cited in Sansone and Harackiewicz, 2000). Staff in school who are motivated to apply an alternative approach to teaching life skills, can deliver a creative-performative pedagogy. This approach can offer an opportunity for teachers to become more involved in the planning of the pastoral programme;[37] contributing towards producing a creative, flexible and innovative programme which co-exists with the school's ethos and procedures (Macdonald, 2009, p. 34). 'Teachers' motivation increases when they are involved in the planning and evaluation of the programme of study rather than when they work with initiatives which have already been created for them' (Little cited in Weare, 2000, p. 36). Katherine Weare claims, that the key features which establish an effective school are relationships, participation, autonomy and clarity: fundamental in supporting both social/affective and academic learning. Weare suggests that these features create an 'eco-holistic approach', a way to reconcile health promotion contexts with those of education (2000, pp. 40-41). A creative-performative pedagogy based on these four key features creates an eco-holistic approach, working towards fostering intrinsic motivation and improving wellbeing in the school community, focusing on:

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[37] Personal conversation with Mr. O'Sullivan, Assistant Head teacher at Ysgol John Bright, Llandudno, North Wales, November 2010.

- Relationships – through dialogue and creative play.

- Participation - in aural, visual and kinaesthetic activities.

- Autonomy – through self-directed and reflective learning.

- Clarity - in the facilitation of the workshop.

Promoting Understanding of Goals and Criteria

> For effective learning to take place learners need to understand what it is they are trying to achieve and want to achieve. Understanding and commitment follows when learners have some part in deciding goals and identifying criteria for assessing progress (ARG, 2002).

A student is actively setting her own objectives, setting targets and assessing her own work and the work of others through a creative-performative pedagogy. Peer education plays a significant role in such an approach, becoming a vehicle where students learn from one another. This form of education enables the learner to present knowledge and discoveries in her own way, giving an opportunity to empower the student in the school community. *Tacade*[38] claim in their *Peer Alcohol Education Tool Kit for Secondary Schools' 2006* that peer education can be an effective method of teaching social and health issues, enabling a student to not only develop her knowledge on the issue but to take responsibility and improve her understanding, skills and attitudes towards making healthier lifestyle choices. Peer education, as *Tacade* remark, encourages the student to participate in team working activities and to become actively involved in the school community. It is also an effective way of establishing a compassionate ethos in the school, where older students become positive role models providing care and support for their younger students. *Tacade* claim that children enjoy working with peer educators and as peer educators (2006, p. 8). The promotion of

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[38] Design PSHE education resource material for schools, promoting young people's health and wellbeing, Manchester, UK.

understanding goals and criteria for the student, with a future effect on wellbeing, can be implemented by a peer educating framework offered through a creative-performative pedagogy. A student can be encouraged to be in control of her learning and development, setting clear objectives, critically analyzing her work and the work of others through positive constructive feedback. The aims and objectives can be supported in every session, so that she is able to keep sight of her set goals. Weare remarks that the positive role of peer education emphasizes that the peer group is the most "powerful social influence on most children" and that teachers need to be aware of its value. As a resource for learning, peer education has a significant impact on social and affective education and has shown to improve a child's behaviour as it encourages an opportunity for children to share decision-making and take responsibility (2000, p. 119). Trust in a student to become a peer educator contributes to the aim of empowerment.

The selection of the peer educators in a pedagogy should be variable, to include students with special educational needs or who are regularly being referred to pastoral Heads of Year. The responsibility as communicator and role model can suggest an opportunity to empower a student and improve behaviour, attitudes and values in the school community. Unity and equality become the major components in such an approach. A student participating as a peer educator is given time to define and understand her role of responsibility. Goals and targets are then put in place, with the peer educators sharing and discussing set objectives for the project or workshop. In a creative-performative pedagogy the peer educator can be guided through a process which uses drama and creative arts to achieve her goal.

Becoming Reflective and Self Managing

> Independent learners have the ability to seek out and gain new skills, new knowledge and new understandings. They are able to engage in self-reflection and to identify the next steps in their learning. Teachers should equip learners with the desire and the capacity to take charge of their learning through developing the skills of self-assessment (ARG, 2002).

A learner requires the need to become reflective and self-managing (ARG, 2002); self-directive learning helps a student to become autonomous (Durkheim, 1961). Peer educating through a creative-performative pedagogy potentially enables a student to explore, gain new skills and knowledge to improve her understanding, encouraging engagement in a safe space. Reflection identifies the learner with the next steps in learning and teachers should prepare their students and inspire them to take responsibility for their learning through critical thinking and self-assessment (ARG, 2002).

Through the application of drama and the creative arts, a student has the opportunity to practice her self-assessing skills by evaluating and discussing her creative-performative work with her peers. Throughout such an approach to teaching life skills, a student is encouraged to analyze her personal strengths and weaknesses, supported by dialogue and constructive feedback. The role of the peer educator initiates self-reflection and allows a student participating to ask questions about her own work for example:

- Does my small drama communicate the message I am aiming for?
- What does it communicate to you?
- How can I make it better?
- What are its strengths/weaknesses?

Having an emphasis on reflection and self-initiated learning in such an approach has a positive effect on a student's growth and development. Contemplation, according to Charles Asher becomes key in a learner's spiritual journey, encouraging healing and growth (cited in

Wickett, 2005, p. 162). Rogers remarks that this method of reflection and self-initiation becomes a way for a student to take responsibility for her own direction in learning by deciding what criteria is of importance to her, what she wants to achieve and how she is going to achieve it. This helps towards autonomy in learning and daily life (Rogers, 1983, p. 158).

An approach incorporating a creative-performative pedagogy can be linked to what Rogers named open teaching. This is where the practitioner's role changes its function from delivering information to facilitating choice and inquiry (Rogers, 1983, p. 160). This style of teaching assists the progress of a student's natural impulse to learn, reflect and develop skills in a space where mutual respect becomes an integral part of the workshop. Timetabling such an approach, where a student has the opportunity to self-reflect and manage her own work and ideas, can improve her self-confidence.

Effective Planning of Teaching and Learning

> A teacher's planning should provide opportunities for both learner and teacher to obtain and use information about progress towards learning, setting and achieving goals…to be flexible to respond to initial and emerging ideas and skill (ARG, 2002).

The planning in such an approach to teaching life skills can include the setting of clear objectives from the students at the beginning of a session, offered in a safe space. In creating a place for representation, the children can outline the architecture of the space physically while participating in a series of movement, vocal and relaxation exercises or activities. Preparing the space in this way potentially becomes a transitional point to create an opportunity to move towards dialogue of proposed aims and outcomes. This can be repeated at the introduction of each session where progress is highlighted and where developments for improvements are encouraged through positive, constructive, gentle feedback. Strategies are

potentially taking place through such an approach providing students with the necessary skills to complete activities, develop progress and to challenge new ideas.

Focusing on how Learning takes Place

> …learners should become as aware of the 'how' of their learning as they are of the 'what' (ARG, 2002).

Both learner and teacher need to think along similar lines in terms of assessment and interpretation of evidence (ARG, 2002). It is this principle of focusing on the 'how' in learning that can be essential to the evolution of an approach. The students who participate in a creative-performative pedagogy are potentially learning by doing. The incorporation of dialogue and visual, aural and kinaesthetic application can motivate learning intrinsically, fostering an opportunity for a student to play out societal scenarios, set her own objectives and develop her knowledge through analytical and critical thinking of not only her own work, but also that of fellow members in the peer group. Rogers claims that learning is facilitated when the student participates responsibly in the process of learning. This is when she chooses her own directions such as discovering her own learning resources, devising her own problems, deciding the course of action to be taken and living with the consequences of those actions. Rogers remarks that when education helps a student to become self-directive and participative then learning is maximized (Rogers, 1969, p. 162). Learning by doing can be a positive experience, offering an opportunity for active participation.

Including a creative-performative pedagogy to teach personal, social and health issues can become a key factor in the development of a pastoral programme in a school. It is this potential opportunity of improving social and communication skills in the learning environment which improves a child's self-esteem and self-confidence. Building on good

working relations with others in this way has a desired future effect on intrinsic motivation to improve learning and wellbeing.

Active Assessment of Learning

> Assessment should be designed and implemented with the goal of achieving maximum validity both in terms of learning outcomes and learning processes. It should help to advance learning as well as determine whether learning has occurred (ARG, 2002).

Applying drama and the creative arts to life skills teaching, creates an opportunity for a student to demonstrate her knowledge and understanding of an issue or problem through dialogue, aural, visual or kinaesthetic applications. Skills and attitudes can be demonstrated through working with others in small groups and on set tasks, focusing on a specific personal, social or health issue in a life skills programme. Demonstration through dramatic and creative interpretation empowers a student to explore and discover new possibilities regarding issues and problems. Helped by constructive feedback, this can assist the progress of self-development (Heathcote, 1984d).

Providing a student with immediate feedback of not only her creative work but of her personal development, encourages the fostering of intrinsic motivation (Ryan and Deci cited in Sansone and Harackiewicz, 2000). Assessing a student formatively by observational methods of how she answers questions, how she includes questioning to the act of making and how she builds relationships with others in the safe space can contribute to a diagnosis of a student's strengths (for development) and weaknesses (for improvement).

The role of questioning and dialogue between students and practitioner, as Shirley Clarke remarks, is an area of formative assessment which highlights the students participative role in her own learning and which can result in positive changes in the learning environment

(2005, p. 49). This aids the practitioner to develop a student's self-awareness and confidence in learning through the incorporation of analytical skills, independence, interpersonal skills, flexibility and resourcefulness encouraged through the application of drama and the creative arts.

Professional Skills of a Teacher

The ability to:

- Plan for assessment.

- Observe learning.

- Analyze and interpret evidence of learning.

- Develop skills in giving feedback to learners, helping and supporting self-assessment (ARG, 2002).

The above are suggested professional skills for a teacher, highlighted by the A(ssessment) R(eform) G(roup) (2002) for successful delivery in a classroom. Facilitating a creative-performative pedagogy requires all of the above plus the practitioner's flexibility and ability to adapt to new approaches and ideologies. Macdonald claims in the *Independent Review* (2009) that schools need to be 'flexible, creative and innovative' with assessment to make the process 'relevant and meaningful for all' (2009, p. 34). Being flexible and innovative in the classroom, with formative methods of assessment in place can aid the adjustment of teaching and learning while they are happening (Clarke, 2005). Assessing life skills through a creative-performative pedagogy can encourage a self-reflexive opportunity to help a student to take control of her own learning.

Observation of learning also becomes evident in such an approach, viewing how a student interacts during activities; how she is responding to questions and asking questions in

relation to the task or issue being explored; assisting in the progress of analyzing and interpreting evidence that learning has and is taking place.

When a practitioner gives immediate descriptive feedback this potentially enables the student to move towards the next learning step, helping her to develop and progress towards self-assessment. Descriptive feedback improves a student's understanding of what she is doing well and what requires development (Clarke, 2005). Encouragement through constructive feedback potentially engages the learner with hope of fostering intrinsic motivation for the future (Ryan and Deci cited in Sansone and Harackiewicz, 2000).

Being Sensitive and Constructive

> Teachers should be made aware of the impact that comments, marks and grades can have on learners' confidence and enthusiasm and should be as constructive as possible in the feedback that they give (ARG, 2002).

Certainly, the analysis and interpretation of a student's creative work requires the skill of sensitivity and societal insight to develop self-confidence and esteem. Throughout an approach that encourages a creative–performative pedagogy, awareness of how a student creates and makes a piece of work for presentation is pivotal towards nurturing intrinsic motivation and self-confidence. The fundamental areas to be considered are the concepts and thought processes which have lead the student to create her end product. The emphasis is orientated towards the process and not the product (Ensslin, 2007, p. 144). The journey which a student experiences through an approach using drama and creative art methods, potentially becomes a cathartic outlet. The release of emotions, thoughts and ideas can contribute towards improving wellbeing (Batsleer, 2008). Therefore, the creative work produced requires an element of respect by all observing and participating in the safe space.

Helping Learners to Improve

> Learners need information and guidance in order to plan the next steps in their learning. Teachers should pin point the learner's strengths and advice on how to develop them: be clear and constructive about any weaknesses and how they might be addressed; provide opportunities for learners to improve upon their work (ARG,2002).

An approach should aim to improve the learner during every session, to be the best she is able to become. Reflecting on Roger's characteristics of genuineness, empathy, prizing and spirituality towards becoming an effective facilitator of learning can help the practitioner to address with sensitivity, areas for a student's improvement (Rogers, 1951). Improvement can stem from a practitioner's belief in, trust in and respect for a learner where the student becomes empowered by the trust shown in her. This potentially improves a student's work on a number of levels, having a positive effect on her wellbeing (Child, 1991).

Teaching Life Skills

There does not appear to be a specific pedagogy to teaching life skills in schools. Ofsted have reported concerns that the pastoral education programme, while active in most schools, does not give students the opportunity to 'explore issues and concerns effectively' because the 'curriculum is not broad enough' and important aspects such as emotional health and wellbeing are not being included (HMI 2311, 2005, p. 2).

During the PSHE Association conference in 2010, Paul Gateshill, Principal consultant for pastoral education, presented a paper on *Effective Teaching and Learning in PSHE* (2010) in response to findings regarding the status and standards of teaching life skills in schools. The paper offers guidelines on how a teacher can improve her delivery of pastoral education, although, as Gateshill states, it is the responsibility of the teacher to be able to 'draw together the key themes that relate to the concepts in PSHE education' and that valuable teaching and

learning in the delivery of pastoral education is 'synonymous with effective pedagogy across the whole curriculum' (2010, p. 2). Gateshill comments that the pastoral education teacher should not focus primarily on the level of knowledge the student acquires in her lesson but should focus on how the student develops life skills and personal values. The pastoral teacher who is a reflexive practitioner can foster a space for mutual learning, transforming the classroom experience for all who participate (Gateshill, 2010, pp. 1-2). Ofsted reported in 2005 that schools too often viewed pastoral education as a subject where students are to gain subject knowledge and understanding; rather than developing life skills to cope with problems in daily life. A child's personal identity can be nurtured through a schools ethos, pastoral programmes and provisions for her spiritual, moral, social and cultural development (HMI 2311, 2005, p. 1).

Pastoral education appears to be regarded by some teachers and schools as the poor relation to academic studies, one of the reasons why is owing to the indecisive nature of educators in stating how the subject should be assessed. Teachers should be advised in future to consider as assessment the improvement of a student's attitude, behaviour and general wellbeing, which is surely worth assessing by observation during the weekly life skills lessons. Ofsted in 2005 reported that the assessment undertaken in pastoral education was either limited or poor, remarking that too many schools were measuring achievement in PSHE education in relation to a student's level of knowledge or understanding of the issues explored rather than evaluating if there had been any impact on the students behaviour, values, attitude and personal development (HMI 2311, 2005, p. 3).

Effective life skills teaching can foster improved behaviour, attitudes, values and personal development but only when it is part of a school's planned provision specifically

designed to facilitate personal and social development of its students (Campbell and Griffiths, 2004, pp. 23-24).

Co-ordinating a Life Skills Workshop

Ofsted remarks that the teaching profession recruits very few teachers who have relevant subject qualifications in teaching pastoral education. This was reported in 2002, highlighting that the most effective teaching was by teachers with a special interest and expertise in pastoral education, while nearly all the poor teaching was from form tutors (HMI 433, 2002). In 2005 further reports were made regarding the unsatisfactory teaching of pastoral education by form tutors. Recommendations were made for specialists to be appointed so that the quality of pastoral education could improve (HMI 2311, 2005, p. 6). Pastoral teaching in a real educational environment would be delivered and co-ordinated by a practitioner who has a specific interest and training to develop a life skills programme, delivered through a student-centred approach. When life skills is taught effectively it can become a time to make sure that the student develops societal awareness and knowledge, but most importantly skills to apply that knowledge to real life situations. She would then be able to cope with issues and problems in the future. There appears to be more focus, for example, on the prevention of bullying than on the learning of coping strategies to deal with bullying.

It has also become evident when liaising with pastoral co-ordinators that this whole school responsibility is just part of their role in the school. Some teachers appear to lean towards working in the pastoral team not because of specific training in the life skills programme, or having a sensitive manner towards students, but because it becomes a vehicle to gain extra incremental salary points. With the workload of a senior manager and Head of Department, it is very difficult to evaluate and comprehend the amount of interest, motivation

and energy that she has to pro-actively develop life skills education in her school, with the added responsibility of teaching, reporting, assessing, managing and dealing with referrals.

Pastoral education is perceived as another aspect of an already burgeoning academic curriculum, but there needs to be a time to focus on a student's personal skills to cope with problems or any issues she may have. The concern regarding the requirement for sufficient time to be allocated for pastoral teaching was reported by Ofsted in 2002, who also stated that there were an increasing number of schools who did not assess their pastoral education curriculum in relation to their students assessed needs, and that most pastoral lessons were unsatisfactory with assessment being the weakest area of the teaching (HMI 070049, 2002, pp. 2-3).

In an article titled *Personal, Social, Health education in Changing Times; a view from Ofsted,* 2009, Margaret Jones, inspector, argues that schools need to promote the wellbeing of children and their families, delivering effective health education through well planned life skills programmes with contributions from health and social care professionals in the community. Jones remarks that indicators are required in a school to evaluate the progress of how successfully the wellbeing of a child is being promoted and delivered (Jones, 2009, p. 33). One of the indicators Jones claims to evaluate progress is through students and parents perceptions of whether a school promotes a healthy lifestyle to improve general wellbeing and discourages contributions to an unhealthy one. According to Jones when an HM (Her Majesty's) Inspector requires judgment about the effectiveness of a school promoting wellbeing, it is the students' and parents' perceptions of improving health and general wellbeing which will be taken into account alongside other 'indicators of outcomes' (2009, p. 34). Jones stated optimistically in her report that from September 2009 there would be

significant implications for life skills teaching owing to a new approach to inspecting schools. Inspectors highlighted that they would be considering how well students understand:

- The dangers of smoking.

- Alcohol mis-use.

- Drug taking.

- Sexual health risks.

- The factors which could lead a child to develop emotional health difficulties (Jones, 2009).

Most importantly the inspectors would take into serious consideration the feedback from students regarding pastoral education lessons. Jones emphasizes the persistent weaknesses which were made by HM Inspectors in the evaluation of pastoral education teaching in the UK. Ofsted's findings highlighted that in secondary schools, insufficient curriculum time resulted in elements of the pastoral programme not being taught, especially sex and relationships and that the lack of skilled, specialist teachers result in many "dull and superficial lessons" (Jones, 2009, pp. 34-35).

Although pastoral education's profile has been raised with the help of Macdonald's *Independent Review* (2009) the new system of school inspection has also been fundamental to evaluate the efficacy of pastoral teaching; but as Jones argues, regardless of new policies 'what really matters is what happens in the classroom' (2009, p. 35). Ofsted state here the essentials for high quality pastoral education teaching:

- A member of staff must be responsible for PSHE education in the school.

- Dedicated curriculum time.

- Teachers confident in their subject knowledge.

- Vivid learning experiences provided for students.

- Effective use of resources.

- Specific training (Jones, 2009, p. 35).

The Ofsted 2009 report concludes that every child's needs are required to be met in a school with Jones recalling Macdonald's vision for pastoral education that it should prepare children with the knowledge, understanding, attitudes and practical skills to live a healthy, safe and fulfilled life (2009, p. 35). Motivation is the key to an effective teaching strategy (Maslow, 1968) and when a member of staff is motivated and trained in delivering a life skills lesson of the highest quality, then learning has the potential to improve and standards can rise.

Life Skills and understanding of the Self

For a student to improve her wellbeing an understanding of the self is required. Children need to be aware that self-esteem can be affected by a range of personal circumstances including those which are connected to family, friendships, achievements and work (PSHE Association, 2010). A stronger understanding of a student's positive sense of self, along with an awareness of the social environment and needs of others, becomes the basis for developing and improving the pastoral system in schools. It also has a positive effect on a student's behaviour and attitude towards the self, others and learning.

An understanding and compassionate environment to focus on the needs of the child can be helped by a creative-performative pedagogy creating an empathetic space for exploring experiences and issues through creative play. The opportunity to express positive and negative emotions in a safe space can develop moral thought and action, fostering the improvement of wellbeing (Clark Power, Higgins and Kohlberg, 1991). Children participating in such an approach can develop and demonstrate understanding of the self

through the expression of, for example, personal story-telling. Mal Leicester and Roger Twelvetrees claim that self-awareness and understanding is pivotal to becoming a moral individual (2005, pp. 136-137) and that the notion of the self is of ethical importance within personal development, characterized by four significant features:

- Continuity (a sense of time past and of future).

- Unity (experience the self as one person).

- Embodiment (your sense of being anchored to your body);

- Agency (your sense of free will, of being in charge of your own destiny) (Leicester and Twelvetrees, 2005, p. 136).

Expressing the self through a creative-performative pedagogy can include these outlined characteristics:

Continuity can be explored through the medium of story-telling and role enactment, creating awareness of the effect of time on personal development, thoughts and actions.

Unity can be explored through the formation of the learning space, where the focus is on belonging in a group. Experiencing this sense of belonging can develop self-confidence to participate effectively in activities, independently and with other group members (Durkheim, 1961).Communication skills are practised during dialogue assisting in the progress of understanding the self and others. When others listen and are interested in what another person has to say this can make an individual feel valued (Rogers, 1969).

Embodiment can be explored by focusing on a child's body awareness through kinaesthetic applications, creating an opportunity to raise awareness of physical abilities and becoming aware of and connected to those bodily movements.

Agency can be explored through choice. A child is given the opportunity to set her own objectives and determine her aims through creative, societal play.

This notion of understanding by being understood is raised by Erving Goffman, sociologist. Goffman refers to the physical surroundings for a given situation as the stage set and claims that improvisational acting has mannerisms similar to those in classroom practice (Goffman cited in Petterson et al, 2004, p. 604). Focusing on human interaction Goffman views the individuals in society as having set roles. The actions which they interplay among one another were analyzed in what he refers to as social arenas. Goffman's intentions are based on the concept that everything an individual does can be defined as the basis of 'social conventions' and elements of 'social or cultural conditions' (Petterson et al, 2004, p. 595). The individual learns to express herself through what he refers to as 'socially defined forms of expression'. This contributes to an individual's perception of being understood (Goffman cited in Petterson et al, 2004, pp. 595-596).

If a practitioner in learning projects understanding in the safe space this assists in the progress of developing self-confidence in the student (Rogers, 1951). This self-confidence generated from being understood becomes pivotal in feeling comfortable in a school setting or a variety of other social situations and environments.

The Classroom as a Small Society

Creating an empathetic space has the potential to develop unity and form a sense of solidarity in the group which can contribute to a sense of wellbeing. Émile Durkheim, sociologist, refers to the children in a classroom environment, as a small society (1961, p. 148). He stresses that focus is required on the collective so that a cohesive classroom can be

established to aid personal development (Durkheim, 1961, p. 143). Durkheimian theory can be influential to a developing pedagogy to teaching life skills. A brief overview follows of Durkheim's practice and how his concepts and theories can be applied to an approach to teach pastoral education in schools.

Durkheim was born in 1858 in Épinal, north eastern France and died in 1917 in Paris (Lukes, 1973, pp. 555-556). Born of a Jewish family he grew up within the confines of an orthodox Jewish home. Durkheim's father was a Chief Rabbi and both his grandfather and great grandfather were also rabbis (Lukes, 1973, pp. 39-40). Destined for the rabbinate, Durkheim was educated through a religious education and studied at a rabbinical school but decided not to choose the career of his family tradition. Remaining close to his relatives and Judaic traditions throughout his life and academic career, he collaborated with other Jewish academics (some being family members), wrote extensively about the role of the family in society (Lukes, 1973, pp. 39-41) and refers with affection to the Jewish community as a society with a strong sense of unity (Lukes, 1973, pp. 99-100).

Durkheim's Doctoral thesis was a draft for his later work *The Division of Labor in Society*, where he establishes a new scientific approach to exploring and studying social phenomena, viewing social science as holistic and focusing on society as a *whole* rather than limiting the study to an individual's specific actions (Lukes, 1973, pp. 66-67). Sociology as a new academic discipline in France, created much controversy and for an interim period Durkheim moved to Germany where he published his book *The Divison of Labor in Society* in 1886 along with a number of papers. It was then that he was recognized by the education authority in France and was appointed to teach at the University of Bordeaux in 1887.

At the University he had responsibility for the first social science course to be taught in France and lectured on education, highlighting the importance of the religious notion of morality in education, claiming that to behave morally was to act to the interest of the collective (Durkheim, 1961, pp. 80-81). Durkheim taught in schools and worked with his University students through sociology and pedagogy to create principles for reforming classroom practice. He refers to the concept of pedagogy as the *savoir faire* of the educator, being able to know what to do and adapt to changing situations through her practical experience in a learning environment (Durkheim, 1961, p. 2). Durkheim claims that the school, along with the family home, is a vital contributer in developing a child's morality and views the school teacher as a 'secular successor' to the priest, taking her sense of authority from a wider sense of morality. He regards the role of the teacher in the learning environment as a figure of knowledge and reverence, an instrument of morality (Lukes, 1973, pp. 115-116). Durkheim influenced the French school system to place sociology on the curriculum and, as a result of playing a significant role in reforming the school system, he became an educational advisor for the Ministry of Education in France.

Durkheim focuses on how society can maintain wholeness and unity in a contemporary world where religion is no longer the element for social cohesion and therefore can no longer be responsible to unite a society. He envisions society from the outlook of a structural functionalist (Giddens, 1979). He views society as a system of interdependent parts similar to organs of the body, whose functions contribute to the stability of the system or the body as a whole (Durkheim, 1984). The unifying force in society stems from the beliefs, morals and values shared by the members of the group, which contribute to the creation of solidarity (Durkheim, 1961, p. 240). Durkheim claims that solidarity can be divided thus:

- **Mechanical solidarity** hence 'solidarity by similarities' operating in a more traditional or small community, where individuals feel connected with one another owing to sharing the same beliefs (Durkheim, 1984, pp. 31-32).

- **Organic solidarity** related to interdependence, operating in a more industrial community, where individuals are dependent on one another to perform their different beliefs (Durkheim, 1984, pp. 149-150).

Although the activities can function independently, the individuals rely on one another to perform and complete specific tasks (Durkheim, 1984).

Communities which originate from a simpler or more traditional way of life are expressed by Durkheim as having a strong connection with religion (social or divine), playing an important role in forming social cohesion and holding a complex society as a unit, he remarks:

> There are much tighter bonds of solidarity among the faithful than when external resistance is no longer a factor and the church can function freely-a condition that brings about a loosening of the social bonds. With the religious minority, there is a backlog of solidarity, of mutual aid and comfort there is something unifying, which sustains the faithful against the difficulties of life (1961, p. 240).

Durkheim claims in *The Elementary Forms of Religious Life* that relationships in traditional, religious or tribal communities such as those in Australia, modelled themselves on the connection between the members of the community and the common beliefs shared regarding the supernatural or divine being (1915, pp. 87-89). It was here that Durkheim focused on totemism and the way of life of primitive societies where religious expression played a significant role as a form of group identification and means for solidarity. In a contemporary Western society, he states that the religion to unite the community can be social in the sharing of similar beliefs, moral attitudes and values (Durkheim, 1915).

Whatever the chosen religion of a society may be, it appears to have a function in a community, to raise awareness to its members that they should place the interests of others before themselves, implementing a notion of social justice (Durkheim, 1915).

This becomes the purpose of education, to be "analyzed in terms of integration (the will to live together) and mechanism of regulation (submission to communal norms)" (Filloux, 1993, p. 6). Durkheim views the socialization of the child as consisting of both of these factors with an overriding emphasis on the 'autonomy of will' (1961, p. 111). This socialization is best carried out by using group teaching so as to potentially engender a sense of community while allowing the students to be creative. Durkheim applies three elements of morality which sociology assigns to pedagogical development in the classroom:

- Attachment to groups (1961, p. 64).
- Spirit of discipline (1961, p. 33).
- Autonomy or Self Determination (1961, p. 111).

These three elements can be integral to the function of a creative-performative pedagogy. However, the focus in this chapter will be on attachment to groups and autonomy or self determination. The concept of the spirit of discipline is interwoven throughout the thesis in relation to how the pedagogy encourages self-discipline through dialogue and aural, visual and kinaesthetic applications. The way these Durkheimian concepts can be incorporated in an approach to teaching life skills, is overviewed in this next section.

Attachment to the Group

According to Durkheim, it is possible through socializing to individualize, 'educate to socialize' (Durkheim, 1961, pp. 64-66). To form a person is the aim of education, in which

Durkheim conceives the education of individuality and the attachment to the social group as a link with solidarity (Fauconnet, 1923, p. 534). Education serves many functions with pastoral education becoming an important lesson in the academic curriculum, to focus on social solidarity in the peer group.

The formation of a learning space can assemble the students together as a unit. It becomes an opportunity to raise awareness of the values and morals which exist in the group, to clarify a student's role in the workshop and to encourage focus on what she would like to achieve by the end of the life skills project.

Allowing an opportunity in the workshop for students to set their own objectives potentially acts as a way of pledging an allegiance to one another; a lack of co-operation from one member of the group can result in objectives not being met. The students in the group are given the opportunity to not only work together but to learn from one another. Child claims in *Psychology and the Teacher* that teachers often underestimate the significant role friends and other members of the peer group have on learning strategies (1991, p. 127). Pledging allegiance together in this way has a positive effect on student's feeling part of a group (Durkheim, 1961, pp. 65-69). This sense of belonging encourages social solidarity, becoming a key element to possibly deter some students from breaking the rules of conduct. A sense of belonging to a group develops a student's self-confidence and self-esteem, potentially improving wellbeing (Batsleer, 2008). A clear understanding of personal targets and objectives become a significant element for a group to establish solidarity.

A creative-performative pedagogy can consist of routines and rituals to restructure a sense of solidarity in the group. Innovative learning can encourage reform in the classroom through dialogue and encouraging a participative space. Such an approach, Peter Jarvis explains,

results in positive changes in the way the learner behaves (2005, p. 117). An approach applying drama and the creative arts to teaching life skills, can help the student to develop a positive outlook about the self, the environment, learning and essentially her whole life experience. Exploring a variety of personal, social and health issues through active group participation can, as Jarvis claims, incorporate how the learner views her life experiences:

- Total Life.

- Prolonged period of awareness.

- Specific episodic experience (Jarvis, 2005, p. 117).

The total life experience is explained as being 'internalized within our biography' whereas, the prolonged period of awareness and specific episodic experience as Jarvis remarks, happens at different stages of an individual's life (2005, p. 117). A creative-performative pedagogy can facilitate the concept of the internalized biography. The student in its praxis can draw on episodic experiences through the narrative nature of drama and the creative arts.

An approach such as this builds on the student's self-confidence through developing group solidarity. The exploration, investigation and discovery of pastoral issues through such an approach, enables the student to experience a type of learning where the person as a whole is in a societal situation, constructing an experience that encourages the individual's own biography (Jarvis, 2005, p. 117). Such an approach creates an opportunity to express and explore a variety of issues which may include problems relating to the self and family.

Some children's experiences of home can be one of instability, with an absence of routine, structure, maintenance, respect and morals (Aggleton, Hurry and Warwick, 2001). Creating a life skills workshop where the peer group resembles that of a caring family is central to such an approach. This concept of family can assist in establishing morality,

helping the child to distinguish between right and wrong actions. Developing a child's perspective on the morals and values which are necessary to lead a happy and successful life encourages social awareness. Morals and values may not be instinctive to a child, therefore creating awareness through an approach highlights these qualities of self-discipline, tolerance, patience, honesty, responsibility and respect (Durkheim, 1961, pp. 71-74).

When considering the future of pastoral education, the suggestion of a creative-performative pedagogy to create a place of refuge, where the members of the group are given the opportunity to participate collectively, can initiate:

- Unity.

- The sharing of common beliefs.

- Developing self and social awareness.

- Discipline.

- The positive release of emotions.

- The application of knowledge.

- The improvement of attitudes.

- Communicative skills.

- Understanding (Durkheim, 1961).

Active participation in a group fosters a sense of belonging potentially improving wellbeing (Durkheim, 1961). Could this sense of belonging foster mutual respect among students and practitioner? Certainly, respect becomes a fundamental element in such an approach to teaching life skills. Students participating in such a workshop can be encouraged, on a weekly basis, to take into consideration the values and feelings of others in the group. Encouraging respect is a significant element during praxis in delivering life skills. Durkheim regards respect for another human being as a way to aid social cohesion. Jean-Claude Filloux

explains how Durkheim argues that respect for another person as a human being is the only 'social cement' that remains and that 'respect is a genuine social bond' (1993, p. 5).

A life skills workshop delivered through a creative-performative pedagogy can develop respect for others throughout its process, encouraging the development of a sense of belonging in the group.

Autonomy of Will or Self-Determination

Crystallization was a metaphor used by Durkheim when describing *conscience commune*, a concept of bringing things together or to a point in all spectrums of society (Durkheim, 1961, pp. 243-244). To unite a peer group in communion through an originative pedagogy can assist the progress of liberation in regard to the freedom of will to learn (Rogers, 1983). It can bring together not only the children who form the school society but their values and issues to a point where exploration begins. The child encouraged to experiment with creative play potentially explores possible solutions to problems or issues. The dialogue encouraged in the space and the playing out of roles with other peer group members develops a child's self-confidence in dealing with issues. Education here encourages individualism of the child evolving as a young citizen to be able to solve personal and societal problems autonomously in the future.

Durkheim focuses on the future citizens in society, emphasizing that children who form the group require time to experience the values which are present in the unit. The pedagogy should experiment through trial and error being aware of the group's developing societal values (Durkheim, 1961, pp. 64-67).

Children participating in a creative-performative pedagogy can be encouraged to think for themselves and to work autonomously. The freedom to learn through creative play helps the development of learning and thinking. According to Weare, students are more responsive to learning when they are encouraged to explore issues autonomously, having the freedom to experiment through trial and error (2000, p. 53). Encouraging self-directive learning can initiate enjoyment for learning and increase motivation (Rogers, 1983).

Students can be gently guided, under such an approach, to explore and problem solve. Some facts on the issue can be given to the group with further research to be conducted as an option by the students. Information and experiences can be shared through dialogue or represented by improvisational and role play presentations. The students can be placed pragmatically into smaller groups and assisted, through creative play, to apply their knowledge. It is here that the students in the smaller groups can potentially pledge their subliminal allegiance to one another, realizing that each member of the group needs to co-operate with the others so that set objectives can be achieved. Students who are encouraged to become autonomous learners develop self-direction and are able to make their own decisions and learn to be critical about what they have learned (Weare, 2000, p. 53).

When creative-performative work has been completed in small groups, it is important to always return the group to *one* unit for a final activity in communion. The students who form the group represent a unit in motion. Life in this group is evolving, moving and developing throughout the societal system of the school day. Delivering life skills through a creative-performative pedagogy is to focus on social capital, initiating social connectedness and autonomy in problem-solving. Implementing compassion for the motion and movement of life evolving in the group can develop organic solidarity. David Wilkins in an article

published by the M(ens) H(ealth) F(orum) claims that the: "Greater the level of social capital in society, the lower the likelihood of social dysfunction and the greater the likelihood of better physical and mental health for citizens" (2010, p. 24). Correlating this concept of social capital through a creative-performative pedagogy to teaching life skills, with regard to a child in the school community, can become a contributing factor to the improvement of her wellbeing through a willingness to engage with others in collective activities.

Social capital, developed through the application of drama and the creative arts, can externalize and explore personal difficulties and oppressions during a pastoral lesson. This assists the student to represent her feelings and opinions confidently within the group, without the added pressure of summative assessment or grading. Dorothy Heathcote, drama practitioner, refers to this outward expression of attitudes and situations as an attempt to 'create a living, moving picture of life'. Heathcote argues that the basis for learning and maturation is through the freedom to problem-solve through drama, with the 'collection of attitudes' in the group as a fundamental aspect of problem solving, contributing towards autonomy of learning (Heathcote, 1984b, p. 62). The personalities and attitudes of those participating in the group are enough to help solve a variety of problems and issues. Heathcote claims that a variety of attitudes which exist in a group potentially presents a multitude of experiences for the group to share and reflect on. This opportunity develops relationships and greater social understanding (Heathcote, 1984b, p. 71). By making experiences available in a group of students for exploration, the effects may be releasing and supportive, encouraging relationships and fostering improved wellbeing.

Pedagogy as Function

Durkheim describes society, as being composed of individuals who cohere because they share common values (Durkheim, 1961, pp. 230-231). *Conscience commune* became Durkheim's model for what he refers to as methodical socialization, a way to describe the unity created when individual members of a community share common beliefs, moral attitudes and values. This form of common consciousness leads to the belief in mechanical solidarity through mutual likeness or things we all agree on (Durkheim, 1984, pp. 60-61).

A creative-performative pedagogy can be regarded as a function in the pastoral system of a school, fostering knowledge, understanding, skills, attitudes, awareness of morals and values towards making healthier lifestyle choices. An approach applying drama and the creative arts, can consist of set routines and rituals in its holistic framework, uniting a group to share common goals collectively. Students can be helped through a creative-performative pedagogy and through repetition of familiar exercises and activities on a weekly basis. Rules are required in the formation of the group to ensure a positive dynamic to improve listening and communication skills, physical control and self-awareness. The rules of positive behaviour can be recalled during each session where respect for others is fundamental to the group's role.

A sense of discipline potentially evolves through the progression of such an approach, through the implementation of a process which serves to initiate group moral binding. Structure assists in the progress of clarity, enabling a student to understand instructions and requests clearly. Understanding and being understood, as Goffman argues, helps a student in developing her self-confidence (cited in Petterson et al, 2004). Discipline in this paradigm is not delivered through a didactic style but through the practitioner's clarity of direction, being

clear about expectations in a positive way, generating a gentle and supportive learning environment where student behaviour tends to improve.

The inclusion of a creative-performative pedagogy to teaching life skills with a focus on routine, structure and ritual can become a valuable resource to augment current pastoral provision. Rituals and routines stemming from structure can help a child in a variety of situations. Some children can feel apprehensive starting school again after a vacation, experiencing a sense of uncertainty (Maciver 1998 cited in Weare, 2000, p. 59). The child therefore requires an opportunity to reflect and remember the positives about re-uniting with the group again. Through dialogue and creative play, a child can be given the opportunity and encouragement to reflect on and recall positive elements which she has experienced by being part of the school community in general. Recalling the positives through creative play potentially develops wellbeing. Certainly, the aim to nurture a child's positive self-confidence assists in the development of a future effect on discipline. Discipline, according to Durkheimian theory, highlights two aspects: morality and the importance of authority (Durkheim, 1961):

- **Morality** can play a principal function in a creative-performative pedagogy, where standards of conduct become part of the weekly routine. Discipline can be improved by the regularity of the behaviour required and expected of the student during the weekly life skills workshop.

- **Authority** can be established through the presence of the practitioner, uniting the group as a caring family sharing common values and fostering moral binding. Durkheim regarded morality as indispensable in the function of a

group and stated that it was 'the daily bread without which societies cannot exist' (1961, p. 51).

To be given the opportunity as a student to learn about morals and values in a creative, safe, learning environment potentially introduces citizenship. Although schools cannot replace the influence of the family, community and practised *religion* in the initiation of a *whole* person, it can have the responsibility through the pastoral system to develop new approaches to encourage the cognitive and behavioural factors involved in decision making. Reading Durkheim (1961) sparks the thought that a didactic delivery of what is right and what is wrong has a detrimental effect on an individual. However, a creative model where children can experience right or wrong situations and participate in animated dialogue regarding societal issues freely at first hand collectively, develops citizenship and fosters wellbeing.

Education is social, uniting children in a specific society – hence the school community (Fauconnet, 1923, p. 532). Demonstrations of these social issues through drama and the creative arts are presented in a structured time, developing the self-esteem of participants. Devising an approach which is similar to that of a *faith* service can potentially form a social cohesion, assembling the children as a collective unit. The student in such an approach is given the opportunity to focus on personal, social and health issues which are relevant to her, focusing on her interpretation of the societal environment in which she lives and learns.

Wellbeing

The following quotation by the W(orld) H(ealth) O(rganization) in 1948 has remained the definition of what it is to be healthy in 2011:

> Health is a state of complete physical, mental and social wellbeing and not merely the absence of disease or infirmity (WHO, 1948).

Weare stresses that society's fixation with mental illness rather than wellbeing has contributed towards creating a 'cultural fear regarding the perception of emotional health issues' (2000, pp. 12-13). This cultural fear contributes to one of the reasons why there is a lack of focus on wellbeing in the pastoral programme in some schools. WHO state that wellbeing and mental health disorders are determined by multiple and interacting social, psychological and biological factors, as general health and illness. WHO claim that mental health can be determined by an individual's state of wellbeing. This is reflected when she can cope with the stresses of daily living, recognizes her own ability, 'works fruitfully and makes a positive contribution to her community' (2010).

Graham Thornicroft, Professor of Community Psychiatry at Kings College, London, remarks how in a population survey in England 55% of the population believed that the statement "someone who cannot be held responsible for his/her own actions" describes a person who is mentally ill (Department of Health, 2003 cited in Thornicroft et al 2007, p. 192) 63% thought that fewer than 10% of the population would experience a mental illness at some time in their lives (Thornicroft et al, 2007, p. 192). According to the M(ental) H(ealth) F(oundation) statistics, one in four people will encounter some kind of mental health problem in the course of a year.

The statistics highlight that mixed anxiety and depression are the most common emotional health disorders in Britain; one in ten children between the ages of one to fifteen has a mental disorder; rates of mental health problems among children increase as they reach adolescence (Mental Health Foundation, 2011). The Mental Health Foundation raises awareness that these disorders affect 10.4% of boys aged five to ten years, rising to 12.8% of boys aged eleven to fifteen years and 5.9% of girls aged five to ten years, rising to 9.65% of girls aged eleven to fifteen years (2011).

Wilkins remarks that men and boys are more vulnerable to mental health disorders and have poorer physical health than women. He claims that mental health disorders in children aged 5-15 years is more common in boys (2010, p. 21). The reason for this is not entirely understood, but Wilkins claims that one of the major findings is that males who are suffering from depression may be under diagnosed because males tend to avoid presenting themselves for advice or treatment; also the 'symptomatology for depression can differ between males and females' (2010, pp. 7-8). According to Wilkins, there are concerns regarding boys' level of attainment in school, resulting in fewer male adolescents entering further education. Wilkins argues that the education system requires more focus on improving male students' educational performance; poor levels of attainment are having a detrimental effect on wellbeing (2010, p. 9). He states that there are a number of reasons why boys are suffering from a variety of personal, emotional and health issues in the educational environment. The reasoning underpinning the increase in poor wellbeing outcomes for boys Wilkins states, is because they feel the need to conform to the prevailing outlook of masculinity, viewing academic work as 'feminine which leads to disruptive behaviour in the classroom (2010, p. 22). It is a concern to read, in Wilkins' review, that so many boys are

finding it difficult to engage with school life, thus having an effect on their connection with society in general as they grow up to become men.

Wilkins argues that the current structure of educational provision is not improving the mental health in boys which is leading to further problems as they become adults (2010, p. 22). He suggests early intervention in the education system to encourage boys to become more sensitive to their own emotional needs and the emotional needs of others; Wilkins does not regard this as a solution but claims that it would help considerably (2010, p. 41).

Developing a student's self-confidence, self-esteem and physical and emotional awareness has a significant effect on improving attainment, not only in his personal life but also in her academic. Making an opportunity on the school timetable to explore personal, social and health factors through a creative-performative pedagogy, raises not only awareness of societal issues in a school setting but becomes an effective vehicle to improve a child's self-confidence. In accordance with Wilkins and research through observational methods during practice, boys appear to require more attention with their personal development; this will be highlighted in Chapter Five, *Intrinsic Reflection One*. This is an important issue which can be supported effectively through the school pastoral system to develop positive self-confidence and wellbeing in male students experiencing puberty. The transition from being a child to becoming an adolescent can be evident by sudden changes in a child's cognitive, physical, social, emotional skills and capacities. It is important to view a child's growth, maturation and general development through his environment, including the family, peer group and his physical and social surroundings (Damon and Lerner, 2008).

The educational environment plays an important part in helping this transition, but a BBC News Education report stated that schools are finding it difficult to cope with increasing

number of students showing signs of emotional health disorders such as depression, anxiety and stress (2006b).

The report raised awareness of the findings of a survey which was commissioned by the N(ational) A(ssociation) of S(choolmasters) U(nion) of W(omen) T(eachers), which found that teachers often had difficulty identifying students with wellbeing problems, for example anxiety and depression, and that there was inadequate support for teachers, resulting in a future effect on the child's general wellbeing and academic achievement. The NASUWT suggested that teachers required more training so that they could deal with a student's problems effectively before they reached a position where the problem would escalate and have a major negative impact on the child's life in the future (BBC, 2006b). The report claims that the effects of dealing with wellbeing issues is also having a future effect on teachers' morale. It is becoming difficult for teachers to maintain their own psychological wellbeing, owing to the added stress and strain of the burgeoning curriculum.

Ostensibly, the government and media have become obsessed with a child's academic achievements and her physical health to the detriment of her general wellbeing. According to the report, 'one in five children under the age of twenty are estimated to have a mental health problem ranging from anxiety to major psychotic disorders' (BBC, 2006b). A child's wellbeing is equally important as examinations and assessments (Mental Health Foundation, 2009).

Perception of the Self in School

Martin Rogers reports in The Teacher,[39] that society has become uneasy with academic success and celebration of achievement is generated towards sport and other forms of competitive performance. Rogers expresses concern over how academically oriented and sport oriented children are being perceived in school. He raises awareness of how this view of others affects a child's perception of herself, physically, socially, intellectually in an educational, social and family environment (2010, p. 50). How a child perceives herself in the school community can have a fundamental effect, not only on her attitude towards learning but also on herself as an individual in a group. It is here that a creative-performative pedagogy to teaching life skills helps a child to develop her character and individualism; where feelings and emotions can be expressed freely, developing self-confidence and creating an opportunity for personalities to flourish, with a focus on:

- Unity.
- Equality.
- Recreating.
- Representing.
- Reflection.
- Celebrating 'the self' (Heathcote, 1984d).

all through applying drama and creative art methods.

At some point in a child's life this perception of self (if not nurtured positively in a compassionate environment) has the potential to foster a feeling of dissatisfaction,

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[39] N(ational) U(nion) of T(eachers) Magazine, 2010.

contributing to wellbeing issues. This dissatisfaction occurs because the child is encountering a disconnection with herself. Dr. Deborah Cornah argues that an individual's perception or interpretation of the world around them, can determine negative actions and feelings of emptiness; she remarks that individuals have a desire for happiness (2006). A child's happiness develops by having a sense of connection with others. The importance of belonging plays a contributing factor to her wellbeing (Hallowell, 2005). A feeling of emptiness or loss stems from personal dissatisfaction, which can be generated in school or from the home. Pastoral education potentially becomes a dedicated time to focus on the child as a *whole* person, celebrating and recognizing achievements, attributes and individualism. Could it be possible that when a child discovers contentment that the development of a happier individual evolves? Instead, of working hard to 'fit in', the contented child feels a sense of connectedness, developing self-confidence towards improving wellbeing (Hallowell, 2005).

With this concept as a primary focus, the intention of a creative-performative pedagogy is to develop a child's self-confidence and individualism, to feel a sense of attachment to the group (Durkheim, 1961). It could be argued that the peer group is the child's most influencing social factor. It becomes a place where they can:

- Learn from one another.
- Feel a sense of connectedness.
- Share values.
- Test ideas.
- Support and encourage one another (Howe, 2010, pp. 93-108).

Sometimes, learning is a positive experience in a classroom setting where students congratulate one another or are complimentary about one another's appearance or achievements. At other times, the experience can become discouraging with students encouraging truancy, lying to parents, stealing or even bullying other children (Howe, 2010, pp. 144-152). Some children comply with peer pressure because of fear of reprisals; it is when compliance develops that common judgment appears to be disregarded. Decision making then becomes driven from the point of view that 'everyone else is doing it' (Desetta, 2008). Both experiences can have a considerable effect on how the child perceives herself as an individual in the group (Howe, 2010).

Observing a child's common judgment can be highlighted through drama. Creative play has the potential to initiate thinking skills, encouraging a child to consider her choices in everyday life (Heathcote, 1984f, p. 128). From participating in devising situation dramas, issues can be explored safely in the confines of the demonstration, helping the child to express herself in a confident positive way; sharing her opinions, concerns, suggestions and responding to situations as a means to assisting the development of the self through dialogue and critical and analytical thinking. Pemberton-Billing and Clegg explain how drama provides a medium for a child to express her ideas to reactions and impressions within the immediacy of the action of play. Through this freedom to express, the child learns to evaluate situations, problems become understood, vague impressions become clearer and intimidating situations become less fearful.

An opportunity is offered through drama and the creative arts to assess and examine how the self is feeling and thinking. There is no passive viewer in such a space. Every action and word triggers an emotive response from the participants developing awareness and

understanding. Pemberton-Billing and Clegg remark that a child's drama begins with an element of self-expression not through stimulus by text, which makes the whole experience a process rather than creating a piece of theatre (1965, p. 17).

Emotion Influencing Action

When a child recognizes and accepts that being different is the entitlement of the individual, this can have a positive future effect on her behaviour and wellbeing (Hallowell, 2005). Health problems arise when the child becomes dissatisfied with herself. Personal dissatisfaction with the self and detachment from the social peer group results in a loss of individuality leading to feelings of emptiness (Cornah, 2006). Relationships play a fundamental role in the wellbeing of a child. A life skills lesson should be regarded as a valuable opportunity in the school day to focus on recognizing and supporting individuality and cultural diversity. A creative-performative pedagogy which encourages creative play has the potential to develop awareness of the alternative courses of action to take in daily life, to improve emotional and behavioural management. Children participating in such an approach can be encouraged to work together by respecting and valuing one another's opinions and efforts. The concept is that of a closed unit like a caring family, where support, encouragement, respect and appreciation are given accordingly.

Good peer relationships are fundamental to the function of a creative-performative pedagogy, along with a safe learning environment where genuineness, prizing, empathy and spirituality (Rogers, 1951) are the aim of the practitioner. The student in a life skills workshop potentially develops and increases her self-confidence, enabling her to improve decision making skills and to apply the knowledge discovered during creative play to situations in daily life. Being in control of emotions and being confident and satisfied with

the self, has a positive effect on an individual's happiness and wellbeing (Hallowell, 2005). It is, therefore, reasonable to include in pastoral education a focus on developing the self before specific issues are to be explored in detail.

The causes of wellbeing problems can be biological, psychological, educational or cultural. Whatever the reasons may be, a life skills workshop facilitated through a creative-performative pedagogy can have a positive impact on a child's wellbeing. Dr. Hans Troedson, in a European Ministerial Conference on mental health in January 2005, refers to the wellbeing of children in the community as a 'time bomb ticking', claiming that without the correct action of raising wellbeing issues children growing up will feel the effects. Troedson remarks that 4% of twelve to seventeen year olds and 9% of eighteen year olds were suffering from depression, making it one of the most 'prevalent disorders' (2005). The W(orld) H(ealth) O(rganization) in 2007 reported that wellbeing issues were becoming a major health concern for a child, and that there was an increase in children suffering from psycho-social disorders. In 2010 they reported that about half of wellbeing disorders were beginning before a child reached the age of fourteen years and stated that approximately 20% of the world's children have emotional problems, with similar types of disorders being reported across cultures. Wellbeing issues account for an increasing rise in ill health among children and young people, having a detrimental effect on a child's family, friends and the community.

Wellbeing can be regarded as a continuum and it is essential in a school to increase awareness of health issues as being everybody's concern and not labelling the issues as somebody else's problem (Morris, 2009). According to Ian Morris, schools should teach happiness and wellbeing, as it is the entitlement of the child to be helped to feel fulfilled and

contented. He defines happiness and wellbeing not with pleasure but with character development, mindfulness and self-awareness (Morris, 2009, p. 29). Stigma surrounds wellbeing problems especially with children who may have suffered episodes of illness. The concept of being or feeling different in the educational environment needs to be addressed. Children require re-assurance from the school pastoral system that individuality is something to be nurtured. A creative-performative pedagogy can become an effective vehicle to combat the stigma that surrounds wellbeing issues, while supporting individuality. Some children who either regard themselves or are referred to by their peers as being 'different' experience some feelings of emptiness and loss which are features of depression (Cornah, 2006), along with a loss of energy, sleep, enjoyment and weight (Pearce, 2001). John Pearce remarks that the core problem in depression is the journey of abnormal thinking, leading a child to view the world pessimistically affecting the way she perceives herself as an individual (2001, p. 67). Therapists use cognitive therapy to help children with depression; this involves identifying abnormal thinking patterns and then learning to replace these thoughts with positive ones (Pearce, 2001, pp. 67-68).

Although a creative-performative pedagogy is not in any way linked to therapy, it does, however, focus on developing a child's interpersonal skills, underlining the importance of valuing one another's opinions, respecting difference, maintaining friendships and cultivating appropriate social skills to deal with changing relationships, for example peer pressure and conflicts in situations. It can be suggested that a child's emotional intelligence contributes to personal and social effectiveness, in the community and family unit. Potentially offering guidance on managing emotions in recognition of emotional intelligence, can improve a child's wellbeing. The ability to manage emotion becomes a key element in dealing with change or conflict (Pearce, 2001). As mentioned earlier the core aim of a

creative-performative pedagogy can be for a child to have the opportunity to explore the self before being given problems to solve. The exploration of the self can lead to a focus on a child's personal intelligence.

Howard Gardner underlines the importance of an individual's personal intelligences which can become significant in the development of pastoral education in schools. A brief overview will be given of some of the personal intelligences described by Gardner, which can be central to the delivery of a creative-performative pedagogy to teaching life skills:

- Intrapersonal intelligence.
- Interpersonal intelligence.
- Bodily kinaesthetic intelligence.
- Spatial intelligence (Gardner, 1993).

Intrapersonal intelligence, necessitates the capacity to understand the self, to appreciate feelings, fears and motivations. This Gardner claims involves the individual having an 'effective working model' of the self and to be able to use such skills and information to adjust situations in daily living (Gardner, 1993, pp. 240-241). Through a creative-performative pedagogy, the exploration of feelings and improvement of self-confidence can be developed during creative play. Understanding and managing emotions can become a significant element in the teaching of life skills.

Interpersonal intelligence, becomes concerned with the capacity to understand the intentions, motivations and desires of other people (Gardner, 1993). This can be incorporated through dialogue and aural, visual and kinaesthetic activities. The child participating in a creative-performative pedagogy can be assisted through creative play and expression to view scenarios with a critical mind, evaluating and assessing each participant's intentions towards

a given social problem, so that a resolution can be suggested. Role-playing activities provide an opportunity to rehearse life skills and possible solutions to problems in a safe space. The situation which is played can be repeated as often as necessary offering an opportunity for dialogue, reflection, feedback, questioning and the expression of feelings. Heathcote claims that role-playing helps a group to understand a social situation with more clarity and offers an opportunity for a child to experience and identify social situations in a safe space which fosters creative play and imagination (Heathcote, 1984c, p. 49). To analyze and evaluate intentions through the application of drama and the creative arts can become an opportunity for a child to develop positive social and interpersonal skills in her group. Raising awareness of these actions improves decision making skills, assisting a child to become less reactionary and emotional. Awareness of thinking before reacting to certain situations can help to avoid serious consequences, having an effect on wellbeing.

Bodily Kinaesthetic and Spatial Intelligence, movement and dance become fundamental elements in such an approach to teaching life skills, especially for those children who have special educational needs, and where communication skills through speech can be disabling. A creative-performative pedagogy can focus on kinaesthetic learning, where vocal and verbal communication is exchanged for a focus on a language communicated through bodily movements, to help express inner feelings. The body becomes a 'vehicle for expression and communication in a pre-verbal and symbolic manner' (Payne, 1992, p. 42). The child is given the opportunity to work on combining her reflective and active responses to issues and situations through expressive, creative movement. Gardner refers to this as 'bodily kinaesthetic intelligence', an ability to use the body in a "highly differentiated and skilled way[s], for expressive as well as goal-directed purposes" (1993, p. 206). According to Gardner, the individual incorporates more than one intelligence at the same time. Therefore,

when a student participates in kinaesthetic activities and performs, for example, her movement piece to the peer group in a life skills workshop, a number of intelligences have been activated to work simultaneously in achieving a creative response to a situation or issue.

Developing spatial intelligence may go beyond the visual. The body according to Gardner is a vessel of the individual's 'sense of self' which can affect how others perceive and behave towards another individual. This sense of self can become a vessel of modification influencing thoughts and behaviour (Gardner, 1993, pp. 236-237). The exercising of personal intelligences in such an approach to teaching pastoral issues can have a positive future effect on wellbeing, developing and exercising the student's reflexive and active muscles to become socially effective. When positive self-confidence develops in problem-solving, a student's spatial intelligence is exercised, transforming the objects in her environment to develop a contented human being in a 'space amidst a world of objects' (Gardner, 1993, pp. 236-237). A creative-performative pedagogy can encourage positive confidence in the self, becoming an ideal transition point to focus on the '5 R's of learning' (Campaign for Learning, 2009): readiness, reflective, resilient, resourceful and responsible through kinaesthetic application:

1. **Readiness:** becoming an autonomous learner, motivated to set goals and manage one's learning.

2. **Reflective:** thinking about self-improvement positively and considering others. Reflection is on situations and analyzing critically the resolutions focusing on alternative approaches for the future.

3. **Resilient:** remaining motivated; managing feelings and emotions to exercise empathy for others by using emotional intelligence.

4. **Resourceful:** learning with and from others, being flexible and applying knowledge to develop skills.

5. **Responsible:** becoming a role model through a peer educating framework, making use of opportunities and to have an understanding of how self and others learn.

To have an understanding of the self through creative play can become a way to understand the spiritual dimension of others (Wickett, 2005, p. 166). R. E. Y. Wickett (2005) claims that with the understanding of the self the learner will begin to acknowledge what shapes the individual and adopt an understanding of the spiritual element which constitutes an individual. Spirituality can be regarded as polygenic, having multiple meanings in relation to an individual's personal perception and culture. Understanding of self and others becomes a key factor in wellbeing, in a school through the delivery of a creative-performative pedagogy. An approach such as this can incorporate a spiritual and holistic dimension in its learning framework, utilizing symbols and metaphors from religions to assist in the progress of problem solving. *The Impact of Spirituality on Mental Health: a Review of the Literature* 2006, Cornah highlights six common themes associated with spirituality which can connect with the ethos of a creative-performative pedagogy to help deliver a life skills workshop:

- Purpose.
- Connectedness.
- Wholeness.
- Harmony.
- Spirituality.

- Value.

Cornah stresses that spirituality gives human existence "humanness" and that it becomes a way to guide the individual through her personal life, helping her to deal with the unexpected changes which happen in daily life. Cornah argues that spirituality (depending on the way it is expressed) becomes beneficial for an individual's wellbeing and claims that Eastern spiritual practices have influenced the growing interest in holistic approaches to health in the UK. Buddhism, as Cornah claims, has recognized the connection between wellbeing and spirituality for centuries, and in recent years in Western society this interest in holistic spiritual approaches has grown (2006, pp. 6-7). G. Anandarajah and E. Hight claim that spirituality is a multi dimensional part of human living, remarking that some individuals discover spirituality through a connection with nature, an appreciation of the arts or even through a quest for scientific truth (2001).

In praxis, spirituality can be acknowledged as something which exists between practitioner and learner while being deeply involved in creative play. Aled Jones Williams, Welsh dramatist, remarked in his creative writing workshop[40] that religion is something which is social and community based while spirituality is like reading emotional Braille: although it is not seen it can be easily felt. This concept of emotional Braille by Jones Williams encapsulates the image and sense of how spirituality can be viewed, felt and understood in such an approach to delivering aspects of a pastoral programme in schools. Rogers refers to this feeling as spiritual or transcendent as a 'new area' where he could not study empirically; he describes the experience as when the facilitator's 'inner spirit reaches out and touches the inner spirit of the other individual'. Rogers claims that when this happens

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[40] February 2010 at the School of Creative Studies and Media, Bangor University.

the relationship between facilitator and learner transcends itself and the learning space fosters and nurtures a growth of healing and energy (Rogers, 1980, pp. 128-129). Rogers remarks that he and his group of participants shared and experienced this kind of 'transcendent phenomenon' stating that the experience contributed to changing the lives of some of the individuals in the group.

As a practitioner using an approach, the association with Roger's concept of spirituality or the transcendent is a familiar one, especially when practitioner and group are actively participating together in the creation and discovery of something new. A moment can emerge during the immediacy of the action, where everybody appears to enjoy the activity of making and where forgetting about the self, time and surroundings comes into play.

This feeling of transcendence during creating and making appears to inter-relate to the term expressed by Mihaly Csikszentmihalyi as flow; it is where 'distractions are excluded from consciousness' and where an individual's self-consciousness dissolves owing to being immersed in the process of creating something new (1996, pp. 110-113). Csikszentmihalyi claims that the discovery of something new through the process of a creative practice is one of the most enjoyable experiences an individual can be involved in and remarks that it is easy to recognize the 'conditions of flow through the individuals response after the moment has ceased' (1996, p. 113). This feeling of flow while in the process of creating and making something new, has the potential to generate a sense of wellbeing in the individual. Csikszentmihalyi claims that when the individual emerges from flow a feeling of happiness can occur; he refers to this as 'the rush of wellbeing', a sense of satisfaction when the creative piece has been completed. He suggests that the more flow an individual experiences in daily life, the happier she will be (1996, pp. 123-124).

A creative-performative pedagogy which is included into the pastoral system of the school can assist in the facilitation of wellbeing through the possible connection with flow, generated through the process of making and the discovery of creating something new: focus is on the process rather than product.

Breathing as Object

In ancient cultures, breathing exercises were central in the functioning of the human body. Western society has overlooked the benefits of this ancient practice of calming the body from anxiety and stress (Berryman cited in Tipton, 2003, pp. 1-4). Breathing exercises have been linked with health benefits, for example lowering blood pressure, lowering the respiratory rate and modifying respiratory patterns (Kaushik and Kaushik, 2006). R. M. Kaushik and R. Kaushik claim that indicators have highlighted that through routine practice of slow breathing exercises there has been a sustained reduction in individuals with high blood pressure problems. They explain how focusing on the breath accompanied by music as a daily exercise for ten minutes can reduce hypertension and anxiety. Guided slow breathing can also help with muscular relaxation and mental focus (Kaushik and Kaushik et al, 2006, pp. 120-121).

Schools are busy environments for not only a child but also for an adult. There appears to be no opportunity for a pause for thought, a pause for reflection in the hum drum activities of the burgeoning curriculum. Potentially, pastoral education, if given the opportunity, can assist in the progress of this time for reflection in the school day or week. The UK trend of the healthy school focuses well on how to care for and feed our bodies, but there is less emphasis on the care and nourishment for a child's general wellbeing. Researchers Cara Rosaen and Rita Benn explored the impact of children practising meditation in a school setting for twelve months (2006). The students who participated in this research commented that practising

meditation during school time had increased their levels of relaxation, energy and focus, helping them to listen and establish new friendships which facilitated improvement in academic performance (Rosaen and Benn, 2006, pp. 422-423). Rosaen and Benn explain how the students described a 'new way of being', stressing that they were becoming more self-reflective and they were developing an understanding of others. According to the researchers, more than half of the children commented that meditation helped them to develop their self-control, especially in times and situations where feelings of anger would have usually taken over. The children noted that they were becoming more tolerant and that emotional responses had become flexible thus improving relationships with parents/carers/teachers (Rosaen and Benn, 2006, pp. 422-423). The state of 'restful alertness' is induced through the practise of meditation which encourages an opportunity for students to 'look inwardly at themselves and their relationship with others', helping them to focus on self-control and their desired achievements in school, potentially improving self-confidence and wellbeing (Rosaen and Benn, 2006, pp. 424-425).

A creative-performative pedagogy can include a series of breathing, movement and relaxation and meditation exercises; creating an occasion to reflect on the self. The allocated time in the life skills workshop to focus on reflection, potentially encourages a meditative element. The inclusion of meditation and silent prayer as part of a daily routine has a potential to reduce an individual's stress levels and improve wellbeing outcomes (Rosaen and Benn, 2006). This possibility, supported by research, highlights improvements in an individual's stress tolerance and wellbeing (Cornah, 2006, pp. 22-23).

Making time for meditation can help to reduce stress and anxiety levels (Batchelor, 2001). Abdominal breathing practice has been part of martial arts for thousands of years

helping to oxygenate the blood, critical in enabling muscles to become more supple and strong and helping the mind to remain calm. When an individual focuses on her breathing, disruptive thoughts can dissipate which allows the body's muscles to relax and stretch (Hoopes, 2010). An approach creating a time for meditation can suggest two seated positions derived from martial arts to assist in the preparation for relaxation:

- *Seiza*, this is when the individual sits with her legs beneath the buttocks with knees directly in front.
- *Anza,* which is a cross legged position.

For those who find it uncomfortable on the floor, then sitting on a chair or whatever position is comfortable can be acceptable; eyelids can be half closed or closed completely. Ideally, the back is to be upright aiding in alignment with shoulders relaxed, head upright, and chin slightly tucked under [41] (Meditation leader at Kalpa Bhadra, 2011). A *cleansing breath* can be introduced, this is where the abdominal area expands and the shoulders and chest area remains relaxed (Batchelor, 2001). This breath is inhaled through the nose and then exhaled through the mouth. Although thoughts will phase in and out of the mind, the focus is on the breath.

Attending a weekly meditation class at Kalpa Bhadra Buddhist and Meditation Centre, Tibetan Buddhist nuns Gen Kelsang Dana and Kelsang Dragden guide the meditation by asking the participants to focus on the breath as object. Participants are made aware of the sensation of the breath while inhaling at the tip of the nostrils and then gently exhaling through the mouth. Gen Kelsang Dana explains that through meditation an individual's mind

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[41] Weekly meditation sessions at Kalpa Bhadra Buddhist and Meditation Centre, Craig-y-Don, Llandudno, North Wales.

can be calmed by concentrating on the breath, creating space within the mind which helps

towards experiencing inner peace.[42] Kelsang Dragden said that meditation helps an

individual to let go of distractions, fostering a wish to settle the mind, to try and achieve

peacefulness and to be free from disturbances. They both refer to the teachings of Venerable

Geshe[43] Kelsang Gyatso, meditation master and scholar who is responsible for the revival of

Kadampa Buddhism worldwide. He claims that when an individual practises meditation a

clear and peaceful mind can be achieved:

> Our mind will feel lucid and spacious and we shall feel refreshed. When the sea is rough, sediment is churned up and the water becomes murky, but when the wind dies down the mud gradually settles and the water becomes clear. In a similar way, when the otherwise incessant flow of our distracting thoughts is calmed through concentrating on the breath, our mind becomes unusually lucid and clear. We should stay with this state of mental calm for a while (2009, p. 44).

Meditation becomes a time to sit, do and think of nothing apart from the breath as object.

Breathing techniques can improve heart rate variability, which in turn has been linked with

improvements in wellbeing outcomes (Cornah, 2006, p. 23). Meditation and relaxation can

become a valuable exercise in the structure of a creative-performative pedagogy: to focus on

the breath as object to encourage calmness in the group in the hope of fostering relaxation to

improve wellbeing.

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[42] Personal conversation with Gen Kelsang Dana and Kelsang Dragden at Kalpa Bhadra, Buddhist Centre, Craig-y-Don, Llandudno, April 07th 2011. Gen – relates to a qualified Buddhist resident teacher. Kelsang – is the family name. Dana and Dragden are the names which have been given to the nuns on the day of ordination.

[43] Geshe – means spiritual friend.

Anxiety and Reflection

P. N. Stearns remarks how the twentieth century, which was once described as the 'century of the child' has become a century of anxiety about children and about the capability of parents, with traditional functions being removed. Stearns claims that it is this decline of traditional family and community routines which has generated a need for external agencies to give advice to parents on how to raise a child. More parents are becoming increasingly stressed about their children, creating a society which reflects anxiety (2003, pp. 1-5). This generation which worries about children fosters anxiety which can affect a child's wellbeing and behaviour (2003). According to a report *Stressed Parents 'Make kids Ill'* (BBC News, 2008b), a researcher from the University of Rochester found that levels of sickness were increasingly higher in children of anxious or depressed parents. The research highlighted connections between emotional problems and modifications in the activity of the immune system in children whose parents suffered from stress, anxiety or depression. These emotional problems can have an effect on the immune system making a child who is being raised in an anxious home more prone to infections and other illnesses. The published study provides evidence that the emotional problems can be transmitted from parent to child causing poor health (BBC News, 2008b).

Meditation can offer a time for pause and reflection in the school day, to calm and relax the mind and body. Considering that one in five children in Britain are estimated as having an emotional health problem, ranging from anxiety to major psychotic disorders, and that more and more children are showing signs of emotional disorders at a earlier age (BBC News, 1999), it would appear practical to include in pastoral education a time to relax and calm down the body and mind. There are concerns over the increase of anxiety problems of

children in modern society. A scientific research paper studying the *Offspring of Anxious Parents: Reactivity, Habituation and Anxiety – Proneness* (Turner, Beidel and Roberson-Nay, 2005) indicates there is an increasing amount of data which supports the debate that anxiety disorders run in families. S. Turner, D. C. Beidel and R. Roberson-Nay highlight studies which have focused on offspring of parents with anxiety disorders; these have shown 'increased prevalence of anxiety disorders among children of parents with anxiety' (2005, p. 1263).

Children struggling with anxiety, depression or other stress related disorders which could have been generated from the stress and anxiety witnessed at home, can benefit from the breathing and muscular relaxation exercises, suggesting the possibility of correcting a child's 'automatic imbalance', which is thought to be an important factor in the development of anxiety and high blood pressure (Pandic et al, 2008, p. 163). For some children, breathing exercises can simply have an instant effect on their anxiety. Practising gentle breathing exercises before going to bed has a calming effect on a child. This technique can also benefit a student before a school exam or even dealing with difficult situations in school or at home (Teel, 2005). Patti Teel remarks that by focusing on breathing, the body is basically being told to 'wind down' and let the tension out (2005).

Schools, through the vehicle of pastoral education can establish a safe time and space to calm the body and mind of a student, before, for example, going home again to the high levels of parental emotion. An approach such as this can include breathing and muscular relaxation exercises at the beginning of each life skills workshop. This helps the child who has come from a stressful home environment (first period in the morning) or who has sat all day at a desk (if scheduled as middle or last period) to stretch and release her body from

tension. Studies show that slow guided breathing, relaxation and meditation exercises which incorporate approaches from either yoga, the martial arts or religious practice can benefit an individual's mental and physical health (Pandic, Ekman, Nord et al, 2008, p. 163). The exercises included in a creative-performative pedagogy, can potentially assist in the progress of improving calmness to foster wellbeing.

Adi Bloom reports on the findings by Marjorie Smith, Professor of Education from the institute of Education in London, that many children who are absent from school are stating that they are suffering from 'aches and pains' (cited in Bloom, 2009). Smith suggests that these aches and pains are in fact the children suffering from anxiety and stress. Children who stay at home with headaches and stomach aches are, according to Smith, transferring mental illness to physical pain which can affect their day to day lives. The report indicated that physical illness among children in schools has risen over the past thirty years, and that this is a reflection of the fact that emotional problems among children have become more common during this period. Smith claims that children who are less developed in life skills suffer emotional problems as they find it difficult to solve issues autonomously and tend to transfer their anxiety to physical pain (cited in Bloom, 2009). According to Smith, the family becomes an influential factor in the way a child develops physical problems, for example if parents experience similar problems or suffer from anxiety. A parent who is controlling and tries to protect her child from stressful situations deters her from making decisions, resulting in the child feeling overwhelmed when confronted with problems and distancing herself from trying to think of a solution (Bloom, 2009).

Smith suggests that schools can help to improve a student's wellbeing and physical health in the learning environment by 'reducing the frequency and severity of any physical

symptoms of anxiety' which would include improving life skills. By intervening at school

level, Smith indicates that this becomes positive as it avoids the stigma of mental health

clinics and that it also allows the problem to be dealt with in a place where the child can often

experience anxiety (Bloom, 2009). Intervention in this way, as the report highlights, would

also avoid 'singling children out' of their peer group and to work on a pastoral programme to

develop a positive culture in the school. Bloom suggests that pastoral programmes in schools

require more focus on raising awareness of coping strategies to help those children who

suffer from anxiety and depression.

Most of the pastoral programmes which are in place tend to focus on the prevention

of bullying or substance mis-use. This single intervention programme, as Bloom remarks,

does not help to develop a child's cognitive life skills. Incorporating a weekly creative-

performative pedagogy to teaching aspects of life skills, can enable the child to experience

and develop the skills to apply her knowledge to difficult situations and problems in daily

life. Experimenting with a combination of visual, aural and kinaesthetic activities along with

holistic approaches potentially offers the child an opportunity to problem solve, express ideas

freely and improve communicative and personal skills in the learning space. As Smith argues,

schools are places where a child tends to 'experience anxiety' (cited in Bloom, 2009). The

Mental Health Foundation indicates that mixed anxiety and depression are the most common

mental health disorders in Britain with the UK having one of the highest rates of self harm in

Europe (2011).

Pastoral lessons through a creative-performative pedagogy can create a time in the

school curriculum for a child to discover and accept who she is, to ask questions and

experiment through creative play on issues or problems which she finds difficult or

confusing. When I discovered the shortcomings of the inadequate time to discuss pastoral related issues early on in my teaching career, the research question which evolved was: Could the inadequacy of specific time to explore and discover the self in the overloaded curriculum add pressure to a child's life? A child is experiencing change in not only her life but also her body. These changes can often become triggers resulting sometimes in negative consequences leading to alcohol mis-use (Mental Health Foundation, 2009). Although there is no statutory requirement to teach wellbeing issues in schools, one clear suggestion can be to include a creative-performative pedagogy, where the application of drama and the creative arts assists in the progress of exploring personal, social and health issues in a safe space. An approach such as this provides a means to facilitate the understanding in the child of growing up.

A BBC news report *How to Cope When School Is Hell* (Smith, 2008) indicates that many teachers feel that the subject of mental health is a taboo area of discussion in schools. The report stresses that children have the right to be taught about real scenarios which can happen to any child in any school (Smith, 2008). Children who participate in creative play, playing out social and emotional scenarios through drama and the creative arts can develop an ability to initiate debate, explore and discover new possibilities to solving difficult, emotional and often confusing situations or problems (Pemberton-Billing and Clegg, 1965). Applying drama to teaching life skills can develop problem solving techniques. Focus on dialogue and visual, aural and kinaesthetic activities positively stimulates a child's mood, attention, focus and stress tolerance (Heathcote, 1984).

T. Grainger and S. Kendall-Seatter remark in their paper *Drama and Spirituality: Reflective Connections,* that the use of drama has the potential to play a facilitative role in the

development of an individual's spirituality (2003, p. 25). Delivering some aspects of the pastoral programme in this way can become an insightful opportunity to view and experiment with real life scenarios. The application of drama, potentially encourages a spiritual element in a workshop through the energies which are present while making and creating. Cornah claims, in *The Impact of Spirituality on Mental Health: A Review of the Literature* (2006), the benefits which occur when exploring the association between spirituality and wellbeing; discovering the techniques for managing emotions and problems through a variety of coping strategies; finding new ways of focusing on controlling the problem or emotion; being informed of social support groups to help during challenging periods in life; being aware of physiological mechanisms. Supportive interactions and dialogue with others can stimulate positive mood change along with the self connecting with the surrounding architecture and the built environment (Cornah, 2006, p. 3).

A creative-performative pedagogy can include all of the above stated by Cornah into its framework:

Coping styles: a child can be presented during each session with various dramatic demonstrations and representations from her peers, with suggestions made in regard to coping with certain problems or situations, encouraging dialogue and alternative scenarios with which to experiment.

Focus and control: becomes pivotal in the framework of such an approach as the child learns to develop self and bodily control through the preparation activities.

Social support and social network: students can be encouraged in the sessions to respect one another and work as a unit representing that of a caring family. The social functioning of

the group as a unit requires careful handling, making sure that 'every child matters' (Department of Education and Skills, 2009). The students can be encouraged to initiate making links with other social/community groups in the area, for example contacting the school liaison Police officer, Healthy schools co-ordinator or people who work in the community but who are also regular visitors to the school. These contacts then contact other groups who visit the sessions and add colour to the child's *whole* experience. Inter and intra personal skills can be encouraged through dialogue, participating in small groups, setting objectives and devising creative-performative work for presentation.

Physiological mechanism: in a creative-performative pedagogy can become a link to observe a child's mood when she is in the process of making and creating something new. Focus is on interactions and how relationships are being formed through active learning.

Architecture and the built environment: in such an approach can regard the body as an architectural site requiring careful maintenance. Incorporating movement and physical awareness exercises can assist in the maintenance of body and mind (Payne, 1992). The desired environment is that of a safe space where reflection is encouraged and creative-performative action is built on mutual respect, equality and unity.

Summary

This chapter has highlighted the shortcomings in current pastoral provision in schools, focusing on issues which can affect the wellbeing of a child in a school or home environment. I have suggested the incorporation of a creative-performative pedagogy, to not only raise awareness of personal, social and health issues but to assist the progress of developing a child's self-confidence, encouraging improved wellbeing.

CHAPTER THREE: THEATRE INFLUENCES

Shaping of a Pedagogy

Introduction

Bond explains that:

> Theatre may help you to find yourself in society, drama requires you to find society in you. To find, that is, your humanness and accept responsibility for being human. Then the rest will follow. The difference between Theatre and drama is absolute. A category which tries to contain both is too broad to be useful. This confusion has all but destroyed adult theatres, which have become show shops for shop shows. If we do not make the distinction for children we will turn childhood into a commodity (2009, p. xii).

Theatre is a term which can be overloaded with meanings. Peter Brook, theatre director, claims that the strongest element in theatre is the human being becoming a vehicle to carry meanings (Brook, 1997, p. 382). Augusto Boal remarks that the term theatre is one which often causes confusion owing to its definitions being varied. Some people he claims, talk of theatre as a building to present theatrical presentations or a setting for major events or social occasions. However, Boal emphasizes that theatre is more than this. It is happening in an individual's daily life through repetitive, ritualistic, routine acts (Boal, 1992, pp. xxiv-xxv). Theatre is a vehicle to observe the self in action and to recognise the self in the act of thinking and seeing emotions, thoughts and movements stimulating imagination (Boal, 1992, p. xxv). Theatre is the art of looking at the self a means to develop knowledge, transform society and help to build a better community (Boal, 1992, p. xxxi).

The term theatre in this chapter and thesis is associated with the concept of encouraging those who participate to search for truth, observe and to focus on the self in relation to societal values and experiences.

This chapter will focus on acknowledging the areas in the praxis of three specific theatre practitioners who have assisted in the shaping and functioning of my pedagogy. Some practitioners will be discussed in greater detail than others to clarify the impact of influence; for example, the concepts applied from the politicised theories and practices of Bertolt Brecht and Augusto Boal will highlight how the more accessible elements from their practices have helped the pedagogy to engage with children and characterize their final dramatic output. The spiritualised and inter-cultural practice of Jerzy Grotowski will highlight how the influences from his practice has shaped my thinking to focus on the psycho-physiological impact of the voice through song and other tools such as chanting, dance and movement combined with trans-and inter-cultural influences to devise exercises for the activities of preparation before the workshop begins.

The chapter will be divided thus:

(a) An overview of the following practitioners' practice in chronological order:

- Bertolt Brecht 1898-1956, German theatre director and practitioner, founder of the Berliner Ensemble where he combined theory and practice to experiment with Epic Theatre concepts.

- Jerzy Grotowksi 1933-1999, Polish theatre director and innovator of the Theatre Laboratory, Poor Theatre concepts and Workcentre.

- Augusto Boal 1931-2009, Brazilian theatre director, writer and politician founder of the Theatre of the Oppressed.

(b) an investigation into the way the various elements in these practices have stimulated the process of thinking to devise and shape a pedagogy.

Brecht

Bertolt Brecht was born in Augsburg, Germany, in 1898 and died in East Germany in 1956. He was a theatre director, poet, playwright and practitioner. Brecht worked collectively throughout his career with musicians such as Kurt Weill 1900-1950, composer, Hanns Eisler 1898-1962, composer and Paul Dessau 1894-1979, composer and conductor. With regard to set design, Brecht collaborated with an old school friend, Caspar Neher 1897-1962, scenographer, to create 'stark and innovative sets' (Worrall, 2007, p. xxvi). Neher focused on economy and disregarded walls and partitions; instead he would just mark out the performers playing area. Lighting, costumes and props were natural in colour using earth pigments such as siennas and ochre's; materials used for costume and props were un-dyed calico and un-stained wood. The purpose of such a bare and oppressive setting was to avoid distractions from the message being communicated. Brecht along with his collaborators searched for a theatre which would expose society's truths. He proposed a socio-political theatre, one which could serve a function in society and one which focused on process rather than theatrical production. However, to give a precise summary of his intentions is difficult; as Non Worrall claims, "...just when you think you know exactly what he intends, you will find a conflicting element" (2007, p. xxiii). Therefore, it is Brecht's concepts of *Lehrstück* (lesson plays) *Gestus* (a social physical attitude) and Epic theatre (socio-political style of theatre) where the audience would be subjected to the truths in society from performers who were demonstrators and not actors, are the elements which will be overviewed in this section. I will then relate how I have incorporated them into the pedagogy to help students find a method for presenting their creative-performative work.

Influenced by the German Expressionist movement which began before the First World War, Brecht rejected the notion of Naturalism and objected to the over emotional, self-indulgent romanticism of the theatre which was synonymous with the Russian theatre director Constantin Stanislavski's method. In this the actor should 'be' the character and convince the audience through emotional manipulation (Brooker, 1994, pp. 196-197). Brecht, along with the other expressionists, searched for a revolution, one which would expose society's truths through art. The most militant German theatre director during the 1920's was Erwin Piscator 1893-1966, and along with Brecht worked through the concepts of Epic Theatre. This form of theatre included episodic scenes, choruses, reporting, songs, cinematic projections, music and spass (demonstrating for example, grotesque stereo types and inviting the audience to laugh and express their disapproval of the characters' political ideologies). Although these ideas were not the direct invention of either Piscator or Brecht but had been developed from the thoughts and practices of many other dramaturgs, it was Brecht who developed the style and made it popular.

During the 1920's the new W(orkers) T(heatre) M(ovement) was active and included groups such as the Red Troupe of Dresden, the Red Rockets and the Red Megaphones of Berlin. It was during this agit-prop theatre of political agitation and engagement with working class audiences that the concept of theatre began to change, moving to a drama which was socio-political in content rather than emotional and illusional. The expressionists moved their theatre from the confines of the proscenium arch to perform in the streets, outside factory gates and in working men's clubs. These groups incorporated some of the elements which were found in both Brecht's and Piscator's theatre such as music, songs, cinematic projections, acrobats, choruses, direct reporting techniques and episodic narrative. Brecht used episodic narrative, with each dramatic scene introduced by a caption; this could be

displayed as a poster for the audiences to read or be read out during the performance by one of the performers or even audience member.

Brecht's early theatre between 1918-1929 was underpinned by Marxist ideology. The plays, although humorous, bordered on the cynical. They presented social, political questions and criticized conventional middle-class values. Between 1928-1930, Brecht began experimenting with the concept of writing lesson plays, which he named *Lehrstück*, a form of drama where the learning is through participation and where there is no separation between performer and audience. These *Lehrstück* plays were parabolic dramas, highly structured yet with no fixed text, which encouraged deletions and insertions by the performers during the process of making. There was no verbal or physical boundary between performer and audience. The aim was to involve the audience and encourage them to participate. After the performances Brecht would distribute questionnaires to the audience asking them to comment on the pedagogical approach to the socio-political issues presented. He would then consider the suggestions made, helping him to re-write the play (Mueller, 1994, p. 90). The plays became a way of learning for a modern society about the socio-political, personal issues which were significant at the time (Mueller, 1994, p. 79). Brecht's aim when writing the *Lehrstück* plays was to change the attitude of the audience from passive viewer to active participant through their critical and analytical thinking. The techniques from Epic Theatre such as episodic scenes, choruses, reporting, songs, cinematic projections, music and spass were used for the presentation of the *Lehrstück*. Brecht disliked the intention of deceiving the audience and searched for a performance which exposed the audience to truth.

While experimenting with *Lehrstück*, he developed the theory of *Verfremdunseffekt* which translated as alienation or distancing effect (Huxley and Witts, 2002, p. 103). Although

this term is not originally Brecht's but one which had become rooted in Russian Formalism between 1910-1930[44] by Viktor Shkolvsky, a critical writer, it was Brecht's application of it to theatre which was innovative. He emphasized that although the actor should show her character, recite her lines and perform in the manner of repeating a real life incident to the audience, they were to demonstrate their roles and remain detached from their character. Although alienation or detachment was the primary element of the technique, the actors would, however, have to understand and observe the behaviour of such a character in society. The emphasis was on the study of the sociological motivation of the character rather than the psychological motivation. This technique helped to reduce the audiences' empathy with the characters on stage and assisted their thoughts intellectually. The *Lehrstück* became a form of collective storytelling, where the performer would be required by Brecht to understand the behaviour of the character and that to achieve this, the performer would need to fully observe the behaviour and attitude of that individual.

Roswitha Mueller relates that Brecht, during this experimental period of developing the *Lehrstück* projects, collaborated in 1926 with Asja Lacis, a Latvian actress and director of a children's proletarian theatre in Russia and with her partner, Walter Benjamin, German-Jewish scholar and literary critic (Mueller,1994, p. 87). It was this collaboration with Lacis and introduction to Benjamin (whom he befriended), that helped Brecht to shape his concept of the *Lehrstück* through the understanding of a children's theatre. It was here that Brecht realized the importance of theatre in educating children and that the stage can encourage real life experiences to come into play, fostering a space where learning and entertainment was not separated (Mueller, 1994, p. 87). Mueller highlights the comments made by Lacis in her

[44] School of Literary Criticism in Russia.

memoirs that the adults who participated in the process of creating a lesson play were in the 'background' of the making, the process became a way to empower children, allowing them to take control and responsibility. Ideologies were not 'forced upon them' but the children included all the appropriate experiences which corresponded to the issue being explored (1994, p. 87). In an essay the *Program for a Proletarian Children's Theater* in 1928, Benjamin analyses the role of children's theatre in the Soviet Union and claims that the only effective way to communicate with children was to focus on the expression of truth. He argues, together with Brecht, that children as well as adults needed to be exposed to the truth of their society and that the modern theatre had become an 'instrument of sensation' (1994, pp. 202- 203). Benjamin claims that the whole of life can be viewed and explored through creating a defined space in which theatre could take place and states that the purpose of the proletarian children's theatre was dialectical education (1994, p. 202).

The director in the proletarian children's theatre was referred to as an observer, a witness to a child's every action and gesture. These gestures were what Benjamin and Lacis named as signals: actions which depicted a child's social living conditions, class and family life. Benjamin stresses that these gestures were a "command and a signal" in a society which lacked perception and understanding (1994, pp. 203-204). He explains that the aim of the observer as leader of the children's theatre group was to release these signals from fantasy and apply them to the materials of everyday living. Improvisation and creative play was significant in helping the children to release and express their gestures; improvisation was central in the process of making. A performance was, according to Benjamin and Lacis, an "improvised synthesis" of all the released signals united to create a performative piece of work. They both regarded achievement in childhood as not being directed towards product-orientated work but through the creation of a gesture in a particular moment and state that

"The theatre is the art form of the child because it is ephemeral" (Benjamin, 1994, pp. 203-204); the creation happens in the moment which is fleeting. The use of improvisation, creative play, signals and gestures creates what Benjamin and Lacis refer to as tensions in the process of reaching resolution in the performance. These elements were the ones which Benjamin claims help the child to be liberated and to live her childhood through play. He remarks that there is no 'pedagogic wisdom' enabling the leader or observer of the workshop to anticipate how the children are going to structure their signals, gestures, improvised work or skills learnt during the process into performative action, as there are a variety of possibilities (1994, p. 204). The children are guided through a process and the performance which is created and presented encourages them to shape and mould their own work for improvement. However, as Benjamin explains, "The performance is the great creative pause in the educational enterprise" because the pivotal element happens when the children stand on stage and educate others (Benjamin, 1994, p. 234). He states that:

> In this theatre lies a power that will overthrow the pseudo revolutionary behaviour of the recent bourgeois theatre-for what is truly revolutionary in effect is not the propaganda of ideas that here and there excites actions that cannot be consummated, and which are dismissed at the theatre exit in the first sober moment of reflection. What is truly revolutionary in effect is the secret signal of what will come to lie, which speaks from the gesture of children (1994, p. 234).

Brecht collaborated closely with both Benjamin and Lacis to develop his thinking for the *Lehrstück* projects, but unlike in their proletarian children's theatre where improvisation and freedom to play were key, Brecht focused more on text. Although the text was open and not fixed-there was room for the performers to place insertions and deletions the focus was not on the freedom to play through improvisation like in Lacis' practice. The text which Brecht produced potentially educated both performers and spectators, acting as a stimulus, a pre-text for active dialogue, performative developments and ideas. The observation of a child's signal and gesture were significant in the creative play sessions of the proletarian

children's theatre. Brecht also focused on the concept of signal but coined the term *Gestus* or *Gestisch* to define a 'social physical attitude' (Brooker, 1994, pp. 195-196). The notion of *gestus* was supportive of Brecht's intention that a performer was physically demonstrating a social situation through her body and facial gesture. Applying *gestus* encouraged the performer to clarify the behaviour of the character she is playing. Performative work is then centred on observational traits which capture the character and help the audience to perceive and understand the socio-political implications of the events taking place in the performance space (Weber, 1994, pp. 181-182). The concepts of *gestus* 'serve as tools of analysis to aid critical reflection' (Franks and Jones, 1999, p. 183). Margaret Eddershaw explains that the gestus in Brecht's theatre was so clearly expressed that it could be understood through a 'sheet of glass, like a still from a film' (1994, p. 256). Brecht's theatre created an opportunity for the spectator to reflect on the social attitudes of the day and to focus his performers on achieving a collective process, where everyone worked towards a common goal to make a performance which would stimulate the audience to be critical viewers of a scene or event (Eddershaw, 1994, p. 256). Brecht highlighted to an audience that the underlying meaning of the sentence could be communicated by the body through the use of gesture. This method directs a group through a combination of *gestus* related activities to explore the external social situation and does not intrude too much into an individual's personal life.

In the performance of these lesson plays, Brecht applied *Verfremdungseffekt*. He aimed to prevent the audience, which he named spectators, from viewing the performance passively and encouraged critical and analytical thinking, encouraging a time for the spectator to reflect on what was being presented (Willett, 1978). Brecht's performers were now demonstrators of a story. They did not pretend to be the character but showed the character, recited the character's lines and repeated a real life incident, which became the

element of innovation in Brechtian technique. While not eliminating emotion altogether, the spectators became stimulated to experience an emotion which was not necessarily the same as that felt by the character and to think critically. Brecht's technique was to direct his performers to step in and out of role, so that they could view the scene from different perspectives, creating an opportunity for reflection and further thoughts to develop during rehearsals. A member of the chorus, which in Brecht's theatre was a cast member, would read the commentary. This role was known as 'the speaker', a person who would introduce the elements for the audience to reflect on and was regarded by Brecht as a model for a new teacher-student relationship (Mueller, 1994, p. 88). Brecht wanted a performer to demonstrate her character and remain detached from the role's emotional and psychological aspect, so that she could focus on a clearer and more restrained form of performing. Brechts pedagogy included the incorporation of episodic scenes, direct narration, reporting, songs and unusual linguistic structures, techniques applied from *Verfremdungseffekt* and intrinsically built into the lesson plays and practice (Mueller, 1994, p. 88).

In relation to society, culture and education, engagement with Brechtian concepts can raise fundamental and productive questions in a contemporary society (Franks and Jones, 1999, p. 181). Although Brecht remains a key practitioner in the study of history of the theatre in most high schools in Britain in regard to the A(dvanced) Level syllabus, what is not being acknowledged, is the impact of his thinking and practice on the political concepts which motivate pedagogical practice in the drama classroom (Franks and Jones, 1999, p. 181). The element of having 'fun' can be found in Brecht's practice (Thomson and Sacks, 1994); this concept is often avoided by some educationalists as the notion of pleasure in learning is rejected, but as Anton Franks and Ken Jones claim, 'it is at our peril that we reject

this important element in pedagogical practice as we need to focus on approaches which

motivate students to learn' (1999, p. 200) they explain that:

For Brecht, as it should be in school learning perhaps, there is an immediate almost sensual level of pleasure, but there is also a higher order of responses which derive from understandings of complex forms and issues leading towards the pleasure of 'mastery' and the ability to take action (1999, p. 200).

Being active, productive, reflective and analytical can all be encouraged through the concepts

of the *Lehrstücke*. Therefore, with these concepts in play what, according to Franks and

Jones, is required is an approach which is embedded in Brechtian principles and informed by

current critical approaches to encourage reflection and facilitate learning processes which are

'productive and transformative' (1999, pp. 194-195). A pedagogy which fosters Brechtian

concepts and focuses on a practice which offers moral and social education, will also help

students to develop and apply their critical skills. Franks and Jones stress that through such an

approach drama education is being taken beyond established methods (1999, p. 187).

I encourage Brechtian technique of performing during practice. The techniques, found

in the *Lehrstück* and the proletarian children's theatre, have shaped my pedagogy and are a

means of helping a student to perform her creative work. These approaches have helped

include students who have very little presentation or performing experience to become part of

a collective. Because the emphasis is on demonstrating a situation rather than acting a

situation, the students have the freedom to change roles, take it in turn to be 'the speaker', the

commentator on the situation, who offers a time for reflection.[45] The students, through

applying some of Brecht's techniques, can communicate their message through reporting,

choruses, episodic scenes, direct narration and songs. The pedagogy also fosters the concepts

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[45] In Sanctum 'the speaker' is referred to as the *Reflector* – an individual who reflects and comments on a situation.

found in the proletarian children's theatre, where the emphasis is on improvisation, creative play and the practitioner as participative-observer and guide of the process. The students are responsible for the creative-performative work that they produce on pastoral related subjects. The only text presented to the students are 'easy to use' factual booklets with relevant information in relation to the issue being explored. These facts are included in the small dramas but through the students' choice of expression. They act as a pre-text, a stimulus for active dialogue highlighting the student's own experiences which are explored through creative play, improvisation and demonstration.

According to Brecht, the social *gest* was one which was relevant to society and allows conclusions to be drawn about social circumstances. The students participate in a series of *gestus* related activities to try and capture the social physical attitude communicated in the situation. These skills are developed and the students become aware of how to express the social *gest* in their small dramas through a series of blocking. Blocking was a technique used by Brecht with his theatre company the Berliner Ensemble, where the blocking consisted of reducing the play to a main tableaux and then reducing it to smaller units to explore further possibilities (Brooker, 1994, p. 196). The students, after structuring their small dramas in my workshop, begin to block each scene into a small unit through dialogue and focus on what is being communicated physically through the *gestus*. Incorporating *gestus* creates the opportunity for students to develop their social awareness and encourages a dialogic space in relation to issues and experiences arising from the social gesture created in the scene. Sometimes, a series of frozen *gestus* are created to help possible resolutions about the social situation being explored. It is here that the students focus on how the body has the potential to become a catalytic source to create situations and resolve conflict, focusing on how, for example, posture can sometimes reflect an individual's mood or reaction to another

individual. The mood and reaction communicated can then become a trigger for a social situation.

Kinaesthetic activities stemming from Brechtian concepts have encouraged an opportunity to concentrate on the role of the body in relationships and numerous social situations, with the hope of raising awareness and developing self-confidence. Encouraging elements from Brechtian technique and fostering Lacis' and Benjamin's concepts of creative play and improvisation, creates a pedagogy which, as Benjamin expresses, has no 'wisdom'. There are no preconceived ideas for structuring the students' work; the process of presenting and structuring the small pastoral dramas belong to each individual group. According to Benjamin, the skills which have been learnt during such an approach can be arranged in a variety of ways and therefore there is no way for a practitioner to anticipate or predict how they will form (1994, p. 204) but that the most significant aspect of the process is when the children educate others (1994, p. 234). In my pedagogy this method of performing where the students educate others is referred to as peer education, where students educate other students who are the same age or a couple of years younger. The role of the peer educator will be discussed further in Chapter Four and Chapter Five.

Although the small dramas presented by the students have a structure, they are open to insertions, deletions and sometimes active participation from those spectating. The notion of a play which teaches became a vehicle for developing pastoral education in schools. The role of the peer educators demonstrates their characters' social attitude, the *reflector* commentates and introduces the element of reflexive thought and has the power to stop a scene, freeze a situation and reflect on what has happened with the spectators. The suggestions made by either the *reflector* or the spectator can create alternative situations to occur, offering the

opportunity of re-winding the event incorporating the added suggestions. The issue-based

plays created through elements of Brechtian concepts and influences from the proletarian

children's theatre are loaded with facts, personal experiences and discoveries made during the

workshop. This generates critical thinking among the spectators, raising awareness of social,

personal and health related issues encouraged through the search for truth in a learning

environment.

Grotowski

Jerzy Grotowski was born in Rzezow, Poland in 1933 and died in Pontedera, Italy in 1999. He was a theatre director and innovator of *Teatr Laboratorium* or Theatre Laboratory, an actors' institute where the individual's body and voice was encouraged to find its true nature through exploring the self through creative-performative experiments and physical body conditioning exercises. Grotowski worked through five periods of research in his lifetime with a focus on space, gesture, movement, voice and the search for truth. These elements are realized in different research periods which will be overviewed briefly in this chapter and include:

- *Theatre of Productions* 1959-1978, a period of experimentation with text in relation to space and performative training.

- *Paratheatre* 1969-1978, a form of participative theatre rather than production-orientated theatre focusing on meetings and events.

- *Theatre of Sources* 1976-1982, a period where focus was on discovering holistic performative sources or techniques influenced by trans-and inter-cultural communities and practices for daily life, rather than finding sources to create a form of theatre.

- *Objective Drama* 1983-1986, this period investigated the psycho-physical impact of songs on wellbeing along with other performative elements derived from traditional trans-and inter-cultural communities.

- *Art as Vehicle* 1986-present, this period established the next defined institute of research named the Workcentre, where participants focused through performative

experiments, on energy transformation through the expression of the body. The body became the *vehicle* for communication.

The Workcentre continues in 2011 under the directorship of Grotowski's co-collaborators, Thomas Richards and Mario Biagini. Participants in research are expected to work for six days a week for ten hours a day through creative-performative exploration. The Workcentre is not production-orientated but continues to be driven by research and process (Richards, 2008). Grotowski's concepts of space, gesture, movement, voice and the search for truth have been fundamental to the way I have devised a creative-performative pedagogy to encourage creative play and to teach life skills. These elements found in Grotowski's practice can be identified by other practitioners in a variety of ways. However, this chapter will focus on how I identify them for practice.

Grotowski's theatre was a place for constant empirical research of emotions, thoughts, desires and behaviour, and a place of discovering and exposing the truth about the self and the ills of society (Brook, 1972). His practice contains language which has its roots in religion, for example sacrifice, offering, ceremony, the giving and receiving, ritual, atonement, but emphasizes that he speaks of a secular holiness (Grotowski, 1968, pp. 34-36). Grotowski desired a space which resembled that of the laboratory of Neils Bohr, physicist 1885-1962, as a 'place for continous exploration' (Schechner, 1997, p. 25). Bohr created a laboratory which became a place for physicists from all over the globe to meet, experiment and share theories. Grotowski was drawn to the way Bohr founded this approach to research and claims that this was a "model illustrating a certain type of activity" which could be applied to theatre (Grotowski, 2002, p. 127). Grotowski founded the Theatre Laboratory, a space which devoted itself to research, becoming a place for meetings, observations and the

distillation of experiments (Grotowski, 2002, p. 129). Robert Findlay, one of the participants in Grotowski's practice, remarks that the experiments presented in the Theatre Laboratory were a means of gathering creative individuals and encouraging an opportunity for them to meet in an environment which had been carefully arranged for them to explore and experiment together (Findlay, 1997, p. 174). Through such an approach to theatre, Grotowski became an international guide and pioneer of performative research practice during the 1960's. The physicality in his Theatre Laboratory required intense focus and the ability to reflect on and document images, recalling life experiences and sensations. This challenged the accepted mores of society at the time, with the Theatre Laboratory creating a possible re-birth in the awareness of the self and humanity.

The combination of a communist-led Poland and the state's Catholic dominance fostered the growth of Grotowski's quest to discover a theatre of inner truth where controlled experiments could be carried out on emotional and physical behaviour (Grotowski, 2002, pp. 15-25). To experiment in this way was not regarded by Grotowski as a form of science nor actor training, nor art but as a way to search for truth (Grotowski, 2002, pp. 27-34). His first period, *Theatre of Productions*, included actors who were disciplined performers, masters of both vocal techniques and psycho-physical body conditioning exercises (Kelera cited in Grotowski, 2002, p. 109). Grotowski's concepts from this period focused on how a performance space could be designed in a variety of ways, to contribute to the relationship between those performing and those observing, aiming to create a sense of unity. The designed space allowed performers and audience to interact with one another. No longer were

the spectators separated by the proscenium arch.[46] It was during 1956-1960 when studying

stage direction at the theatre school in Krakow, that the idea for creating different spaces in

which to perform and from which to view emerged in relation to place, performer and

audience. When Grotowski moved to Opole in 1959, he was commissioned as artistic director

of the *13th Row Theatre* and it was here where the experimentation with space began.

Collaborating with Ludwig Flaszen, the theatre's literary director, Grotowski delved into the

subject of space and the element of place in relation to text (Barba, 1997, pp. 73-75). For

Grotowski the theatre space itself required a new design and Jerzy Gurawski, an architect,

was called on to change the perception of the stage (Grotowski, 1997b, pp. 36-37). The

division between performer and audience was soon to be re-formed. A production of

Forefathers Eve in 1961, a Polish classic by Adam Mickewicz, was adapted by Grotowski.

The production abandoned the thirteen rows of chairs which formed the auditorium space in

the theatre so that the actors and audience could interact with one another. No longer was

there a division between stage and auditorium. The audience was part of the performance,

participants in Grotowski's quest for truth (Schechner, 1997a, pp. 24-27).

Grotowski focused on the close relationship between actor and audience in a

performative space, which did not foster or contain false intimacy. To try and achieve this he

experimented with a series of physical conditioning exercises to help the participant to

express her feelings. He focused on how the body, through a variety of these movements and

impulses, translated meanings to those viewing. These movements were gestural but the term

gesture was not used in Grotowski's practice. He stresses that the participants in his Theatre

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[46] From the Latin *proscaenium* depicting a large arch or frame separating the stage from the auditorium, a stage placed in front of the scenery.

Laboratory worked on sign as the "elementary integer of expression" (Grotowski, 2002, p. 18). When referring to sign in his practice, he claims that it aroused many questions in relation to his previous studies with the classical Chinese theatre, but insists there is no connection and argues:

> hieroglyphic signs of the oriental theatre are inflexible, like an alphabet, whereas the signs we use are the skeletal forms of human action, a crystallization of a role, an articulation of the particular psycho-physiology of the actor (Grotowski, 2002, p. 18).

By conditioning the mind and body to work through the concept of sign, the participant was encouraged to construct her own psycho-analytic language. Grotowski refers to the signs created by the participant as a way of highlighting intentions and feelings encouraged through the search for truth (Grotowski, 2002, p. 24). He describes this technique as a form of psychic penetration (2002, p. 37), where the participant learns to "...use his role as if it were a surgeon's scalpel, to dissect himself" (2002, p. 37), revealing the hidden truth behind the 'daily mask' and to not only sacrifice it, but expose it directly to another person. The offering of these feelings to express truth were what Grotowski explains as a personal sacrifice (Grotowski, 1968, p. 43) serving as a gift for the other person (Brook, 1972, p. 67). He regards such an approach to theatre as a secular holiness a place where he could delineate himself as a spiritual instructor rather than a director and where individuals could celebrate the self in a space created for experimentation and exploration (1968, p. 34). The participants were regarded by Grotowski not as performers or actors but worshippers, in the sense that they endowed the guide with divinity throughout practice and rehearsals in the search for truth (Grotowski, 2002).

The search for truth became dominant in this second period of research named *Paratheatre*. Richard Schechner remarks that *Paratheatre* was a "logical extension" of the *Theatre of Productions*, becoming an opportunity to progress from a theatre which was

production-orientated to a form of participative theatre, orientated through a process of creative-performative experiments. *Paratheatre* became a time to direct an individual's energies through physical and vocal experimentation (Schechner, 1997b, pp. 207-213). The focus was on an important differentiation between actor and performer. A performer, in contrast to an actor, was regarded as a person of action who reflected on the truth in herself, working on her body with the need to refine and explore the individual self, unlike an actor who pretended to portray the truth of another person - a character. *Paratheatre* evolved from the *Theatre of Productions'* creation of *Apocalypsis cum Figuris*, in 1968 with the action being on the self-examination of the individual performer (Schechner, 1997b, pp. 207-213). It was Grotowski's belief that the theatre as entertainment was not pure, its essence was unclean, a place for seeking fame, networking opportunities and desiring materialistic satisfaction. He claims that a person who sacrifices the self for material gain would place herself in a false position (Grotowski, 1997c, p. 216). *Paratheatre* became a period to focus on the truth through the exploration of the self. The intention of this period was to participate and not spectate.

The aim was to work intensively on the self to dissolve the mask of falsehood worn by most individuals in daily life (Schechner, 1997b, p. 211). This period of research was encouraged in what Schechner refers to as pastoral settings, for example forests, meadows and hilltops, to help raise an individual's sense of her surroundings, with a focus on the self (1997b, p. 211). Grotowski refers to this epoch of *Paratheatre* in an article titled *Holiday (Swieto[47]) The day that is holy*, to the life time of Jesus Christ where "...some men walked in

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[47] Richard Schechner claims that "*swieto*, in the ancient sense utilized by Grotowski, does not have a precise English equivalent. It has no connotation whatsoever of vacation or of a day free from work, but is directly

the wilderness and searched for truth..." (Grotowski, 1997c, p. 216). He says that those individuals who walked in Nazareth two thousand years ago experienced a search which was assisted by faith and religion making the experience a sacred one, unlike the individual in Western contemporary culture whose search would be assisted by materialistic satisfaction, making the experience unpure (Grotowski, 1997c, pp. 215-216). The search for truth potentially helped the participants to abandon certain traits in their character or personality which would contribute to the mask of pretence. *Paratheatre*, as Schechner claims, has its roots in drama but does not result in a theatre of production (Schechner, 1997b, pp. 213-214). Grotowski encouraged the participant during this research period to remove her social mask so that she no longer would live in falsehood (Grotowski, 2002, p. 37). Grotowski regards the presentation of an exterior mask as a way of hiding an individual's inner feelings. He suggests that it was out of fear of acknowledging negative responses by others which created the facade (Grotowski, 2002). Grotowski rejected the idea that any part of his philosophy was part of a method or system. He explains that his ideas do not accompany an individual as a 'bag of tricks' (Grotowski, 1997b, p. 29), 'recipe' or as a text book to inform the individual in what to do (Grotowski, 2002, p. 210). Grotowski, during *Paratheatre*, suggested that a way to abandon insincerity was to reveal what was hidden away in the heart and soul. The aim was to neutralize emotions and to reject the pre-occupation with hiding behind artificial signs of falsehood to achieve sincerity.

Paratheatre, as Schechner claims, created events in 'wide-open spaces' attracting multitudes of people with an emphasis on participating (1997b, p. 212). Jenna Kumiega, one

related to the word "sacrum" or "holy"….Swieto is not necessarily related to any particular religion, and even if it has strongly sacred connotations, it is also used in a secular sense…it indicates something special, exceptional, extra-quotidian." (cited in Grotowski, 1997c, p. 215).

of the participants in *Paratheatre*, explains how the participants in these events would gather in the evenings to discuss the work they had done and what had been discovered. These discussions were followed by Grotowski giving a talk and creating an opportunity for participants to have individual consultations with him (Kumiega, 1997, p. 233). Kumiega claims that these consultations were a way for Grotowski to discover the individuals' personal quest and give advice on how to proceed through creative-performative actions. Every evening Grotowski would organise what Kumiega refers to as open work sessions. He called these sessions 'Beehives', a place where all could work together through participation (Kumiega, 1997, pp. 233-234). Towards the final phase of participative theatre, Grotowski moved away from these gatherings to research performative sources or techniques which would help an individual further the exploration of the self. He was searching for activities which were ritualistic in nature and contained structure. The values and morals which he searched for belonged in ancient traditions. These traditions and cultures were driven by faith and religion with the sources of techniques belonging to the rituals and ceremonies of those cultures.

With this concept in play, the discovery and exploration during the third research period, *Theatre of Sources*, began with inviting small international groups to share their rituals and practices. The practitioners included a small community of Haitians and practitioners from India. Such an approach to practice was representative of the experiences of these trans-and inter-cultural traditions. With the Haitians, for example, Grotowski participated in their rituals and by doing so claims that a personal ritual could be found by participating in the rituals of others (Grimes, 1997, pp. 275-279). Haitian dance became an influential element in his practice, the dance being a unique combination of African styles and cultural traditions including voodoo cosmology. The creation of voodoo cosmology, as

suggested by Kate Ramsey, historian, is a factor influencing Haitian movement. She remarks that the dances and rituals arose as an attempt to 'preserve sacred and social art forms, customs and beliefs' in response to 'surviving the severe conditions of slavery' (2002, pp. 7-10). Ramsey explains how the performer in Haitian dance has a strong belief in its therapeutic effect on the body and mind to purge distress, she claims that the movements encourage a time for the release of emotions and a union with the divine (2002, pp. 7-20). This form of ritual dance, Ramsey states, became a "national characteristic", helping the Haitian culture to re-evaluate itself through folklore, incorporating stories, songs, ceremonies and rituals into their daily lives (2002, p. 10). The participants in Grotowski's practice became engaged in physical dance such as this to develop spatial and bodily awareness. The human body became a vital source of narrative, becoming a symbol of culture, emotions, values and desires. Grotowski's eclectic approach towards physical and vocal conditioning exercises became the basis for the participant to practise her personal form of training, aiming to eliminate obstacles which were unpure (Grotowski, 2002, pp. 175-204).

Grotowski's practice was not fully documented, neither was it witnessed other than by the participants. Only a few participants have written about the experience and decline to give an overview of the practice in its entirety (Schechner and Wolford, 1997). *Paratheatre* overlaps into *Theatre of Sources.* The aim repeats itself as earlier: there is action and not acting. The clandestine nature of *Theatre of Sources* fostered meetings not participative events, the emphasis being on the unravelling of what had been learnt previously by the individual, so that she could begin the journey of discovery and exploration of the self. Grotowski claims, that there are unique sources which could be called on to guide the individual's mind, body and spirit, to delve into the searching of sincerity and when this happens the individual becomes able to open herself up to life, creativity and truth. This is a core factor in his

physical and vocal conditioning exercises which were devised to test and to discover the body's resistance, focusing on what makes the body recover from and accept a human being's difficulties. The exercises were a preparation for searching and self-discipline, which he regards as a prayer before something is to be done (Grotowski, 2002, pp. 205-215). The search for these sources were facilitated by some elements from: *Yoga*, (a Sanskrit term which symbolises 'unity') combining ancient spiritual practices to cultivate a steady, balanced mind, leading the individual to develop her insight into the nature of existence as well as being a practice of posture exercises; *Sufi Dancing*, which originated from Islamic Sufism, practised by Dervishes of the Melevi order. It is a form of spinning dance meditation, aiming to eliminate negative desires, by listening to the leader of the group and the pulsation of the rhythms in the music; *Tai Chi*, a form of Chinese martial art which is comprised of slow balletic movements to enhance awareness and receptiveness. The practice encourages the focus of the mind to centre on the movements of the *form*[48] to assist calmness.

Grotowski considers these exercises to be spiritual in the sense that they help the participant to explore the self. He regards the international practitioners as individuals who were rooted strongly in their native background and who related to tradition and culture. During this period Grotowski equated the word 'source' with 'technique' and focused on the sources required for living rather than the sources required to create a form of theatre. The techniques were the ones used by yogis, Sufi dancers and martial artists and have appeared to become cultivated, holistic methods in contemporary Western society to be used in daily life

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[48] A combination of movements practised as part of a group or autonomously for example, Hand form – a combination of hand movements to help relieve stress and improve well being and weapon form - a combination of movements practised with a long stick to stretch and relax muscles and improve blood circulation (Robinson, 2001).

(Grotowski, 2002, pp. 252-254). Grotowski was drawn towards these international practitioners whom he regards as having a heightened awareness of their senses and physical impulses, rooted in set traditions helping to foster wellbeing. It was these techniques which Grotowski highlighted during this period, as he wanted to encourage all who participated to find a time to rest not only the mind but also the body. He encouraged the search for simplistic, alternative physical postures, which were almost childlike, the intention being to break away from habitual techniques (Grotowski, 1997a, p. 261). The exercises raised the participants' awareness of repetitive physical signs shaped by societal and environmental influences. *Theatre of Sources* explored the importance of creating a time for reflection and silence becoming a meditative element to rest both mind and body. Long silences were encouraged, and participants were assisted to focus on distinctive sounds and natural rhythms, encouraging thoughts to become secondary to the primary faculty of being intuitive to the environment. *The Theatre of Sources* connected with solitude, developing a relationship with the natural environment and the self. During this period, exploration began on ancient texts which were sung and reflected on (Grotowski, 1997a, p. 267). Grotowski explains the process in practice:

> We are studying these texts simply through singing them - through looking for the melodies which could carry them. Sometimes it is linked to an organic flow of movement. The level of this work-technically and in its substance-is very preliminary, but something special seems to be on the far horizon, even if this "something" we don't really recognize (Grotowski, 1997a, p. 267).

These texts were sung, experimenting with melodies and incarnational rhythms linked to rituals in Haitian voodoo. Grotowski viewed songs as a *source* for life, a source to cope in a variety of situations and experiences. The participant would choose songs, sing them quietly and explore the practical effects of the song in different environments (Grotowski, 2002). The use of the voice through song appeared to be what Grotowski refers to as the 'sonic equilibrium'. Its aim was to find stability in silence amid hum drum daily life. He

describes it as a set of objectives to cope with noise levels from constant chatter to loud machinery or confrontational situations (1997d, p. 297). Grotowski's search for the sonic equilibrium did not seek to disturb the communion with another nor a way to desensitise the self from the encompassing environment; rather it was a search for inner peace. Grotowski claims that the search for inner peace begins with the self (Grotowski, 2002).

Objective performance could be regarded as a form of meditative art which consists of a series of objects, while subjective performance could be viewed as a form of art which projects psychology. According to Zbigniew Osinski, Grotowski's term *Objective Drama* 1988-1986, to describe his fourth period of research, could have been linked with T. S. Eliot's explanation of the objective correlative. In *Hamlet and His Problems, The Sacred Wood: Essay on Poetry and Criticism*, Eliot explains the objective correlative as:

> The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked (1921).

Osinski also suggests that Grotowski's *Objective Drama* could be connected with Jung's objective unconscious (Jung, 1968), where the "*personal* (material which was once conscious and now has been forgotten) and *collective* (the deepest level of inherited psychic structures representing human behaviour) were separated" (Bash, 1949, pp. 230-236). Jung explored the self as an archetype of wholeness through symbol interpretations shaped by religious doctrines and cultures (Jung, 1968).

Having stemmed from either or both of these associations, Grotowski's artistic formula for *Objective Drama,* a set of 'objects' developing from the investigation and exploration of ancient rituals and world cultures, shared the focus on cultural stability. The objective correlative did not aim to trigger an emotional response but to have psychological

and psychophysical impact, shaping the individual's mind, body and spirit (Osinski, 1997, pp. 386-387). During this fourth research period, Grotowski worked on developing ancient texts and focused more on ancient songs, juxtaposing melodies with other melodies or vocal rhythms from different cultures. Experimentation included focus on Gregorian chants (a liturgical unaccompanied chant of the Roman Catholic Church) Sufi songs (mystical Muslim songs) and Shaker songs (United Society of Believers in Christ's Second Appearing).

It was the Shaker structure which influenced Grotowski the most during this period (Wolford, 1997c, pp. 345-348). The songs were monodic, composed on a single line with no harmony. Many of the lyrics consisted of words which were from unknown tongues. Grotowski used them as a technique for the distillation of *yantra,*[49] as they carried a 'specific pattern of vocal vibration' (Wolford, 1997c, p. 331). He suggests that the way to explore these songs would be through creating a narrative framework, a simplistic tale, which could be easily understood without relying on spoken text. Lisa Wolford, remarks how Grotowski differentiates between 'songs of quality' and 'melodies of popular culture'. He regards the songs of quality as those which were rooted in religious traditions, for example Haitian ritual incantations or hymns from the Shaker structure (Wolford, 1997c, p. 331). The participants were encouraged to endow each song with respect and to work through the appropriate placing of the voice with a focus on the resonators (Wolford, 1997c, p. 332). The chain of events and set of objects in the narrative became the formula for the desired emotional impact of the objective correlative: a focus on perfecting vocal skills and sharpening the mind for interdisciplinary practice. This period laid the foundation for his next period of research where the voice and body would be focused on further as a communicative *vehicle.*

[49] A Sanskrit term for instrument.

In Italy 1985, Grotowski began his fifth period: *Art as Vehicle*. The term had been coined by Brook and adopted by Grotowski to describe the final phase of his research (Wolford, 1997d, p. 368). An article entitled *Grotowski Blazes the Trails; from Objective Drama to Ritual Arts* stresses that there is a common element between *Art as Vehicle* and the *Theatre of Productions* in the way Grotowski strives for the 'total man'. This involves an exploration of the self through a disciplined routine expressed through ritual, creativity, structure and ceremony (Osinski, 1997). Grotowski became reclusive during this period. However, it was not escapism from the surrounding world but an act of distancing himself from contemporary life (Osinski, 1997, pp. 388-389).

Art as Vehicle fostered ritual traditions in a performative structure of songs, dances and narrative, aiming to explore the self-development and self-expression of an individual (Brook, 1997, p. 382). Grotowski says that what is to be discovered and explored during practice was nothing new but something which had been forgotten (Grotowski, 1997e, p. 376). Brook remarks that the performer, during this final phase of Grotowski's research, needed to 'call on every aspect of the self, hand, eye, ear and heart to study and to study with' (Brook, 1972, p. 66). The participants made a sacrifice in an attempt to redeem the society of which they were a part. Grotowski's intention was to save society by the sacrifices made by his participants. This final phase, *Art as Vehicle*, became a way for the individual to realize the self and to gain understanding and insight about emotions and raise physical and social awareness. The focus was on process and research and not productions (Richards, 2008). Brook claims that Grotowski characterized the differences between art as performance and art as the most effective vehicle for self study and exploration (1972, p. 66).

Grotowski examined how and where personal feelings, thoughts and desires were deeply hidden. His theatre practice became a liberating psycho-physical forum, encouraging the participant to explore and discover her emotions, thoughts, worries and desires. Brook notes that the individuals who participated offered their performance as a ceremonial gift; it became a formal event celebrating the existence of the self, exploring emotions and personal experiences (1972, p. 67). This form of theatre, according to Brook, was holy as it held a significant place in society. It offered a way to respond to the needs of a community, a role the church could no longer fulfill (1972, pp. 66-67). The revelation of personal thoughts and emotions became a sacred experience for the performer and spectator, in Grotowski's practice, through the concepts of space, truth, signs, movement, dance and music. His theatre practice became a time for a participant to reflect on her mind, body and spirit and to work with others in exploring the self.

It is the concept of exploring the self to try and discover truth through creative-performative activities which has shaped my thinking to develop a pedagogy. To search for truth in an open, enactive, learning space potentially becomes a cathartic outlet, an opportunity for the student to reveal what is hidden behind the mask or *persona*[50] she wears throughout life to fill a social role. Bodily movements can arise from physical and emotional sources. Litz Pisk, remarks that the brain has an efficient system of neurological communication to all parts of the body and becomes a 'great dictator, doubter and dissector' with an ability to destroy the body (1975, p. 9). Through observations during practice a student's personality and mood can be reflected by the way she sits, walks, stands, greets another, emanating personal and individualistic gestures into the space. The body in practice

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[50] The word person is derived from the Latin *persona* meaning 'Mask'.

becomes a significant instrument of expression, developing a natural humanistic impulse to explore the self, leading towards body structure awareness along with the understanding of personal body image (Pisk, 1975). The use of dance and movement has the potential to enhance an individual's mood and reduce possible anxiety, offering a way to physically express fostered emotions, changing an individual's internal state through the outward expression of movement (Payne, 1992).

Since ancient times dance and movement have been associated with the worship of deities, healing and as a form of communication. Amelie Noack, claims that in the early developmental stages of humanity, dance was the language in which humans communicated (1992, p. 189). To copy the movements of nature through the body and voice became a personal journey to connect with spirituality and to empower the dancing individual to expose her hidden abilities, to express compassion and as a way, in some cases, to predict the future. The concepts on trans-and inter-cultural dance and movement has shaped the development of free rhythmical movement in my practice. This form of dance encourages freedom of the body to self-express with hope of having a future effect on wellbeing, contributing towards developing physical awareness and self-confidence.

Movement was a pivotal element in Grotowski's practice. He adapted exercises found in the codified practices and traditions of combative training found in the martial arts to form his physical conditioning exercises. Some martial arts are associated with spiritual and religious philosophies such as Buddhism, Hinduism and Islam; other forms have their own secular and non-secular code of honour (Behrens, 1999). Ronald Grimes, one of the participants in the *Theatre of Sources*, comments that the exercises used by Grotowski were similar in technique and discipline to those found in the way *Katas* are performed to show

Karate competence (1997, p. 274). Uncertain of this explanation, I observed three different *Karate* sessions.[51] All the sessions included the *Kata,* a sequence of movements to demonstrate techniques. The *Kata* in the observed *Karate* sessions proceeded after a series of ritualistic habitual exercises which united the group in communion. The sessions highlighted that the *Karate* group appeared to resemble the working principles of Grotowski's practice, for example the individual works barefoot, the uniform - a *gyu,* is simple, loose trousers and a wrapped jacket in clinical white, a colour of preference worn by Grotowski's participants during experiments in the fourth period of research *Objective Drama* (Wolford, 1997c, p. 332). The martial artists entered the working space with what appeared to be a sense of reverence, with the *Master* being accorded a status of divinity throughout the session, which is conducted in silence apart from the orders and required responses. The repetition of physically challenging exercises in the *Karate* sessions aimed at sheer precision, channelling energy and focus from within to work through the body's resistance. Each individual performed on her own and yet in complete communion with the group. Individuals were encouraged by the *Master* to focus on the accuracy of their bodies. The repetitiveness of the movements in the *Kata* appeared to become a meditative procedure for the performer and the observer.

With similarities to, perhaps, the *Theatre of Sources*, the martial artists had no value for the spectator. There appeared to be no performance, only the working through of physical aims. The repetitiveness of not only the *Kata* but the ritual of movements in series enabled the individual to not only work through physical challenges, but appeared to enable the resolution of internal difficulties which the individual experienced during the session. The

[51] At Eirias Leisure Centre, Colwyn Bay, May-June, 2007.

surrendering of internal obstacles was taking place in the working space. This seems to be an example of what Grimes is expressing in relation to describing a form of Grotowski's *via negative,*[52] a way to eliminate the negative, with the martial artist focusing on her journey to wholeness. The *Kata* certainly represented tradition. Whether it was cultural tradition or religious tradition the choice can only be made by the participant channelling the experience. It can also become the choice of the spectator who becomes encompassed by the physical energy which is made visual and is present during the ritualistic movements. The pulsation of the movements in unison help to unite the group and encourage self-discipline, body control and focus in the safe space. These exercises, Grimes explains, appeared to enable the participant in the *Theatre of Sources* to experience a full gamut of emotions from solitude and fear to elation. Grimes remarks that the focus was on the centring of awareness, encouraging the individual to be aware of her body and environment (1997, p. 273). Grotowski stresses the importance in his practice for the body and mind to have a time to rest; he encourages long silences which he considers to override verbal action, developing awareness of an individual's potential inner peace.

It is this theory in the *Theatre of Sources* which has created an opportunity in my workshops for resting the mind and body and to search for sources or techniques to help with improving self-confidence and wellbeing. These sources found by the student can then be re-called when experiencing feelings of isolation or lack of support. A student, although surrounded by people on a daily basis in the educational environment, could posses a feeling of isolation if she feels support is absent. This feeling of loneliness is a major contributing

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[52] Grotowski explains how the *via negativa* has the ability to become a skill for daily living aiding the individual to evaluate the root of their problems, realizing that 'what not to do' could absolve the individual from the responsibility of 'what to do'(2002, pp. 133-134).

factor to a child becoming physically or emotionally unwell with depression, in some cases leading to suicide (Hafen and Frandsen, 1986). In my workshops the student explores and searches for a source or technique to bring some personal comfort when feelings of isolation occur. These dialogical and aural, visual and kinaesthetic activities search for what Grotowski refers to as inner peace and silence (Grotowski, 1997a, p. 261): a time when an individual feels at peace with the self. However, as Grotowski remarks no-one can find this for another it is the exploration and finding of the individual. Instead of trying to find inner peace in isolation, Grotowski claims that the individual is preoccupied with the search for companionship to try and suppress feelings of loneliness. This becomes an ephemeral means to excite emotions, to try and remove the self from a feeling of isolation. What is required, Grotowski remarks, is that the person needs to be aware of the life space, a place where the individual can just be (1997a, p. 262). The awareness of the life space which Grotowski highlights raises awareness in practice that happiness is not always generated by being with others; it can be found by being at peace with the self and recalling the sources or techniques to bring comfort when required in a variety of environments and spaces.

The concept of space and the element of place was a focus throughout Grotowski's five periods of research. During the first period, *Theatre of Productions*, he collaborated with Gurawski, the architect, to explore and discover spatial solutions (Grotowski, 2002, p. 157). He desired a space where actors and spectators were no longer separated and refers to how Vsevolod Meyerhold 1874-1940, Russian theatre director, and Erwin Piscator 1893-1966, German theatre director, occasionally in their productions would invite the audience to sit among the performers. However, their aim was to continue to make the stage the primary area of focus (Grotowski, 2002, p. 157). Grotowski claims that the desired space for the spectators is to be considered as a "unity of potential participants". The actors address them

or may occasionally even be placed amidst them" (2002, p. 157). This concept he describes as directing "two ensembles"; hence both actors and spectators, regarding whatever happened in the space as a direct result of the opportunity to interact. It was this notion of the two ensembles, among other concepts which directed my thinking towards the Tibetan Buddhist *mandala* as a spatial solution for my practice. I desired a space which fostered Grotowski's concept of a place for interaction between those performing and those observing. The *mandala* formation helped me to identify with this desired space, with its border defining, as Jung suggests, an inhabited space; the outer circle represents wholeness and the *bindu* (inner circle) represents divinity (Jung, 1968). This outer circle has become a space for spectating and for working on movements and exercises in communion, while the *bindu* becomes a space for representation and demonstration. It is in this way that I guide both those observing and those presenting to develop self-confidence in expressing the self through creative play and singing.

Singing plays a fundamental role in Grotowski's practice as a source to call on in times of isolation. The importance of the voice through music and speech is remarked on by Hyun Ju Chong, music researcher, claiming that the voice is a significant element in an individual's wellbeing and ability to express thoughts, feelings and emotions (2010). Songs like lullabies are simple and melodic; Chong claims that these generic melodies refer to how a mother may sing to her infant, creating a sense of safety and affection; in the absence of the parent, a carer can sing such melodies to alleviate feelings of separation or anxiety as they are easily sung and recalled (2010, p. 120). These songs are referred to as transitional tunes which contain significant emotional and psychological messages, security and support (McDonald 1990 cited in Chong 2010, p. 120). Singing simple repetitive melodies develops a student's vocal self-confidence to feel comfortable vocalising in a group situation. Singing

has the potential to encourage freedom of expression and unite a group in communion. Singing in the school assembly used to play an important role in the infrastructure of the school day or week. Unfortunately the inclusion of singing in assemblies on a regular basis has become less important in some schools. Baz Chapman, director of the *Sing-Up* programme, regards the lack of emphasis on singing in schools as a weakness and indicates that this could be the cause of a cultural resistance in the UK to singing (2007, cited in Hewett). Chapman claims that singing is more than a form of musical art. It has its roots in an individual's very being. He argues for its incorporation into school life, so that children can experience the values of singing in a group. This has the potential to improve concentration levels and improve general wellbeing (cited in Hewett, 2007).

The *Sing-Up* programme was launched in UK schools in 2007 to try and motivate children and teachers to sing more in schools as singing has gradually disappeared from the assembly and classrooms. A BBC News report highlights the UK's National Singing Ambassador, Howard Goodhalls' views on how singing becomes a valuable teaching tool and improves not only language development but a child's wellbeing (cited in BBC News, 2009e). The Chair of the National Association of Music Educators, Lis Mc Cullough, also claims that music helps towards healthy child development, improving self-confidence and concentration. Mc Cullough refers to music as a child's entitlement and encourages schools to consider its value on the curriculum (BBC News, 2009e). A Head teacher, comments that the implementation of singing in school and the classroom had a positive impact on all areas of the students' learning and that teachers had witnessed improvements in academic work and behaviour (Pickard, cited in BBC News, 2007). An individual, conditioned by her environment, could become self-conscious or subdued about singing in a group, possibly inhibiting her from freely expressing herself musically. *Do We All Enjoy Singing?* stresses

that every individual has a natural and spontaneous response both vocally and physically to music (Nordoff and Robbins, 1983 cited in Chong 2010, p. 121). Chong supports the suggestion that the natural impulse to sing can be disabled by the conditioned environment, making the child withdrawn.

The powerful impact of singing, and especially singing as part of a group, was highlighted during two BBC documentaries *The Choir* in 2008 and *Boys Don't Sing* in 2009, where Gareth Malone, musician and animateur, attended state schools where the status of music was low. These documentaries stressed how important and valuable music is in a school and how students can gain so much self-confidence from singing. Malone, in a report in *The Independent* (Malone cited in Ross, 2008), encapsulates the value of singing in schools. He remarks: "...it's this feeling as if the social dream, where everyone comes together and is united, has been realised. It can feel quite utopian." (Malone cited in Ross, 2008). Including singing in my practice encourages the student to participate informally in music-making. When a safe and secure learning space has been established it becomes insignificant if the child sings the wrong note. As Chong remarks, singing becomes a way to explore and improve vocal confidence, having a positive future effect on wellbeing (2010, p. 123).

I use a variety of vocal exercises and songs in practice to develop a student's self-confidence not only in singing and music-making but in vocalising and communicating her point of view. Students appear to become less inhibited in vocalizing opinions during dialogue in the *mandala* formation; this leads to improved communication when working autonomously in smaller groups. A number of studies have shown the health benefits to be gained through music-making in a group. Chong (2010) remarks that singing provides an

important and positive element in various health care settings; various research studies have highlighted that singing and music making can have a positive impact on tension headaches (Linoff and West, 1982 cited in Chong 2010, p. 121) mood changes (Hanser and Thompson, 1994; Unwin, Kerry and Davis, 2002 cited in Chong 2010, p. 121) and stress reduction (Burns et al 2002 cited in Chong 2010, p. 121). Studies have also found that group singing had a therapeutic impact on coping in difficult situations and on reducing pain perception (Kerry and Faunce, 2004 cited in Chong 2010, p. 121), enhancing life experience in a variety of different ways (Chong 2010, pp. 121-123). Singing and music-making becomes the objective correlative in my pedagogy. Sessions have shown that once a student feels secure in her learning environment, the freedom to express her voice through song appears to become a joyous occasion. Songs range from simple melodic melodies to, inter-cultural and Gospel songs; the natural pulsation of the body is encouraged to move to the rhythm of the melody. Students who have a musical ear are asked if they would like to include harmonies and fill in any areas with free vocal improvisation.

Informal conversations with students[53] who have been withdrawn from mainstream school (some owing to the effects of emotional illness) revealed an increased sensitivity to sound. Silence was desired, and the sound of some conversations, machinery and the general orchestration of noise associated with day to day life became difficult to cope with. This in balance could be the effect of what Grotowski refers to as an unstable 'sonic equilibrium' (Grotowski, 1997d, p. 297). Therefore, working on songs, rhythms, vocal incantations and melodies could become a journey to establish an overall stability between mind, body and spirit, encouraging playfulness and interpersonal interactions (Gottell, 2009 cited in Chong

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[53] Aged 14-17 years, NHS Mental Health Education Adolescent Unit, North Wales, October 2008.

2010, p. 123). Singing can be regarded as objective in the sense that it may foster meditation or indeed subjective in that it penetrates the mind. Whether objective or subjective singing has become a positive objective correlative in my practice, as a means to potentially improve a students' self-confidence.

A practice which explores the self requires structure (Grotowski, 2002). This concept of precision in a structure has created a sense of ritual and routine to the overall framework of my pedagogy, with a desire for a repeatable pattern. Grotowski claims that to work on the self a person needs to be inside something which has a structure and can be repeated with a beginning a middle and an end (cited in Wolford, 1997d, pp. 369-370). The repeatable structure which exists in my practice has been directly borrowed from the (Welsh) Anglican Church order of service (discussed in detail in Chapter Four). I reflect on what works well and assess the response and behaviour of the students to the activities. Students are always encouraged to make suggestions at the end of the session if they would like more or less of an activity in the workshop. Such an approach has a moral and social mission. A social problem must somehow be internalised by the student before it can be met with a response. The students who participate in the approach set their own objectives to raise the spectators' awareness of the social issues being explored in the hope of encouraging critical thinking. Students are offered the opportunity, in the workshop, to explore the self through a series of rituals and routines, incorporating dialogue and aural, visual and kinaesthetic activities; these help in expressing opinions and in creating a positive transformation of attitudes and ideas by raising awareness of health and social issues. A spiritual element potentially evolves through the exploration of the self through creative-performative activities.

Creating can be considered as a way to help the individual to bring spirit into matter.

Grotowski inspired the spectator in *Art as Vehicle* to adopt faith in the feasibility of change that transformation could take place. He claims that the individual would require time to explore her individuality and to appreciate her intuitive actions in a participative space. Brook refers to this methodology as a 'Holy Theatre' (1972, pp. 66-67) with drama and the creative arts becoming a safe vessel for the participant's sacred emotions to be explored and released.

The influential work of Grotowski, underpinned by Eastern traditions, has, according to Winston, increasing influence over practices here in Britain, especially in Higher Education and non-commercial theatre. Winston claims that approaches which stem from Eastern influence focus on the body as an instrument to represent reality. The psycho-physical exercises devised by Grotowski encouraged a 'total' intensive engagement in the moment (Winston, 2002, p. 249). To apply such exercises and a drama curriculum would be beneficial to a spiritual curriculum in a school (Winston, 2002). Grotowski's practice, along with the practices in Eastern traditions, as Winston explains, incorporate:

- Bodily exercises.
- Physical discipline.
- Meditative and Yogic practices.
- Learning to visualize the breath as object.
- To think through parts of the body other than the brain. (Winston, 2002, p. 249).

What is achieved according to Winston, is that children are offered an opportunity to approach a "…spiritual balance within a curriculum that privileges mental skills over other forms of knowledge" (2002, p. 249). Through performance, a secular arena is also created where children can join together and celebrate the experience of *communitas* created through the act of performative, creative exteriorization (Winston, 2002, p. 250).

Drama and the creative arts can have a direct and unique relationship with human feelings (Jones, 1996). Creating a safe space where a student releases personal thoughts and emotions can foster a transformational experience, not only for the participant but also for those spectating. Being able to produce change in an individual's life through creativity, has the potential to develop new and original ideas about the self and the environment (Piirto, 2006). Grotowski's concepts on space, truth, signs, movement and singing as a way to explore the self to find the root of a personal problem have been significant through developing my practice. These elements found in Grotowski's research can be included in a creative-performative pedagogy for teaching life skills, helping to raise awareness of personal, social and health issues which lie perhaps undetected or silent in a learning space. Grotowski's research has shaped my thinking to create a pedagogy to encourage self-awareness and possibly transform a student's outlook on life to a more positive one through the notion of a precise structure (Grotowski cited in Wolford, 1997d, p. 369).

Such an approach helps to strengthen relationships in the group and to develop an individual's qualities as a whole person. Encouraging autonomy of expression in this way, assists in the development of positive social integration and improves wellbeing. Grotowski's concepts of the search for disarming exterior falsehood is explored through sharing experiences and expressing those experiences through dialogue and aural, visual and kinaesthetic activities, with the truth being revealed in the immediacy of the action itself. The students who participate are not expected to reveal or *sacrifice* a part of the self for exploration. However, they are encouraged to share, through creative play worries or issues which are causing them concern.

Boal

Augusto Boal was born in Rio de Janeiro, Brazil in 1931 and died in Rio in 2009. He was a theatre director, writer, Member of Parliament, 1993-1996, innovator and author of the *Theatre of the Oppressed* and creator of The Rainbow of Desires, a method of theatre as therapy. Boal adapted and shaped the concept of the Theatre of the Oppressed from the theories of Brazilian educator Paulo Freire, author of *Pedagogy of the Oppressed* 1970, whom he met and befriended during the 1960's. It was Freire who raised Boals awareness of the value of creating a dialogic space where there was no ownership to the knowledge and the role of the teacher and the student became interchangeable (Freire, 1996, pp. 52-54). Freire emphasizes that through creating such an empowering space, individuals can share their knowledge and educate others. This methodology was called *conscientização* (consciousness-raising); it aimed to help develop an individual's knowledge through raising her awareness of socio-political issues and to empower the individual to make a stand against oppression (Freire, 1996, pp. 17-19). As a result of his teachings on *conscientização,* Freire was imprisoned by the Brazilian government for seventy days, and then advised to leave Brazil (Babbage, 2004, p. 19).

Boal embraced Freire's educational theories and adapted them into a theatre model where the spectator was encouraged to be an active-observer in the whole process of making a scene in order to highlight the effects of oppression on human behaviour. He focused on visible oppression, racism, sexism, intolerable working conditions, insufficient wages and abuse of power. Owing to this, Boal was seen as a cultural activist and a threat to the Brazilian government. He was banished from Brazil in 1971 by the Brazilian military during a coup. Boal was kidnapped off the streets, arrested and exiled to Argentina. After five years

there, he travelled to South America and Europe, becoming a significant cultural figure, organising festivals of social theatre.

It was in Europe that Boals thinking began to change as he was now confronted with non-overt oppression such as mental and physical health issues from middle class particpants. This, according to Frances Babbage, raised his awareness that such internalised oppressions could affect individual freedom (2004, p. 23). It was during practice in Europe that discoveries were made by Boal such as that in regions where the basic need of the individual, as in matters of housing, employment, medical care, food and social security, were not met, there was a higher percentage of suicide (Babbage, 2004, p. 23). During his exile and self-exile he developed his practice and published *Theatre of the Oppressed* in 1979. It was not until 1986, when the military junta was removed from Brazil, that Boal returned to reside in his homeland in Rio de Janerio. Working through practice in deprived areas in the UK, I have found that Boal's concepts have become fundamental to my workshop with troubled children, where unemployment, housing and health are all social ills. Boalian concepts have become a fundamental element to shape my pedagogy. An overview of how they have been applied to practice follows.

Boal was raised in a family which fostered his interest in the theatre and as a result he would stage shows at home. At an early age, his idea was that no-one should own their character; he encouraged family members to step in or out of role when they felt the need to do so (Babbage, 2004, pp. 4-5). He continued to pursue his interests in the theatre while studying, in 1948, as a chemical engineer at the National School of Chemistry, University of Brazil and later as a post-graduate in New York, where he studied both chemistry and theatre courses. In 1955, returning to Brazil, he was appointed as director and playwright at the

Arena Theatre, Sãu Paulo by José Renato, the company's Artistic director. It was here at the Arena Theatre that Boal began his experimentation with new forms of theatre, focusing on Bertolt Brecht's concepts of Epic Theatre, Constantin Stanislavski's method [54] and influences from the Greek theatre, the works of Shakespeare and American and European dramatists. Although he wanted to adhere to Brecht's notion of anti-illusionist theatre, he did not want to reject Stanislavski's method of realism and began experimenting with placing both concepts in play (Babbage, 2004, pp. 7-10). After observing rehearsals of actors at work using the Stanislavskian method, he remarks that it was this experience of viewing actors 'truly living their character' through a creative process based on discipline and detail, that highlighted the value of observing an actor creating a character to understand human behaviour (Boal, 2006, p. 129). Babbage explains that, through the innovation of the Theatre of the Oppressed, Boal encouraged opportunities for individuals to participate, explore and create characters to not only help them develop an awareness and understanding of human behaviour in society but also to develop an understanding of the self and the society in which the individual lives (2004, pp. 8-9).

Boal was concerned about the way in which oppression affected the human body. His practice focused on physical movements through an eclectic approach of devised activities which included sensory, muscular, memory, imagination and emotion exercises (Boal, 1992, pp. 42-44). He remarks that the exercises published in *Games for Actors and Non-Actors* should not be regarded as a recipe book but as a potential means of augmenting the praxis of those working in the theatre, education, medical or political settings, in helping to create an

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[54] Stanislavski, 1863-1938, Russian Theatre director and actor, developed a system/method to train actors. He devised principles and exercises for the actor's intrinsic-extrinsic, extrinsic-intrinsic exploration of the character.

aesthetic space for exploration and discovery (Boal, 1992, pp. xxx-xxxi). Boal claims that his model for the Theatre of the Oppressed has three main branches, educational, social and therapeutic (1995, p. 15), and contains the following elements:

- **Simultaneous Dramaturgy:** Spectator as playwright. Boal invites the spectator to choose a theme/issue for exploration by the actors through improvisation. The spectator can suggest alternative reactions for a scene, modifying and shaping the drama through the process of what is created during the immediacy of the action (Boal, 1995, p. 3).

- **Image Theatre:** A non-verbal technique using the body to create sculptures expressing emotions, attitudes and themes. Boal claims that image is language and this image created through sculpture can be allegorical, surrealistic, symbolic or metaphorical, the only requirement that it be true (Boal, 1995, p. 77).

- **Forum Theatre:** Actors create a scene through improvisation, demonstrating an example of oppression. The scene is re-played with interventions and suggestions made by the audience (Boal, 1995, p. 7).

- **Invisible Theatre:** This happens in a social/community context. Members of society are unaware that they are witnessing a piece of theatre in relation to a social concern. The aim is to encourage reactions and debate (Boal, 2006, pp. 4-7).

- **Newspaper Theatre:** This uses daily news as a pre-text for performative action (Boal, 2006, pp. 4-7).

- **Legislative Theatre:** Theatricalising politics, exploring issues and creating an actual law-making process (Boal, 2006, pp. 4-7).

Boal coined the term *spect-actors* for the spectators viewing the practice in action because they were participants and reactors, not passive observers in the theatre. The *spect-actors* were invited during the process to suggest changes, place themselves among the actors in the scene and discuss the issues being raised in the play after the performance (Boal, 2006, pp. 154-155). Boal developed this idea by encouraging the *spect-actor* to stop a performance in action and asked them to recommend a different action for the actor's who would then comply to the *spect-actor* and carry out the desired action. Boal's aim was to create a theatrical space which demonstrated social truth, encouraged dialogue between the actors and audience, moving away from the theatre as monologue, where the actors controlled the context of the play and the audience became passive viewers of a story (Boal, 2006). It was this notion of creating a dialogic space, shaped by Freire's educational theories for the classroom, which Boal focused on during experiments, emphasising in his praxis that dialogue is a healthy dynamic between humans (Babbage, 2004, pp. 16-17). Participating in these exercises, facilitated by simultaneous dramaturgy, encouraged an individual to think about new possibilities and solutions to social situations. The objective was to reveal truths and search for solutions to problems in a safe space in which debate has the potential to occur (Boal, 1979, pp. 132-133). The *spect-actors* are given the opportunity to raise their collective and conscious awareness of the dynamics of oppression, and develop realistic strategies for action.

Characters are identified in Boal's model as: ***Protagonist:*** an individual who represents the oppressive experience of the social ensemble; ***Antagonist:*** an individual who embodies

the oppressor; ***Joker:*** an individual who acts as a link between those performing and those

spectating, providing commentary on the unfolding drama and inviting response and

interjection. The *Joker* becomes a difficultator, a person who helps solve difficulties and

problems in society (Boal, 1992, pp. 9-10). The drama becomes an anti-model, something

which is not worthy to be an ideal example but which becomes a model available for change.

Boals sessions involved physical exercises to develop an individual's self-confidence and

interpersonal skills. He claims that the workshops create an opportunity for an individual to

demonstrate possible solutions for action and to think critically, reflecting on the social action

being created (Boal, 1992, pp. 1-5). The *spect-actors* who form the group are representatives

of their community, individuals who live and experience oppression.

Boals practice according to Adrian Jackson, moves from 'socio-political to socio-

individual to individual-political and then he re-visits each one to self-criticise and develop'

(1995, p. xviiii). Jackson claims that Boals practice is like a series of epiphanies, where the

realization of new information or experiences acts as a stimulus for developing praxis further

(1995, pp. xviiii-xvx). It is Boal's concepts of creating a theatre of truth, dialogue,

interaction, critical thinking and bringing the audience into active relationship with the

witnessed performance which I acknowledge and have endeavoured to develop through

pedagogical practice. Boal's model for the Theatre of the Oppressed has provided the

inspiration for similar sessions in my workshop, using his format of simultaneous

dramaturgy, Image, Forum, Invisible and Newspaper Theatre procedures. Legislative Theatre

is one which I have not focused on but I aim to experiment with this in the future. Here is a

brief overview of how I have incorporated aspects of the Boalian method into my practice:

Simultaneous Dramaturgy: In the workshop a request is made for the students to reflect on a theme, issue or common social problem which has been offered by a member of the group. This becomes a potential catalyst for encouraging dialogue. The problem is focused on in the *mandala* by the students through creative-performative play; knowledge and experiences of the problem are shared among the group through creative exteriorization in the *bindu*, stimulating reactions and alternative suggestions towards discovering a possible resolution. Spectators in the outer circle of the *mandala* begin to mould and shape the action which is taking place through these suggestions. As in Boals theatre, the spectator becomes actor in that she can enter the *bindu* and demonstrate her suggestions for further play. After this activity, the students leave the *mandala* to work in smaller groups to explore the fate of the situation through performative representations of characters with which they are familiar. Creative-performative play develops in this way through Boal's concepts, potentially encouraging action, reflection, dialogue, critical thinking and self-evaluation and helping to produce a positive outcome for the students.

Image Theatre: A student becomes a sculptor, sculpting the bodies of the other students to form an image of a problem, feeling or issue which is of concern to her. She sculpts a truthful image of the problem silently in the *bindu*, while the other students watch. When the sculpture has been created the sculptor can place herself into the image. Dialogue and critical reflection is then encouraged for alternative suggestions to be played with.

Forum Theatre: When the students form smaller working groups they are encouraged through improvisation, role play and creative writing to devise a scene which reflects the problem being explored. During this opportunity, students are responsible for what is to be created through play. Inter and intrapersonal skills are being given an opportunity to develop

and improve. Students perform the scene in the *bindu*. It is then re-played with interventions and suggestions for change made by the other students who form the audience; this encouraging dialogue and critical thinking.

Invisible Theatre: creates an opportunity for students to raise awareness of societal issues in a community context. Students participating in my pedagogy have devised 'invisible' scenes in relation to health issues. For example, students devised a selection of scenes on the issues surrounding children and young people in relation to HIV/AIDS. These scenes were performed in the town centre of Cwmbran, South Wales during the week before World AIDS Day. Challenging debate occurred among students and members of the public. The students appeared confident with their subject matter and able to cope with the questions being presented to them. This activity fosters the notion of student as educator and communicator. The experience of creating scenes of Invisible Theatre through such an approach helped the students to devise and write a short play about a 17 year old girl contracting HIV. The play *Emma's Story* was presented at the *Working together for Better Health International Conference* in Cardiff in 1997.

Newspaper Theatre: Students are encouraged to bring pre-texts such as newspaper articles and photographs to stimulate creative play and exploration of a particular issue or problem of concern to them. Pre-texts such as these can help a student to shape her understanding of the issue through play and creative writing, using images and words as a launching pad for creative-performative presentations.

When Boal moved from the Theatre of the Oppressed model to The Rainbow of Desires method it was one which fostered Image Theatre as its main vocabulary among an eclectic approach of various techniques and exercises to explore an individual's internalized

oppressions. Image Theatre plays a significant role in Boal's Rainbow practice. The exercise which has been influential in my practice is 'the cops in the head and their antibodies' (Boal, 1995, pp. 136-138). The cop is a negative influence, such as a person, feeling or image which has become lodged in a person's mind but could be dislodged through creative-performative exteriorization (Boal, 1995, p. 137). In the same style as the concepts in Image Theatre, the individual who has a cop becomes a sculptor, to sculpt images with the bodies of the other participants in the group. The cop is formed as a three dimensional object to be explored. According to Boal, the cops are in the memory or imagination of the sculptor, being "concrete" individuals, feelings and images to which the individuals can relate (Boal, 1995, p. 139). Unlike Image Theatre, this exercise guides the sculptor through nine specific stages of activities with her sculpture to combat the cop through dialogue and improvisation, stimulating suggestions and possible solutions. He refers to the process as creating antibodies because it tries to raise an individual's awareness of how to protect the body and mind from potential harm in the future. These antibodies are realized through image, dialogue and action and become a means for an individual to possibly cope with such experiences if they happen again. This concept of exteriorizing the cop and creating antibodies as coping mechanisms has been adapted in my pedagogy. I sometimes work through similar stages, I adapt the number to the individuals who form the group. The working through stages with the sculpture appears to aid clarification of the problem and encourages a calm and reflective space. The body is a vehicle carrying biological, social and cultural histories. It reflects an individual's intrinsic intentions and emotional state. The body is a form of representation which allows itself to be considered as a *sign* (Franks, 1996, p. 105). Franks refers to this notion of the body being represented in this way as 'motivated signs' which contribute to the making and creating of texts which have socio-cultural significance (1996, pp. 105-106). These motivated

signs will differ in regard to gender, sexuality, race, culture, location (Franks, 1996, p. 106). He claims that it is this concept of the body as a form of representation which is evident in Boalian practice, where the participants' worldly experiences are transformed into bodily representations. An approach which includes play and improvisation enables the 'body of representation' to transform 'everyday spaces including classrooms into theatrical spaces' (Franks, 1996, pp. 105-106). According to Franks, this methodology of using the body as a form of representation not only demonstrates and reflects socio-cultural encounters but becomes a form of 'material evidence'. This form of evidence occurs when the participative-practitioner and participants begin to read and interpret what is being represented in the space which fosters social and cultural subjects (1996, p. 107). What is being created is an opportunity to represent the occurrences which happen in the individual's life on a daily basis. The body, as Frank claims, becomes a site on which to look for 'evidence of learning' (1996, p. 110) as it has the ability to express a plethora of emotions through its non-verbal form of communication. Boal believed that the body was an essential tool to convey emotive and social messages, altering everyday spaces into spaces which were active, dramatic and representational of socio-cultural issues. This form of space transformation in Boalian practice is referred to as theatrical arena. An arena which allows the whole body to express the individual so that problems and issues can be addressed performatively with possible solutions and resolutions found through play in the safety of the space created (Franks, 1996, p. 119).

Boal's group exercises and games have influenced me to develop, adapt and create new ones and to work with students on anti-models, empowering the social ensemble so that positive social, personal change is possible. Using an approach which adopts Boal's philosophy of theatre is a journey of learning. It fosters critical thinking in an environment

which is playful, expressive and analytical in the hope of having a future effect on a student's self-confidence.

Summary

Practitioners which have shaped my thinking through practice have been overviewed, with acknowledgements made to the aspect of their theory or vision which has been adopted and adapted in my pedagogy. The psycho-physiological impact of the voice through song and other tools such as chanting, dance and movement combined with trans-and inter-cultural traditions have also been highlighted, having contributing to the shaping and unfolding of an approach to teaching pastoral education.

CHAPTER FOUR: SANCTUM

Spirituality in a Drama Practice

Introduction

Sanctum has been shaped by some of the pastoral elements found in the communities of faith which reside in the UK. Sanctum is spiritual, assisted by experiential religious involvement encouraging thinking through practice. The first section to this chapter will focus on the elements of unity, movement, the self, symbolism and structure as the core conditions of the approach. These elements are part of many organized religions. However, to remain faithful to how Sanctum was shaped, unfolded and understood, these elements will be highlighted in relation to the religion which influenced the particular thought process to develop a pedagogy for exploring life skills through creative play. Although the concepts and elements are not directly built on the specific religion in question (apart from the Christian element, where I directly borrow the structure of the (Welsh) Anglican Eucharist), it is the thought process behind aspects of a particular religion which has fostered a spiritual dimension in Sanctum. For example between 1996-1998, when I was a postgraduate student, my Jewish tutor played a pivotal role in my understanding of family, unity and community. She invited me to her home and educated me on the culture and traditions of Jewish family life. Experiencing these traditions and rituals at first hand assisted my thinking, through active drama practice, to try and create a sense of belonging and unity through a combination of activities practised as ritual during every workshop. In relation to Buddhism, attending regular meditation sessions in various centres where I have lived in the UK has helped my thinking in relation to visualization of a space for presentation and spectating. The sessions

have also assisted understanding of the value of a time to rest the mind through the practice of meditation. Developing concepts of movement in Islamic Sufism and storytelling in Hinduism were assisted by attending trans-and inter-cultural workshops, performances and discussions with the practitioners as an under-graduate 1990-1993. The structure of the (Welsh) Anglican Eucharist is one with which I was brought up, having to attend church twice on a Sunday. Being an active member of the church choir helped in the progress of developing an insight into how singing as a group can contribute to an individual's wellbeing and how including singing and music as an inner structure to the services outer structure made me feel safe. This structure became internalized and has been part of the way I have built Sanctum, further reasoning for its use follows.

In the (Welsh) Anglican Eucharist the bread and wine (representing the body and blood of Jesus Christ) is regarded as the Sacrament of Holy Communion. When the priest performs an act of consecration the sacrament becomes the Eucharist. The word Eucharist derives from the Greek via Latin, and means thanksgiving. It is celebrated by the worshippers through receiving the bread and wine (Heller, 1999, pp. 202-203). *In the Cost of Discipleship* (1959), Dietrich Bonhoeffer claims that what arises from this act of mutual participation is solidarity and that the individuals who partake become a 'perfect communion of fellowship'. He applies this concept of fellowship created by an assembly of worshippers to society at large and explains that when individuals assemble as a collective, sharing a mutual agreement, a community is established through a sense of unity (1959, p. 229). However, this unity which is created is one of 'relative unity', owing to the fact that some differences will be expressed regarding content or aim, preventing 'absolute unity' being achieved (Bonhoeffer, 1959, pp. 54-55). 'Relative unity' contains an element of separation. Individuals are part of a collective but also have the will to remain individualistic. According to

Bonhoeffer it is this notion of community which can be considered as a 'divine community', the belief is that the unit is created by God but the relations between the individuals is built on difference also willed by God (1959, p. 54). He highlights that 'the social' and 'the community' have temporal differentiations, the social being 'bounded by time' and community by intention 'reaching the bounds of time' (1963, p. 67). Bonhoeffer's community has an eschatological character, sharing an intention to explore, study and discover the destiny of a human being and it is this which, he explains, lays the foundation of 'holiness' within human life (1963, p. 66). Bonhoeffer refers to this as a 'human community' purposefully facilitated by a communion of wills which evolves organically to create a natural formation. Society on the other hand is defined as a 'phenomenological and systematic science' which studies the structures of such communities: "The subject-matter is not the origins of state, of marriage, the family, or religious community, but the acts of will at work within them. Human community is a community of self-conscious beings who have wills" (Bonhoeffer, 1963, p. 53).

The community which is established with these concepts in play contains an 'objective spirit', which is found in 'social and communal formations' and defined by Bonhoeffer as a bond between what has happened in the past and what is happening in the community at present. The focus is on the metaphysical intention of a collective (1963, p. 66). He claims that if an individual removes herself from the collective then the objective spirit – the bond, will no longer be experienced. In Bonhoeffer's society the 'objective spirit' is, as he remarks, a means to an end unlike in a community, which is self–representational. The 'objective spirit' symbolizes relative unity.

In relation to the Eucharist, Bonhoeffer explains that its temporality is ephemeral because the unity which is created is not supported by the differences between the people who form the group. The individual, he states, disappears within it and is led by the structure. Unlike in this explanation of the Eucharist, the individual in my pedagogy does not disappear in its framework but is supported by the phenomenological structure through the collective will and differences which form the group; the purposeful intention encouraged by the facilitation of such a pedagogy is to create a 'human community' with the simplicity of such a ritualistic structure creating the most powerful experience of unity (Bonhoeffer, 1963, p. 60). The collective and individualistic participation in a ritualistic structure encourages a specific meaning whether it is religious, cultural or personal the aim remains the same, which is to prepare and 'get ready'. An act of ritual highlights a shared understanding, presents values with clarity, it is interactional and flexible in its facilitation and encourages a bond of trust and support among its participants (Shanddaramon, 2010).

In Sanctum, I have borrowed some of the elements of this structure which can be identified in the (Welsh) Anglican Eucharist, for the reasons which I have explained; but a similar structure is also evident in the other world religions and pagan theology. As a practitioner who embraces inter-culturalism, I am aware of these varying structures and rituals which occur in other faiths, cultures and pagan services; I project Sanctum's structure from an eclectic, multi-cultural, inter-faith perspective, where all the creative influences from different faiths and cultures contribute to its functioning. The actions which are created in the structure are as ephemeral as the creativity which evolves in the immediacy of the action in situ. Projecting such a structure establishes a ritualistic practice, an act which can be repeated on a regular basis. When this is repeated, the activity is assigned a symbolic meaning and thus becomes a sacred ritual (Shanddaramon, 2010).

This structure fosters:

- Affirming and confirming of values.

- Strengthening bonds within the group.

- Developing respect for space, actions and others.

- Connecting, feeling a part of something with others.

- Sharing feelings and thoughts cultivating interaction and flexibility.

Like the priest or faith leader in the act of varying forms of consecration, I as practitioner, use the activities and rituals of *preparation* to focus on the elements which are apparent in the (Welsh) Anglican Eucharist but also identifiable in other faith services and gatherings:

- To draw near and share.

- To celebrate and give thanks.

- To care and pay attention to detail.

- To facilitate a space which projects 'specialness'.

- To perform the activities with reverence. (Atack and Atack, 2012).

Spiritual experiences of this nature often lead to a 'sense of harmony' between mind, body, the self, world, individual and community, initiating a response which can be 'personal (tranquil, peace, balance) or social (joy, laughter, dancing)' (Winston, 2002, p. 245). Spiritual experiences, Winston claims involve the communion of others in sharing something like the Eucharist. He explains that to locate a spiritual experience to inform a drama curriculum implies 'transcendence, mystery, heightened awareness and a sense of wonder and 'uplift'' (2002, p. 245). Such an experience incorporates the possibility to transform space and time, to 'imply wisdom rather than knowledge' and to use symbol and ritual as a form of communal language which often involves performances (Winston, 2002, pp. 245-246).

Discussing my practice with Rev. Philip Atack, from the Parish of Colwyn Bay, he remarked that Sanctum mirrored the intention of such a space which is created not only during the (Welsh) Anglican Eucharist but also in other faith services. It is one which requires the removal of worldly distractions and facilitates a time and place to reflect on issues and personal differences. It becomes a time which fosters peace, tranquillity and reflection and also a space which encourages celebration, music and fun (Atack, 2012b).

The primary purpose of Sanctum is to create a sacred space that fosters compassion for self, others and community during participative creative play and welcomes all individuals, regardless of faith, gender, culture or sexuality.

The second section of the chapter focuses on facilitating guidance and learning through the concepts of healing found in the religions. Sanctum offers a potential cathartic outlet, improving self-confidence by guiding a student to counteract negative thoughts and emotions through creative play. An approach such as this potentially raises a student's self-esteem and awareness of issues and problems. Students have the opportunity to develop coping strategies to manage difficult situations or problems through creative-performative play. The focus will be on how these religions have incorporated the act of healing and how these elements can be adopted and applied as aural, visual and kinaesthetic applications in a pedagogy. Therefore, concepts, metaphors and symbols from spirituality have occupied the thinking behind the practice of developing Sanctum. This chapter will overview how aspects linked to Judaism, Islam, Hinduism, Buddhism and Christianity have contributed to the shaping of Sanctum and how its fluidic process helps creative play to explore personal, social and health issues among students, with hope of fostering self-confidence and improve wellbeing.

The core conditions of Sanctum will be discussed as follows:

Unity

The concept of family plays a fundamental role in the functioning of Sanctum; it is used to establish a safe and secure learning space, where respect and compassion for others is fostered. Judaism offers a model for understanding and embedding this notion. This section will explain how the approach incorporates the element of unity from the Judaic model to facilitate a life skills workshop.

Movement

Dance and movement can contribute towards building a child's self-confidence and contribute towards promoting a healthy body image. This concept is embedded in the Islamic Sufi model where dance, movement, repetitive rhythms and music play a fundamental role in creating a joyous experience for all who participate and spectate. This section will explain how Sanctum uses the concepts from Islamic Sufism into practice.

The Self

Focusing on the self through storytelling and sharing personal narratives in a group assists towards the creation of community, developing a child's understanding and empathy for others. Story-telling and re-calling events through memory and movement is embedded in the Hindu model. In Hinduism, symbolic story-telling becomes a fundamental element to reflect on ancient stories which focus on socio-political problems. This section will explain how Sanctum incorporates these concepts of the Hindu model into practice.

Symbolism

Patterns and shapes have helped communities to represent a way of living and to illustrate a community's hopes for the future, symbolized by pre-historic drawings, paintings and carvings on cave walls. This section will highlight how Sanctum has adopted the symbol of the Tibetan Buddhist *mandala* to project a sacred circle in a safe space. Buddhist monks intricately create *mandalas* with coloured sand made of precious stones. After it has been made it is then destroyed, representing the transitory nature of life. The centre point of the *mandala* is called the *bindu,* which in Buddhism consists of an image of deity. The *mandala* represents the roundness of the earth and the spheres of the planets, resulting in a symbol which depicts the structure of life (Ross, 1981). This section will explain how Sanctum has incorporated the concept of the *mandala* to form the architectural structure of the space during practice, creating a symbol of wholeness and equality for all who participate.

Structure

The role of routine in practice could possibly become what Giddens refers to as an 'ontological security' (1979, p. 218), a way to create a sense of order and continuity in connection to a learning space. This concept of routine has been applied to the Sanctum workshop in relation to how a faith service is delivered. This section will explain how some of the elements from the (Welsh) Anglican Eucharist has been directly borrowed to structure the pedagogical process of the approach, incorporating routine activities to assist the progress of establishing a sense of order and purpose to the life skills workshop.

These influential elements have triggered an understanding of how religion has a significant impact on health and how it can be perceived as holistic. Attending a faith service

on a regular basis, according to research, improves an individual's physical health and wellbeing (Campbell et al, 2007). M. K. Campbell et al, remark that the improvement in physical and psychological health is because of the social support which is provided by the members of the congregation, along with routinely practising activities such as prayer (2007, pp. 213-214).

This chapter will explain how Sanctum has adopted an eclectic approach, extracting concepts and symbols from Judaism, Islam, Hinduism, Buddhism and Christianity, resulting in a pedagogy which is similar in shape to that of a faith service. The aim is to create a safe, secure learning space underpinned by compassion, respect and optionality (Owens, 2011c [55]). Sanctum tries to meet the developing needs of the children who form the group through a routine of dialogue, visual, aural and kinaesthetic activities. These activities are practised as ritual in the life skills workshop. The familiarity of activities assisted through routine and ritual occupy a significant role in establishing a safe space for creative play, potentially helping the child to explore and discover new possibilities in the solution of life's perplexities, with hope of fostering improved wellbeing.

Approach of Pedagogy

The inter-faith Network established in 1987 in Britain held a meeting at the Houses of Parliament in 2000 to discuss with the then Labour government the importance of developing inter-faith relations in the UK. It was here that discussions focused on recognising the changes which were occurring in Britain and how these changes were fostering new

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[55] A term used by Prof. Allan Owens, University of Chester, to reassure individuals in a workshop that participation is optional. I participated in his applied and process drama workshop on March 12th 2011, at The Faculty of Education and Children's Services, University of Chester.

challenges not only in the community but also in educational settings. Highlighted were ideas for new initiatives to help provide opportunities for individuals from different faiths to meet and share values, search for common ground, to highlight experiences of religious prejudice or discrimination. Suggestions were made to change organisational frameworks to incorporate an inter-faith dimension, helping to raise awareness and develop appreciation of inter-faith activities which occur in some individual's day to day living. The aim was to encourage an inter-religious understanding in British communities and places of work (Inter-Faith Network, 2000). Initiatives were required to develop friendships and relationships among religious leaders in the local communities so that faith identity could be acknowledged. The recognition and understanding of faith identity within society at large would help to contribute towards building healthy attitudes and relationships in a community and thus improving an individual's wellbeing (Inter-Faith Network, 2000).

'Faith, Identity and Belonging' are pivotal for a child's understanding if she is to become an active citizen in her community (Inter-Faith Network, 2006). The Inter-Faith Network highlighted that an inter-faith, multi-cultural agenda should be developed in PSHE lessons in schools to help children learn about different religious commitments and faiths which exist in our diverse society (2006). Developing such an understanding would improve inter-faith relations, cultivate awareness and nurture relationships. Such an approach would help a child and also a practitioner when discussing citizenship and difficult issues which may arise from faith in an educational setting (Inter-Faith Network, 2006). It is important to highlight the issues which are prominent in the religions and to be aware of the impact these may have on an individual's health and wellbeing. S. R. Sirin et al claim that a teacher's lack of experience or knowledge regarding her students cultures may lead to 'negative educational and psychological outcomes in children' (2009, p. 463). They explain that cultural

incongruence between teachers and parents can have a detrimental effect on the experiences a child encounters from a different cultural group than the ones with which teachers are familiar. This lack of knowledge generates mis-understanding and can lead to teachers assessing students from different cultural groups negatively, leading to, sometimes, unneccessary special education referrals which can damage a child's self-esteem and confidence (Sirin et al, 2009, pp. 463-464). It is, therefore, advisable to be aware of dominant issues occurring in common across these religions while facilitating a life skills lesson or workshop. Each religion has strong social influences, all have different needs and weaknesses at the same time sharing features, religions play to those political and social issues, such as the caste system, gender, sexuality and power. Socio-political affairs should not be separated from religious ones (Knott, 1998, p. 80). Kim Knott explains that caste and gender issues, for example, are not 'social matters requiring a secular response but they are underpinned by religious doctrines and maintained by the religion through ritual customs' (1998, pp. 80-81). This seems to be a common factor, whether it be Judaism, Islam, Buddhism, Hinduism or Christianity.

'Education plays a significant role in promoting a cohesive society enriched by its diversity of faiths and cultures' (Inter-Faith Network, 2006). Sanctum encourages a safe, open and enactive space where children from different faiths and cultures can meet and explore societal, health and personal issues. Through interaction and facilitating an opportunity for dialogue and creative play students are able to share their experiences and exchange ideas delivered through a pedagogy which fosters a liberal multi-cultural, inter-faith agenda. The concepts and doctrines which are embedded in the religions are not applied in Sanctum, but there is awareness of them. However, what is applied are the holistic elements

which I have identified and extrapolated from these religions and cultures, helping to build an intrinsic multi-cultural intention.

Such an approach helps to develop positive relationships, raises awareness of cultural differences and encourages students to develop a compassionate intention when exploring issues which are sensitive and not necessarily associated with their own faith or culture. An inter-faith, multi-cultural agenda is embedded in Sanctum. Although the four world religions play a pivotal role in its shaping, the pedagogy, to reiterate, does not apply any of them. Sanctum is free of religion. It is not governed by religious doctrine. It fosters a secular model that transcends gender, race, culture and sexuality. It provides a safe, open, enactive space for children from all cultures and faiths to come together and explore and reflect on issues or problems which may affect their self-confidence and wellbeing.

Discovery, as a mode of human engagement with the world, includes an interest in the new, a desire for the future and a degree of spirituality. Discovery explored through drama and the creative arts can assist in the progress of visualizing the relationship between society, the self, nature, culture, values and beliefs. When an individual becomes engaged creatively, the engagement with spirituality also comes into play (Mayo, 2009). When an artist practices through her art an element of spirituality is conveyed through the expression of deep emotion. The arts can create a vehicle for the self to explore, discover knowledge and search for the happiness found in the process of making (Mayo, 2009, p. 33). In society there appears to be an increasing interest in understanding and recognizing how spirituality, both secular and religious, aids in the development for improved wellbeing. Psychiatrists share this increasing interest in spirituality, as it involves an element of humanistic experience, potentially improving the way an individual feels. Spirituality stems from the Latin root *spiritus* meaning

breath of life, 'regarding a worldly experience not necessarily connected to a traditional religion but accompanied by existential meaning'(Marcoen, 1994) as well as a relationship with the inner self and the ultimate other 'God' or divine being. Spirituality can be described as an association with what is deeply personal for an individual in her environment (Wilkinson, 2007).

Personal awareness can develop through an individual's continuous journey of exploration, discovery, maturation and cognitive development (Marcoen, 1994). The R(oyal) C(ollege) of Psych(iatrists) claim that a safe environment for purposeful activity such as creative art, 'structured work and an appreciation of nature', aids in the development of a spiritual health care programme to encourage self-expression and develop confidence (2010). Some spiritual and holistic practices incorporate meditation, sacred and inter-cultural music, opportunities for reflection and group work encouraging a sense of unity and belonging. The activities try and help an individual to maintain stable family relationships towards improving wellbeing (RC/Psych, 2010). The role of spirituality in health care practice is defined by the RC/Psych as when the individual experiences a sense of purpose, value and belonging in life. Spirituality is fostered through acceptance, trust and integration of the individual as a whole person (RC/Psych, 2010).

Ofsted claim that spirituality inter-related with moral, social and cultural development is pivotal in education, assisting children to grow and develop as whole individuals (HMI 2125, 2004, p. 4). Ofsted recognizes that spirituality is difficult to define (HMI 2125, 2004, p. 6), and it is one which has been openly discussed, resulting in an Ofsted *Discussion Paper* being composed in 1994 (HMI 2125, 2004, p. 8). It was in this paper that further explorations were made with regard to what is meant by spirituality as part of the developmental stages in

a child's life. Ofsted remarks that it was the discovery and exploration of how students obtain personal beliefs and values. It was also how they enquired about what was at the heart of human existence and how the school provided support to help students answer these questions (HMI 2125, 2004, pp. 8-9). In 2004 Ofsted published their definition of what is meant by the incorporation of spirituality as development in a learning environment. It is one which my pedagogy adheres to:

> Spiritual development is the development of the non-material element of a human being which animates and sustains us, and depending on our point of view, either ends or continues in some form when we die. It is about the development of a sense of identity, self worth, personal insight, meaning and purpose. It is about the development of a pupil's 'spirit'. Some people may call it the development of a pupil's 'soul', others, as the development of 'personality' or 'character' (HMI 2125, 2004, p. 12).

Unity

Families have a fundamental impact on how children cope with personal and societal problems, they also have a significant impact on a child's wellbeing and physical health (Aggleton, Hurry and Warwick, 2001, pp. 6-7). The concepts of family and community are important for successful pastoral development because they aid place attachment (awareness and connection with the environment) and place identity (how an individual feels about the physical setting and 'symbolic connections to place'). The important roles of family and community contribute to place attachments, engendering a sense of belonging (Raymond, Brown and Weber, 2010, pp. 422-423) and rootedness, referring to a very strong bond to home (Hay 1998 and Tuan, 1980 cited in Raymond, Brown and Weber, 2010, p. 424). Ancestral and cultural links are also highlighted as an important developmental concept in relation to 'rooted attachment of place' (Fishwick and Vining, 1992 cited in Raymond, Brown and Weber, 2010, pp. 423-424). Individuals who actively participate in familiar settings including ritual, routine and personal experiences are connecting with social

attachment (a feeling of membership to the environment) (Raymond, Brown and Weber, 2010, p. 424).

For an individual to be moral, devotion to something else apart from the self is required. Durkheim suggests that this should be an 'attachment to a social group' (1961, pp. 78-79). It was the notion of attachment which Durkheim connected with group integrity, referring to the social bond as being sacred (1961, p. 82). Durkheim argues that for an individual's moral life to begin the collective life needs to be in play and stresses that "…we are moral beings only to the extent that we are social beings…" (1961, p. 64). He states that morality begins where social life begins and thus argues that the intention of moral education should be to 'reunite the child with her family' (Durkheim, 1961, p. 79). Durkheim claims that a school also has a significant function in linking a child to her society, regarding it as a moral agent where a child learns about the morals and values of becoming attached to a group, community and society, a means of shaping a citizen (1961, pp. 78-79).

In support of Durkheim's theory of a school as a moral agent, Ofsted (HMI 2125, 2004) stress that a teacher has a fundamental role to play in providing moral education, having the opportunity and ability to project a definition of standards in the way she conducts herself in the learning environment. A teacher in school is similar to the role of the parent in the home, engaging her children to consider responsibilities, to think about her actions and to reflect on the consequences of those actions while providing a safe space to encourage dialogue. The teacher like a parent has to also be aware of her own moral code to keep promises, deal with unfairness, to listen and give advice. Ofsted refers to this as providing a moral framework of values to assist and guide a student in her relationships with others (HMI 2125, 2004, pp. 14-15).

Moral education develops a child's awareness and understanding of the problems and changing values in society, encouraging her to view and listen to a range of opinions to help her form opinions of her own. Teaching moral education can facilitate a space for active dialogue helping to develop a child's communicative skills and self-confidence in expression (HMI 2125, 2004, p. 15). However, Kevin McCarthy comments that many teachers have admitted in educational conferences that they break intensive dialogue in the classroom relating to personal, moral or environmental issues and divert the students back to the safety of the curriculum (cited in Holmes, 2001). This type of teacher was referred to by Paulo Freire as 'the anti-dialogical banking educator' (1996, p. 74), where the teacher is only concerned about the programme of study and will only answer questions related to that programme. Freire claims that this form of education is where the teacher deposits bits of information to students from only her point of view and generates no opportunity for critical thinking. He argues that without dialogue communication is nonexistent and therefore there is no education. Effective education happens when a dialogic space is created for the teacher and student to become interchangeable, where they both learn from one another (Freire, 1996, p. 74). Mc Carthy suggests, it is when students participate in active, animated dialogue that education is happening; where students are connecting and engaging with others, they begin to learn about relating with the individuals who form the group (cited in Holmes, 2001). The importance of the teacher as *in loco parentis* [56] becomes evident in an Ofsted report in 2007, which indicated the significant role of a parent in advising and supporting her child and recognized that some children are not receiving the required support from the family unit. The report emphasized that teachers and schools had a major part to play in morally

[56] Latin for in place of a parent.

educating students (HMI 070049, 2007, p. 2). In support of Ofsted's report reference needs to be made to Durkheim's argument, that a school has the potential to become a fundamental influence on a child's life, providing the moral code in the absence of a caring family (Durkheim, 1961, p. 18).

In the confines of some homes, a child can be placed under considerable pressures; this becomes detrimental to her wellbeing. A child may have to cope with family financial problems, relationship breakdowns, domestic abuse or poor living conditions. It is important to allocate a focused time for pastoral education to establish a safe space for active dialogue, where issues and problems can be explored, encouraged by the concept of a caring family. For a practitioner to encourage this concept in the educational environment can prove difficult owing to the burgeoning curriculum. A child who becomes estranged from her family or leads a transient life style in hostels with acquaintances, often perceives school to be the only place of refuge (Aggleton, Hurry and Warwick, 2001). Focusing in an educational environment on how the family unit is perceived, can aid a student's development in the improvement of her wellbeing. According to D. W. Jones, the family is a 'complex creature' and becomes a special function in the lives of those who are and have suffered from personal problems (2002). In society, the ideals about family life can place additional pressures on a child. Ofsted remark how the pastoral system in schools becomes an important organizing feature, helping those students who have difficulties at home to cope. The life skills programme included into pastoral education becomes a potential vehicle to explore and ease such pressures (HMI 070049, 2007, p. 4). Children who are devoid of loving, supportive parental care and a home often become vulnerable to misguided information (Aggleton, Hurry and Warwick, 2001). Davina Lilley (2001) claims that the home is a fundamental element to our very being, a place of comfort with others who we love. A home, according to

Gerald Daly, is more than just 'a roof from the elements', it is a place which offers security and a space which fosters rest, wellbeing and contributes to the overall shaping of an individual's behaviour and attitudes (1996, pp. 149-150). Václav Havel, writer and last President of Czechoslovakia,[57] remarks that human beings require a room to be able to freely express and develop personally, regarding the home as being inseparable from an individual's identity and humanity (1992, pp. 30-31). Absence of these components in a child's life creates an important emphasis on the role of the educational environment in becoming a sanctuary. Aggleton et al claim that, because of the central role of the family in the wellbeing of children, interventions frequently must involve the family. They remark that society in Britain is unsuccessful in establishing support for children who have no family (2001, p. 7). Family's have a significant role in helping children to interact socially, develop relationships and to feel valued as a member of that particular group.

Parents play a fundamental role in shaping the attitudes and behaviour of their children. They are significant figures in the development of a child's understanding of morality (Berkowitz and Grych, 1998, p. 371). However, not all parents will be in a position where they can be totally responsible for their child's upbringing. Research highlights that there is limited focus on how to help parents develop understanding or improve their role as moral educators for the future citizens for whom they have responsibility in their homes (Berkowitz and Grych, 1998, pp. 371-372). Some parents have not been given the 'basics of moral development' as children themselves (Menzies, 2011) and therefore have no internalized concept of morality (Oladipo, 2009, p. 151). For example a dysfunctional teenager or a child who has been left to care for herself will find it difficult to be a

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[57] 1989-1992.

responsible, fully capable young adult parent. Owing to this, the notion that parents have rightful control over their child should be abandoned (Menzies, 2011). The state, therefore, should adopt responsibility to help nurture a child's moral development; the child herself will have no choice on the way that she is being raised by her family and may require support from outside agencies (Berkowitz and Grych, 1998). The state, as Loic Menzies remarks, should be an 'enabler and liberator' to help and guide children and their families to become responsible, moral citizens in the hope of shaping a better society in the future (2011).

The way parents behave and communicate with their children has significant effects on a child's social and moral development. S. E. Oladipo claims that the degree of warmth which is conveyed in a parent-child relationship must be taken into consideration as this will affect and determine the child's levels of motivation and how she will respond in various situations which occur in daily living (2009, p. 152). A child who experiences high levels of warmth, consideration and support in her family relationships will respond more positively, be socially aware and reflective in regard to her own actions, unlike a child who may be experiencing negative effects from a parent who has distress, anger or anxiety issues and will respond and reflect in a way which is damaging, affecting her health, wellbeing and the contribution she makes to the society in which she belongs (Oladipo, 2009, pp. 152-153).

Teachers also play a pivotal role in a child's moral development and it is therefore important for a teacher to be aware of her own actions and behaviour as a moral educator. The educational setting was envisioned by both Dewey and Durkheim as a source to help purge society's ills (Dill, 2007, p. 221). Both scholars stressed that schools offered what was lacking in society, which was social cohesion and the opportunity to share experiences. Through pedagogical practice and research in schools both these scholars searched for

solutions to maintain and strengthen a society through the natural changes which occur in its evolution (Dill, 2007, pp. 221-222). Jeffrey S. Dill claims that Dewey and Durkheim defined education as a 'genuine institution' because:

…it is was the most social of all human organizations and provided the context in which normative patterns of thought, behaviour and social interaction could be learned in community. The school was a microcosm for society, socializing the young through its environment for participation in public life (Dill, 2007, p. 223).

In an educational school setting, a child develops a greater understanding of the concepts of morality and suggests that a teaching process which incorporates an element of role or creative play can encourage a child to learn and differentiate between the consequences which occur in relation to certain responsive actions in social situations. Such an approach is considered by Oladipo as a child's phenomenological way to understand her world and develop morally, through a process which creates an opportunity for participation and interaction with peers with whom she is in constant contact (2009, pp. 150-151).

The role and significance of a religious institution must not be ignored in regard to the influences it may have on the moral development of a child. Moral teachings have been fundamental in religions with the Bible as a book of ethical teachings (Oladipo, 2009, p. 153). However, Durkheim and Dewey viewed religion as dangerous, regarding it as negating 'process and progress'. Both scholars wanted to break the bond between religion and society. Durkheim suggested that a 'spiritual sense of religious values' was required and that 'Society should replace God' as societies moral agent (Dill, 2007, p. 226). The learning experiences which are fostered in a school environment should, according to both Dewey and Durkheim, be free of religion. Dill claims that what they wanted was to create a 'sacred common faith' a secular model that would transcend, sect, class or race to facilitate an approach which would comprehend moral development for a child (2007, p. 226).

The moral responsibility for a child belongs to all of these social agents. None of these agents, as Pat White states, can be disregarded, suggesting that an eclectic approach should be taken to contribute to a child's moral development. In Britain today this would involve co-operation from parents/carers, teachers, religious/faith leaders and the media to envision themselves as moral agents and to consider what element of responsibility is 'best done by which body and how they can be incorporated into a life skills, moral education programme'. White stresses that unlike teaching core academic subjects, moral education requires a different kind of focus one which co-ordinates and integrates the elements found in the different influential bodies in its planning (1980, pp. 154-155).

According to Marie Gervais (2006), there has been no extensive research regarding the link between drama and moral education. By creating a safe space to explore situational and cultural contexts, children can express their feelings and problems through creative drama methods (Karakelle, 2009). Such an approach fostering drama encourages the child to engage and connect with the physical, emotional, intellectual and spiritual aspects which are generated. Through creative exteriorization, Gervais explains that the child is able to 'attach moral learning to memory thus initiating moral experience' (2006, p. 4). Drama helps a child to view the possible effects of her own actions and those of others, question, analyse and reframe her moral habits in a dialogic, open, enactive space that fosters new knowledge and insight about her world (Gervais, 2006, pp. 4-5). Gervais explains: "…drama engages emotion, thought and the body within a social context that is conducive to moral questioning because the quality of interpersonal relationships comes into play" (2006, p. 7).

Education is humanistic and therefore, there is a need for children to be involved in positive social interaction with others (Hall, 2005, pp. 147-148). These interactions, as Penny

Lowe claims, have to be part of the whole experience of education to encourage a child to look at herself in relation to others and to analyze the quality of the relationship (1988, pp. 40-44). Therefore, before the child can regard herself as a valued member of the school community she needs to consider how she values herself as an individual. Lowe argues how the curriculum needs to positively convey developmental needs by responding to resolve a student's confusion about herself by creating a space for reflective enquiry and dialogue similar to that of a caring family unit (1988, p. 40). The definition of family can be regarded as a group of individuals who portray the equality of human kindness through supporting, caring, loving and respecting one another. It can be the reflection of how one feels as a member in a certain group with others which determines the definition of family. To give a universal definition would be perhaps to focus on a unit which is constant, no matter whether it be a single parent family, same gender parents or families who depend on an extended family; as long as the centre of the family is stable the stability created contributes to consistency, which has the potential to hold the unit together. A family appears to become fractured when there are constant inconsistencies which result in instability. Strong family values are considered as the possible 'backbone to social stability' (Wertheimer, 1994, p. 30).

A model which embeds and offers an understanding of these concepts of family, place attachment, place identity and rootedness is that of the Jewish family. The ritual in the Jewish family appears to highlight 'a sense of purpose and rightness as a result of its continuing history' (Segal, 2009). The role of the rabbi as teacher and counsellor has been predominant since the ethics and educational movement of *Musar* in the nineteenth century, which was developed by Orthodox Eastern European Lithuanian Jews. *Musar* focused on the moral and spiritual development of the person, emphasizing the need for an individual to regularly examine her actions and character (Pilkington, 1995). The role of teacher and counsellor for

the rabbi during this movement, encouraged experiments with alternative teaching methods to improve the principles of the individual in the community. These included a variety of psychological techniques. During the *Hasidic* movement a regular meeting named *yehidut* was evolved between rabbi and disciple, especially in times of trauma and personal need. The relationship was considered to be open, respectful and moral and became the study of the person (Ehrlich, 2004). The *Hasidic* 'Jewish movement of revival' highlighted the role of a rabbi as a figure who shared psychological wisdom with the community (Pilkington, 1995, pp. 61-63). C. M. Pilkington claims that the *Hasidic* movement was for oppressed Jews, especially Jewish peasants in Poland and Lithuania. The movement was regarded as 'innovative, creative and also heretical'. The reason for this was that the *Hasidic* movement focused on books, visions, miracles and the practices of ecstasy, which was unlike the Jewish movement of *Mitnagdim* which focused on rabbinic learning and piety (Pilkington, 1995, pp. 61-65).

Although these two movements had different emphases, both centred on ritual, tradition and the role of the family. Adopting the focus on family from the Judaic model, values, morals, traditions and rituals can be incorporated into a pastoral system in a school. The Judaic model appears to project the significance of stability, nurturing and physical and emotional support for its members (Pilkington, 1995). These concepts and values can be fostered in a learning environment and become a supportive element for all children, but especially to those where these values are absent, in a place regarded as one of the most important of all social systems – the family home (Wertheimer, 1994, p. 30). The concept of family, in general is multi-faceted and therefore difficult to classify or define. Jones (2002) claims that the 'nuclear family' consists of the closest blood related members and the extended family can include friends, other people and pets. Shaped by the way in Judaism the

family becomes the inner sanctum for personal strength and stability and where the Jewish home becomes a centre of ritual (Lyall, 1995, p. 42) the notion of family, becomes an important characteristic to mould my outlook as a practitioner regarding identity, heritage and culture through an educational creative-performative practice. I have included the aspects of family and ritual from the Judaic model in my pedagogy. The metaphor of family in the approach tries to unite students from different social classes, race and religions and to work pastorally in the *mandala* formation. The notion of family has become pivotal in practice, encouraging students to develop friendships and interact with one another through a routine of specific aural, visual and kinaesthetic activities. Incorporating the values found in the concept of family appears to offer an opportunity for students to voice their opinions and concerns in a calm and caring environment, becoming influential in their personal development. Improvisation and role-play activities encourages dialogue, as the subjects chosen by the students are close to the heart, encouraging:

- Expression of hidden feelings.

- Discussion of personal issues and problems.

- Understanding others and developing friendships.

- Practice in different sorts of behaviour and reflecting on the consequences of the behaviour.

- Portrayal of a variety of dynamics created through creative group interaction.

- Opportunities for non-articulate children.

- Student centred (group driving content and pace).

- Closing reality gap.

- Changing attitudes and help in the teaching of feelings and emotions (Heathcote, 1984).

A sense of a strong family unit can improve a student's wellbeing. Through the application of drama, she is taught respect for others, respect for herself, to listen, to share, to evaluate, to think, to resolve problems with the added assurance that the person *in loco parentis*, hence the practitioner, will be there throughout to help and give counsel when required and enact Roger's theory of 'unconditional positive regard' (Rogers. 1995, p. 116). The concept where order, respect and the repetition of daily routines are performed as ritual gives reassurance in the child's functioning in school and her daily life. A set of actions practised as part of a healthy lifestyle, gives form to routine which gives structure to a child's way of life to help manage her wellbeing (Mind, 2011). Routine plays an important part in the caring family home to maintain discipline and structure but can also become incorporated in the educational environment to establish a safe and secure space for exploration, discovery and creative play. Children like structure and boundaries which can be produced by routines in the classroom. Sally Coates, Principal of Burlington Danes Academy in Shepherds Bush, London, is a supporter of routines in the classroom and she remarks that children enjoy activities when they start and end in a similar way each lesson, establishing a sense of security in the learning space (cited in Tickle, 2010). In Sanctum the life skills workshop has a set of actions which happen in a similar way each time it is performed. The reasoning behind this will be explained further in the section titled *Structure* but here is an overview. Although the structure remains solid the exploration and the way the activities are developed are fluidic:

- Practitioner greets the students by the door, inviting them into the space.

- Music (inter-cultural/sacred) is played on entrance to the space.

- Students place their personal belongings to frame the outer wall of the space, to outline the border of the *mandala* formation. Shoes are placed outside the door (when possible) or frame the wall.

- Students sit and form the *mandala* in preparation for the activities of *preparation* and *golden time relaxation.*

- Students remain in the *mandala* for a variety of aural, visual and kinaesthetic activities.

- Students sit in the *mandala* formation. Here the focus is on dialogue and offering expression to the group. The focal point in this section is on the action presented in the *bindu.*

- Students collectively scatter into smaller groups for creative play.

- Students reunite to form the *mandala* formation to share creative-performative presentations encouraging dialogue.

- Songs are sung while sitting, standing or dancing in the *mandala*.

- Practitioner ends the session and returns to the door to bid farewell to the students.

Using a structure embedded in the concept of family and ritual in the Judaic model has become a fundamental aspect in the developmental stages of evolving a pedagogy. Rituals and routines in family daily life include communication, commitment, continuity and symbolic meaning. These elements attribute to the essence of belonging and develops a child's understanding of what it means to belong to a group (Spagnola and Fiese, 2007, p.

285).With the inclusion of these elements in play, the learning environment can be transformed into a secure, open and enactive space for exploration and discovery. This became evident when devising life skills projects at the *Nightrider Centre*, Alway, Newport 1994-1999. Students aged 14-17 years, were living in deprived areas in the town and the surrounding valleys of South Wales. The issue which appeared to have been an influential factor in their problems, including depression, anxiety, stress and drug mis-use, was the notion of family in their own lives. Jones remarks that the actual behaviour of families in society is not the major concern but it is the assumptions individuals have in relation to the concept of family, which has been fundamental (2002, pp. 11-12). Through its fluidic process, Sanctum encourages the function of a caring family, turning the focus of the student onto herself, raising awareness of respect for the self and for others, along with developing a positive and caring group dynamic where listening skills and animated dialogue are encouraged. Sharing experiences, guiding others and showing compassion are fostered by a structure of routines practised as ritual (Bossard and Boll, 1949, pp. 463-469). Activities functioning as ritual and routine assist children in an educational environment to feel secure (Coates cited in Tickle, 2010).

It becomes an important element in an educational environment to posses and practise democratic routines in the shape of a ritualistic model: well established rituals which belong to the family or community of the school. Students subjected to patterns of familiarity in such a learning, expressive, framework can become happily reassured with the whole learning experience; although the subject matter and topics vary, the pattern for exploration and creative play remains the same. Students with special educational learning needs appear to be reassured by the implementation of these concepts, assisting with improving relationships, understanding and consideration for others in the group, along with developing self-

discipline. Sanctum includes this ritualistic element through dialogue and aural, visual and kinaesthetic activities, encouraging a healthy attitude towards others and developing faith in accordance to belief and trust in the self, to grow through knowledge, critical thinking and creative play. When problems are clearly highlighted in the improvisational work, it becomes important to focus on these areas carefully and to help every student to give her full attention and support. The importance of playing out roles encourages imagination and creativity; some students find the spontaneity of improvisation difficult as, perhaps they have not experienced creative play at home. The parent/carer figure is a significant influence on how a child learns to play during infancy which has a future effect on how she will explore issues and problems in the future (Rose, 1997, p. 74). In some of these student lives the parent figure can be absent and therefore the elements of 'nurturing, reassuring, physically and personally supporting and stimulating activities' and guiding the child to new explorations have also been absent (Rose, 1997, pp. 74-75). Bond comments, that through the ancient activity of play, children are actively learning and understanding about the society of which they are a part (1998a, p. 9). In Sanctum, these are the elements which are superimposed into its pedagogy: strengthening the character of the child through nurturing and reassurance encouraged by creative play (see Figures 3 and 4).

Figure 3: Sculpture through play: at Kalpa Bhadra Buddhist and Meditation Centre.

Figure 4: Movement and narrative through play: at Kalpa Bhadra Buddhist and Meditation Centre.

The unity in the group appears to strengthen as everybody is valued and cared for. The concept of family becomes a focus to the overall shaping of the workshop, the ritual of repetitive exercises in the *preparation* activities has the potential to encourage reassurance in the group.

Music plays an important part in creating unity. It has a social function to aid the co-ordination of group behaviours, emotions and towards evoking pleasure and spirituality (Parncutt cited in University of Melbourne, 2011). A report by The University of Melbourne, highlights Richard Parncutt, Professor and Head of Centre for Systematic Musicology at the University of Graz, Austria, focus on the concept of music being based on *Motherese.* Parncutt explains that *Motherese* is a 'universal form of sonic and gestural communication' between mothers and infants. He claims that the origin of the link between music and spirituality is the connection between the unborn child's unconscious awareness of the mother, making 'learned associations between sound, movement patterns experienced while in the womb' (University of Melbourne, 2011). The inclusion of music and singing in Sanctum plays a significant role to enhance wellbeing and potentially reduce stress, reduce anxiety and to improve the mood of the group (Kemper and Danhauer, 2005). The incorporation of music becomes an important element in schools, especially in to-day's society where music provisions are being cut in the UK by the coalition government. Singer/songwriter Helienne Lindvall, supporter of music in education, remarks that the coalition government needs to re-evaluate the value of music in a child's life (2011). Music and singing, as Lindvall argues, is beneficial to overall academic performance, wellbeing, and for those children who may not have experienced singing and dancing with the family at home, becoming an opportunity to self express (2011) (see Figure 5).

Figure 5: Expression through Music: 'Think Before You Drink' at Ysgol John Bright.

Referring back to the Judaic model, there are connections in the principles of the

Hasidic movement with the working principles of Sanctum. The *Hasidic* movement focused

on deepening devotion, through creativity especially singing and dancing (Pilkington, 1995,

p. 61), the adaptation of *Hasidic* melodies have become part of the approach's workshop; the

melodies are heartfelt with a natural rhythm which initiates movement. The inclusion of these

melodies contributes towards creating a joyous experience in the space, where a student is

free to dance on her own or with others. When self-confidence has been developed, a student

expresses her interpretation of the music in the *bindu* while the other students orbit the space

freely. The concepts of family and ritual embedded in the Judaic model has developed my

thinking, creating an opportunity for participants to reflect on actions in daily life and establish a safe and secure place for creative play in the pedagogy.

Movement

Physical exercise has a potential to help improve an individual's wellbeing (Salmon, 2001, p. 51). According to Peter Salmon, Professor of Clinical Psychology at the University of Liverpool, the value of physical exercise to improve an individual's emotional health has been embedded in Philosophical and Religious concepts for over two thousand years. Salmon claims that physical activity not only aids an individual's mobility, co-ordination and social integration but also acts as an anti-depressant action on the whole body (2001, p. 51). Dance and movement has been recognized for its benefits towards improving an individual's health and wellbeing (Payne, 1992), contributing positively towards combating depression, anxiety and stress (Peterson-Royce, 1977). Helen Payne, claims that the expression of the body through dance enables an individual to engage in the process of 'personal integration and growth' (1992, p. 4). Payne explains that there is a direct relationship between the motion of the body and an individual's emotional levels. When an individual explores the potentiality of her body through movement there is a possibility that the individual will feel more secure and balanced (Payne, 1992, p. 4). Payne remarks that when an individual involves herself in dance and movement, the motion of the body acts as a distraction from 'stressful situations and anxious thoughts', helping to increase the levels of norepinephrine,[58] which are reduced

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[58] Norepinephrine is a neurotransmitter that is similar to adrenaline. 'A shortage or excess of the following neurotransmitters - Norepinephrine, Dopamino, Serotonin and Gamma Aminobutyric Acid are thought to generate psychiatric conditions related to anxiety, depression, ADHD, bipolar disorder, social anxiety and stress'(Van der Borne, 2011).

in 'stress-induced depression' (Payne, 1992, p. 6); this is one of the reasons why Payne argues for the place of dance as it helps with stress-related and wellbeing issues, along with transitional stages in an individual's life (1992, pp. 5-10). A child experiencing a transitional stage in her life during puberty, between the ages of 10-16 years will experience a roller coaster of emotions along with changes in her body (Winston, cited in BBC Learning, 2011). A child passing through puberty might find the whole experience a stressful and anxious time, causing elements of confusion in relation to the changes happening to her body. Lord Robert Winston, Professor and medical doctor, remarks that it is an individual's biology which controls the body, and that nothing prepares a child for the experiences that she will feel on her journey through puberty (cited in BBC Learning 2011). However, dance and movement can contribute towards building a child's self-confidence and help towards promoting a healthy body image.

Participation in dance and movement activities can encourage a child to improve her self-confidence, co-ordination, balance, posture and mood. By utilizing the whole of the body the child increases her physical awareness and discovers new ways to self-express, positively contributing to healthy child development (North, 1990). With more children in the UK living unhealthy, inactive life styles and problems with obesity increasing (BBC News, 2011) it is not helping that they are having to sit behind desks in classrooms for six hours a day; incorporating kinaesthetic applications, additional to compulsory physical education, appears to be necessary. An experimental classroom has been designed and created by Dr. James Levine, a researcher at Mayo Clinic, USA. This alternative classroom has been in action at an elementary school in Minnesota, where standing desks have been placed instead of standard desks. The desks are adjustable podiums, allowing students to 'fidget, sway and burn calories' helping children to move around as they learn (Associated Press, 2006). Focusing

on kinaesthetic applications to improve a learning experience can contribute to a child's wellbeing, when an individual takes part in physical activities which she enjoys happiness levels can increase (Barr cited in Weare, 2000, p. 80).

Children require an understanding that they have emotional choices to make in life. Improved self-confidence and wellbeing can be created from within, by developing the skill to disregard any external distractions and building on self-body confidence. For a child to sustain happiness for a longer period of time there is a need to work on the internal self. Happiness comes centrally from within, without the need for other people or an occasion taking place to stimulate the euphoria (Batchelor, 2001). The implementation of dance, movement, repetitive rhythms and music can produce a joyous experience, improving a child's mood (North, 1990) and encourages the use of dance to music at home to free the body from tension.

Dance, movement, repetitive rhythms and music play a fundamental role in Islamic Sufism. Individuals are encouraged in the framework of Islamic belief to express freedom of thought in the dance; this principle belongs to the Sufi dances of the *Melevi* order in Turkey known as the whirling dervishes. The word Dervish is, in Persian, synonymous with beggar, and refers to a person who is charitable and compassionate towards others (Garnett, 1990, p. 1). The aim of the whirling dance ritual named the *Sema,* is a ceremony bringing the dancer in closer contact with the divine, creating a meditative religious experience. This style of dancing is not common outside Turkey and not all Muslims agree with this form of Sufi ritual as it is seen as contradictory to the teachings of the Qu'ran (Garnett, 1990). In Saudi Arabia Sufi rituals remain absent. In the contemporary world the whirling dervishes of Turkey perform to audiences and make the dance more of a theatrical performance, although the aim

remains the same (Garnett, 1990). The Islamic model embeds the concept of improving an individual's happiness through the spinning dance of the whirling dervishes; Noack explains how the dervishes spin around their own axis in a continual motion to draw the energy of the divine to be present within them, the perfect poise which they express as they circle is a projection of the communion they have with the self (1992, p. 193), after the dance has finished a feeling of wellbeing is produced suggesting that the dance improves 'affective states' (Payne, 1992, p. 6).

In Islam the integration of music into the practice of dance and meditation is an important aspect of the contemplative life in Islamic Sufism. The date of origin for Sufism is linked to the second century of the Mohammedan era although as Lucy Garnett claims societies of mystics have existed in Islam from the very beginning (1990, p. 1). Sufi Muslims extended the religion of Islam widely throughout the world, they formed local orders led by the Sufi Masters and it was these leaders who provided the central guide and spiritual help to their community (Garnett, 1990, pp. 1-5). The focus was not only on the worship of God but personal and community development, tolerance, love and moral responsibility. The use of repetitive rhythmical body movements in Islam is to lose normal consciousness and achieve a state of consciousness that is in union with the divine (Sufi Muslim, 2009[59]). The role of the body's repetitive movement in Islamic belief becomes a fundamental focus for self healing. The Islamic revival in Indonesia since the 1970's is described by Julia day Howell as featuring forms of 'religious practice and political activity' concerned with what in the Sufi tradition is called 'the outer expression of Islam' (2001, p. 702). Howell explains how the

[59] Personal conversation at the R(esearch) S(tudent) F(orum), College of Arts and Humanities, *Beyond Boundaries* Conference at Bangor University, January 2009.

outer expression strengthens the support for the observance of religious law and how the revival of the religion became dominant through the building of more mosques, prayer houses and a growing number of women and young girls choosing to wear head coverings (2001, p. 702). However, the 'inner expression of Islam' refers to the spiritual dimension or otherwise known as 'the Sufi side' (Howell, p. 702). Pastoral guidelines are found in the sacred scriptures of Islam but unlike Judaism where the *rabbi* becomes a pastoral figure and guide, the Islamic religion discards the idea of having a clergy; pastoral duties are given only to those who have proved that they have a scholarly knowledge and understanding of the Qu'ran. These scholars encourage the technique of meditation in their community to gain greater self-awareness and a higher perspective on the nature of the issue or distress being experienced by the individual or the family (Garnett, 1990). Helping the individual to experience a higher state of consciousness becomes a form of spiritual therapy, replacing negative energy with a positive one (Lyall, 1995, p. 45).

Potentially, pastoral education is an ideal time in a school to assist a student in developing the skill to replace negative beliefs with ones of a positive nature, becoming a specific time in the school day where issues and problems can be focused on in detail. Weare supports this notion and claims that the role of education should create opportunities for children to develop and experience a range of positive emotions such as love, happiness, joy and compassion which can be encouraged through a supportive pastoral programme (2000, p. 79). While observing pastoral lessons during the period of, September 2008-April 2011, the format in some classrooms continues to be of a didactic nature with limited opportunity for dialogue; with students sitting behind desks for most of the day, movement and freedom for the body is limited. Dance, movement, repetitive rhythms and music plays a significant role in Sanctum, assisting in creating a safe space for gathering and celebration. Through sacred

and inter-cultural music and song, the students participating become united in joyous physical activity. Every Sanctum workshop begins with physical preparation activities, focusing on movements adapted from traditional dance and drama exercises, *Tai Chi* and *Pilates.* The lower body is worked on first with a series of repetitive movements working up gradually to the upper body (see Figures 6 and 7).

Figure 6: Preparation: lower body exercises: 'Think Before You Send' at Ysgol John Bright.

Figure 7: Preparation: upper body exercises: 'Think Before You Send' at Ysgol John Bright and 'Making Choices' at Eirias High School.

These exercises are accompanied with a variety of sacred, inter-cultural or holistic music assisting in the progress of the student to focus on her body, improve body control, self-confidence and co-ordination. It is the repetition of these slow, balletic movements which aid relaxation, as the combination of the chosen music and the familiar repetitive movements practised weekly lead to a form of meditation. The preparation in Sanctum, at the beginning of each session aims to energize and to place any personal issues to one side. Familiarity with repetitive movements and gentle rhythms encourage an occasion to become aware of the self physically, assisting in the progress of relaxation to relieve stress and worries. When the students become physically confident, the music is exchanged sometimes for individual *mantras,*[60] each student is asked to select a phrase or word which they feel comfortable expressing. The personal *mantras* become a time to express individuality and build on self-confidence, with each individual *mantra* softly overlapping the other. To return the group back to vocalizing in unison, a familiar song is sung to end the first section of the preparation in communion, leading to an energetic, free dance activity. A form of Sufi dance named *Dhamal* is sometimes used, the children form the *mandala* formation, listen to the drumming music and get up and move freely when they want to. The principles are the same as the whirling dervishes but there are fewer constraints as to what must take place in the dance (see Figure 8).

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[60] A phrase or word which can be used to aid meditation (Batchelor, 2001, p. 40) also used in incantations and religious ceremonies.

Figure 8: Free dance: 'Think Before You Send' at Ysgol John Bright. & 'Making Choices' at Eirias High School.

Once a movement has been found by the dancer and she is happy, then repetition of this movement is encouraged. The link with the divine is not highlighted to the children participating as everyone appears to be in their 'own world' the moment the dance begins! Those involved in the workshop listen to the drumming music, which initiates a natural reaction to get up and move. The positive element in the philosophy of the Islamic *Dhamal Sufi* dance is that it only begins when the individual feels the urge to get up and move, the focus is not on the portrayal of movements created by the body but to concentrate on the body's own rhythm. In *Sufism* the continual repetition of the movement becomes a form of healing the body and mind, a way of unblocking any problematic areas. The dancing

potentially initiates fun and the student appears to enjoy the freedom of being able to express her feelings through movement accompanied by music.

Welcoming the 'inner expression of Islam' (Howell, 2001, p. 702) includes a sensual element, with movement and free interpretive dance aiding the body to de-stress. Taking part in something which offers the opportunity to freely self-express and have fun helps the child to feel better about herself. Physical activities which enable the expression of inner feelings help with decreasing levels of anxiety and stress (Payne, 1992). It is in the dance and movement activities that light physical touch with others is introduced; this appears to be a good way of initiating physical contact, especially to a new group of children, as physical contact becomes acceptable and the child becomes confident in experimenting with tactile interaction. Children are encouraged (only if they are happy to do so) to hold hands. Anya Peterson Royce remarks how dance in a social context provided a frequent occasion to interact in a tactile way, especially during the 1940's and 50's where most dances focused on the closed couple dance where the closeness conveyed unity and security. In modern society social dance in general appears to present 'bodies in separation on the dance floor' (Peterson Royce, 1977, pp. 199-200). Encouraging children to freely dance together and as one unit by holding hands helps to create a sense of unity in the group. Children also begin to experiment with different movements and become increasingly self-confident in expressing gestures. Movement, gestures and habits provide an individual with characteristics, contributing to the shaping of interactions and perceptions of others in society (Howson, 2004, pp. 1-2). According to Alexandra Howson, an individual can 'view the world and function within it from the perspective of her body' (2004, p. 2). This visual perception can label and categorize a child placing her accordingly in a social group. Some children in the workshops express how self-conscious they are about body, weight, height, features and how much self-

confidence and friendships have been lost owing to regular taunts about perceived appearance, peer relationships and particularly close friendships having an effect on self-esteem. Friendships play a pivotal impact on a child's attitudes, personal development and wellbeing. How a child develops these friendships in school will have a determining influence on how she develops and maintains friendships in the future (Gifford Smith and Brownell, 2003, pp. 254-255). Physical activity through dance, movement, repetitive rhythms and music encourages the improvement of bodily awareness and builds an individual's self-confidence, encouraging emotional and physical awareness to develop (Payne, 1992). Sanctum to teaching life skills continues to develop the role of movement and dance in each workshop, as Peterson Royce claims dance is an immediate cathartic vehicle for releasing psychological anxieties (1977, pp. 199-200).

Including a pedagogy which incorporates kinaesthetic activities into the school pastoral timetable, can help a child to discard her inhibitions and to generate a more positive outlook towards herself and her body. Implementing dance and movement as a form of language, helps the child who might be shy of vocalizing her feelings to be able to express her emotions freely through her body, becoming a form of physical activity which contributes to wellbeing (Blogg, 1988, p. 69). Children require the opportunity to discover their feelings through bodily awareness encouraged through movement or dance. Students, Weare explains, are not being offered this opportunity because it is not considered by schools as an important aspect of social and affective learning. She remarks how bodily awareness helps a child to become reflexive and sensitive towards others and her environment, encouraging the expression of inner feelings to be expressed in a more direct and visual way (2000, pp. 69-70). Including some of the elements of Sufi dancing in Sanctum has become beneficial to a child participating, giving her an opportunity to build self-confidence and to become less

inhibited by her body. Engaging in dance and movement increases consciousness and develops a connection with the self (Howson, 2004). Dance and movement can help a child to build her self-confidence, increase spatial and physical awareness. It is also a good transition from the tranquil meditative exercises at the beginning of the workshop to increase energy and heighten awareness.

The Self

Storytelling is an ancient art and a valuable form of human expression, a way of communicating events by using words, sounds and movements. Storytelling is an interactive art using aural, visual and kinaesthetic applications to reveal the elements and images of the narrative while encouraging the spectator's imagination (NSN, 2011). Storytelling has its roots in trying to explain life and to make sense out of situations which can be difficult. Nola Kortner Aiex remarks on how children's author Lynn Plourde, supports the value of a child telling her own story, as a means to build self-confidence through role play and to help draw logical conclusions (1988). Storytelling is referred to by Ellin Greene, as a means of sharing lived experience and that when a person shares those experiences there is a willingness to be 'vulnerable, exposing feelings and values' (1996, p. 33). Greene claims that when a story is enjoyed in a group a sense of community is established, a happy relationship can be formed between teller and listener encouraging closeness (1996, p. 33). This openness of sharing through narrative, creates a sense of unity bringing individuals closer together (Greene, 1996). Storytelling can be considered as experiential education, encouraging an individual to reflect on particular problems or situations in a lived narrative. Personal narratives help an individual to understand and communicate concepts, giving these lived experiences 'value and efficacy' (Burke, 1997). Storytelling is described by Nanci Burke, as a pedagogical tool

encouraging a positive classroom interaction, assisting a student to develop trust, not only with herself but with others (1997, pp. 2-3). Burk highlights that it is important for the teacher to also include herself in the sharing of stories with the group. It is through the enactment of sharing experiences in this way, that interpersonal relationships and trust improve, among all who form the group (Burk, 1997, p. 5). The sharing of personal narratives, creates a classroom culture where a group can feel comfortable in relating to one another's stories: "Through the process of sharing personal narratives, for this purpose, the classroom community may share in the immediacy of a collective experience" potentially fostering wellbeing (Burk, 1997, p. 5). According to Weare, storytelling has a significant role in developing a child's mental, emotional and social health encouraging understanding and empathy for others. She states that stories which focus on problems a child may be experiencing such as a family divorce, loss, illness or poor living conditions can help to 'destigmatize the situation and make the child feel less isolated' (2000, p. 126). Stories can help children to understand the narrative in their own lives and aid reflection on values and cultures (Lyall, 1995, p. 101).

The concept and understanding of storytelling and recalling events through memory and movement is embedded in the Hindu model. The true name for Hinduism is in fact *Santan Dharma*, a religion without a beginning and an end and which takes a universal view of life referred to as 'the eternal faith' (Singh, p. 1). Hinduism refers to the religion of most of the people in India and Nepal (Flood, 1996, p. 5). The Hindu religion can be defined as a unified set of beliefs and sacred practices creating a 'social bond between people' (Durkheim cited in Flood, 1996, p. 9). In Hinduism symbolic storytelling becomes a fundamental element in reflecting on ancient stories which focus on socio-political problems. A stylized form of dance-drama named *Kathakali* from Kerala, Southern India, is a highly charged and

powerful art form based on the Hindu religion; it incorporates dance and drama to create a vibrant form of theatre to express symbolic storytelling (Abram, 2010). This art form has helped to retain India's heritage for the last six hundred years, reflecting and presenting its ancient stories to the contemporary world in its traditional venue of the temple forecourt. This form of symbolic storytelling is passed on from generation to generation, drawing its inspiration from Sanskrit texts (the language of ancient Hindu scriptures) (Zarrilli, 2000, pp. 3-6). The basis of the stories include, spiritual, social and personal issues such as relationships, politics and self-realization. Classical Hindu dance enacts stories and characteristics from religious sources and figures, to evoke an emotional atmosphere, inviting the spectator to join into the mood of the *Kathakali* performance, extrapolating images and knowledge of gestures and expressions by using *mudras* to create a resonating experience (Zarrilli, 2000).

Mudras are the shapes created by the hand (see Figure 9); in Indian dance, the positions remain the same but the meanings differ in each style of dance, which becomes a form of sign language. The dancer in *Kathakali* is able to create a vocabulary of nine hundred words by using a combination of twenty four hand positions known as root *mudras*. *Mudras* can be regarded as a form of codified language, creating meanings as literal as a word through a variety of hand positions (Barba and Salverse, 1991, p. 130). Eugeno Barba, inventor of the Theatre of Anthropology, claims that in oriental theatre the hand has the ability to recreate the vitality of the hand in daily life (Barba and Salverse, 1991, pp. 130-131) and remarks on how *mudras* have become an expressive element in sacred contemporary performance (1991, p. 136). According to Barba an individual's hands are organs which have the ability to control the environment and help the body to freely express (1991, pp. 130-131).

Figure 9: Hindu Mudra.

Storytelling can play a major part in developing a child's self-confidence and improve her wellbeing (Hamilton and Weiss, 2005). Storytelling can be either through words, sounds or movements or a combination of all. Narrative through movement allows an opportunity for those who are less confident orally to communicate 'their' story (Payne, 1992).

In some of the mainstream secondary schools visited, some teachers have commented, informally, that for a child to express her own story through role-play or creative writing is a time-consuming activity and that some teachers are not confident in offering a 'self' storytelling session. A child may lack the opportunity to express her own story through either role-play or creative writing because of the rigid requirements of the overloaded curriculum, where assignments on set texts and course work dominate and the freedom to focus on the self becomes, possibly, less important. Making an opportunity for a child to tell her own story becomes a useful form of expression and resource in the learning space to confront problems which are being experienced at home or in school (Hamilton and Weiss, 2005). In Sanctum, students are encouraged to create and invent a series of *mudras* which respond to their

intuitive impulse, becoming a way for every child in the group to move, express and participate together (see Figure 10).

Figure 10: Mudras: symbolizing a name: at Kalpa Bhadra Buddhist and Meditation Centre.

The movements and stories created by the children have personal messages. Encouraged to work in pairs and explore a new form of language and symbolic storytelling, not only sometimes provokes laughter, but also contributes towards the dynamic of the group. The child performs the dance-dramas created to the rest of the group, accompanied by the music of choice or by the music played during the workshop.

Stories are presented and these mainly appear to reflect a personal experience or situation rather than ones of fantasy. Children in these sessions are given the opportunity to express a range of emotions freely. Weare supports the concept that children in schools require the opportunity to express their positive and negative experiences and emotions freely in a safe space so that they can find effective ways to release themselves (Weare, 2000, p. 73). In the creating, making and expressing of a story, students are actively beginning to think and question one another about: 'why did this happen in the way it did?' or 'why did she react in that way?' It can become a valuable time in pastoral education where storytelling in this way develops maturation improving communicative skills and attitudes through sharing knowledge, exchanging information and generating understanding. The Scottish Storytelling Centre claims that for an individual to be able to express her own story is not only a human skill but an ancient art form to stimulate the imagination, learn about culture, values, understand others and encourage a sense of community between teller and listener (2010). For a student who requires confidence in self-expression, offering a kinaesthetic activity influenced by Indian *mudras* where a series of hand movements are created, becomes a form of sub-textual communication to express her feelings. Bodily movements through dance and gestures can reflect an individual's emotional state, expressing the subtext below a person's verbal communication (Warren and Coaten, 1993, pp. 58-59). Regarding the body as an instrument of expression allows it to become a mirror, reflecting an individual's wellbeing during the immediacy of that moment.

It is through storytelling and movement that a child develops her self-image and self-expression. Referring to the hand as being able to express ideas, Barba claims, that although this combination of movements in a series of 'tensions and articulations' are not clearly defined the distinctive movements which follow give form to expression (1991, pp. 130-132).

Expressing the negative through storytelling and movement potentially relieves tension, improving self-confidence by generating freedom to express feelings in a safe space. If given the opportunity, storytelling and movement develop a student's skills to self-express. Not every child has the self-confidence or physical ability to either communicate orally or move freely owing to various disabilities and special educational needs but in Sanctum, the smallest movement is praised and encouraged. Regardless of ability storytelling encouraged by dance-drama allows a child to express herself, to experience a sensation of self-expression and creative play helping in the development of improving self-esteem (see Figure 11).

Figure 11: Storytelling through dance/movement: at Kalpa Bhadra Buddhist and Meditation Centre.

During the workshop, the storytelling activity assists in raising a student's awareness of how problems and issues can be resolved, developing a fair assessment of the choices available in regard to the problem in focus. The skill of applying constructive knowledge to aid in the solutions of problems becomes fundamental to the functioning of the life skills workshop. When a child is given an opportunity to express her story, the opportunity of raising awareness of issues with possible resolutions come into play, potentially developing critical and creative thinking; it allows for recalling and remembering, communicating and

understanding, with hope of strengthening unity in the group (Scottish Storytelling centre; Training and Development programme, 2010).

Sanctum is concerned with developing kinaesthetic recall, to access those memories and to represent them through dance-drama. Child claims that the blanket term memory has often been used to describe the activities of acquiring, retaining and recalling and at one time it was thought to be a muscle to be exercised in order to improve the quality and quantity of what we learn (1991, p. 116). By incorporating, kinaesthetic recall or memory into movement stories learning strategies are developed to help a student cope with problems. A student can find it difficult to express her story because of repression, a term in psychotherapy which refers to when an individual is unable to access some of her memories because of their unpleasant roots (Child, 1991, p. 121). The student is reassured that if the story is too difficult to share she has the freedom to abstain and is encouraged to help others in presenting a story. Sometimes, the student who has shown repression at first may begin to slowly express elements of her story as the week's progress. Usually, the medium that she chooses is through a series of symbols created by the use of words, sounds or physical movements, encouraging the recall of muscular movements, mirroring the emotion possibly felt during the immediacy of the recalled moment. Kedzie Penfield explains how one movement can summarize how an individual is feeling and through improvisation, kinaesthetic memory can help an individual to organize her movements in series to help discharge negative energy and emotions as a means of improving wellbeing (Penfield, 1992, pp. 168-170). Kinaesthetic memory developed through the narrative expression in dance-drama influenced by the *Kathakali* model in Hinduism, can help an individual to access memories to aid towards individuation or self-realization (Jung cited in Noack, 1992, p. 185). The activity of recalling memories and transferring them to dance-dramas offers an opportunity for cognitive rehearsal, a way to

"psyche up" positive strategies to cope with difficult situations if they occur again. This potentially helps the student to develop self-confidence in decision making with future effect of fostering improved wellbeing.

Symbolism

Symbols can be defined as an illustration of an idea or thought, they also fulfill a function expressing hidden concepts of being (Eliade, 1991, p. 12). Pre-historic carvings and paintings of symbols on cave walls pre-date writing and become a universal language of its own (Bruce-Mitford, 2008). Symbols, shapes and patterns can help an individual to develop self-awareness in her daily life, becoming a visual language interpreting an event or moment (Bruce-Mitford, 2008, p. 9). In religious art for example symbols have played a significant part in projecting deeper meanings to a scene in a painting (Bruce-Mitford, 2008). Miranda Bruce-Mitford explains that recognizing symbols can bring greater value to daily life, encouraging an understanding of the self and bringing fresh perspective to a person's life (2008, p. 11). The circle shape is one which is recognized universally as a symbol for wholeness, fertility, unity and completion. The Moon and Sun project a circular appearance, their cyclic motions as Bruce-Mitford remarks have helped humans to determine time, seasons and renewal of plant and animal life for generations. Circles can be regarded as representing eternity but as Susanne Fincher claims this shape which has been handed down from generations has a multitude of meanings and can also act as a reminder to an individual of the familiar in life, such as family and friends (2000, p. 4).

The Arthurian round table which commemorates the round table of Jesus Christ at the Last Supper, represents fellowship and who ever sits would interact as equals as there is no head or foot to the table. Rogers remarks in a *Client Centred Therapy* that: "It is desirable

that the seating arrangement be a circle, or some physical arrangement which gives the instructor the same type of place as any member of the class" (Rogers, 1951, p. 393). As an approach to spirituality, the aboriginal community uses the circle to gain spiritual and physical union, where everyone is of importance and the symbol becomes that of equality and wholeness (Orr cited in Wickett, 2005, pp. 162-163). Buddha's teachings, which are referred to as *Dharma*, were represented as a circular object in motion, likened to a 'wheel that moves from country to country in accordance with changing conditions' (Kalpa Bhadra Buddhist and Meditation Centre, 2011). These communities function with spirituality as a central element to their very being and to all that they do in life. In ancient times circles have been associated with the mystery of birth. Fincher comments that during such times, individuals would observe the presence of circles in their own bodies and explains that:

> In a room thought to be the birthing chamber in a Cretan Palace, circles with a single dot in the centre decorate the walls. Archaeologists suggest these circles represent the cervix, the circular muscle through which a baby passes when it is born. You begin life as a tiny spherical egg enfolded in the snug circular space of your mother's womb. Typically, you leave the womb through your mother's birth canal, just before birth, your head presses against her cervix to widen the opening. In this moment, called 'crowning' you produce your first mandala (2000, p. 4).

Fincher claims that nature has programmed infants and children to search for circles and that babies prefer rounded shapes and curved edges of faces from birth (2000, p. 4). Circles play a significant role in the bond between mother/carer and child. Nurturing thrives, Fincher remarks when the mother/carer and infant gaze into each other's eyes within a rounded face. It is this early experience with circles which has an influence on our feelings about 'circles and *mandalas* as an adult' (Fincher, 2000, p. 4). The understanding of the circle as symbol formed as a *mandala* is embedded in the Buddhist model. The Sanskrit word *mandala* is defined as a circle and in religious practices and therapy *mandalas* are referred to as circular images which are painted or danced (Jung cited in Ross, 1981, p. 132). The *mandala* is part of Tibetan Buddhist religion (Ross, 1981, p. 3). Buddhist monks intricately create *mandalas*

with coloured sand made of precious stones, after it has been made it is then destroyed, representing the transitory nature of life. The centre point of the *mandala* is called the *bindu,* which in both Buddhism and Hinduism consists of an image of deity. The *mandala* represents the roundness of the earth and the spheres of the planets, resulting in a symbol which depicts the structure of life (Ross, 1981). According to Jung, *mandalas,* were a representation of the unconscious self and that his paintings of *mandala's* enabled him to identify emotional disorders and work towards wholeness in personality, becoming a window into an individual's soul, finding expression of sacred consciousness (Jung, 1968). Buddhism's many rituals and meditative practice display the characteristics of a religious faith, concerned with the suffering which life has given to the individual, unlike Christianity where suffering is viewed as an act of guilt brought on by the individual (Ross, 1981).

Buddhism is a religion which originated in India and was founded by Gautama Buddha born in BC 1624, at Kapila Vastu on the borders of Nepal. In Buddhism the visualization of a *mandala* contributes to the facilitation of meditation (Batchelor, 2001, p. 15). Meditation becomes a time to clear the mind and to focus on the breath as object. Meditation prepares the mind to become effectual in daily life, aiding the individual to clarify issues, increase energy and embrace tranquillity between the mind, body and spirit (Batchelor, 2001). Modern technological society can be scornful of the focus on what is important. However, through the practice of meditation and the concept of the *mandala* a contented vision of one's own life, with the reinforced focus on 'what is important?' can come into play. At Kalpa Bhadra Buddhist and Meditation Centre,[61] the purpose of meditation is explained as a time for the mind to become peaceful and to be free from the

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[61] Llandudno, North Wales.

worries and mental discomfort which may accompany the individual throughout her daily life. It is through the practice of meditation that an individual can begin to experience improved wellbeing. Resident Buddhist nuns,[62] Gen Kelsang Dana and Kelsang Dragden claim that when the mind is not at peace it becomes difficult to feel relaxed and happy and it is only through training the mind through meditative practice that an individual can experience a purer form of happiness. This form of happiness which can be achieved through meditation can be called upon in the most difficult circumstances to create space within the mind to become peaceful and lucid (Gen Kelsang Dana and Kelsang Dragden, 2011b[63]).

Shirley Lancaster reports in *The Guardian* that children require the opportunity to meditate rather than increase their stimulation, so that they can learn to relax and de-stress (2011). Lancaster reports on the visit of two Australian educationalists from Queensland to Regents College London, where they promoted the importance of regular periods of silent meditation in the classroom. Lancaster remarks on how the educationalists highlighted research which was conducted on meditation practice in the classroom resulting in improving the wellbeing of children. Meditation helps the child to rest her mind and body from a contemporary culture which thrives to over stimulate childhood. Children require the time as Lancaster argues to "just be", to play, explore and to discover in their own way who they are. To allocate a discrete time during the academic timetable to practice meditation can help a child to free herself from the hum drum of daily school life and to focus on her spirituality (Lancaster, 2011). Lancaster comments on how meditation can contribute to a person's

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[62] At Kalpa Bhadra Buddhist and Meditation Centre, Craig-y-Don, Llandudno, North Wales.

[63] Personal conversation at Kalpa Bhadra Buddhist and Meditation Centre, Craig-y-Don, Llandudno, 04th May 2011.

health, helping to lower stress levels, lower blood pressure and 'alleviate depression'. Emotional health problems have begun by the time a child reaches the age of fourteen (Champion, cited in Lancaster, 2011). If support is given for the opportunity of quietness and reflection to promote wellbeing, this could become cost-effective on healthcare in the future (Champion cited in Lancaster, 2011). Lancaster suggests that teachers need to be trained to conduct meditation sessions and states that the connection with spirituality is 'irrespective of any faith' that the individual may hold. Meditation as Lancaster explains can be practised with a diversity of beliefs, it is an activity which everyone can participate in together, creating a sense of unity in the group (2011).

The symbol of the Tibetan Buddhist *mandala* is focused on in Sanctum to facilitate meditation and construct the architectural space. The students physically form the sacred circle, representing wholeness, enclosure and equality (see Figure 12).

Figure 12: Mandala: in preparation for golden time relaxation and mantra: 'Think Before You Send' at Ysgol John Bright.

The concept of the *mandala* becomes a spiritual tool for establishing an open, enactive learning environment, suitable for meditation, dialogue and socio-performativity (see Figures 13 and 14).

Figure 13: Mandala: creating opportunity for dialogue: 'Making Choices' at Eirias High School.

Figure 14: Mandala: in preparation for performativity: at Kalpa Bhadra Buddhist and Meditation Centre.

The symbol of the *mandala* like Buddhas' teachings moves like a 'wheel'[64] from one school community to another, with external changes forming as it moves towards different cultures, personalities and societies. Because of Sanctum's fluidic process, adapting to these changing conditions is un-problematic. The students who form the *mandala* are helped to meditate, referred to in practice as *golden time relaxation* and encouraged to display issues in the *bindu* (centre point or sacred centre) through dialogue and aural, visual or kinaesthetic demonstrations. *Golden time relaxation* helps to create space in the thinking mind. When a student arrives for a life skills workshop, before entering the space she is asked to take off her shoes[65] and position herself to form the *mandala* in preparation for *golden time relaxation* (see Figures 15 and 16).

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[64] Metaphor taken from how Buddha's teachings were considered as moving around the world, personal conversation with Kelsang Dana and Kelsang Dragden at Kalpa Bhadra, Buddhist and Meditation Centre, Craig-y-Don, Llandudno, North Wales, April 2011.

[65] Depending on the space given, shoes are ideally placed outside the learning space, if this is not possible shoes are placed with individual belongings framing the outer wall.

Figure 15: Preparation: framing the mandala with personal belongings in preparation for golden time relaxation:'Think Before You Send' at Ysgol John Bright.

Figure 16: Golden time Relaxation:'Think Before You Send' at Ysgol John Bright.

While entering the space peaceful, inter-cultural, sacred or holistic music is played, making a time for quiet and peace for the self, becoming an interval from the distractions of daily activity, to find some space in the thinking mind to relax. The physical *mandala* is formed with students sitting in a comfortable position, either on the floor or on a chair. Focus begins with relaxing the body and then the object of concentration becomes the breath. This activity helps children who are marginalized under the umbrella of special educational needs to feel a

sense of belonging to the group, with everyone sitting peacefully together and doing nothing.

Golden time relaxation can potentially improve a child's wellbeing, its inclusion in a pastoral session certainly offers an opportunity to de-stress and to relax, helping the student to disperse the negative before moving on to something new (see Figure 17).

Figure 17: Golden time Relaxation:'Think Before You Send' at Ysgol John Bright.

With pastoral lessons being slotted in a tight schedule of a fifty minute lesson, to allocate five minutes is a realistic time for *golden time relaxation* in years 7-9 of high school. Students can become easily distracted and the aim is not only to achieve a clearer mind but to develop focus and self-discipline. The target of five minutes appears to be achievable. With students in academic Years 10-13, depending on the allocated time *golden time relaxation* can be increased, but this of course depends on the personalities in the group. It is important to always focus on the individuals who form the group and not to presume that what works for one group works for another. When practising relaxation, it is important to be aware of the dynamics which form the group and to realize that achievement is attained at different levels. Achievements created by one group should not then be carried over to the next; the sessions do not begin with any pre-conceived ideas or aspirations for the students who form

the group. In a utopian society, all students in an educational environment would be treated equally. However, the teacher's and student's experiences of what happens in the classroom differ owing to perceived attitudes of the institution, teacher, student, curriculum and the learning environment. Most observed pastoral education lessons have had the students seated in rows behind desks. Although it becomes a stereotypical form of labelling it is generally true to say that the special needs students are placed in the front alongside the eager and high achievers; girls tend to group together, mischievous students prefer sitting towards the back of the classroom and the quiet and more reserved student likes to be seated, if possible, on her own. This pattern became apparent when subject specific teaching at a comprehensive level between 1993-1999; during observations in 2007-2011, nothing much has appeared to have changed, unless a teacher employs a seating plan. In the Sanctum workshops desks are prohibited. Everybody either sits or stands in the *mandala*, allowing every student to be in the front row and, as the practitioner, I am able to see everyone and the students in the group are able to interact with myself and one another, making eye contact easier. The symbol of the *mandala* manifests itself as a representation of wholeness and equality where *golden time relaxation* and physical awareness are the focus and where positive relationships can be established.

Education can become a reality when a personal relationship has been formed between practitioner and student, forming a sense of solidarity and demonstrating a symbol of equality, encouraging autonomy towards learning (Durkheim, 1961). The projected space, symbolizing that of a sacred circle can facilitate safety for the student, to explore and discover new possibilities socially and academically. A student may face a range of challenges including physical, behavioural, emotional, intellectual and economic limitations which can single her out in the classroom. It is important during pastoral education to create a

time where everyone has the opportunity to become equal; a sense of belonging in the space becomes fundamental for a student's self esteem and wellbeing. Life skills classes with such an approach become an ideal time to focus on the relationships between myself as the practitioner and the students in the group, working on building a caring environment where everybody is valued and appreciated and where equality prevails in the *mandala*. This becomes a symbol of the culture and lives of the students involved in the workshop. The weekly presentation of issues becomes a ritualistic element with the *bindu* becoming the inner sanctum for expression. Students are then scattered into smaller groups to work on set activities. When set tasks have been completed the students present and share, for example, the improvisational dramas, dances, songs, creative writing or visual art work in the re-formed sacred circle. The positive atmosphere generated in the well managed *mandala* creates a safe space to explore issues of concern, establish relationships and encourage relaxation and meditation.

Structure

Daily routines and meaningful rituals which occur in the family home can offer a secure place for a child's emotional needs as she grows (Spagnola and Fiese, 2007, p. 284). Routine provides a consistency of expectations. Giddens explains that through routine settings in daily life an individual learns a great deal about the self and her environment (1979, p. 123). A balance of consistency and repetition in a given order gives an individual a stable framework which aids in increasing self-confidence and self-esteem and a way to possibly feel at ease with life's variables. Individuals appear to thrive in an environment where routines, boundaries and rules are fundamental to the participative strategy of a person (Spagnola and Fiese, 2007). Patterns of activities in daily life help towards an individual's physical and

emotional health (Mental Health Foundation, 2011). Wellbeing, according to H(ighland) U(sers) G(roup) should be expected to include the health of mind, body and spirit in which all elements are connected and affect one another; 'poor mental health affects physical health and vice versa' (2008). Daily routines and rituals incorporating kinaesthetic applications can help towards the growth of self-confidence, improving an individual's wellbeing and physical health (Mental Health Foundation, 2011). Self-confidence can be built in a routine, because an individual can anticipate and realize beforehand what to expect next. New additions to the routine or ritual can be added gradually to avoid anxiety (Bourne, 2005). Routine, as Giddens suggests, is a 'basic security system' where individuals can feel reassured by healthy habitual procedures (1979, p. 218). In a school environment routines and procedures help a child to realize what is expected of her on a daily basis. Denise Young, an educational programme co-ordinator at Morehead Planetarium and Science Centre,[66] USA, claims that it is fundamental for students to know what is expected of them in the learning environment, to ensure this. She highlights the efficacy of routines which can create smooth transitions throughout the day. As well as the external routine, it is also important for the facilitator to focus intrinsically on how the routine will be projected (Young, 2011). Heathcote refers to this as 'classic form', a way to focus on the practitioner's 'inner structure' (1984, pp. 117-118). The classic form as Heathcote explains, centres on the teaching created by the practitioner, a way to focus on the 'internal structure' of 'how to bridge between one part of the learning and the next development' (1984, p. 118). Heathcote argues that teachers are not trained in this area of how to focus on the internal structure and there is too much emphasis on the outer structure:

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[66] Located on the campus of University of North Carolina, USA.

the way a lesson looks or, as Heathcote refers to it, 'as a pretty outer romantic form' (1984, p. 118) she remarks that:

> Drama particularly, and much of our teaching has suffered desperately about this inner and outer structure, because somehow or other we have looked at the outsides of how other people look when they are teaching. We have never looked at the inside of what they are aiming at, at any particular moment. A lesson changes from second to second (1984f, p. 118).

The social integration between teacher and student can be improved, Jorg Voigt explains that this can be achieved through the facilitation of hidden routines producing mutual presumptions and expectations supporting 'flow of communication and reproducing traditions' (1989, p. 647). The concepts of Heathcote's inner and outer structure and Voigt's concealed routines can be understood through a faith service model. Focus here will be on the Anglican Service of the Church in Wales in relation to how the outer structure of a faith service can influence how the inner structure of Sanctum is projected.

An understanding of structure and routines is embedded in a Church service, from when the worshipper is greeted on entrance to the Church at the weekly Sunday service by the Church wardens, who offer an order of service book and any other forms of information such as newsletter and new additions to the service. Observations during a service such as this, have highlighted that a worshipper, on entrance to the nave (central part of the Church where the congregation sit), has a series of routines which she practises before sitting down in the chosen pew, drawing attention to how some worshippers for example genuflect (full bow by kneeling towards the altar), make a sign of the cross, bow their head or place their hands in a praying position before being seated. These routines of personal structure can create an apparent sense of security. *The Book of Common Prayer* for use in The Church of Wales sets out the order of the service, informing the worshipper about what to do and say. The weekly repeated procedures enables the worshipper to develop her self-confidence in a routine of

familiarity. The structure of the service is stable but the use of content is flexible, new additions such as a hymn or alternative response to a prayer are added and introduced gradually by the Priest, making sure that the overall structure is not disturbed. This approach is safe and reassuring encouraging acceptance by the congregation for change to take place.

Sudden change can have a physical and emotional affect on an individual. In daily life change can happen at any time, but when the unexpected happens in a traditional, set, routine structure, then it is possible for the individual's focus, self-confidence and physical poise to become affected (Mental Health Foundation, 2011). When a new addition to the set routine is introduced in an Anglican Christian service, there appears to be a specific turning point created by the clergy. In Brecht's theatre these turning points were referred to as nodal points, highlighted by the performers through the use of pauses, small gestures and vocal changes (Willett, 1978). Klaus Van den Berg remarks that the use of nodal points in Brecht's dramaturgy was to identify 'turning points' and 'directional shifts' creating smooth transitions in performance (2007). In relation to a faith service, it is a member of the clergy who signifies a turning point or a directional shift through aural, visual or kinaesthetic gesture, as a preparation for transition or new addition. The new addition is introduced before the service begins, rehearsed a few times and is then set in place. The service begins and smooth transitions between turning points are made by either a pause, a small gesture or vocal response by the priest. This creates a secure continuum in the worshipping space, with members of the congregation appearing contented with the motion of the service. Much has to be said about structures and routines not only in a faith service, but in an individual's daily life and especially in the home and classroom, helping in the study of social structure of interaction. Giddens claims that by establishing a routine, an individual develops autonomy and societal understanding of others, rather than copying observed actions and practices

(1979, p. 128). Building on structure and routine can develop a pedagogy that potentially supports classroom management. Having a structure consisting of nodal points, where the practitioner introduces new additions through aural, visual or kinaesthetic gestures can assist a segue between activities.

In the Sanctum workshop the student is greeted at the beginning of the workshop in a friendly manner and is informed of any specific changes to the routine as she enters the safe space. Personal belongings are placed tidily on the floor against the wall or on a single chair, this outlines the border of the *mandala* formation, which according to Jung conveyed the idea of 'home', 'temple' or 'walled in space' (1968, p. 126). When a student enters the space, she too performs a series of routines and patterns before sitting down in the *mandala* formation, from for example tying her hair back, loosening a tie, taking off her jumper, a way of creating a form of self security to deal with conventions that underscore everyday social activities. This procedure of greeting, and personal routine before the workshop begins, assists in the preparation activities to follow. The inner structure in Sanctum has been influenced by the outer structure of the (Welsh) Anglican Church service, creating ceremony in the sense that the community represented by the individuals in the group unite together, stimulated by the shared communion assisted by routine. All children and especially those who have special educational needs, require a routine establishing a reassuring element in daily life. Although the child may not be able to partake in every step of the routine autonomously, she is afforded the dignity of participating in everything that she is cognitively and physically capable of doing. It is also useful to try and assist the student in a similar way each time difficulties occur, helping in the progress of building a confident and secure relationship between learner and practitioner. The pacing of the routine is also important in practice. Instruction is precisely maintained until the exercise is completed: no distractions, such as moving out of

the *mandala*, are to take place until the activity is completed, because this disturbs focus and concentration. A nodal point through a clear gesture, vocal response or pause, notifies the group of transition and completion. Activities can easily be designed to become a routine as long as they meet the following criteria:

- Contain a nodal point a clear aural, visionary or kinaesthetic signal to inform the group that the activity is moving on to something else or is coming to close.

- Order of the activity occurs in the same sequence each time.

Giddens remarks that routines become an 'ontological security' (1979, p. 218), helping an individual to discover the self in daily life. The discovery and exploration of self, fostered through routine and structure in the workshop, potentially lead the student to new possibilities and desires, having a future effect on the way she chooses to live her life, focusing on making a healthy choice. The inner structure which projects the praxis' outer structure, has evolved by observing how worshippers have responded to the following sections in the *Book of Common Prayer.* This has helped to establish a set order of routine for a life skills Sanctum workshop:

- Preparation.
- Declaration.
- Offertory.
- Communion.
- Dismissal.

Preparation

The (Welsh) Anglican Eucharist service begins with the *prayers of preparation* (Church in Wales, 1984, p. 4). Worshippers here focus on vocalizing the prayers in unison with others along with the position chosen for prayer (which differs with each individual). Observations have highlighted that a worshipper might pray by placing herself on a kneeler, sit on the pew bending her body forward while holding a prayer book or choose to sit upright but with her head bowed and hands clasped. Each movement has been formally prepared and rehearsed weekly so that the worshipper feels secure in the chosen praying posture. A student participating in a Sanctum workshop prepares himself in a chosen sitting position in the *mandala* ready for *golden time relaxation*, mirroring some of the bodily routines observed by the worshippers in the preparation for Holy Communion (See Figure 18).

Figure 18: Preparation:'Making Choices' at Eirias High School.

The prayers of preparation in the Church service and *golden time relaxation* in the approach, are both followed by vocal incantations practised as ritual, along with silence to ensure a time for reflection on actions and thoughts throughout the week, a time to assist in the progress of allocating space in the mind to become self-reflexive.

Declaration

The *Nicene* Creed (Church in Wales, 1984, p. 8) in the service is the worshipper's declaration of faith; it is either said or sung. The *declaration of faith* is a statement of belief in God, Jesus Christ and The Holy Spirit. The *declaration* in a Sanctum workshop focuses on self-beliefs and understanding of the student in the group (See Figure 19).

Figure 19: Declaration: 'Making Choices' at Eirias High School.

The student declares her beliefs of how she may address the problem in question and highlights her aims and desires through dialogue and aural, visual and kinaesthetic applications. The *declaration* can be demonstrated in the *bindu* or while seated in the *mandala*.

Offertory

The *Offertory* stage in the service offers an allocated time for physical movement and contact with others (Church in Wales, 1984, p. 11). A worshipper partakes in an activity named the 'sharing of the peace' with other members of the congregation where the shaking of hands,

hugging or walking around the Church acknowledging others is in progress. The second part

of the *offertory* stage is where the worshippers give money as an offering to God and the

Church. Selected members of the congregation named wardens pass the collection plate along

each pew in the nave so that the worshipper can place her offering. When all the worshippers

have contributed to the *offering,* the church wardens take the brass/wooden plates to the priest

at the altar; she then blesses the offertory with a sign of the cross.

In the workshop the *offertory* stage becomes a vehicle for revealing hidden emotions,

worries, issues and desires; instead of a brass/wooden plate a tactile cushion is passed along

the *mandala* formation*,* when it reaches a student it is his time to offer feelings, worries or an

issue to the group, or just pass the cushion on to the next person. This activity is based on

optionality (Owens, 2011c); students have a choice to hold and express or continue to

participate via passing on (see Figure 20).

Figure 20: Offertory: 'Making Choices' at Eirias High School.

The object distracts from the student himself and he appears to be comforted by being able to

hold something nice to the touch. This activity is developed by making body sculptures in the

bindu, representing the problem through image, encouraging dialogue and suggestions for sculpting a final image to symbolize the solution or resolution (see Figure 21).

Figure 21: Offering: 'Making Choices' at Eirias High School

The sculptures which symbolize the offering of the student is praised and celebrated with a group clap, with added vocals when a solution or resolution has been found.

Communion

The priest announces to the congregation that they are to draw near and receive the body and blood of our Lord Jesus Christ at the table of the Holy Eucharist (Church in Wales, 1984, p. 15). The worshippers form a line in the centre of the nave and, depending on the architectural design of the church two further lines are created either side. The worshipper, who joins the line in preparation for the Holy Eucharist, composes a variety of postures as she makes her journey towards the altar. Images are created of the body waiting in communion. After the worshipper has received the *offerings* of Christ, she returns to her pew to sit and reflect and sing a post-communion hymn. It is this concept of forming an image and a narrative in *communion* with others which becomes the next stage in the workshop (see Figure 22).

Figure 22: Communion:'Making Choices' at Eirias High School.

A physical image can be regarded as polyseme, displaying multiple meanings to its created

sculpture and therefore a potential medium with which to create and make. Incorporating

Image theatre (Boal, 1992, p. 164) creates this opportunity for students to demonstrate and

resolve oppressions together. The small groups present their images in the *bindu*, I ask the

other students to draw near and view each image in detail from various spatial perspectives.

After viewing each group's sculpture, the students sit and reflect while seated in the *mandala.*

A time for reflection allows gentle supportive feedback, which ends with everybody singing a

song which has been practised during the workshop.

Dismissal

The *Dismissal* (Church in Wales, 1984, p. 17) in the service proceeds with a prayer, the sign

of the cross, a response from the worshippers and a final hymn. At the end of the hymn a

prayer and a final response is said by the worshippers. The nodal point to leave the pew is

given aurally – usually when the organ plays after the response. The *dismissal* in the

workshop takes place with the student's standing to form the *mandala*, uniting in song or dance (see Figure 23).

Figure 23: Dismissal: 'Making Choices' Eirias High School.

I end the session with a repeated phrase celebrating the work of the students during the session, with hope that all will go forth in peace! (Church in Wales, 1984, p. 17).

Methodology

When a child makes a new discovery or begins to change her attitude in a positive way that encompasses compassion, these changes, through various forms of expression, can be regarded as 'miracles', functioning as 'symbols of hope and faith' in the hum drum of the bourgeoning curriculum and school day (Neelands, 2004, p. 47). Jonothan Neelands refers to these changes, transformations, discoveries as 'holy' and 'scriptural' in their evolution (2004, pp. 47-48). The practitioner, he says, plays a pivotal role in aid of such miracles and therefore through praxis must not focus heavily on self-reinforcing statements or repetition. Neelands claims that these rhetoric devices do not provide clarity and in the same way the 'drama text-book' does not provide a recipe for success (2004, p. 48). It is what the practitioner does with the potentiality of drama through her own 'human agency' that defines the particular pedagogy and the sustainable effects it has; 'drama serves' it does not as Neelands argues 'determine human intentions' (2004, p. 48). Therefore, how can these 'effects' or 'results' be measured and proved in the field of drama education?

Neelands stresses that when a practitioner or participant views or experiences a miracle happening during the praxis, then it is "…contextualized through the lived and shared experience of those closest to the 'miracle'", those who are closest, experience the miracle in its 'truest' form (2004, p. 48). These stories, however, of how miracles and transformations have evolved through experiences of drama can only, he says, offer insight on pedagogic exchange and the impact it has had on practitioner and child (Neelands, 2004, pp. 48-49). 'Stories-as-theories' are not considered, in the Western world, to be grounded research methods (Christian, 1987 cited in Neelands, 2004, p. 49). Therefore, how do we measure social and emotional impact through drama experiences? Neelands explains that there is a

'common sense' expectation that drama/theatre/performance does have 'transformational' qualities which can be found in the work of such prolific dramaturgs as Brecht, Boal, Brook and Bond, whose concepts and theories regarding theatre and drama practice focus on a belief that such dramatic methods can transform and change society (Neelands, 2004, p. 49). Neelands highlights how Schechner in Performance Theory (1988) also remarks that drama/theatre/performance can trigger positive, transformative, personal and societal changes encouraging aesthetic, social and cultural awareness.

In support of this, he claims that for all those using drama in educational settings, there can be an expectation of change and transformation. These occur during the experiences and opportunities which are created through drama, encouraging a safe space to explore, question and comment on our world (2004, pp. 49-50). However, what remains, as Neelands stresses, is how do these 'artistic transformations' affect our children/society/community/culture on a wider scale? This, he claims, can be identified through the distinguishing differences of pedagogy. He states that:

Intra-aesthetic pedagogy: separates a child's experience of drama from the society which encompasses her. The focus of this pedagogy is on developing artistic and technical skill. It can be considered as a way to domesticize drama (2004, pp. 50-51). The characteristics of this pedagogy are similar in shape to Freire's concepts regarding 'narrative education' or 'banking concept', where the emphasis is on the resonance of words rather than on their transformative qualities. Freire explains how this approach to education is domesticizing, turning children into 'containers' to be filled with knowledge, where the teacher/practitioner becomes depositor and the children experience a lack of being able to enquire, explore and

discover for themselves. As Freire claims this approach lacks 'creativity, transformation and knowledge' (2005, pp. 52-53).

Para-aesthetic pedagogy: acknowledges the social/artistic/dialectic nature of facilitating drama and encourages wider social-cultural awareness. This pedagogy functions by focusing on developing a child's personal and social development (Neelands, 2004, p. 51). In relation to Freire, it can be regarded as a form of 'libertarian education', facilitating understanding and raising awareness of self and others. The teacher/practitioner here is a person who engages with her students, encourages critical thinking and fosters 'mutual humanization' (Freire, 2005, pp. 54-56). Neelands states:

> In contrast, alternative drama pedagogies that are located in the counter-cultural interstices between (inter) and beyond (para) the 'artistic' and the 'social' appear to at least be better prepared for the possibility of personal and social transformations at a geo-political level (2004, p. 51).

In answer to the question of how to measure these personal changes and transformations happening through drama experiences, the focus needs to be on the characteristic and context of the pedagogy (Neelands, 2004, pp. 51-52). The pedagogy that fosters 'miracles of transformation' will be mindful of the act of 'becoming'. The practitioner here will focus on the child as a 'human becoming' rather than a 'human being' and encourage the potentiality of the child. Through such an approach 'miracles are not exception but the rule' (Neelands, 2004, pp. 52-53).

Some may deem such an approach as an activity of total freedom with participants being void of any assistance in their explorations. Way remarks that this is a false notion. (1967, p. 26). He claims that an approach such as this fosters intuition and, like intellect, requires training but of a different kind: play not rigour. He explains that through intuition 'individual differences' are developed to their capacity and that there is no "single criterion of

what is right or wrong, or good or bad." He stresses that it is this 'immeasurable factor' which may cause academic disparity in a plight to accept intuition as a means to evaluate such an approach in action (1967, pp. 4-5). Intuition, he claims, develops inner resourcefulness; through drama children can develop their understanding of how others may be feeling and thinking, leading to transformations of attitudes and behaviour (Way, 1967, pp. 4-7). Both Way and Heathcote believed in the significance of intuition for teacher and student alike as an approach to aid evaluation of practice (Bolton, 1984, p. 59).

Rogers referred to this intuition as empathy, a core condition of the facilitator in her approach during praxis to understand the feelings and thoughts of the participants in her group, helping towards encouraging group unity to foster wellbeing (Rogers, 2004). Like Neelands and Way, Rogers also explored the nature of the creative process, exploring the conditions in which it is performed and the manner in which it is fostered. He states:

> My definition, then, of the creative process is that it is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other (2004, p. 350).

To reiterate, what may be deemed by some as a negative of this process is that it makes no difference between what may be considered as 'good' or 'bad' creativity (Rogers, 2004, p. 350), (Way, 1967, p. 26). Rogers stresses that what may be referred to as satisfactory levels of creativity cannot be placed in a hierarchy, neither can it be scrutinized, evaluated or judged. The possibilities of a creative process consists of what Rogers refers to as:

- *Openness to experience:* where the process facilitates flexibility, and creates an opportunity to absorb concepts, beliefs, perceptions and become involved in the action (Rogers, 2004, p. 354) along with:

- *__An internal locus of evaluation:__* where the source of the 'evaluative judgement is internal'. The value of what is created is determined by the participants 'actualization of potentialities' which have not existed beforehand but through the creative process are emerging, which helps to create a feeling of satisfaction and creativity for the individual which cannot be changed by an external evaluation (Rogers, 2004, p. 354).

- *__An opportunity to play with concepts:__* such a process encourages an open and flexible space to play spontaneously with concepts, problems, ideas, shapes and relationships. Through such play the individual experiences a 'creative seeing of life in a new and significant way' helping with self-realization (Rogers, 2004, p. 355).

As a practitioner, I deliver Sanctum as a para-aesthetic pedagogy, capturing these elements highlighted by Neelands, Way and Rogers in its creative-performative approach. The pedagogy functions by focusing on developing a child's personal and social awareness. It offers a fluidic process which encourages opportunities to engage with concepts and respond through performative action. What is created using Sanctum is determined by the potentiality of the participants. The value, therefore, is intrinsic and cannot be modified by an extrinsic influence. An approach such as this creates a safe space to explore concepts, issues and relationships through creative play, helping students to view real situations through creative exteriorization.

Throughout a life skills workshop the fluidic nature of the process offers an opportunity for participants to become open to new experiences, to play with concepts and issues, to problem solve and think critically with the potential of reaching a point of self-realization. When students play in this way, I, as participative-observer, facilitative-practitioner and researcher, become aware of the positive changes which are occurring in the

space. Children's attitudes appear to be developing positively, communication skills are improving, relationships are evolving, self-confidence is building resulting in what Neelands refers to as 'miracles' (2004). These transformations become apparent to me in the immediacy of the situation in action. Students, through their intuitive impulses encouraged through play, begin to create and make their "outcome". I engage with the students through participation, questioning and facilitating a dialogic, safe space where roles become interchangeable.

This study highlights the main findings of participating in Sanctum. The two research projects are described in greater detail as *Intrinsic Reflections* in Chapter Five. Here I will give an account of the methodological approach which incorporated contextualization analysis as its process of evaluating data . This form of analysis is a process of evaluation which focuses on analysis through the concept of common-sense interpretations which, according to William H. Edmondson, has greater significance when highlighting human behaviour (1999, p. 1). He claims that analyzing in such a way is more than just a process of 'managing and exploiting situations'; it extends perception generally (1999, pp. 2-3). Edmondson comments that such a process can be applied to any data, stating for example, how individuals behave during conversations being indicative of the way the data will be processed:

> The processing which is necessary to work with data is present in everyone, and in everything they do. The details of the processing will vary (as does personality and experience) which is in part why negotiation is required in human-human interaction, but the fact of processing does not vary...which is why the management and exploitation of context works as well as it does (ethnomethodological credibility stems from this) (Edmondson, 1999, p.5).

Therefore, contextualization analysis has helped me to focus on the 'process of relating or mutually informing' (Edmondson, 1999, p. 4) the data comprised during practice in the following projects:

- ***Project One:*** *Think Before You Send*: where Sanctum was on the school timetable as part of the weekly pastoral session for the Autumn Term, 2009 at a local high school. Sixteen Year 9 students participated as peer educators. The target audience was Years 7 and 8, with over 200 students in each year group. The topic to be explored was Cyberbullying (bullying through modern technological devices). The project was supported by the local Crime Reduction Officer and the LEA.

- ***Project Two:*** *Think Before You Drink*: where Sanctum was delivered as a one day life skills workshop to facilitate a performance/presentation at the end of the day for a peer group of Year 9 students for Academic year 2008-2009. Over 340 Year 12 and 13 students participated as peer educators. Seventeen high schools including special schools, alternative education units and a mental health adolescent unit participated. The target audience was Year 9 consisting of between 200-300 students in a year group. The reasoning for choosing Year 9 as the target audience will be explained in detail in Chapter Five. The project was supported by North Wales Police, High Sheriff of Clwyd, LEA and funded by the Thomas Howell Education Fund.

The research design adopted both a qualitative and quantitative approach. The following research activities were carried out:

• Before the life skills workshop in both projects began, peer educators were asked to evaluate their level of wellbeing through writing down a number between 1-10 which estimated their level of happiness (1-being the lowest/saddest and 10-highest/happiest). At the end of the workshop the peer educators were asked to repeat this exercise.

•   Concluding each *Think Before You Drink* workshop the peer educators also completed a qualitative questionnaire. These questionnaires were comprised of the following five open-ended questions:

1. What have you learnt during the workshop/project?

2. Would you like to do this again maybe on another issue? If yes which issue?

3. Do you think you now feel comfortable/confident in discussing these issues explored today with younger peers?

4. Did you enjoy the workshop/project and presenting your work? If yes/no state why?

5. Do you think that this is a good way to teach PSHE in schools? If yes/no state why?

•   With *Think Before You Send*, the qualitative questionnaire was completed at the end of the project (full term) and consisted of four open-ended questions:

1. What do you think about your usual PSHE lessons in school?

2. What have you learnt from this project?

3. Have you enjoyed attending this creative PSHE workshops this term? Please give reasons for your answer.

4. Do you think this is a good way to teach PSHE in schools? Please give reasons for your answer.

•   At the end of each workshop for *Think Before You Drink*, both Conwy and Denbighshire LEA representatives conducted their own evaluation through giving each member of the audience a quantitative questionnaire which comprised of structured questions and where the audience members chose an answer in response to the peer educators presentations .

•   For *Think Before You Send*, the audience contributed to the evaluation process through informal qualitative interviews with practitioner, peer educators and teachers at the end of the presentation.

Such an approach to research encourages the incorporation of students, practitioner and teacher's narratives to be included in the *Intrinsic Reflections* which are discussed in detail in Chapter Five. The participatory nature employed also encouraged the potential for enhancing the reliability of the research findings, as interpretations are tested and verified by the peer educators (Hughes and Wilson, 2004, p. 61). The study highlights the potential efficacy of incorporating applied drama and the creative arts to address 'specific issues and deliver non-arts related outcomes by using theatre as a vehicle' to augment current pastoral provisions in schools (Hughes and Wilson, 2004).

The impact of Sanctum on a child's personal and social awareness and development:

The following summarized descriptions were extrapolated from the qualitative methods as stated:

1. **The wellbeing estimation**:

According to the collected data from both projects, 60% of the peer educators' responses had risen at least two (or more) grades after completing the workshop; 30% had risen by one grade; 10% stated that they felt the same. There were no indications of participants having a lower grade after the workshop had been completed.

2. **The response extracts taken from the qualitative questionnaires conducted for** *Think Before You Drink* **included:**

> *I learnt how to teach PSHE using performance and also new facts about alcohol and its dangers and tips on how to look after yourself.*

Many of the peer educators' accounts emphasized that they had learnt 'how to teach PSHE' through a variety of approaches which they had not experienced before and that such an experience had helped them to develop life skills and improve their self-confidence when presenting on an issue. Comments highlighted that, through a performative approach, students were able to practise 'speaking about issues openly' which helped to develop vocal confidence and improve social interaction.

> *I would like to do this workshop again, the issue in hand next time being- drugs, health and eating disorders and perhaps stereotyping.*

95% of the peer educators stated that they would like to participate in the workshop again. Ten of these students had already participated once before, owing to having to attend a different high school for the teaching of one of their A Level subjects, allowing them to

participate again if they wanted to. The remaining 5% said that they would not like to participate again, but did not give a reason. Many of the accounts by the peer educators stated that if they were to participate again the recurring top issues they would like to explore would be: drugs, health/eating disorders, peer pressure and stereotyping in relation to sex.

> *Learning what I have today has widened my knowledge and has left me confident in answering questions about the issues we talked about.*

95% of the peer educators responded that they had developed their understanding of the issue and felt that they could and would like to answer the questions of their younger peers in relation to alcohol and the issues encompassing binge drinking. Less than 5% responded that they would not like to discuss these issues with younger peers, with the remaining peer educators responses highlighting concerns that they would be worried if they were unable to remember all of the facts.

> *I liked participating in the workshop because I liked knowing that it was making a difference and helping younger students.*

The majority of the peer educators commented that they liked being able to participate in an activity which was seen to help others while developing their own life skills. 70% stated that learning through such an approach was fun and that through 'showing' and 'doing' a greater understanding of the issue could be comprehended. 10% emphasized the importance and benefits of working as a group which encouraged an opportunity to not only work with friends but with students with whom they would not usually work in a traditional classroom setting. A further 10% commented that it was more interesting and informative than their usual PSHE lessons of studying from a text book. 5% stressed the importance of creating a time and space for students to share issues and concerns confidentially in school, highlighting that when this happens personal experiences and real life stories come into play and, when shared, can be helpful to others. The remaining 5% abstained from comment.

I think it is a good way to teach PSHE in school as I think people would pay more attention if people perform rather than talk about it. It's taught me more than PSHE ever did.

The emphasis on 'doing' through using play and dramatic methods was stressed by 90% of the peer educators as a positive, interesting and fun way to learn about issues. The majority said that learning in this way helped them to understand the issue with more clarity owing to the opportunities which were created to interact, discuss, explore and experiment. 5% commented that such a participative performative approach helped them to enhance their communication skills and develop self-confidence in being responsible for delivering an important message to younger peers. Most students commented that through creating small dramas together they enjoyed the sense of attachment which working in a group can foster. The remaining 5% varied in comments: although most said that they thought this was an effective approach to teaching life skills, some found the activities tiring while others stated that it was not for them, but no further reasons were given.

The responses from the quantitative questionnaires distributed to the Year 9 audience members, according to the LEA representatives, resulted in the majority commenting that through drama it was easier to understand the issues which were being presented. Students agreed that the situations created by the peer educators were ones to which they could relate, unlike some of those discussed during PSHE lessons. The majority agreed that they felt they could approach the peer educators if they wanted to know more about the issue and that being taught by older peers was enjoyable. The most requested topics for future discussion and exploration were drugs, eating disorders, sex/relationships and violence, with comments highlighting that these issues were not being explored in great detail during pastoral lessons (Ostler and Roberts, 2009).

3.   **The response extracts taken from the qualitative questionnaires conducted for**

Think Before You Send **included:**

> *We hardly learn anything in PSHE, they say we're getting ready for jobs, but we don't learn anything like that.*

The majority of the Year 9 peer educators commented negatively about their PSHE lessons in school. Comments included that the lessons were 'boring' and 'not interesting'. The lack of being able to interact in these lessons was emphasized, with peer educators highlighting that the lessons had no variety of activities.

> *I have learnt how to tell others about my opinions and learnt lots of facts about cyber-bullying, like it invades the victims space and makes them feel depressed and upset.*

Peer educators commented that they had learnt how to express their opinions in a group and, owing to this, were becoming more self-confident and less embarrassed when talking openly in class. The majority commented that they had learnt a lot of new facts and that through performing and writing their small dramas they 'understood the issue better'.

> *I have enjoyed these PSHE lessons this term because it is a creative way to bring up the issue and understand it better.*

The majority of the students commented that they had enjoyed the workshops because it focused on a performative aspect and that creating and writing a small drama in a group was 'fun and exciting'. Some stated that it was better than 'usual PSHE' and claimed that the 'warm-up was the really creative part' where a lot of new skills were learnt. One student commented that after a while the workshops 'got boring' but continued to state that the acting and games were really enjoyable.

This is a good way to teach PSHE because it gets you ready for later life and it engages and entertains the audience.

Peer educators remarked that such an approach to teaching pastoral education was a 'new way of learning' which was fun. The majority commented that it was a good idea to teach about issues in this way as it got everyone involved in all the activities. They favoured the concept of learning by doing and stressed that through seeing the situations come into play a greater understanding developed. One student commented that it had been a good experience but 'only if you enjoy the creative side'.

The small dramas created by the Year 9 peer educators were presented to Year 7 and Year 8 in their morning assemblies. At the end of the performances, I conducted informal discussions with the audience members along with the peer educators and some of the teachers who were present. Comparing these responses, the majority of Year 7 and 8 appeared to be animated in their responses and commented that they enjoyed watching the Year 9 performances, highlighting that the issues presented were easy to understand and that they preferred the 'acting' to a teacher 'standing and talking' about the issue. Others commented that the Year 9 peer educators had devised stories based on similar ones which they had experienced. Some students in Year 8 commented that in pastoral lessons 'teachers talk about issues but only in ways that they understand them'. Students emphasized that some of the teachers were not relating the issue being explored in ways which reflected the situational experiences which a Year 8 student would encounter. Some Year 7 students commented that the small dramas had made them aware of taking care when responding to 'nasty text messages' and that they would now consider approaching a teacher, parent or peer educator if they were being cyberbullied. Other students commented that they would not like to participate in such an approach but really enjoyed watching the performances. Some Year

7 and 8 students asked if they could participate in the workshop if it was delivered again. The issue which the majority of these Year 7 and 8 students wanted to explore was peer pressure. They claimed that this issue is not discussed in detail during pastoral lessons.

To summarize, the peer educators responses in both projects appeared to acknowledge that Sanctum: (a) facilitated an opportunity for Years 9, 12 and 13 to enhance their social and communication skills through highlighting key pastoral issues to younger peers; (b) was a fun way to learn about important issues with friends and encouraged empowerment through its peer educating creative approach; (c) created an opportunity to discuss issues and problems in a space which was 'confidential' and safe; (d) provided an outlet for creative response hard to achieve elsewhere in school; (e) involved all students in its workshop, with everyone being regarded as capable and equal in the process; (f) helped to develop the self-confidence of students who would not necessarily participate in such an active approach to learning; (g) the active nature of drama made the approach to teaching and learning about pastoral issues interesting, compared with the usual method of sitting behind a desk and writing down notes; (h) the use of role play helped students to understand what they were thinking and feeling and to reflect on their own lifestyle.

However, to theorize or verify the efficacy of Sanctum from these responses generated through qualitative research, caution is required in interpretation. Such positive comments could be related to a student's wish to make a favourable impression on the practitioner-researcher, teacher or school. Therefore, further research would be required to evaluate if the students are generally happier, more fulfilled or developed in self-confidence. The ultimate effect on the wellbeing of the students at the end of their participation could then be judged. Empirical validation would be necessary to systematically analyse the

practice of Sanctum on how it creates an impact on a child's emotional and cognitive development to determine its function as an effective pedagogy for not only teaching life skills but contributing to the wellbeing of the students in the group. The students who participate in Sanctum are not observed after the process. Teachers, however, have commented informally to me when I return to the school that they have witnessed positive changes in some of the students' attitude after participation; but it is not possible to come to a conclusion in regard to the permanence of the effect.

I am also aware that as participative-practitioner-researcher, my role can be negatively associated with that of the 'experimenter'. I may have expectations or favour a particular outcome from the activity. The responses, results, beliefs, knowledge and enthusiasm which I project during the life skills workshop can have an effect on the outcome. In the *Intrinsic Reflections* which follow in the next chapter, I have tried to give a faithful account of the happenings in situ but realize that, because of my role as the experimenter, my comments and reflections should also be treated with caution. However, in each school visited all students who volunteered for the workshops fully participated. The majority commented positively about their experience through informal discussions with me and through the written responses in the qualitative questionnaires. They appeared to have developed self-confidence and produced their desired creative outcome through using drama methods as their tool.

Michael Owen, Head of English and Head of Sixth Form at Blessed Edward Jones, commented (2008) that he believed the life skills workshop had been a very positive day for his students. He claimed that the students had developed and displayed a mature attitude towards discussing the issues surrounding alcohol mis-use and that they had succeeded effectively to devise and present a series of group dramas which were presented at the end of

the day to Year 9 students in the school. Owen remarked that the school planned to use the film made of the performances in school to further educate the children about the risks and seriousness of the issue. He stressed that the dramas created by the students offered the younger students of the school some 'timely warnings' about the dangers of alcohol and the reality of the facts.

Such an approach does not evaluate or judge the child's creative 'outcome' as good or bad, but encourages an environment where the child can reflect, demonstrate and represent her work; what she has made is a result of the emergence of her potentiality and her journey towards self-realization which creates a time of celebration for those participating and observing in the group.

Miracles or transformations can happen as a result of the experiences which are triggered in the facilitation of drama education (Neelands, 2004). Faith in delivery of a drama lesson or workshop by the practitioner can encourage children to make new discoveries and express their voice in a learning environment. Effective drama teaching can also help those children, who may be referred to in a school as 'dysfunctional', to find a space in the educational setting which brings comfort and security (Neelands, 2004, p. 47). This space is synonymous with that of a loving and caring home which fosters an opportunity to reveal hidden feelings, potentiality and opportunity to express in the safety of its confines (Neelands, 2004, pp. 47-48).

Sanctum is an approach, among many other Drama-in-Education and Theatre-in-Education approaches (as discussed in Chapter One), which offers an opportunity for young people to address personal, social and health issues. I do not claim in this study that Sanctum is necessarily best practice but the concepts which have shaped the pedagogy are indeed

worthy of exploration owing to their value in praxis. Some of my M(aster) of A(rts) in Drama Education students at the University of Chester have begun to experiment with some of the elements which can be found in the praxis of Sanctum. One student in particular, a dance practitioner has begun to apply the elements of ritual, routine and concepts embedded in Sanctum into her own practice, incorporating a sacred aspect to create performances which reflect spiritual and personal stories. She has also begun to experiment with and re-invent the *mandala* to project her own desired space referring to it as a 'double zone' (Lovelock, 2011).

As a practitioner facilitating Sanctum, I can only reiterate the scholarly beliefs of Neelands, Way and Rogers, among others, to point out that through the use of drama, 'miracles' can and are happening. These transformations are encouraged to happen when the potentialities which lie in drama are exploited in the creative process. What may be deemed falsely as a process of freedom with no assistance, is in fact a process which requires a careful and gentle construction of inner-structure, creating a space which fosters play, shelters, nurtures growth and encourages respect and friendship. As Neelands states, there is something special about a space somewhere in the 'borderlands of the school landscape' reserved for drama and the creative process, a place where miracles are happening where children emerge as human becomings with an increased understanding of self and others (2004, p. 55). This is Sanctum.

Facilitating Guidance and Learning via the concepts in Spiritual Healing

To teach aspects of the pastoral education programme through Sanctum offers a potential cathartic outlet improving self-confidence by guiding a student to counteract negative thoughts and emotions, raising self-esteem and awareness of issues relevant to her in today's society. This encourages an opportunity to share problems and emotions with others in an open, enactive, learning space, giving voice to problems and concerns with hope of having a positive future effect on wellbeing. The definition of wellbeing can be dependent on societal paradigm. Paradigm here refers to the context coined by the science philosopher, Thomas Kuhn, as a pattern, model or exemplar. Kuhn claims in *The Structures of a Scientific Revolution* that "Paradigms are recognized scientific achievements that for a time provide model problems and solutions to a community of practitioners" (1970, p. 7). The degree of wellbeing can be classed as one of Kuhn's puzzles. A scientist strives to find a solution by testing a given hypothesis this is carried in an environment where given variables are controlled and changed with outcomes recorded (Kuhn, 1970, pp. 36-37). Wellbeing requires exploration with solutions becoming exemplars. The definition, however, remains elusive because of social constructs. An individual's understanding of wellbeing depends on a number of variables in relation to a person's values, education, culture and assumptions, not only about the nature of wellbeing but what constitutes a healthy mind. The definition comes from a variety of interpretations. Kuhn argues that if a problem is to be classified as a puzzle then the problem must be characterized by more than an assured solution. He continues by claiming that to solve a jig-saw puzzle is not for example merely to make the picture. The final completed picture is not the solution. What must be looked at are the rules which help us to resolve the problem-the puzzle. Kuhn explains that we should accept a broader definition of the term rule "...one that will equate it with 'established view point' or with 'pre-conception'

then the problems accessible in a given research tradition display something much like this set of puzzle characterization" (1970, p. 38).

Education like science changes what we want to explore and resolve issues with time. Problem or puzzle solving skills enable the student to develop critical thinking, potentially effecting the application of life skills to new situations and addressing problems which naturally modify with time. The emphasis in Sanctum is on skill not knowledge. Ofsted remark that young people appear to have the relevant knowledge about issues, but are less developed in being able to apply the life skills in everyday life (HMI 070049, 2007, p. 4). Skills contribute to how an individual leads her life; the application of these skills through knowledge can have a future effect on her wellbeing. A creative-performative pedagogy such as this equips a student with personal life skills which can be applied to a variety of situations, such as:

- Developing personal management.

- Oral communication.

- Improving listening habits.

- Recognizing and defining problems.

- Inventing and implementing solutions.

- Creating new approaches and strategies for daily living (Heathcote, 1984).

Ofsted claim, that pastoral education is perceived, too often, as a subject where students are to gain knowledge and understanding rather than developing social skills. The report states that too few schools viewed achievement in pastoral education as related to their students' attitudes, values and personal development. The report confirms that the pastoral programmes

did not give students the opportunities to explore issues effectively (HMI 2311, 2005, pp. 1-2).

Coping strategies develop intuitively in Sanctum, because the activities contain a puzzle solving framework. A student's transition to adolescence can create many puzzles which require the skills to solve them, it becomes a time in the family, community and society where a child holds a special place in the transition between childhood and adulthood which has a future effect on her wellbeing (Aggleton, Hurry and Warwick, 2001, p. 7). Historically, emotional health appears to have been overpowered by its association with mental illness and is generally associated with psychiatry rather than what we need to be aware of in our daily life and functioning to help maintain, a healthy outlook and wellbeing. In society some individuals may react negatively when someone in the social circle declares herself as feeling depressed or having a breakdown; the natural reaction appears to be one of distancing from the person who is not complying to social norms. It is, as if the individual who expresses the darker side of her emotions is not abiding by social constructs (whatever they may be). Emotional health problems tend to cause confusion or misunderstanding in society, with individuals unclear on how to support and help an individual who is emotionally unwell unlike an individual who has a physical health problem. Interventions which raise awareness of wellbeing issues are required to combat such stigma (Rosenfield, 1997, pp. 660-672).

Some members of society demonstrate a hostile response to an individual in need of a shoulder to cry on. This can have a future effect on the way a child perceives the releasing of her own emotions: instead of feeling self-confident in expressing feelings, the child can revert to suffering in silence as the admission of feeling down or unhappy leads to social exclusion

(Aggleton, Hurry and Warwick, 2001). Graham Thornicroft, Diana Rose and Aliya Kassam et al (2007) refer to stigma as referring to problems of knowledge: ignorance , attitudes: prejudice and behaviour: discrimination (2007, p. 192), they remark that there is significant evidence, that interventions to improve public knowledge about mental illness can be effective. The transition between childhood to adulthood becomes an anxious time for the parent/carer, as well as the child who requires a different kind of care from their loved ones. It has been argued by Aggleton et al, that it is sometimes difficult for a parent/carer to take a step back and give a form of distant support to her child, as the parental or caring instinct tends to lean towards always being there in the foreground of that child's life and when the need to be at the periphery emerges the parent/carer can also require support and guidance. As long as the child is assured that love, support and guidance are always there, self-confidence and independence should then develop and progress naturally (Aggleton, Hurry and Warwick, 2001). This concept can also be found in the educational environment, as some teachers express the need to be always at the foreground of their student's learning. Sometimes there is a need to step back and allow the student's own learning. As long as the student is assured that support and guidance will always be there from the teacher, anxiety can decrease and the self-confidence to ask for help will not be regarded as a weakness or a failing. It is this 'going back' to ask that some children are unsure about and which potentially builds up anxiety, stress and emotion. It is therefore valuable to reinforce that, although trust and independence have been worked on by both parties, questions and enquiries are always welcomed and would be treated with balanced and constructive guidance.

Observations (on-going) with children have highlighted how sometimes considered problems become either over dramatized or ignored and made to appear insignificant by the

parent/carer in the home or by a teacher in the educational environment. This potentially, heightens anxiety and stress. It is the role of the adult to become a balanced guide to avoid overprotection and to think rationally and with reason how to deal with a child's considered problems. However, there is also an opposite of an overprotective response, where the child is viewed as the person responsible for determining her own fate, looking after herself, physically, emotionally and in regard to general health care (Aggleton et al, 2001). It is therefore important to note Peter Aggletons and others' concerns, that a child is very inexperienced at looking after herself in relation to health problems and especially wellbeing issues (2001, p. 8). Due to a lack of education in relation to emotional health issues in schools children are finding it difficult to request and obtain information and help. This lack of support within the social and educational systems reflects a breakdown of a society which was once led by tradition. The values which are embedded in a tradition provides guidance for individuals (Kneller, 1956, p. 159).

Although G. F. Kneller writes in 1956, the observations mirror problems in society today, having important implications for guidance and counselling. Kneller remarks further how 'transformations in occupational activities' and changes in how a family is structured are a fundamental element, contributing to how guidance is given along with changes in the way of life in relation to an individual's habits, morals and values (1956, p. 159). This can become an opportunity for individuals living in a Western culture to reflect on the traditions of the Jewish home, where "…guidance is as much ritual as the feast days within the faith" (Wertheimer, 1994, p. 30). J. Wertheimer claims in *Commentary Magazine* January 1994, how 'strong family values' such as those in the Judaic family are the 'backbone to social stability' (pp. 30-34). Guidance and learning should not be understood as making a child totally dependent on the parent/carer or even teacher as the solver of the puzzles in life. This

can create a greater form of helplessness in the child whom the adult is trying to help. The notion of the Jewish home, however, appears to not only be a centre of ritual and tradition but also a centre of support and guidance for the child. The Judaic model appears to regard guidance as another form of education, helping the child to develop the resources and skills for daily life. Maintaining that guidance is in essence merely another form of education. However, it should not be based on a form of 'psychological engineering' or subliminal pressure in the home (Langeveld cited in Kneller, 1956, p. 160). Significantly, what is being discussed here is that guidance is concerned with maturation and therefore requires a balanced approach towards support and learning. This form of guidance towards learning should not only be present in the home but also in the educational environment, with the child being allowed to 'grow and flourish through creative interpretation encouraging moral growth and self worth, rather than being a product shaped by the adult' (Langeveld cited in Kneller, 1956, p. 160).

In a family and educational environment effective guidance can be recognized for its importance, not only for the welfare of the child, but for the welfare of others in that particular group or environment. A child who is given effective guidance can practise her knowledge on other children, potentially having a positive effect on the societal group in her community and school. The Sanctum workshop helps students to become peer educators, aiming to provide an empowering experience for the student who participates. The creative-performative work produced by the student in the life skills workshop does not only contain factual information but some solutions to societal puzzles presented (Kuhn, 1970). The devised presentations are performed in a peer group assembly. It is this peer group which becomes the most influential factor on some of the students. Weare argues how teachers need to regard the peer group as a 'significant tool to educate children' (2000, p. 119). She claims

that students have the ability to teach one another, with the whole learning experience being a 'dynamic part to play in social affective education' (2000, p. 119) facilitating guidance so that the learner can become autonomous and critical. To empower a student should not be mistaken as transferring total responsibility. A peer educator needs a stable and secure outer structure to work from. This structure requires gentle construction, fostering the necessary skills and guidance to create a safe and healthy framework for living and improving wellbeing. In relation to the educational environment and especially the pastoral time allocated in schools, the notion of a creative-performative pedagogy, where students are able to release their worries and inhibitions, becomes a time to focus on life puzzles which can be worked on through the application of drama and the creative arts, to produce exemplars as life tools to be used and applied in the future. An approach such as this can be a positive way of supporting and guiding a child through adolescence, encouraging the discovery of the self, to improve wellbeing and its maintenance to take precedence in daily life. The adolescent period, between the ages of 12-20 years, is a turbulent stage in a child's development when change must take place (Teacher.net, 2009). The transition from parent/carer dependent child to independent young person is not only physical but emotional and gradually becoming financial (NHS Library, Transition, 2009). This can be an anxious time, as the response and the acceptance from others in the community could be either positive or negative. These immediate reactions can have a lasting impression on the young person affecting her wellbeing (Teacher.net, 2009).

Sanctum abandons mimesis; its aim is not to represent but to approach reality directly and present it. A student needs to be challenged emotionally as well as intellectually so that she can begin to truly listen to what she is feeling and hearing. Through such an approach the student is given the opportunity to demonstrate, release and solve her oppressions through its

fluidic process. When internal oppression is released, the aim becomes to change the outcome, which potentially guides the student to embrace new possibilities and solutions and to actively participate in them through a creative-performative pedagogy.

Healing and the Facilitator

The desire to be healed is as old as human existence. It has played a significant role in religions and cultures throughout the world, attracting both divine and scientific approaches with such acts of healing as the laying on of hands being performed as part of a religious ceremony. Some aspects in the following religions have influenced the thinking through practice to evolve Sanctum, especially some of the views on healing and how these concepts can be adapted and incorporated into a creative-performative pedagogy, assisting in the progress of improving self-confidence.

Christianity and Healing

The image of blessing and healing with the laying on of hands appears in the beginning of the Bible; Genesis 48:14: "And Israel stretched out his right hand and laid it upon the head of E'phraim, who was the younger, and his left hand upon the head of Manas'seh..." asking God to bless and heal the two males. In the New Testament, the gnostic Gospels and The Acts of the Apostles, the laying on of hands or touching is frequently spoken of in connection with healing (Johnston, 1911, p. 318). Christ became a renowned healer through touch and the first generations of Christians were a healing community. In the Church service, the priest's laying on of hands becomes a transmission of energy for healing. In Sanctum gentle touch is introduced in the *preparation,* helping to discard inhibitions and to introduce a less formal approach for the students to communicate with one another in a group. The incorporation of

gentle touch is introduced as a way to potentially establish a friendly and compassionate

participative space (see Figure 24).

Figure 24: Gentle touch: 'Think Before You Send' at Ysgol John Bright.

 Identifying another student through touch can have a positive effect on that individual. The

gentle, positive touch of one person by another becomes an expressive and functional gesture,

becoming a time to focus on building a relationship which forms itself from friendship

(Kunzler, 2001, p. 105).

Judaism and Healing

Judaism focuses on the psychological stories in the Hebrew Bible to facilitate healing,

involving stories of family relations and the individual with God (Schwartz and Kaplan 2004,

p. 5). In the Hebrew religion there is an emphasis on health and healing, with the Lord telling

Moses in Exodus 15:26 that He was his healer and that Moses should go on to heal others. In rabbinic literature health appears to be under Gods control and that illness can be healed through prayer, the spiritual form of healing lies in the religious domain of the Judaic model and that the role of the physician is 'going through the motions' while the actual healing is being created by a force of energy from God (Segal, 2009, p. 157). Judaism has a deep concern for healing, the religion is built on *Korbonnot* (a closeness to God) and *Kabbalah* (mysticism and energy healing), to develop and enhance an individual's life through spiritual learning (Moses, 2009). In Judaism spirituality and healing is synonymous with a way an individual improves her wellbeing with an emphasis on healing from within, highlighting that those with a spiritual connection will heal more effectively (Moses, 2009). In Sanctum, students express stories through dialogue and creative play. Stories involve relations between family, friends and others in the school and local community. Each story becomes a time to focus on issues and problems, with each student, hopefully, learning something new and useful from the life experiences of other group members (see Figure 25).

Figure 25: Scenes from 'Think Before You Drink': The Night Out: at Ysgol John Bright and Fran's Story: at Ysgol Bryn Elian.

This also becomes an opportunity to reflect on the self and one's role in the problematic area of the relationship. Experiential learning such as this, can be a way to enhance a child's life, mirroring that of spiritual learning. For a student to express a personal story as a form of experiential learning potentially fosters wellbeing, through raising awareness of her intuitive connection with herself.

Islam and Healing

Healing in Islam consists of recitation of the Qu'ran and touching of the affected body areas for healing. In the Islamic faith, healing was a significant component of the revelation given to Muhammad, the prophet (Hunzai, 2001). The Islamic tradition in both the Sunni and Shi'a groups attribute dramatic healings to Muhammad (Hunzai, 2001). The word or term healing in Islam is known as *Shifa* and the word is used in variable grammatical forms in several verses of the Qur'an (Oyewole, 2006, p. 3). These verses are highlighted by I. Y. Oyewole as

Qur'an 9:14; 10:57; 16:69; 17:82; 26:80; and 41:44. These six verses according to Oyewole are referred to as *Ayatu'sh Shifa* (the healing verses) which provide suggestions of sources for acts of healing (2006, p. 3). Oyewole remarks that the hidden ailments that the Qur'an heals impurity of the mind and its healing power can be obtained through recitation, massaging or touching the affected body parts (2006, p. 4). According to Thomas Ashley Farrand *mantras* become a form of protection, creativity and healing (1999). In Sanctum the use of *mantras,* in the *preparation* for *golden time relaxation* and safe physical contact exercises, involve the students gently shoulder massaging one another in the *mandala* (see Figure 26).

Figure 26: Shoulder massage in the mandala in preparation for the mantras: 'Think Before You Send' at Ysgol John Bright.

The inclusion of recitation and touch becomes a time to work on group unity, establishing positive relations to encourage wellbeing. In the workshop, recitation and safe touch becomes a time to focus on the self, while helping others to relax.

Hinduism and Healing

Hinduism's care and concern for others is shown and transmitted through the individual acts practiced by the Hindu and which is extended into the community gradually (Herman, 1991). As a means of healing the body, mind and spirit the Hindus practice a form of ancient traditional healing known as *Ayurveda* (*Ayus* -life and *Ved* - knowledge). This form of healing involves an element of touch through massaging therapeutic oils with light, sensitive touch to rejuvenate and to balance the physical, mental, emotional and spiritual elements of an individual, assisting in the development of a healthier lifestyle to maintain and restore a harmonious equilibrium (Frawley, 2002). The students participating as peer educators perform an act to benefit others, communicating a sense of care and concern for the other children in the group. The peer educators in the workshop, express this notion of life-knowledge to educate others through creative-performative presentations, raising social awareness with the possibility of forming resolutions or solutions (see Figure 27).

Figure 27: Scenes from 'Think Before You Drink': The Night Out: at Ysgol John Bright and Rewind the Night: at Ysgol Bryn Elian.

Buddhism and Healing

Tibetan Buddhist religion is also a fundamental contributor to this source of healing through touch, where an individual's spiritual energy is activated. However, the main focus in Buddhist healing is through *yoga* and meditation. In a paper titled *Evaluation of Healing by Gentle touch*, research highlights particular findings which suggest that healing in this way was considered to have shown significant value for the improvement of general wellbeing improving the quality of life of an individual (Weze and Learthard et al, 2004, p. 9). *Golden time relaxation* creates a time for reflection through meditation in Sanctum, where the breath becomes an object of focus, helping to de-clutter the mind and to find space for inner peace (see Figure 28). Sometimes in this exercise those students with close friendships in the group like to physically rest on one another or hold hands, which is encouraged as the gentle touch appears to improve their general mood.

Figure 28: Golden time relaxation: 'Think Before You Send' at Ysgol John Bright.

Focusing on Humanitarian Learning

In religion, spiritual energy appears to be conveyed through physical touch. Whether we believe in a religious or secular form of healing as human beings, there is a need to search for compassion, tenderness, love, support, healing, belonging and affection, which can be encouraged through such an approach. The search for the spiritual in an individual's life is suggested by Wickett as often occurring outside the realms of existing churches, synagogues and temples and that it is in the sphere of informal learning where the self can find a learner experiencing the spiritual (2005, p. 157). In Sanctum, spirituality can be found in a student's way of being and the way she chooses to live her life and conduct herself in a social circle. Human interconnectedness should become a significant focus for the development of a curriculum, requiring a humanitarian learning centred perspective, providing a positive sense of nurturing and socialization. Human interconnectedness and spirituality in Sanctum is reflected in how the students interact with one another and demonstrate appropriate understanding and affection in the group. Dysfunctional patterns of behaviour and attitudes can be the result of an absence of positive nurturing and socialization in the learning environment. Bureaucracy to control the classroom through a rigid learning style can prevent a student developing her spiritual, moral and aesthetic awareness. Schools conforming to the rigid and dominant ethos of a learning environment can create an open, enactive learning space where a sense of belonging and community becomes void.

What happens in a student's peer groups and friendship relations affects development and functioning in probably every other aspect of a child's life including the home, school and community. The actions which occur in these groups can have a considerable impact on the child's behaviour and attitude. The skill of developing friendships in school, home and

community will have a future effect on how the child performs academically and socially (Gifford-Smith and Brownell, 2002, pp. 235-236). Interconnectedness and spirituality can be symbolized by the actions of compassion and appropriate behaviour practised. Wickett remarks that activities which incorporate positive learning methods and outcomes should be placed into a learning environment. These activities should focus on helping the child to explore her experiences and value her as a spiritual person so that a sense of hospitality can be fostered in the space (Wickett, 2005, p. 165). Hospitality plays a fundamental role in Sanctum, to project compassion and to welcome the student into the learning space, potentially having a positive effect on her wellbeing to assist in the progress of emotional and behavioural development. Sometimes teachers can be unaware of the impact of their own actions on the behaviour of the class. L. Baker, S. Moola and S. Willoughby claim that teachers can control the behaviour of the students in the classroom through modifying their own reactions to how the students are behaving (1978, p. 94).

Preparing for a life skills workshop can be a time for a teacher to reflect and focus on adapting her delivery of a pastoral scheme of work, improving behaviour in and outside of the learning environment. In Sanctum this 'unconditional positive regard' (Rogers, 1995, p. 116) is practised towards the children in the safe space. Disruptive behaviour is not ignored but dealt with in a gentle way so that it avoids becoming the centre of attention in the space; a direct and simple warning is given to the student in a calm and low vocal tone. Good behaviour and a positive attitude towards activities are praised not only vocally but visually with a smile, safe touch and appreciative words. These components of positive regard and affection have an effect on the student's emotional and cognitive development, focusing on human interconnectedness. In an early childhood research study undertaken in the United States in 1997, emotional and cognitive development was shown to increase when the teacher

showed affection in the learning and caring environment. The study was the development of new teacher and early years affectional system; it examined the children's responses to affectionate words, safe touch and smiling, claiming that when a teacher smiles the response is likely to be one of affection from the child (Zanoli, Saudargas and Twardosz, 1997, p. 99). The study remarks how affection is central to a child's social and emotional development and remarks how a lack of affection can lead, to what K. Zanoli and others refer to, as a 'three risk factor' which includes insecure attachment, peer rejection and family conflict (1997, p. 95). By explaining how affection is a factor of healthy peer relationships, Zanoli (et al) suggests that the early years proceeding towards adolescence and adulthood are the most significant and claims that social interactions which are expressed through smiling, safe touch, affectionate words have a significant value on how a child and young person will develop friendships and maintain wellbeing in the future (1997, p. 100).

Contentment may be nurtured and grown in a compassionate environment where hostility, anger, confrontation, negativity will not be welcomed. In Sanctum a compassionate community is created in the *mandala*, where respect and equality prevail. A student is frequently reassured that she is cared for in the space not only by implementing Roger's theory of 'unconditional positive regard' (1995, p. 116), as highlighted in Chapter One, but also affection. Although the following research was formed in 1978 by Baker and others, they establish a particularly valuable point, being relevant for today's teachers and practitioners working in the educational environment, that a way to eliminate a child's disruptive behaviour is to change the teacher's response (p. 106). The response and attitude should become centred on affection, as the move from a confrontational response to one of care and concern can resolve to a more positive solution, aiming for the disruptive student to become

more subdued. By exchanging the negative response with an affectionate one appears to permeate to the other children, maintaining a positive emotional balance in the group.

Establishing Healthy Peer Relationships to facilitate Wellbeing

Affection can become a component of healthy peer relationships to encourage wellbeing. Good relations are pivotal for a child's personal health, enabling self-confidence and communication skills to improve and develop (Hart and Kindle Hodson, 2004). Observations have highlighted that when a child experiences low self-esteem, communication skills slowly becomes decreased, leading towards social inclusion being limited in the peer group. This lack of physical and social contact can lead the child to have lower expectations, resulting in lower levels of self-esteem making it difficult to develop friendships (Weare, 2000). When an individual makes friends she can learn that this is a good way to have fun, relax, share and learn from one another. Social contact through positive peer relations can increase the child's sense of self worth through the sharing, offering and clarification of her thoughts, emotions and ideas with others (Hart and Kindle Hodson, 2004).

In Sanctum every student who participates in the life skills workshop becomes a peer educator. The peer educators in the workshop, express this notion of life-knowledge to educate others through creative-performative presentations, raising social awareness with the possibility of forming resolutions or solutions (see Figure 27).
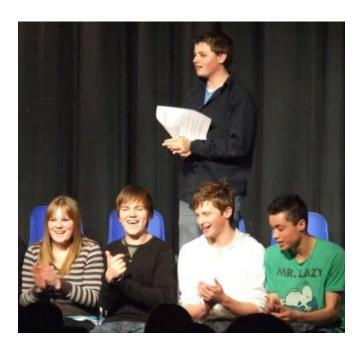
Figure 29: Reflection: Year 12 Peer Educators after the performative presentations with an audience of Year 9 students: 'Think Before You Drink' at Ysgol John Bright and Ysgol Bryn Elian.

The role of the peer educator becomes a link with friendship and affection, possibly helping another student emotionally when they require advice with a problem. Observations during practice have highlighted that some of the peer educators are being considered by the other children in the group as more approachable to discuss problems with than some of the teachers. The workshop encourages a group of peer educators to help other students who may

find it difficult to 'fit in' or belong in a group, to develop self-confidence and friendships. Some students appear to find it difficult to decode non-verbal cues through face to face interactions and body language, making empathetic skills poor and, therefore, finding it demanding to act empathetically in a social situation. Marshall Duke and Stephen Nowicki, Psychologists, highlight in their book *Helping the Child who doesn't Fit In* the term for these components which contribute to social rejection 'Dyssemia' (1992). They claim that the dyssemic child finds it difficult to read facial expressions and body language which makes interpersonal relationships awkward, leading to possible isolation and exclusion from positive social contact not only in the educational environment, but in the home and community. The impression of the self during communication can have a lasting impression on those in the group, creating an uncomfortable situation for a child who is dyssemic to develop positive and affectional friendships. Goffman explains how every individual encounters many social contacts and situations during her daily life. The way she acts in these situations can be referred to as a 'line', which he defines as a pattern of verbal and non-verbal actions that help her to evaluate not only the situation but the other individual and especially herself. Goffman states that this line forms an impression of the individual (cited in Jaworski and Coupland, 1999, p. 306).

According to these suggestions made by Goffman, an individual chooses a social line to abide by in her daily life. Problems can emerge when the individual changes this form of communication which is associated with her as a person, as if feelings become attached to it (Cited in Jaworski and Coupland 1999, p. 306). According to Goffman relations suffer because the members in the social circle have prepared a social line to abide by. The face which an individual establishes in a group can make that person feel good about herself or on the other hand make her feel undervalued (cited in Jaworski and Coupland, 1999, p. 306).

The individual who expresses her self-image through face will, as Goffman remarks "have to live up to it" (cited in Jaworski and Coupland, 1999, p. 308). A child could find it a complex activity to try and fit in to a certain social peer group. Why? Because it can be argued that the face which she has delineated in the peer group has not appropriately adapted to the social situation, making peer relationships awkward and at times leading towards acts of bullying, for example. In Sanctum, all students are regarded as equal. The students who find it difficult to express empathetic skills or who lack the self-confidence and self-esteem to make friends are assisted, supported and guided by the other students who form the peer educating family. Group hugs and safe touch in the workshops are ways to possibly express friendship and affection to all members in the social group. Expressing affection appears to help those students who have been devoid of close social contact in the social circle to possibly improve wellbeing. An allocated opportunity for group hugs occurs in the workshop because if the physical contact is unexpected it can become an overpowering and uncomfortable experience; the hugs shared therefore, must be 'thoughtful, respectful and care-filled' (Keating, 2008). Hugs are non-sexual and therefore the students are taught to hug appropriately, 'compassionately not passionately' (Keating, 2008, p. 8). A student is encouraged to ask for permission before giving a hug to her fellow peer. She is taught that it is of vital importance to respect one another's personal space. The group hug comes sometimes at the end of the workshop to celebrate the work created. The incorporation of safe touch appears to create a joyous atmosphere.

Kathleen Keating, Psychotherapist, claims that hugs (which are mutually consensual) can contribute towards healthier wellbeing and remarks that safe and positive touch is of fundamental importance for an individual's general health (2008, p. 1). Keating remarks that therapeutic touch is recognized as an important element for healing as part of nurses training

and explains that hugging is a means to help alleviate pain and reduce the symptoms of depression and anxiety it also helps premature babies who have been deprived of touch in incubators to 'grow and thrive' (2008, p. 1). According to Keating various experiments in therapy have shown that touch can make an individual feel better about herself. Hugging has a positive effect on the language development of a child and her personal development (Keating, 2008, p. 6). Hugging contributes in a major way to healing and health (Keating, 2008). In the social circle of friends it is possible to request a hug, Keating regards this request as a form of 'hugging for health', a form of sharing, rather than just giving or taking (2008, pp. 5-6). The positives of hugging according to Keating, are that it is a simple and portable way of expressing feelings of belonging, compassion and sometimes love towards another individual. She states that when the hug is released the benefits continue to work throughout the day, improving wellbeing (2008, p. 8). The act of physical affection can make an individual feel less isolated and contributes towards reducing stress and anxiety levels (Keating, 2008, pp. 8-9).

Any positive social intercourse has a biological advantage over no intercourse at all, 'tactile stimulation is important for emotional, intellectual and physiological development' (Montague and Morris cited in Fisher and Rytting et al, 1976, p. 416). Payne claims how the body, when touched, reacts: it cannot remain neutral; there will be a feeling of interaction even with such a simple social gesture as a handshake (1992, p. 170). Eric Berne states that the simplest forms of social interaction comprise of a series of ritualistic actions and in daily life communication is a ritual of 'complimentary and greeting exchanges' (1964, pp. 33-34). A student participating in the *preparation* activities will experience safe physical contact from others as part of the ritual of greeting exchanges. The introduction of safe touch at the beginning of a workshop is a means to discard inhibition and help relaxation. The *offertory*

stage in Sanctum becomes a vehicle for revealing hidden emotions, worries, issues and desires which includes a variety of aural, visual and kinaesthetic activities, facilitated by Augusto Boal's concept of Image Theatre (1992, p. 164), producing emotional pictures with bodies. Boal coined the phrase Image theatre in his invention of the *Theatre of the Oppressed*, remarking that the image created by the individuals in the group can be realistic, allegorical, surrealistic, symbolic or metaphorical, but the only thing that matters is that it reflects the truth (Boal, 1995, p. 77). In Boal's theatre the action of the participant must be spontaneous, she is not to think about what to create, but to create a raw image which relates to the given title or theme. In Sanctum there is a balance of spontaneity and dialogue. The student during this activity is given the opportunity to sculpt her own body and that of others, making a representation of a particular idea, situation and emotion relating to the title or given theme. She is then encouraged to assemble a bigger group and, by consensus of everyone in that group, form a final image. The body is emotive and therefore through the constant touching and sculpting of one another's bodies, sensations and emotions are naturally occurring, which can be negative as well as positive. Observations during this activity highlight that the student who participates in the body sculpture activities have fun, relax and are able to share thoughts, ideas and emotions in a light hearted manner.

Allowing the students to make and create a symbol of her emotions and thoughts, through the constant touching and sculpting of each other's bodies becomes a way to free inhibitions. Using the body as a means of communication in this way to express emotions and ideas, can avoid the possible barriers which may occur with communicating through speech. The student is encouraged to sculpt around a suggested theme or title given by a member of the peer educating family. As previously mentioned, this can be what Kuhn claims as the solving procedures which are necessary before the final picture is made. Kuhn refers to the

solving procedure as a "jig-saw puzzle" (1970, p. 38) and that the aim is not the final picture but the puzzle solving procedures which have been undertaken to create the picture. It is the same with the student's body sculpting activities: she is given a title and is then asked to construct a true image to reflect that title and to solve the issue which is included in the theme. In Sanctum, the student presents a storyboard of images created by using body sculpture, to come to a final resolution to the problem she has been given for example choosing options[67] in Eirias High School, March 2011. Animated dialogue related to the task is encouraged throughout the activity as the students begin to solve the puzzle they are trying to resolve. Physical representations of societal issues are always open for dialogue, which aids in the development of critical thinking and cognitive improvement. Although body sculptures are not obligatory to the pedagogy, the activity does appear to unite the group through respectful and safe touch to work in communion.

Boal questions should art be a vehicle to educate or is it a means for entertainment, he reflects on the thoughts of Aristophanes, Greek playwright who claims that the dramatist should be a political advisor and teacher of morality (Boal, 1985, p. 1). Drama and the creative arts have a particular social function to play in education, having the ability as Boal predicts to educate, inform, and incite action in the learning space (1985, p. 1). Through practice I embrace the possibilities of physical, creative, interactive expression as a positive way to unite a group in communion, encouraging maturation and cognitive development.

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[67] 'Making Healthy Choices' – '*Choosing Options*' – a Sanctum project for Year 9 students at Eirias High School, Colwyn Bay, North Wales. Some Year 9 students were finding the procedure of choosing 'options' (academic subjects) for GCSE a pressure. PSHE co-ordinator Ms. Ceri Smith along with the Head teacher's support, organized time on the pastoral timetable for the life skills workshop to be facilitated, as a way of trying to help those children who felt they were 'under pressure'. The workshop consisted of the Year 9 students along with students from Year 10 and 11 as peer educators.

Participating in such an approach with elements influenced and adapted from religious practices, helps the student to develop personal awareness creativity, compassion and understanding all of which contribute towards good health care (RC/Psych, 2010). The life skills Sanctum workshop searches for truth in the creative-performative work of its participants, Durkheim refers to how the search for truth leads the individual to experience a sense of compassion, one which such an approach encourages, he comments:

> …if we have a passion for truth, if we have for others less disdain and more love, we soon gain ascendency. For at such moments we know how to find in ourselves the warmth which ends by softening the most resistant hearts (1973, p. 28).

Summary

This chapter has focused on highlighting how by extrapolating concepts, metaphors and symbols from a variety of religions can evolve a creative-performative pedagogy to teaching aspects of the pastoral education programme in schools.

Unity: how implementing the concept of family based on the values embedded in the Judaic model can, potentially, have a positive future effect on a student's behavioural patterns and personality traits, constituting a self-confident individual.

Movement: its fluidity becomes a fundamental focus for self-healing, influenced by the repetitive movements in Islam to assist a form of meditative practice, developing a student's social and physical awareness.

The Self: how incorporating the concept and understanding of storytelling and recalling events through memory and movement influenced by the Hindu model, has encouraged an opportunity for children in the workshop to express a range of emotions freely developing self-confidence.

Symbolism: how equality can possibly be gained through the provision of a desirable space. The archetypal structure based on the Tibetan Buddhist *mandala* forms the physical sacred circle in the life skills workshop, where the symbol for wholeness becomes a symbol for equality, the discovery of emotions and a focus on the relationships in a group encourage improved self-confidence.

Structure: appears to encourage routine which helps to foster a safe space to build self-confidence and encourage new possibilities and desires.

Drama and the creative arts provide an ideal focus and catalyst for appropriate interdisciplinary work, both in the procedure where improvisation and role play gives form to lives being studied and as a means of communicating outcomes (Somers, 1994). It has the potential to provide the contexts in which subject knowledge is applied and has the ability to bring material alive (Heathcote, 1984). It is therefore essential for educationalists to understand the power of this creative-performative medium as a vehicle towards improving a student's self-confidence and potential wellbeing.

Introduction

Before any inquiry there is a question but aesthetic activity occurs first, before the question is even formulated. This aesthetic activity is referred to as a feeling engendering 'artful thought' to encourage the qualitative thinker to explore and search. Artful thought fosters insight nurtured from a feeling of being sensitive to situations as a whole (Mindek cited in Giarelli and Chambliss, 1997, pp. 32-33). When this happens, problems can be identified in a situation but not clearly expressed. It is this intuition which encourages the artist, scientist and philosopher to actively research with reflective thinking. However, their set aims and procedures will differ (Bohm, 1998, pp. 36-37). The creativity of the artist, the knowledge of the scientist and the wisdom of the philosopher should not be separated but joined in union to help develop understanding, shaping an individual to be appreciative of self, life and environment (Bohm, 1998, pp. 36-38). Experience plays a fundamental part in the development of knowledge, uniting emotion and actuality, contributing to the unfolding of the knowledge arising in the process of thinking. Experience can help an individual to develop sensitivity to situations as a whole, developing and improving the way she views, reacts to and interprets an event through her senses. This perception can be regarded as the recognition and interpretation of sensory stimuli based on reflection on that situation or event as a whole (Csikszentmihalyi, 1997, pp. 17-22).

Alain Badiou, identifies the 'place of ontology' in the situation and that it is in the situation or event that the individual can find understanding and become prepared to accept

the truth. Badiou establishes, in his theory of inaesthetics, that the truth of the artist's creation

is in the immediacy of the work (2005). When a person perceives an event, Badiou suggests

that if she is virtuous to what has been experienced then she can introduce the truth and

express it to others in other situations (2007). According to Kent Den Heyer, Badiou does not

address education in any 'systemic manner' but claims that the connection between

philosophy and art is linked to the shape of pedagogy where its function is to organize

knowledge for 'truth to break through' in the classroom (2010). Badiou questions in what

ways educators could facilitate a truth process encouraged by an event or situation in a

learning space and argues that:

> Art is pedagogical for the simple reason that it produces truths and because 'education' (save in its oppressive or perverted expressions) has never meant anything but this: to arrange the forms of knowledge in such a way that some truth may come to pierce a hole in them (2005, p. 9).

The narration of truth becomes a significant element when constructing a case study.

Robert E. Stake remarks that a majority of researchers who produce case work refer to their

case studies by another name, for example Fieldwork, and regard them as "functioning

specific" (2000, pp. 435-436). They create something for others to utilize. Defined by Stake

as something which can be 'simple or complex', a case study focuses on the study of a:

- Specific social unit.

- Reflection on the object.

- Determining the factors which have lead to its success or failure (2000, pp. 435-436).

However, an intrinsic case study is generated because the researcher requires clarification in

understanding the particular case (Stake, 2000, pp. 435-436). Stake explains that:

> ...it is not undertaken primarily because the case represents other cases or because it illustrates a particular trait....The purpose is not to come to understand some abstract construct or generic phenomenon, such as literacy or teenage drugs use or what a school principle does. The purpose is not theory building....Study is undertaken because of an intrinsic-interest... (2000, p. 437).

If case studies are a study of a specific social unit working on an issue, measuring its success or failures through a variety of instrumentations, then to evaluate Sanctum in this way would be false. Social and emotional impact cannot be measured in such a pedagogy and to try would be to falsify. My thinking has been assisted by Badiou's theory of inaesthetics, where the truth is in the immediacy of the artistic creation in situ and Stake's explanation of intrinsic interest to gain clarification. These concepts have directed my reflective thinking away from case study when writing an explanation of my practice in action. I have coined the term *Intrinsic Reflection* to describe Sanctum during practice. Sanctum is internalized and *Intrinsic* to its creator, built on years of experimentation in practice, influences, research and dialogue. As a facilitative-practitioner in the workshop itself and participative-observer interacting with the students in the space, I can only give a reflection on the event which was created.

Reflection is my method for developing different concepts to encourage research. The focus of this thesis is on how Sanctum developed and how it continues to evolve through the process of reflective thinking, formulating concepts to be researched in greater detail and applying those researched thoughts to practice. Reflection on dialogue with others can act as a stimulus to research and question different aspects of my practice. This is then documented in my reflective sketchbook and I begin to experiment with these different concepts during practice. Concepts such as these can only be tried during creative play with the participants, myself as facilitative-practitioner and participative-observer. Responses from the group and myself trigger improvements for development. The way that Sanctum works is that the practice is embedded in research which directly feeds into the practice and the practice into the research.

As previously mentioned, I cannot measure the specific social, psychological or emotional impact of the pedagogy. Neither can I quantify the pedagogy as a 'bounded system' (Flood cited in Stake, 2000, p. 436) for other drama practitioners or educationalists to use. Potentially, Sanctum tries to improve a student's self-confidence and suggest possible creative-performative ideas for a practitioner or educator to create her own alternative lesson on delivering aspects of a pastoral programme. Therefore, with this reflective thinking in play, *Intrinsic Reflection* encourages the reader to reflect on rather than evaluate the practice. The reader should share and suggest potential creative-performative concepts for play rather than expect a functioning specific resource to be used. Therefore, this practice cannot be taught by someone else; however, the concepts which have developed the pedagogy can be influential to others who encourage and support the notion of peer education and self-directive learning. In relation to Sanctum, *Intrinsic Reflection* is defined thus:

- **Intrinsic**, the interest of the practitioner in gaining clarification of the issues being explored through a creative-performative pedagogy in a pastoral programme.

- **Reflection**, in relation to the circular motion of re-search[68] interconnecting with the fluidic nature of the approach, shaping the reflective pattern of thinking, considered as an illustrative way to describe the pedagogy in practice.

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[68] Like *re-circe*, Latin for research, defined as 'going around' (Girarelli and Chambliss, 1997, p. 32).

Intrinsic Reflection, helps my thinking in the practice of unfolding, shaping and understanding the pedagogy during and after the event. Therefore, the two *Intrinsic Reflections* which follow in Chapter Five capture Sanctum in situ (Badiou, 2007):

Intrinsic Reflection **One***: Think Before You Send:* where Sanctum was on the school timetable as part of the weekly pastoral session for the Autumn Term, 2009 at a local high school.

 Intrinsic Reflection **Two:** *Think Before You Drink:* where Sanctum was delivered as a one day life skills workshop to facilitate a performance/presentation at the end of the day for a peer group of Year 9 students for Academic year 2008-2009.

A Sanctum workshop becomes a new event each time it is delivered in an open, enactive space, where the objectives are fixed but the route by which they are explored is fluidic. It is this notion of fluidity which shapes the pedagogy to adapt to the students who form the group. Knowledge is shared between practitioner and student, creating an opportunity for the roles in the learning space to become interchangeable. When Sanctum is practised on a weekly basis with the same group, personalities and moods change from one week to another owing to how the students are feeling physically and emotionally. The focus of the workshop is on how the students apply knowledge in relation to the personal, social or health issue being explored, in the hope of producing knowledge which is truthful to the event being encouraged during the fluidic process. During the *mandala* formation, where an opportunity is encouraged for open dialogue and sharing, the knowledge arising in this safe space cannot be re-created, because the situation in which the knowledge was offered and shared through dialogue and aural, visual or kinaesthetic applications cannot be re-captured.

As Badiou claims, it becomes an event or situation at the time created, where immediacy plays a pivotal role in the concept of truth (2007).

Therefore, the two *Intrinsic Reflections* try and reflect on the reasoning behind the issues which were explored during practice and attempt to give a faithful reflection of what was observed and produced during the unfolding of the self (in relation to both student and practitioner) inherent in Sanctum. The situation which was created during this time cannot be compared to other sessions because each workshop is different depending on how the students in the group steer the workshop. Badiou explains that:

> Situations are nothing more, in their being, than pure indifferent multiplicities. Consequently it is pointless to search among differences for anything that might play a normative role. If truths exist, they are certainly indifferent to differences….The structure of situations does not, in itself, deliver any truths. By consequence, nothing normative can be drawn from the simple realist examination of the becoming of things (2007, introduction p. xii).

The immanency of what is made during Sanctum is analogous to the way Tibetan Buddhist monks make *mandalas*. The process is one where they begin with nothing apart from the sand to make it and the space to create it. Using a process encouraged by structure, the monks work together and autonomously to make an intricate design from the sand prepared with precious stones. Through this process they build a symbol to depict a sociological or historical event. When it is completed it is brushed away to depict the transitory nature of life. The *mandala* produced during this time and in this certain space cannot be re-produced. When the process begins again with other monks, or even the same ones, a *mandala* will be created but will never capture the moment or the feeling of the previous *mandala*; neither will it re-produce the same *mandala.* How a *mandala i*s formed is the way that Sanctum practices; what is made during the immediacy of that situation in the life skills workshop, where students work together and autonomously to create a piece of work relevant to the events which are taking place in the space, cannot be re-captured or re-

produced by them or anyone else. The way this pedagogy differs from other possible self-directive, peer educator or constructivist teaching is that it does not assume that the students can best understand and retain learning through developing their own knowledge frameworks. The pedagogy is driven by the personalities of the participants and the experiences which they share during the fluidic process. There is no programme of study or established aims or aspirations. However, there is a topic and this topic is steered by all who participate in the workshop's pedagogic structure. What is achieved has been created by that particular group in the immediacy of their actions, never to be re-captured.

Discussion in the *Intrinsic Reflections* will not focus on the games and activities in detail but will give an overview of how the students progressed in their creative-performative work through formative methods incorporated into practice. These *Intrinsic Reflections* do not propose that Sanctum necessarily offers best practice to explore such issues. However, they do suggest that such a pedagogy can assist in the progress of raising a student's awareness of the issue explored, to potentially augment current pastoral provision in schools and improve a learner's self-confidence.

EXAMPLES OF SANCTUM IN SITU: INTRINSIC REFLECTION ONE

Think Before You Send

Pastoral project: to raise a student's awareness and understanding of cyberbullying, with hope of improving self-confidence.

Title of project: *Think Before you Send* (Think before you send or reply to an inappropriate e-mail or text message).

School: Ysgol John Bright, Llandudno, North Wales, English medium school, 11-18 co-educational, roll 1, 247 students.

Academic year: 2009-2010, Autumn Term 2009.

Selected Topic: Bullying with focus on **cyberbullying.**

Summary: Weekly fifty minute workshop allocated during pastoral lessons.

Motivation and Rationale: Issue Overview: Bullying/Cyberbullying

The following findings support the reasoning behind and value of implementing a life skills

project to create awareness of cyberbullying among children in secondary schools as part of a

pastoral education programme. Bullying through digital mobile technologies has become a

problematic issue in the youth community. It is when children send inappropriate text

messages or e-mails or participate inappropriately in such social networking sites as

Facebook or through interactive gaming as *Xbox Live*. Martha K. Swartz claims that:

> Bullying continues to be a significant public health problem among children in schools and other group settings. With the expansion of online and electronic communication among school-aged and teen-aged children, bullying is no longer limited to the school yard. Cyber bullies may harm, tease, disrespect, or exclude fellow classmates... [through electronic devices]....Cyberbullying is a more insidious form of bullying, with messages reaching the victim any time of the day or night (2009, p. 281).

This can cause unnecessary stress and anxiety for a child. Cyberbullying has become a

recurring problem in our technological society, and a problem which, according to the C(hild)

E(xploitation) and O(nline) P(rotection) centre, is causing unhappiness among children (CEOP, 2009). A BBC News Wales article in 2010 reported that the number of victims of cyber crime in Wales has increased since 2009, with an online safety group indicating that there had been a 67% increase in security incidents such as attempted password hacking, data loss and spreading viruses.

Cyberbullying is when an individual is tormented, threatened, harassed and humiliated by another individual using the internet, interactive gaming or mobile phones. Children have murdered and committed suicide after having been involved in cyberbullying incidents (WiredKids Inc, 2009). An increased number of children getting involved in sending hateful and threatening messages to other children has become a recurring problem in schools. Journal article *New Bottle but Old Wine: A Research of Cyberbullying in Schools* claims that the growing number and level of severity of incidents of cyberbullying is forcing educators, researchers and authorities to take action (Li, 2007, p. 1777). According to Quing Li 'Text Wars' are becoming a recurring problem in the youth community, where children are bullying other children by congregating in groups and sending thousands of text messages to their mobile phones (2007, pp. 1777-1778). Cyberbullying invades a child's space 24/7 and as Swartz remarks, it is a more "*... insidious form of bullying, with messages reaching the victim any time of the day or night*" (2009, p. 281). According to the *Anti –bullying Alliance*, one in five children whom they questioned had been, teased or harassed through either their mobile phone or while they were online (2009). In Britain, there is an increase in the number of primary school children becoming victims of cyberbullying, with campaigners urging the government to help parents assist their children in how to protect themselves online (BBC News, 2009b). A government survey in 2009 researching ten thousand children, resulted in

the concern that nearly half of fourteen years olds in England are bullied in 'some sort of way' (BBC News, 2009a).

Observations during practice can suggest that bullying has a duality in its operation. Dieter Wolke, Professor of Psychology at Warwick Medical School, remarks that bullying in schools does, in fact, divide into two parts; he states that these are:

- **Overt bullying**: including punching, kicking and physical intimidation.
- **Relational bullying:** 'spreading rumours and cyberbullying which can lead to the victim being ostracized' (2009).

According to Wolke, children who are bullied at school are more likely to develop psychotic symptoms, such as hallucinations, delusions and paranoia and that the severity of the symptoms will be a result of how severely the child has been bullied (2009). With nearly half of all bullying in British schools now happening online, the T(imes) E(ducational) S(upplement) reports that recent figures have revealed that an increasing number of children contemplate suicide or self harm owing to being bullied in this way (Vaughan, 2009).

Cyberbullying has become a major concern in schools and for families with children. The charity *Beatbullying* reported in the T(imes) E(ducational) S(upplement) that statistics show forty five percent of the intimidation happens when students log on to the social networking sites (Vaughan, 2009). Therefore, with children being able to access and send messages to their victims at any time during the day or evening, bullying has been extended from the school yard to a child's home and daily life. The issues arising from bullying through digital, mobile technologies play a significant role in a child's self-confidence and wellbeing.

Sanctum Project: *Think Before You Send*

In June 2009, I was invited by Dave Evans, Project Manager of Crimebeat, to attend a meeting with Mr. Ifan Hughes, Crime Reduction Advisor, at Llandudno Police Station, to discuss ideas for a new project to raise children's awareness of social issues. Hughes commented that there was a growing concern regarding children being bullied through modern technological devices and that a project focusing on this issue would be a valuable one. Hughes suggested that I should approach the pastoral co-ordinator at Ysgol John Bright in Llandudno, to inquire if they would be interested in such a project and to contact the L(ocal) E(ducation) A(uthority) for support. At the end of this meeting with Hughes I telephoned Enid Christie, one of the Healthy School co-ordinators at Conwy L(ocal) E(ducation) A(uthority). She supported the idea for the project and encouraged the focus on cyberbullying. A meeting was arranged with the Assistant Head teacher of Ysgol John Bright, Mrs. Sam Lewis-Jones who had previously observed a Sanctum workshop at the school in 2008 with Year 12 students. She stated that the school would be interested in the pastoral project and would like to put the pedagogy onto the school timetable during the Autumn term 2009, so that the workshops could be delivered during weekly scheduled pastoral lessons for Year 9 students. Lewis-Jones suggested to meet again at the beginning of the new term.

In early September 2009, a meeting was held to discuss the pastoral project with the two Assistant Head teachers at Ysgol John Bright, Lewis-Jones and Mr. Seamus O'Sullivan. O' Sullivan, co-ordinator for the pastoral education programme at the school, highlighted that the programme of study designed for the Autumn term did not include the topic of bullying; given the approach of anti-bullying week, in November 2009, with the theme *Stay Safe in*

Cyberspace, he suggested that a project focusing on cyberbullying would be a valuable one for the school. I asked if I could read the school anti-bullying procedure but the guidelines they followed were ones which the L(ocal) E(ducation) A(uthority) of Conwy had put in place; the school did not have an independent one. Therefore, with the permission of the school and support of Conwy LEA, the project was planned for Year 9 pastoral lessons, every Thursday afternoon, last period, fifty minute duration, for the Autumn Term. Because only one class in Year 9 could participate in this project, Lewis-Jones and O'Sullivan suggested to offer the weekly workshops to any child who was interested. All Year 9 classes were made aware of the project by myself and O'Sullivan who attended each classroom to present the information. As a result of this, a new group was formed to take part in Sanctum. The project, as O' Sullivan commented, was in line with the school policy on bullying which sought to educate students on the issues surrounding cyberbullying as part of the pastoral programme, 'ensuring all students were able to pursue their studies in a safe and positive environment' (O'Sullivan, 2009, see Appendix 1a).

The Year 9 students who volunteered for the project were designated the role of peer educators for the students in Year 7 and 8 and also as a role models for the other students in Year 9. As part of highlighting the role of the peer educators in the school, head shot photographs were taken by the school technician, Mr. Dyfrig Jones, of each child participating in the workshops. The photographs were displayed in the *Mall* of the school, along with other photos of the workshop in action, information about the project, subject and contact information for anyone concerned about cyberbullying. The *Mall* was the busiest corridor in the school; the children walked through it to join linking corridors to classrooms, dinner hall and snack kiosks. The children who volunteered for the project were a balance of those who were used to participating in concerts and assemblies, along with those who had

never even contemplated performing or participating in anything expressive or active before. The students were also a balance of self-confident achievers and children who required developing self-confidence in life skills and learning attainments. As part of the organization for the project, I also made a further appointment with the school technician who helped me with the technical equipment and any other requirements for the workshop.

Week One: I greeted the students at the door and invited them into the space. As they entered, gentle inter-cultural music was played. I requested them to take off their shoes and place them underneath the chairs, which outlined the wall of the space, with other personal belongings to be placed on top of the chair. Some of the children asked would they need to take off their shoes for each session. I responded that this would be the case and some asked if they could wear slipper socks; I agreed to this. Before creative play could begin, I asked the students to form the circular shape of the *mandala*. The group did not find this an easy task, the formation of the circle was one they were unable to do without help. Some of the students especially, the boys, appeared uncomfortable in an open space without the security of sitting behind a desk. Most of the seated positions on the floor were with knees clenched to the chest or feet tightly tucked under the buttocks with arms crossed over the body.

Before the activities of *preparation*, I introduced myself and the issue to be explored. It was during this introduction that the rules for the workshop were highlighted. Students require certain rules so that they can be helped to conduct themselves morally in the space and to determine their conduct in a group, not in a mechanical way, but by encouraging their initiative to apply common sense on how to behave in a given situation (Durkheim, 1961, pp. 33-35).

After the introduction the *preparation* began. The selection of movement exercises and *golden time relaxation* in the *mandala* prepared the space for creative play and also helped the students to remain in the outline of the *mandala*. The gentle movement, relaxation and vocal exercises were accompanied by inter-cultural music. The activities of *preparation* assisted in projecting the desired space for participation and representation. Movement exercises were performed, at first with minimum expression but gradually developing into what appeared to be a freer body.

During the *declaration* and *offertory* stage of the workshop the students were given the opportunity to discuss and share their own experiences of cyberbullying and suggest concepts for exploration. Students, during this session, had to familiarize themselves with their body in the space. Gentle movement and relaxation exercises took place during this first session for longer than usual to help the students to develop physical awareness and self-confidence in an open, enactive space, without desks and chairs. This session raised my awareness of how students were physically conscious of their bodies in a less formal teaching environment, and how the perception and awareness of the self physically can contribute to an individual's self-confidence and wellbeing. This session appeared to offer an opportunity for the body to become released from the formal setting of being seated behind a desk, to move freely in the safe space enabling a student to raise her physical awareness and to become more self-confident in how she conducted herself in a social and learning open environment.

Week Two: I greeted the students at the door and they entered the space and appeared to be more comfortable with its openness and informality. Hasidic Jewish melodies were played as the student's placed (with limited hesitation) their personal items and shoes, on and under the

chairs which outlined the wall of the space. This aspect of the routine was performed well but some students hesitated to then sit and form the *mandala* choosing instead to stand near their items or sit on another chair before sitting in the formation. I observed how a couple of the less self-confident girls while standing by their items began to sway and become physically animated to the rhythm of the music. With encouragement the *mandala* was formed. During this session the movement, relaxation and vocal exercises were performed with more physical freedom by the group and focus was maintained throughout the *mandala* activities on *golden time relaxation,* dialogue and representation. Drama and dance activities which required physical touch from one another were introduced to end the stage of *preparation.* Students commented that physical contact with one another in a "lesson!" was "weird". However, it resulted in what appeared to be a giggly, fun session and contributed to what I felt was a more relaxed atmosphere before the *declaration.* It was during this stage of the workshop that it appeared that the less self-confident students began to gradually show more confidence. Students declared to the group individually and in pairs how they were developing their ideas to express the issue explored. Some of the students created a series of movements to express their ideas while others sat in the *bindu* and gave expression in the form of a story.

The *offertory* stage highlighted incidents of cyberbullying. Student's shared personal experiences or incidents which had involved friends who had been bullied through either text messaging, e-mail or social networking sites. Each story was placed in the *bindu* with its narrator creating a body sculpture to represent the issue. The body sculptures were given a title by the group which were then utilized for small group improvisations, performed and reflected on. The improvisational work assisted the student's creative writing in compiling ideas for a short script. The idea for a script was one a couple of students suggested during the *declaration* and which most of the group appeared to like. In the majority of the schools

visited and practiced in, creative writing plays a significant role in the workshop for a few students; this was the first time I had experienced a whole group wanting to write scripts in small groups. The *communion* stage was interesting because instead of creating sculptures and narrative to assist in helping students with improvisation, this stage of the workshop now focused on the group's creative writing. Each small group read their script in the *bindu* which was followed by reflection and active dialogue to help develop the storyline. This stage was followed by the *dismissal* with everyone singing 'Ya Ma Himw'[69] a song in celebration of the work created.

In this session the students had adjusted well to the set routines of entering and leaving the space and the rituals of the activities; the forming of the physical symbol of the *mandala,* which had been introduced to them in session one had improved, although there was hesitation before sitting down in its formation.

Week Three: I greeted the students at the door and they entered to a selection of African songs playing. They practised the set routine of placing their personal belongings on and under a chair and, without having to be told, they sat on the floor and formed the *mandala* for *preparation* and *golden time relaxation.* The students bodies during this session were evidently moving more freely and their relaxed chosen position during *golden time relaxation* reflected this. The boys appeared self-confident and were scattered among the girls in the *mandala*. The five minutes of meditation in *golden time relaxation* had obviously been a talking point among the girls from the previous week, with one student commenting: "it's well good, Cheryl Cole does it, but can we have different music to relax to? it's the same one

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[69] Taught to me by Jonathan Stone of *Ralf Ralf*, Nottingham 1992.

we had last week?" - which was a good point and made me realize that I had played the same track from last week and that it was important to document which music I had played in the workshop session. Noting the track number in my reflective practice sketchbook, I ensured that the same music would not be repeated. Vocal and physical activities became challenging during this session but the student's appeared to be focused and as a result participated well. The introduction of safe touch from session two helped with the trust games which were introduced during this session and with the shoulder massaging exercise which was performed before the *mantras.* It was interesting to observe that both girls and boys worked well through physical contact activities. The *mantras* were said quietly and in the *offertory* some students wanted to mention that the *mantra* they had chosen was the name of a parent/carer or pet. The students in this session appeared to associate safe touch with creative play and it was during the *communion* that a variety of improvisational games and role play activities led the student's to form smaller working groups. This is where the boys began to work with some of the other more self-confident girls in the group. They and I appeared to participate in play as a unit, where everyone was regarded as equals. The *dismissal* ended with 'Ya ma Himw', the song of celebration.

Afterwards, I asked the students to consider collecting images or stories from newspapers and magazines which reflected on the issue being explored and to bring them into the next session. Pre-texts such as these help as a stimulus for creative play; extrinsic materials can help students to explore, discover roles, establish locations, situations, atmosphere and devising (O'Neill, 1995). I also gave them a sheet with web links so that they could browse and retrieve factual information, if they wanted to.

Week Four: I greeted the students at the door and as they entered holistic music was played. It appeared that students were developing self-confidence in the set routines of *preparation* and formed the *mandala* with no hesitation or request from me. Movement and vocal activities in the *preparation* stage gradually became more challenging week by week but especially during this session, as the focus was more on singing to build vocal confidence. It was evident that the children were not used to regular communal singing. Heads became slightly bowed, eye contact lowered, some faces blushed, but everyone joined in, although with quiet voice. With repetition, confidence appeared to develop and volume gradually increased. Some experienced difficulties in learning the song at first, having to listen very carefully to its structure. The song 'Hom-e-ai' had been composed by a fellow musician friend of mine who practices African singing. The words were influenced by tribal incantations and the students had to learn the words without a hymn sheet! They learnt the song by listening and working together until the song arrived.

The *offertory* stage fostered an opportunity for students to share thoughts and further ideas which led to an energetic session of drama games which encouraged the development of communication skills and physical expression with others in greater detail. This opportunity for creative play appeared to encourage the students to establish relationships, especially with those with whom they were working in smaller groups to write a script. The group during this session worked through improvisation and role play to develop ideas for their writing. I also asked them to recall the improvisations, stories, body sculptures, dialogue and work in progress scripts which had been shared with the group in previous sessions, to help with development.

During the *communion* stage the smaller groups presented their work in progress in the *bindu*, with opportunities for reflection, questioning and dialogue. Some of the children had collected magazine articles, stories and photographs from newspapers, to assist as a stimulus for further play; others became animated in their responses during discussion because of personal experiences. The smaller groups worked well on solving their problem situations; one group focused on a photograph as a launch pad for ideas, while others focused on improvisational 'hot seating', an activity allowing the character in the scene to be questioned on her, personal life or situation. This activity appeared to work effectively, helping the students to develop their story, and highlighted the issues related to the subject. I asked the smaller groups to try to finish their scripts for the next session and organize extra rehearsals if they wanted them. The *dismissal* ended in free dance.

Week Five: I greeted the students at the door and Gregorian chants quietly played in the background. The students appeared to enter the space freely but this time there appeared to be an element of respect for the learning space, their chatting was quieter and movement to their individual chair to place belongings was calmer. It could have been the effects of the sacred music but I was not sure if anything had happened in the previous lesson to create a more reserved attitude. Routines were practised well and comments were made again in relation to the music, some of the students became inquisitive and wanted to know more about the origin of the music. The activities of *preparation* began and *golden time relaxation* was slightly extended; because of the calmness of the group I became rather unaware of the time. The movement activities which followed where accompanied by Cuban music. The carnival atmosphere of the music certainly enlivened everyone! What was created was a spontaneous opportunity for free dance which the students appeared to enjoy, moving around the space with limited inhibitions and responding to one another with animated vocal responses.

Although free dance is not usually offered at the beginning of the session, the fluidic nature of the process enables this to happen. One female student commented "I love this dancing, can't we do it for longer?"- which we did!

At the end of the free dance the students prepared themselves for the *declaration* and *offertory* which included recalling their own objectives for the project. Encouraging an opportunity to focus on the students' objectives assists them in reflecting on their achievements from previous sessions and contributes to the further development of the activity. In the *communion* stage most of the scripts had been completed with presentation, reflection and dialogue centred on the message being expressed. During the *communion*, I introduced them to the concept and role of the *reflector* (a term coined in Sanctum to describe a role similar to that of a narrator, but one who steps in and out of character to reflect on the scene with the audience). It is the *reflector* who has the power to freeze a scene through a simple finger click for reflection. The *reflector* can summarize and give the audience scenarios to think about while they view a scene. The role of the *reflector* can also at any time (using common judgment) freeze a particular section of the performance to deliver any facts of information which is relevant to the issue being expressed in the scene. It was during this session that some of the boys began to vocalize their opinions openly and suggested amendments to the content of the script, for example, "he wouldn't say that, I don't speak like that, I think he would say something like this...." Their contributions were listened to and taken into consideration by the more confident girls of the group. One male student volunteered to play the role of the *reflector*, which was supported by the other members of the group and demonstrated his improved self-confidence. In the first session he was one of the boys who had his knees clenched to his chest while sitting down. At the request of the group, the *dismissal* ended in free carnival dance.

Week Six: I greeted the students at the door and inter-cultural music played as they entered the space. The reserved manner which they entered the space the previous week was not re-captured during this session. Moods were lively but the routines for *preparation* were practised very well. *Golden time relaxation* returned to a maximum of five minutes and was practised to soothing, holistic music which developed to gentle hand movement activities (resembling those of *mudra* hand positions, practised in pairs) while seated in the *mandala.* Devising spontaneous sub-textual codes of communication through hand movements created an opportunity for the students to express their own personal narrative and what appeared to be a calming and meditative exercise. Because the group had enjoyed the free dance from last week I introduced Dharmal drumming music. Unlike the Cuban carnival music, this choice triggered animated responses and laughter from the students. They responded with free animated dance in the *bindu* but one male student said that he disliked the music, gave no particular reason and decided to just watch the others. Encouraging optionality (Owens, 2011c) helps with maintaining a space for participants to feel safe. Although he chose not to participate physically he continued to participate through observing. Students commented that they preferred the Cuban music.

After this activity, breathing exercises were practised to calm the students and return focus and concentration. The breathing exercises were practised in a standing *mandala* formation before forming the seated *mandala* silently for the *declaration* and *offertory.* Activities led to the students forming their smaller groups to complete their devised piece. Some of the students had met and rehearsed in their own time during the week; this appeared to have developed their self-confidence and helped their performance to develop. Presentations during *communion* were performed in the *bindu* with opportunities encouraged

for reflection, questioning and dialogue. The *dismissal* ended with a song 'Friends Lets Come Together.'[70]

Week Seven: I greeted the students at the door and traditional Welsh folk dancing music was played. Students entered the space recognizing the music and began to recall some of their folk dancing experiences in the Eisteddfod[71] while at primary school. Appearing comfortable in practising the set routine and rituals for *preparation*, students formed the *mandala.* Students said that they wanted to begin rehearsals and requested if the *preparation* activities could be reduced. Understanding their anticipation to begin final rehearsals before presentation, I agreed. *Goldentime relaxation* remained for five minutes but the movement, breathing and vocal activities were reduced. Students prepared and organized their group and space for rehearsal and presented the small dramas to one another. At the end of the session discussion in the *mandala*, reflected on the work produced and the students achievements were celebrated with a song being sung. Students were encouraged to plan extra rehearsal sessions, (if they wanted to in their own time) ready for their presentation to Year 7 and 8 during morning assembly the following week. For the *dismissal* the students asked if I could play the Cuban music again, which I did!

Week Eight: The presentation: The students, as Year 9 peer educators, presented the following three small dramas to both Year 7 and 8 in their morning assembly to raise awareness of cyberbullying. O' Sullivan presented the assembly and congratulated the peer educators for their commitment to and hard work on the project as a whole. The peer

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[70] From *Heartspun* a collection of songs for Acapella voices composed by Pauline Down.

[71] A Welsh festival of music, literature and performance dating from the 12th century in Wales. Eisteddfod means 'sitting together'.

educators presented their small dramas to Year 7 and 8 and answered questions from the audience.

Overview of the performative presentations

Louise's Story: Louise is 13 years old and lives with her mum, a single parent. Louise's mum tries to over-compensate for the fact that her daughter is without a father by buying her expensive items of clothing and modern techno devices. Louise's friends become jealous of all her new possessions and start to send her spiteful e-mails. The friends she once had have now become bullies. Because Louise feels that her mum is lonely and unhappy, she suffers the bullying in silence until there comes a time when she finds it difficult to cope with daily life and begins to self-harm. The self-harming results in her death at the end of the drama. The *reflector* acts as a voice-over for the scene, with Louise miming her actions and thoughts:

> Louise reaches in her draw and grabs a pair of very sharp scissors. She leads the blade to her wrists…as she begins to cut she screams because of the pain she is putting herself through. But she is feeling relief, and that the pain from the upset of being bullied is going now…but what she doesn't realize is, it's not the pain going now, it's her. (Reflector, Louise's' Story).

Throughout the play the audience witnesses the effects of cyberbullying on Louise and how her mum was unaware of the messages being sent to her. The reflector, throughout the scenes, stopped the action at certain points and commented on the situation which was at play, delivered factual information and presented questions to the audience on which to reflect.

Louise's death becomes a time in the play where the audience witnesses the bullies' reflections on the consequences of their actions:

> …she killed herself last night just 10 mins after we'd sent her that message….I don't know what to do…why did…? Why? I never really meant to hurt her, I didn't, swear. What have we done? What the hell have we done? (Lydia, Louise's Story)

At the end of the play the characters step out of their role and finally conclude their scene by reciting together:

> This is what happens when people get bullied, it's not fair and children everywhere, everyday take their lives due to bullies. Our message is, don't suffer in silence, speak out, tell someone DON'T KEEP IT BOTTLED UP INSIDE! (Cast in unison, Louise's Story)

Louise's' Story was devised, written and performed by: Denley Jones, Ffion Jones, Lydia McCormack and Clara Molloy.

Megan's Story: Megan is 13 years old, she has moved house and started a new school. Making new friends has become a difficult task for Megan and, because she feels vulnerable in a new environment, her common judgment has become affected. After talking briefly to three members of her peer group during lunch break, she gives them her MSN address and mobile phone number. She feels desperate to belong to a group of friends. The *reflector* in the play reinforces to the audience:

> Never give your mobile or e-mail address to anyone who isn't a true friend, you really can't trust them (Reflector, Megan's Story).

Her vulnerability and lack of judgment resulted in the three peer group members sending her messages which commented on her weight and hair style. The comments regarding her physical appearance became a part of not only her school life but her life in general, with texts and e-mails invading her space 24/7.

In scene one it is evening and Megan is in her bedroom, on her computer. She is excited and hopes to have received e-mails from her new friends:

> Great, I've got some new e-mails…what? "Hey Fatty!" I'm not fat (to herself quietly, clicks onto next message) "You have brown minging hair" my hair's not minging…? (but she begins to think and looks in the mirror and then finally reads the last message), "WE HATE YOU, and WE WILL GET YOU". What's going on…? I can't tell my Mum she'll really worry (Megan, Megan's Story).

Scenes two and three highlight how the other girls in the peer group are intimidating Megan by sending her e-mails and text messages, all commenting on her weight and physical appearance. The *reflector* interjects, comments on the situation at play and delivers factual information on how more and more girls are adopting eating disorders caused by bullying and how they perceive themselves physically.

Megan succumbed to an eating disorder because of the cyberbullying and became poorly. In this short monologue, towards the end of the play she reflects and talks directly to the audience about how she's feeling:

> After three months I'm still receiving nasty e-mails and text messages, I don't know what to do, my Mum suspects something and is really worried because I've lost so much weight, but I can't tell her, it will only make things worse…right? I don't know how much I can take anymore, I feel really lonely and depressed (Megan, Megan's Story).

Her parents eventually found the messages but for Megan it was too late. At the end of the play the *reflector* returns and summarizes the story, with a final message to the audience:

> Cyberbullying invades your space 24/7, it makes the victim depressed, and vulnerable, unwanted and insecure…Don't let this happen to you. Tell someone, it's a crime to cyber-bully. Telling a teacher, parent, friend or Police will help you to make it STOP (Reflector, Megan's Story).

Megan's Story was devised, written and performed by: Amber Bradshaw, Katie Jones, Michaela Porter, Kiera Robbins, Joey Sterkie and Meganne Williams.

Ken's Story: Ken is 13 years old and lives with his adopted parents who have developed problems related to alcohol. The play begins with the *reflector* explaining that the reason why the couple adopted Ken was that they felt it would improve their marriage. Owing to habitual alcohol mis-use, the marriage and caring for a child became a cause for concern. Ken became responsible for looking after them as well as himself; for example, one scene highlights to the audience how Ken has to make breakfast for his family before school, with both parents

suffering from hangovers. *Ken's story* raises awareness of parental neglect and how this neglect affected his emotional and social wellbeing. Some members of the peer group tease him about his appearance and the fact that his mum and dad are seen drunk walking home from the pub in the evenings. Ken is shown in the play receiving nasty text messages regarding his mum and dad's drunken state and his unclean appearance. He receives the messages during lesson time and in the evening when he chats to his cousin on MSN. One day Ken arrives home very upset and shows his parents all the text messages and e-mails. This awareness caused the couple to reflect on themselves and their problems. The mother in the play realizes the consequences of her actions and speaks directly to the audience through a short monologue:

> …we haven't been good parents, when we adopted Ken we thought we would be a happy family but it didn't work out that way, I feel ashamed to call myself his mother. I need to change (Mum, Ken's Story).

Although Ken was very unhappy, the *reflector* highlighted to the audience that his actions were mature: he ignored the e-mails and texts and told his mum what was happening. Ken, at the end of the play, directs his thoughts to the audience:

> Because I told my Mum what happened she felt responsible and told the teachers, and the teachers acted on the cyberbullying so the bullies now leave me alone. Mum and dad are doing their best to stay sober (Ken, Kens Story).

The *reflector* at the end of the play summarizes the story and informs the audience:

> Responding to nasty messages and e-mails only makes the bully feel better, so put your phone or computer off and go and do something you like doing. It is also important to tell someone. Don't suffer in silence and *Think Before You Send* (Reflector, Kens Story).

Ken's Story was devised, written and performed by: Jake Atkinson, Muireann Henderson, Jenny Hodrien, Daniel Mitchell, Zak Morgan and Gabbi Wan.

Owing to illness, one male student was unable to attend the final presentation and because of last minute nerves one female student, who had initially been the most self-confident and vocalized in the group, decided that she would observe, but could not perform. Two students who had developed in self-confidence throughout the workshop volunteered to improvise the absent students' roles. Because the students had been observing and commenting on one another's work during the weekly workshops, they were able to take on the roles of the other students in the plays. The two students who volunteered to improvise (one male and one female) were prime examples of how the least self-confident at the beginning of the life skills workshop developed to become self-assured (O'Sullivan, see Appendix 1a).

The Year 9 peer educators participated in the weekly workshop that encouraged dialogue and visual, aural and kinaesthetic activities. The three small dramas written and devised by the group were performed for Year 7 and 8 in their morning assemblies to raise a child's awareness of the issues relating to cyberbullying for 'Anti-Bullying week'. The aim was to improve the peer educator's self-confidence and communication skills in the hope of future positive effects on wellbeing. These drama presentations contained the project's primary message about the risks of cyberbullying.

- *Think Before you Send* (meaning, before sending a text or e-mail one should think about the future effect or consequences of that message) (Female, Year 9 student, YJB[72]).
- "Avoid responding to nasty e-mails or text messages; responding only makes the bully happier" (female, Year 9 student, YJB).

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[72] YJB – Ysgol John Bright

- "Tell someone who can help, never suffer in silence. Telling someone will not only make the victim feel better but they also gain help to make it stop" (Male, Year 9 student, YJB).

- "Always keep evidence of nasty or threatening messages. Print them out and report them to your teacher, parent or Police. It is a criminal offence to Cyber-Bully" (Male, Year 9 student, YJB).

Summary

Think Before You Send focused on the effects of bullying through mobile technologies among children in secondary school. The nature of the life skills project was to create a safe, open, enactive space for learning through the incorporation of creative play to raise a student's awareness of the issues encompassing cyberbullying and how to stay safe online. The focus was on how the students applied and constructed the knowledge shared from experiences to produce creative-performative pieces of work. The workshop encouraged an opportunity to focus on the student as an autonomous learner, helping to develop self-confidence to potentially improve wellbeing. The students, throughout the project, produced knowledge from their own experiences, encouraging an opportunity for me to revisit areas in practice for reflection and further questioning. Astrid Ensslin claims in *Canonizing Hypertext: Explorations and Constructions*, that this method of working through practice where the students are encouraged to become autonomous learners, enables the teacher or practitioner to "… draw conclusions from their own practice in order to improve their own teaching" (2007, p. 260). It is this concept, described by Ensslin, which captures the way I perceive my role as a practitioner and participative-observer, encouraging creative play where the students learn from one another and produce knowledge for performative application through a fluidic

process. It is the students' creative-performative work during the workshop which directs my thinking to form new concepts and through reflection to shape and evolve the pedagogy. Observations which stimulate reflection encourage exploration and research.

The students are learning by doing and as a practitioner I am also learning by doing, as no two workshops are ever the same. They play a fundamental role in the process, as it is their ideas, attitudes and behaviour towards one another, me and creative play which steers the approach towards a final outcome. The role of questioning, observation, dialogue and evaluations fundamental to such an approach cannot, as Ensslin remarks, 'serve as a basis for generalizing conclusions' (2007, p. 265) but can suggest such a pedagogy as a vehicle to help raise awareness of personal, social and health issues through a life skills programme in schools. C. H. Edson remarks that inquiry through qualitative methods such as these found in practice, plays a fundamental role in educational research, enhancing critical and "intellectual dimensions of human thought" supporting the notion of examining evidence in an originative and productive manner (1997, pp. 44-46).

The implementation of Sanctum onto the school timetable enabled a class of Year 9 students to explore and discuss the issues of cyberbullying and how to keep safe online. The group demonstrated their explorations and discoveries to the whole of Year 7 and 8 during two morning assemblies through the performance of their devised small dramas. Without the implementation of my pedagogy onto an anti-bullying project, it appeared that organizing anything else for anti-bullying week would have been difficult for the teachers at the school because the pastoral programme for that particular term did not include the topic of bullying. Some of the Year 9 students had not experienced a drama workshop before. O'Sullivan stated

that he was trying to re-instate drama on to the curriculum for key stage 3 for the academic year 2010-2011 for its creative and social value.

Sanctum is in constant motion owing to its fluidic process, adapting with the students who form the group. Each group is different because the variety of individual, personality, age, race, religion and culture. Observing student reactions and responses towards certain tasks helps future developments. Ideas for new activities stemmed from student discussions and further experimentation of these activities will evolve during future practice. I would not change anything that happened during this life skills project; the students and I participated well together in the weekly workshop and produced three small dramas for presentation, which helped to raise the awareness of cyberbullying and how to *Stay Safe in Cyber-Space* for Year 7 and 8 students. O'Sullivan comments on the project (see Appendix 1a).

EXAMPLES OF SANCTUM IN SITU: INTRINSIC REFLECTION TWO

Think Before You Drink

Pastoral project: to raise a student's awareness and understanding of alcohol mis-use in the hope of improving self-confidence.

School/s: Conwy and Denbighshire Mainstream high Schools, Special Schools and Alternative Education Units through the medium of Welsh and English language.[73]

Academic Year: 2008-2009, Autumn Term 2008 and Spring Term 2009.

Selected Topic: Alcohol including **Drugs** and **Sexual Health.**

Title of project: *Think Before You Drink/Meddwl Cyn Meddwi.*

Funding: from the *Thomas Howell's Education fund for North Wales.* Secured by Mr. Stephen Cheshire, High Sheriff of Clwyd and Mr. Dave Evans, Project Manager of Crimebeat, North Wales Police

Supported by: Mr. Dave Evans, Crimebeat**.** Mrs. Wendy Ostler and Ms. Paula Roberts Conwy and Denbighshire LEA Healthy Schools Education Advisors. Mrs. Sue Phillips, Creative Arts Advisor for Denbigh. Mr. John Grisdale, Manager of the School Liaison North Wales Police Officers.

Training from: Mr. Martin Buczkiewicz, Chief Executive, *Tacade.*[74]

Motivation and Rationale: Issue Overview: Alcohol

The following findings support the reasoning and value of implementing a life skills project

to create awareness of alcohol mis-use among children and young people in schools as part of

a pastoral education programme. A creative-performative pedagogy can potentially have a

positive future effect on a child's self-confidence and wellbeing, through raising awareness of

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[73] View Appendix 2a for names of schools and dates.

[74] Promoters of children's and young people's health and wellbeing. *Tacade* produce publications/teaching resources for all topics covered in regard to pastoral education.

healthier life style options. Dr. Wilm Mistral, Department of Health at the University of Bath, and Professor Richard Velleman, Department of Psychology at the University of Bath, remark that:

> Alcohol enjoys a special status in British society, as the only psychoactive drug which is both socially acceptable and legally available to adults without prescription (Mistral and Velleman et al, 2006, p.278) . . . alcohol mis-use costs the country around £20 billion a year. This includes the cost of crime and anti-social behaviour, alcohol related health disorders and disease, loss of productivity in the work place and domestic violence (2006, p. 279).

According to recent educational reports and news articles, the binge drinking culture is claiming a number of lives at an 'alarming rate' (Stewart, 2009). It has been indicated that alcohol as a substance is responsible for at least thirty three thousand deaths in the UK each year and that Britain has one of the highest rates of binge drinking in Europe (Wallace, 2009). Hospital admissions have also increased, with more than thirty five thousand people a year being admitted owing to alcohol related incidents (Institute of Alcohol Studies, 2006). The number of younger people being diagnosed with liver disease is also on the increase (Alcohol Policy UK, 2009). In 2000-01 two hundred and thirty people under the age of 30 years were diagnosed with or treated for liver disease related to excessive alcohol consumption. According to Stephen Adams, Medical Correspondent for the *Telegraph,* in 2009-2010 these figures were reported by the NHS information centre to have reached three hundred and fifty one (2011).

Drinkaware UK, however, indicate that there appears to be a slight decline in 2010 in youth hospital admissions related to alcohol: however, they state that there are forty two thousand cases too many. The NHS information centre claim that there has been a considerable rise in the number of people requiring hospital stays because of mental and behavioural problems relating to excessive drinking There are many which emphasize the concerns about the levels of alcohol abuse among children and young people in the UK.

Underage and binge drinking has become a concern in today's society, contributing to a number of societal and health problems such as S(exually) T(ransmitted) D(iseases), rape, assault, domestic violence and drinking and driving offences (Morris, 2005). Dr. Edward C. Coles, School of Medicine, at Cardiff University (2006), states that heavy drinking can contribute to mental health problems, such as anxiety and depression, and that alcohol accelerates the development of other psychiatric disorders, such as psychosis. He comments that this has affected hospital admissions and suicide rates in Wales, resulting in alcohol dependency syndrome affecting 1,500 to 1,800 hospital admissions per year. Coles also points out that alcohol is often implicated in the suicides which occur in Wales each year (2006, p. 4).

The NHS information centre warned that there are 'shocking levels' of binge drinking from an early age. A news article emphasized that one in four secondary school students aged 11 -15 years had had a drink in the previous week (*The Daily Mail*, 2006). *Alcohol Concern UK* reported in 2007 that there is strong evidence of the destructive impact of binge drinking on the Nations health. In the past fifty years, alcohol consumption in Britain has risen by 121%. Unlike in other countries in Europe, the UK figures continue to rise. This is not helped by the twenty four hour licensing policy. It is, therefore, vital that children and young people are made aware of such dangers.

According to Martin Plant although health promotion and education have been considered as significant interventions for children in both primary and secondary schools to raise awareness of alcohol mis-use and alcohol related problems, the level of initiatives in Britain to help reduce 'harmful drinking' has not been satisfactory (2000, p. 22). Plant remarks that very few initiatives and ventures have been occurred to respond to the increasing

problems related to binge drinking among children and young people. Owing to a serious lack of funding, Plant comments that, as yet, there has been no 'educational method' to reduce the increasing problem among British youth of harmful alcohol consumption (2000, pp. 24-25).

Sanctum Project: *Think Before You Drink*

In November 2006, I was approached by Wendy Ostler, Healthy Schools Advisor for Conwy L(ocal) E(ducation) A(uthority), who asked if I would be interested in delivering a pilot life skills workshop on alcohol mis-use. According to Ostler, after discussing topics for pastoral education with the schools' co-ordinators in Conwy, concerns were highlighted to her by several teachers that they had identified a growing student problem with alcohol related cases in school. After discussions with more teachers, it became apparent to Ostler that many Year 9 students, aged 13 years, were already drinking alcohol and some excessively. She states that a majority of these children were very ignorant of the possible risks to themselves and others.[75] Ostler remarks that she wanted a pastoral project to harness young people's energies to become part of the solution. She claims that schools in Conwy were looking for innovative, creative ways to meet the learning outcomes for pastoral education. This is why she approached me regarding the pedagogy I had created and asked if I would be able to adapt it to focus on alcohol and particularly the dangers of binge drinking.

In January 2007, I was commissioned by Ostler and funded by Dave Evans, Project Manager of Crimebeat, North Wales Police, to deliver a pilot bi-lingual life skills workshop outlining the dangers of alcohol mis-use with a focus on binge drinking among children,

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[75] Personal correspondence November 2006.

owing to the growing concerns in Conwy and the rapidly increasing binge drinking culture in Britain (Morris, 2005). The pilot project was entitled *Think Before You Binge*, relating to think before you binge drink, but after some thought it was decided by myself and Ostler that the word 'binge' had too many connotations with eating disorders and adapted the phrase to *Think Before You Drink* which translated into Welsh as *Meddwl Cyn Meddwi*. The project was piloted at Ysgol Bryn Elian, Old Colwyn, Conwy in March 2007, with the support of Mr. Guy Jones, Assistant Head teacher. The group consisted of twenty Year 12 students, who became the peer educators for an all day life skills workshop, resulting in a thirty minute performance to Year 9 students at the end of the school day. The peer educators had devised four small dramas to perform on the issues surrounding the binge drinking culture among children. The pilot workshop was attended by the pastoral staff of the school along with Ostler and Evans who supported the development of the project. They agreed that Crimebeat should apply for further funding, so that more children could participate.

In January 2008, funding was secured to deliver *Think Before You Drink* as a campaign to raise awareness of alcohol mis-use with a focus on binge drinking in North Wales. Mr. Stephen Cheshire who was then appointed the High Sheriff of Clwyd for 2008-2009, was enthusiastic to use his influences to try and raise awareness of alcohol mis-use because of the concerns raised with him by his daughter, a Liver Specialist Nurse, who had witnessed an increasing number of young people in their 30's and under being diagnosed with and treated for liver disease. According to Ostler and Evans, when Cheshire was informed by them about the *Think Before You Drink* workshop which had been held at Ysgol

Bryn Elian, he committed himself to the pastoral project and secured the necessary funding from the *Thomas Howell's Education Fund for North Wales.*[76]

Along with the stakeholders involved in the life skills project, I attended a *Tacade* training day which was organized by Ostler in March 2008 and lead by Martin Buczkiewicz, Chief Executive of *Tacade.* Personal discussions with Buczkiewicz assisted in the progress of further thoughts to develop during practice, highlighting areas of concern in relation to youth binge drinking in Britain and other parts of Europe, along with the persisting effects of peer pressure on students. During this training day, it was agreed by all stakeholders that the peer educators for the *Think Before You Drink/Meddwl Cyn Meddwi* campaign would be students from Year 12 and that the target audience would be Year 9 in each school. Students from Year 12 were chosen because, for the first time in Wales, the *PSE* [77] *Framework 2008* was to focus on and set specific pastoral education targets for *post-16.* Ostler highlighted that schools were eagerly looking for innovative ways to implement the new *PSE framework* with Years 12 and 13. Sanctum offered an opportunity to meet the pastoral targets in the *PSE framework* for Wales and help prepare students who were *post 16* before going to University or into employment to be aware of the challenges which they may face with regard to drinking alcohol. It was also decided that Year 9 would be the target audience because of the identified concerns made to Ostler by some Conwy secondary school teachers that some children in this year group were drinking alcohol excessively.

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[76] The Draper's Company, Glyndwr University, Wrexham.

[77] P(astoral) S(ocial) E(ducation) – PSE in Wales.

Funding was secured to target all North Wales mainstream high schools, special schools and alternative education units, including an NHS mental health unit for adolescents. Owing to the conditions regarding funding with the project, having to start in September 2008 and end April 2009, I committed to practice only in the schools and units which belonged to Conwy County and Denbighshire County. I attended meetings with stakeholders to discuss the project through the implementation of Sanctum. The group consisted of:

- Annabel Chalk, Practitioner and Campaign Director.

- Stephen Cheshire, High Sheriff of Clwyd.

- Dave Evans, Project Manager Crimebeat, North Wales Police.

- John Grisdale, Manager of the School Liaison North Wales Police Officers.

- Geraint James, Director of Education for Conwy County Borough Council.

- Wendy Ostler, Healthy Schools Advisor, Conwy LEA.

- Paula Roberts, Healthy Schools Advisor, Denbighshire LEA.

- Representatives from Wrexham LEA.

All parties supported the incorporation of a creative-performative pedagogy to teach the life skills campaign on alcohol mis-use. One stakeholder was concerned that owing to the nature of the approach there would be no way of knowing what would be presented at the end of the workshop. I along with Ostler and Evans reassured the stakeholder that the content would be presented professionally. The LEA team requested an 'easy to use' bi-lingual *Think Before You Drink/Meddwl Cyn Meddwi* information booklet, to be compiled by myself for the peer educators from the pastoral education resources supplied by *Tacade*[78] as a sustainable

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[78] Organization of PSHE education resource materials for schools, promoting young people's health and wellbeing, Manchester, UK. Ostler stated that the schools which I would visit had purchased *Tacade* resources

resource for the pastoral co-ordinator in the schools visited. I produced an 'easy to use' booklet from *Tacade* resources in both the medium of Welsh and English for the peer educators to read before the project and to use during the workshop. The booklet was e-mailed to either the pastoral education co-ordinator or the senior manager responsible for the pastoral programme. Each school was responsible for the photocopying of the booklets along with peer educators evaluation forms. A 'requirements-for-the-day' information sheet was also sent, so that materials could be organized before the workshop.

Before the project would be held in the schools, Ostler and her colleague Ms. Paula Roberts, had requested that all the pastoral education co-ordinators meet to offer convenient dates for the workshop to be delivered and to discuss the structure of it. Although Ostler and Roberts organized the meeting, very few of the actual pastoral education co-ordinators attended and only some schools offered convenient dates to book the workshops which had been funded for them. The easiest way to book schools was to give the convenient dates to the LEA administrator and for her to contact the schools, which is what I did. Seventeen schools co-operated. Two schools after several phone calls and e-mails did not manage to arrange a date. I also sent the peer educating booklet to each school ten days before the workshop would be performed along with the following information and requests:

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previously, the 'easy to use' booklet was condensed from a number of these resources held in possession at the school. Ostler wanted the booklet to augment current resources.

- Requirements-for-the-day information sheet.

- Consent forms to participate and consent forms to Film/Photograph the Year 12 students.

- Peer Educators Evaluation sheet.

Very few schools had given the booklets to the peer educators before the workshop and some were photocopying them the morning of the workshop itself. In a couple of schools, where a senior manager had been copied into the e-mail highlighting the requests, the booklets and all information had proceeded according to plan with students well briefed. One school in particular had not prepared the peer educators as to what they were about to participate in and had briefed them that they would be watching a video and partaking in a discussion. One school had forgotten about the project and one hour was deducted from the workshop to organize a group to participate as peer educators and photocopy the necessary material. However, because of the nature of Sanctum, being fluidic, the students succeeded in performing their devised performative pieces to an audience of Year 9 students at the end of the day. With regard to consent forms, very few schools managed to retrieve these forms. Regarding photographs, only three schools returned the forms (see Preface & Introduction to Thesis, pp. 38-39).

LEA advisors had asked each school to film the performances by the peer educators with an intention that the video would be used as a sustainable resource for cascading and possible transition. Only a couple of schools had prepared and booked a camera for filming. Although in some schools the peer educators had not been prepared or had read the necessary information, the standard of their performance work was good.

Overview of the performative presentations

Every workshop began with a thirty minute *preparation* in the *mandala*, which consisted of *golden time relaxation* and aural, visual and kinaesthetic activities which encouraged dialogue. All students involved in the workshop in every mainstream, special school, alternative education and mental health unit participated in these activities. Although the students in each school and unit were very different, similarities occurred in relation to the mainstream school students finding the concept of sitting in the *mandala* formation at first different from their daily seating arrangements in lessons. Some of the students would sit hugging their knees to their chest but as the workshop progressed, and especially after the relaxation and movement exercises, a more relaxed posture became apparent.

In the special schools for children with mild and severe learning difficulties, the concept of the *mandala* was one they appeared to have no problems with. They formed the circular shape together far more quickly than the other groups. At the end of the project I mentioned this to a S(pecial) E(ducational) N(eeds) teacher. She commented that in special schools and units for learning difficulties these children tend to be taught more in an open space where the circle is prominent and that the children (who are able to) like sitting on the floor as they value the opportunity to stretch the body.[79] Each group participated in five minutes of *golden time relaxation*; bodies were positioned in different seating positions on the floor: some would lie down with face resting on the floor or others would rest on friends.

This opportunity to allocate space within the mind and rest the body during school time was regarded by some students as 'weird' (with a smile) but others generally

[79] Informal conversation with Mrs. K. Davies, Ysgol-y-Gogarth, Llandudno, North Wales, April, 2009.

commented that they enjoyed the experience. In the *declaration* stage of the workshop, the student declares her views on how she may address the problem in question and highlights her aims and desires through dialogue and aural, visual and kinaesthetic applications. The *declaration* can be demonstrated in the *bindu* or while seated in the *mandala*. It was here that students became animated in their responses and appeared to enjoy the freedom of expression in the *bindu*. Responses included, for example, in St. Bridgid's Roman Catholic Girls High School a body sculpture accompanied by a comic double act improvisation which informed the group on how they would address the problem being explored. In Ysgol John Bright, one student presented the issue and demonstrated how he would address the problem as a news report. In Ysgol Tir Morfa, a special school, movement and *mudras* were used with specifically chosen words. In Ysgol Bryn Elian the *declaration* was in the form of dialogue with everyone seated in the *mandala.*

Regarding singing and vocal work, it became evident that children are not being given the opportunity in schools to sing on a regular basis together. Informal conversations with staff supported this. In the workshop, the students' singing voices were quiet and their heads tended to be slightly bowed, but with encouragement all tried to sing with fuller voice by the end of the workshop. However, two schools in particular stood out and they were Ysgol Bryn Elian and Ysgol Glan Clwyd. Students in these schools were very self-confident about singing and were evidently used to singing together; music was encouraged in these schools, with many opportunities for children to experience music-making in a group. The encouragement of singing and musical opportunity certainly appeared to offer joyous occasions for students; during the lunchtime break at Ysgol Glan Clwyd, the peer educators of the workshop invited me to come along and sing with them in their choral practise, which was very well attended and one which I found to be relaxing and enjoyable.

Students in all mainstream schools visited appeared also to have lacked the opportunity of play in learning. Much encouragement was therefore required, with self-confidence building games included to improve their self-esteem. The *offertory* stage of the workshop fostered the opportunity for discussion and listening; students were encouraged to listen, reflect and respond sensitively to the issues being presented. This part of the workshop not only offers an opportunity to raise awareness of issues but also highlights the students' personalities. In Ysgol Plas Brondyffryn, a special school for autistic children, the passing along of a tactile cushion in the *offertory* stage appeared to help the child to identify who was speaking, with listening being encouraged. In Ysgol Brynhyfryd, mainstream school, some students tended to hug the cushion as they offered their opinions and thoughts.

During the *communion*, the concept of Image Theatre and narrative was developed. Students worked in pairs or in smaller groups. The *communion* stage offered an opportunity of freedom to express and play. They molded and sculpted one another's bodies, created narrative and presented their work to the other group members. At Denbigh High School, the narration was very vibrant and energetic to accompany the sculptures; however, the group did consist of a higher percentage of drama students. In Ysgol Dyffryn Conwy the group consisted of mostly non-arts students and non-orientated performers, but I found the *communion* stage here resonating: nothing was forced and the gentle delivery of expression centred more on suggestions, which made me reflect and encourage further dialogue. During this stage students then scattered into smaller groups and began devising their creative-performative presentations, with a return to the *mandala* before the *dismissal* to share their work with others. The *dismissal* is the end of the workshop before the students present their work to an audience. This stage of the workshop in every school ended with positive

feedback and congratulations from me for the work created; finally, the energetic song 'Ya Ma Himw' accompanied by movement was performed by all.

The creative-performative work encouraged in the schools visited was devised and performed by the students and played out around an actual or hypothetical situation. The Year 12 peer educators took on roles in the action and changed roles (if required to do so) in order to express their views and feelings on what was being shown. At the end of the school day the peer educators presented their work created through Sanctum to an audience of Year 9 students.[80] It was interesting to observe the reactions of the Year 9 audience to the Year 12 peer educator's performative work. The small dramas were based on the concept that a performer should demonstrate the character rather than be the character, avoiding emotional attachment. However, while not eliminating emotion altogether, the audience could become stimulated to feel an emotion which was not necessarily the same as that felt by the character. This has become an interesting element to play with in practice with older students in the school. Applying Brecht's distancing effect to the devising of small issue-based dramas, enables the peer educators to step in and out of role, encouraging an opportunity for reflection and further thoughts to develop. The peer educators in the life skills workshops are demonstrating their emotions, problems and issues, placing an emphasis on the sociological rather than the psychological motivation of the character. This mirrors that of the Brechtian performer who while not completely avoiding the psychological elements of the character, places more emphasis and focus on the role's social aspect. The function of the character in Brecht's theatre was to occasionally express an emotion which was not necessarily the same

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[80] In some schools (for example) Prestatyn High School, the audience were a congregation of up to three hundred year 9 students.

as the one shared by the audience (Willett, 1977). Experimenting with Brecht's concepts of a character expressing an emotion which is not, perhaps, the one shared by the audience has been adopted during practice as an effective optional technique for the peer educators to use in their presentations.

Using and adapting this Brechtian notion has helped many Year 12 peer educators to produce factual, societal, small dramas to raise awareness of health and personal issues. In a small drama titled *Rewind the Night* at Ysgol Bryn Elian, one scene demonstrated a drunken young girl having fun in a social gathering. The risks towards her personal safety from the effects of alcohol decreasing her awareness is highlighted throughout the scene. Although the character is having a good time, her situation reflects a darker side, for example the male characters in the scene are sitting in a group watching her and becoming attracted to her vulnerability; the *reflector* freezes the scene and discusses the thoughts and actions of the young men with the audience. In the next scene, the female character is approached by two of the male characters who take advantage of her because of her drunken state. The different emotions shared here between characters and audience creates a resonance to the scene. It appears that when this happens in the performance, the audience is given the opportunity to analyze and critically think about the situation, reflecting on the dangers which can occur not only to the character but to themselves if they were placed in a similar situation.

At Ysgol Bryn Elian, the peer educators not only devised four small dramas but one female student composed a song, which she performed at the launch of the project to all stakeholders, pastoral staff and Year 9 audience. The Year 9 composer, Katie Boughen's song *Knowing Right from Wrong* became the *Think Before You Drink* song and was recorded and played at each visited school during the campaign (see Figure 30).

Figure 30: Katie Boughen Year 9: Singing her composed song 'Knowing Right from Wrong': 'Think Before You Drink' at Ysgol Bryn Elian.

Themes in relation to alcohol were emphasized differently in each school. In **Eirias High School** and **Blessed Edward Jones Roman Catholic High School**, themes for the dramas were similar: both schools focused on domestic violence caused by alcohol mis-use and the dangers of getting in a car with someone who had consumed alcohol.

St. Bridgid's Roman Catholic Girls High School, presented their performative pieces on how young girls are perceived when drunk. Issues relating to body image and relationships with both partners and parents became a major theme along with physical awareness and sexual health issues.

In the **Alternative Education Units and Special Schools**, themes regarding discrimination, rape, bullying, vulnerability, parental over-protection, peer pressure violence and crime were the themes raised in their small dramas.

At **Cedar Court NHS Mental Health Adolescent Unit**, the students devised two small dramas, three pieces of creative writing and each student painted a visual composition in relation to what had been expressed during the day; the major themes were the issues of peer pressure and bullying.

The Welsh medium school, **Ysgol Glan Clwyd,** focused on similar issues but tended to focus on the effects drinking had on family life, expressing problems in relationships with parents, siblings, friends and school work.

Ysgol Bryn Elian, Denbigh High School, Rhyl High School and **Ysgol Uwchradd Emrys ap Iwan,** shared and explored concerns regarding teenage pregnancy and sexual health related issues all connecting with alcohol mis-use. These small dramas focused on the peer pressure experienced at student parties and how drunken sex appears to be a normal activity. The student's highlighted the concerns with becoming a young parent and the consequences they face of unprotected, underage sex.

Ysgol Brynhyfryd, Prestatyn High School and **Ysgol John Bright**, shared similar issues, focusing on how peer pressure affected a young person's wellbeing. These schools focused on accidents and personal safety problems which had been caused by alcohol abuse, drink driving, choking whilst vomiting, falling over and becoming unconscious while walking home alone drunk. These small dramas highlighted how to prepare for and have a safe night out with friends and not to give in to peer pressure.

The fundamental message being delivered and expressed by the peer educators in all mainstream schools, special schools and units visited was not "Don't drink" but they wanted to raise a young person's awareness of how to drink more responsibly. Keeping safe on a night out was another area of concern discussed by the peer educators. Their message in the small dramas was to always stay with friends, never to accept drinks from strangers, given the danger of spiking where a drug could be placed in the drink, and to always arrange transport at the end of the evening. The peer educators in most schools liked the concept of a *spacer* – a non-alcoholic soft drink which is taken in between drinking alcohol; for example,

instead of consuming five alcoholic drinks, three would be alcoholic with two spacers being drunk at intervals. The idea of a *spacer* is to give the body and mind a rest from the effects of alcohol. This became a recurring theme throughout most of the performative presentations in the schools and units. All the creative-performative work was produced from the students' personal experiences or of experiences which they knew someone else had had.

A dialogic space created by the *mandala* resulted in students discussing openly the sexual experiences and financial problems which had stemmed from their mis-use of alcohol. It was interesting to listen and be part of the developing, animated dialogue. The female peer educators in most schools wanted to dominate, claiming that they were consuming more alcohol than the males in their year group during a night out. The male peer educators generally laughed at this but agreed, stating that some of their female friends could drink between 'twenty to twenty five units in one night'. It also appeared to be the female peer educators in most schools who were willing to discuss that they were (allegedly) sexually active, and in one high school the discussions revealed that to have sexual relations with more than one partner over a drinking, social weekend was deemed acceptable; one female commented, that she wanted to enjoy herself while young and didn't mind the stigma that surrounded having many sexual partners. When asked by other members of the group if she used protection, she commented that sometimes she did, but at other times, because she would have "drunken sex" she couldn't remember. Discussions developed in relation to unwanted pregnancies and most of the female students commented that they had more than once taken the morning after pill. Issues regarding sexual health and safer sex became a prominent discussion point in these workshops and a recurring theme in the small dramas being devised.

Most of the students involved had very little knowledge of the specific facts relating to the health and social effects of alcohol mis-use. In some schools pastoral education was not delivered as a scheduled time on the curriculum for Year 12 and 13 because of both the intense academic timetable and its optional inclusion. Therefore, elements of pastoral education were expected to be delivered during form tutor time. Year 12 students commented informally through group open dialogue in the *mandala,* that they were concerned that there was a lack of opportunity during the week to discuss problems or issues in any depth during school time. An issue of concern was having drunken sex. In Denbigh High School one small drama titled *This could Happen to You* told the story of how a fifteen year old girl named *Sophie*, was pressurized by her friends to drink alcohol and was taken advantage of sexually because her excessive drinking decreased her awareness. The story unfolds through the peer educators' demonstration of their characters and technique of stepping in and out of role between character and *reflector* to reveal that *Sophie* is indeed pregnant. *This could Happen to You* presented recurring issues in the life skills workshops which highlighted the dangers of not only the effects of excessive drinking and peer pressure but how a lack of self-confidence and self-respect leads a young person to perceive herself negatively. The peer educators expressed how important it is to be an individual and "that it's okay to say no when being pressured" (Male peer educator, Denbigh High School). *This could Happen to You* reflected on the role of family in a young person's life and how significant it is for a young person to feel a sense of support and belonging at home. *Sophie* shared her feelings with the audience in three small monologues which were interspersed throughout the drama:

 Monologue One expressed the feelings of the fifteen year old girl being pressurized by her friends to drink large volumes of alcohol and to have underage sex.

Monologue Two described her loneliness at the lack of support and attention given to her at home to talk about problems with mum.

Monologue Three expressed her thoughts on becoming a teenage mother without a partner and limited support from family and friends.

This could Happen to You created by the Year 12 peer educators appeared to have been successful in its aim of raising awareness of the issues encompassing alcohol mis-use, which can result in a negative change in a young person's life. Mandy Edwards, Young Parent Support Co-ordinator for Denbighshire LEA, attended the performance and commented:

> I saw the work that the students and your-self had done in Denbigh High, it was so impressive to see what could be arranged and delivered in such a short space of time, their message was so clear and the students had no problem in understanding its concepts – thank you. (see Appendix 1b, October, 2008).

Think Before You Drink was delivered during the academic year 2008-2009. A BBC News report in February 2009 highlighted that teenage pregnancies were rising. Beverly Hughes, the previous Labour government's Children's Minister, claims in the report that although there was an increase in teen pregnancy from 2007, the government had addressed the problem and as a result teenage pregnancy rates had gradually decreased over the last decade (BBC News, 2009c). But Hughes admits that progress has been slower than expected. However, she argues for the value of allocating sufficient support for parents to discuss sexual relations in an "open fashion" with their children and for improved life skills lessons to be taught in schools to point out matters related to relationships and sexual health. Hughes comments that:

> This is not just about the mechanics of sex, it is about relationships, moral values and about making clear what is right and wrong and what you expect from young people, but it is doing that in a way that enables them to take part in the dialogue (BBC News, 2009c).

Think Before You Drink delivered through Sanctum created a dialogic, open space to explore such issues relating to a young person's health and wellbeing. Faith Noone, Head of Music at Ysgol Bryn Elian, comments on the effectiveness of the project to raise awareness of teenage pregnancy, drunken sex and binge drinking. Noone remarks that she was impressed with the fact that students were given the opportunity to address problems relating to the issue explored in a way that would not usually be offered in school. She states that:

> Students were encouraged to create performances while working through issues around the project, looking at genuine 'real life' incidents they could relate to. The focus was kept on the process, not on the final performance they were helped to explore and work through any issues which came up in a sensitive manner. Annabel helped them to structure their ideas so that they would be able to communicate directly and effectively with their peer group audience (see Appendix 1c, September, 2008).

Noone also claims that the workshop was a valuable experience as it helped to raise students' awareness of the effects of alcohol mis-use and also present possible solutions to situations. She remarks that:

> This was a very valuable exercise for students, performers and audience alike and all left with a shocking realization of what happens when drinking gets out of control. The performers were able to offer alternative realistic solutions to situations where peer pressure dominates, in a way in which the students watching were engaged from start to finish (see Appendix 1c, September, 2008).

Students and staff have appeared enthusiastic in their responses to not only the creative-performative element of the pedagogy but its focus on a peer educating framework. Although most of the schools visited had an active Performing Arts Department, the possibilities of incorporating creative arts to teach aspects of pastoral education was not in existence. The students commented that they would like to continue to explore other issues in the same way. Performing Arts staff (in some schools) also agreed that it would be of value if I returned with another workshop on a different issue. My question to them was why? They themselves could create a similar life skills workshop focusing on self-directive learning

through creative play. I also inquired that surely, the drama GCSE/A level curriculum and Performing Arts B/TEC National Diploma offered such opportunities for students, to freely devise and express societal and personal issues through creative-performative methods; but the impetus from the creative staff was towards producing the next school musical, not guiding students to devise and write performative works on pastoral-related issues.

Most of the performing arts teachers in Conwy and Denbighshire schools commented informally that they did not feel comfortable in addressing controversial issues and preferred the safety of working through text. Other teachers who had an interest in drama and the creative arts but whose expertise was in other subjects appeared to show more enthusiasm to try out an alternative, creative approach to teaching pastoral lessons. In Prestatyn High School, the pastoral co-ordinator was a P(hysical) E(ducation) teacher. She observed elements of the Sanctum workshop throughout the day and commented that she would like to try some of the ideas in the workshop with her own students during pastoral lessons, exploring issues through creative dance and presenting them to other students. A similar response was made in another school by an English teacher, who had an interest in developing creative writing in the school for the peformative presentations. The English Department was separated from the Performing Arts Department and he commented that if he began to organise performative presentations then it could generate ill feeling between departments. The freedom to express appears to be hindered for both teachers and their students.

Pastoral education was viewed in the schools visited as the priority of the Pastoral Heads of Year, form tutor or 'some other teacher's responsibility'. The concept of interdisciplinarity to incorporate pastoral education with other subjects tended to be avoided

or not even considered. Most teachers commented informally that they were under too much pressure with having to write reports, assessing and preparing students for exams to allocate time preparing lessons in which they had no training or interest. Pastoral education was not regarded by these teachers as a subject which could be included into their teaching but thought of as another burden.

Summary

Think Before You Drink was a six hour workshop incorporating dialogue and aural, visual and kinaesthetic applications to assist students to explore the issues associated with alcohol mis-use. The peer educators created a selection of devised pieces for performance and presentation at the end of the school day for an audience of Year 9 students. Such an approach can create a powerful group learning experience, developing awareness of social, personal and health-related issues which exist in a group. Each workshop in the schools visited consisted of between twenty to twenty five student volunteers from Year 12, to become peer educators. The peer educators were given the 'easy to use' information booklet to read before the delivery of the workshop, which contained factual information about alcohol consumption.

During the workshop the peer educator's participated as a unit through the *mandala* formation where creative play was encouraged to explore issues caused by the mis-use of alcohol. Each small drama devised, written and improvised by the peer educators was loaded with facts, reinforcing time and again the effects of binge drinking and the alternative options available for a healthier lifestyle and a responsible way of drinking alcohol. In these sessions, issues and personal experiences were explored and discussed, encouraging an opportunity for the students to develop their insight into societal and personal issues to try and gain greater

understanding of the problems being addressed. The peer educators were given an opportunity to reveal their attitudes, worries, ambitions and experiences in the confines of this safe space developing a student's self-confidence, social and communication skills and understanding of the issue being explored. The *mandala* helped to establish a dialogic space where students could express themselves in a way which they not necessarily free to do elsewhere in the school environment. Sanctum offered an opportunity for students to raise their awareness of the effects of alcohol mis-use and the consequences of binge drinking, exploring issues through creative play relating to:

- Sexual health and relationships.
- Personal safety.
- Peer pressure.
- Domestic violence and crime.
- Emotional health and wellbeing.

Although most of the students who had performed in the pedagogy had very little performing experience, all students appeared to perform well and with self-confidence. By allocating time on the curriculum for students to collaborate, work practically, participate and be encouraged to become self-reflective can potentially develop insight and understanding of a multitude of pastoral issues.

In March 2009, Sanctum, was awarded the High Sheriff of Clwyd's Certificate of Merit for *Think Before You Drink/Meddwl Cyn Meddwi*. The ceremony took place at Mold Crown Court, North Wales (see Figure 31).

Figure 31: Presentation of High Sheriff of Clwyd Certificate of Merit Award for 'Think Before You Drink':

Pictured staff and students from Ysgol Bryn Elian, Annabel Chalk, High Sheriff and Colleagues.

CONCLUSION: UNFINISHED

This thesis has presented a critical overview of the theatre practitioners, scholars, religions, trans-and inter-cultural influences, which have contributed to the evolution of a creative-performative pedagogy to teach aspects of a pastoral programme in secondary schools. Acknowledgements have been made where theory has become an influential element in shaping the approach under the following headings:

- Chapter One: Pastoral Care in Context.
- Chapter Two: Overview of Pastoral Education in Secondary Schools.
- Chapter Three: Theatre Influences.
- Chapter Four: Sanctum.
- Chapter Five: *Intrinsic Reflections*.

Summary

Chapter One included an overview of the pastoral care system in schools together with concerns regarding the status of pastoral education and its teaching in secondary schools. Throughout I highlighted the application of drama and the creative arts as positive elements to augment current pastoral provision. The reasoning underpinning the development of a pedagogy to deliver aspects of a pastoral programme was also discussed, focusing on relevant teaching experience, theories and the utilization of the teaching space.

Chapter Two outlined the status of pastoral education in the secondary sector. I focused on Sir Alasdair Macdonald's *Independent Review of the proposals to make Personal Social Health Economic (PSHE) education statutory* (2009) and highlighted the shortcomings in the pastoral system. I also explained how the *10 Principles* (ARG, 2002) for effective classroom

practice can be included in a creative-performative pedagogy, along with suggestions for assessment. The chapter focused also on wellbeing, exploring and explaining the issues which can affect a child's health and stressed the value of incorporating a creative-performative pedagogy into teaching life skills as a means of developing a child's self-confidence. The chapter highlighted the application of drama and the creative arts to help the pastoral teaching team in a school to deal with many issues and subjects.

Chapter Three focused on acknowledging the areas in the praxis where three specific theatre practitioners have assisted in the shaping and functioning of my pedagogy. The concepts applied from the politicised theories and practices of Bertolt Brecht and Augusto Boal have highlighted how the more accessible elements from their practices have helped the pedagogy to engage with the children and characterize their final dramatic output. The spiritualised and inter-cultural practice of Jerzy Grotowski highlighted how the influences from his practice has shaped my thinking to focus on the psycho-physiological impact of the voice through song and other tools such as chanting, dance and movement combined with trans-and inter-cultural influences to devise exercises for the activity of preparation before the workshop begins. The chapter was divided thus:

(a) overview of the following theatre practitioners' practice in chronological order:

- Bertolt Brecht 1898-1956, German theatre director and practitioner, founder of the Berliner Ensemble where he combined theory and pratice to experiment with Epic Theatre concepts.

- Jerzy Grotowksi 1933-1999, Polish theatre director and innovator of the Theatre Laboratory, Poor Theatre concepts and Workcentre.

- Augusto Boal 1931-2009, Brazilian theatre director, writer, politician and innovator of the Theatre of the Oppressed.

(b) followed by how the various elements in these practices stimulated the process of my thinking to devise a pedagogy to teach life skills.

Chapter Four investigated the role of spirituality in my drama practice. The chapter was divided into two sections. The first section overviewed how Sanctum had been shaped by some of the pastoral elements found in the communities of faith which exist in the UK. I focused on the elements of unity, movement, the self, symbolism and structure as the core conditions of the approach and explained how these elements are part of many organized religions. However, to remain faithful to the way Sanctum was shaped, unfolded and understood, these elements were discussed in relation to the religion which influenced the particular thought process to develop a pedagogy for exploring life skills through creative play. Thus, concepts, metaphors and symbols from spirituality have occupied the thinking behind the development of my pedagogy. The chapter also focused on how such a pedagogy could include the notion of offering guidance and encouraging learning through the concept of healing found in these religions. I have overviewed how aspects of Judaism, Islam, Hinduism, Buddhism and Christianity have contributed to shaping my practice and how the fluidic process helps a child to explore pastoral issues with hope of fostering self-confidence through creative play.

Chapter Five clarified the term *Intrinsic Reflections* used to reflect on Sanctum during practice, and focus on the application of the pedagogy in situ by including two *Intrinsic Reflections*:

- ***Intrinsic Reflection One***: 2009-2010: *Think Before You Send*. Cyberbullying life skills project, at Ysgol John Bright, Llandudno. The pedagogy was placed on the school timetable for the Autumn term 2009 by the two Assistant Head teachers of the school. A group of Year 9 pupils participated in weekly scheduled pastoral lessons to explore the issues of cyberbullying through Sanctum. The Year 9 pupils devised small dramas on the issue and performed them to Year 7 and Year 8 in their morning assemblies during Anti Bullying Week in November 2009.

- ***Intrinsic Reflection Two***: 2008-2009: *Think Before You Drink.* Alcohol mis-use life skills project, Autumn and Spring Term. I was commissioned to lead the bi-lingual alcohol campaign for secondary school children in North Wales[81] mainstream, special schools, NHS adolescent Mental Health Unit and Alternative Education Units. The campaign was supported by the High Sheriff of Clwyd, Crimebeat, North Wales Police and the Healthy School co-ordinators of the L(ocal) E(ducation) A(uthorities) to offer a one day life skills workshop for pupils in Year 12 to explore the issues relating to alcohol mis-use. At the end of each workshop, the Year 12 pupils in mainstream and Year 10 pupils in special schools and units performed their devised small dramas on their experiences, highlighting the issues relating to alcohol, to an audience of Year 9 pupils.

The strengths of the pedagogy are that it encourages creative play in an open, enactive learning space where children are respected and valued, potentially improving their self-

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[81] Although the project covered the whole of North Wales, I only committed to the Local Education Authorities of Conwy and Denbighshire owing to an already heavy workload and caring for my family. Other practitioners from North Wales viewed the pedagogy during practice so that they could lead a similar workshop through their own practices in the localities where I was unable to attend.

confidence. It applies drama and the creative arts through a fluidic process and includes a variety of aural, visual and kinaesthetic activities, creating an opportunity to learn about the self, others and society. Including such an approach in the curriculum can make the response to learning about sensitive issues less inhibited. The facilitation of a dialogic, playful space can help a child to develop her aesthetic awareness, problem solving and language skills. Children who participate in active learning improve their ability to retain information and improve their understanding of the subject content, helping the child to maintain overall interest during learning (Rogers, 1969). A student-centred approach such as this, encouraged through creative play, helps the child to develop an ability to adapt to change and improve working relations for collaboration and independent learning in the future.

What might be deemed by some, though not me, as a weakness of the pedagogy is that no-one not even myself as the practitioner, can predict what the outcome may be. In relation to my own experience during a meeting with stakeholders regarding the *Think Before You Drink* campaign, questions were asked about what the performance would be like and what would the storyline be. I simply said that I didn't know and that I would not know until lunchtime on the day of the workshop. Ostler and Evans reassured the concerned stakeholder that they had viewed the workshop during the pilot project and explained that the content is steered by the students in the group and that there would be no way of knowing what would be the result. The stakeholder asked me if I would pre-prepare, devise and rehearse some scenes with the group before the 'big launch'. He was concerned that so many stakeholders and other outside agencies would be present. I refused, commenting that this is not the nature of my practice and that I would step down from the campaign if this were thought necessary. Ostler, Evans and myself reassured the team.

If a practitioner is enthusiastic and passionate about her practice and has the intention of creating a safe, open, enactive space to empower children to improve their self-confidence and societal awareness, then these elements, along with Rogerian and Durkheimian theory can only foster a learning environment which is conducive to making a pedagogy available to all.

Unfinished: a work in progress

A creative-performative pedagogy has the potential to become a vehicle to augment current pastoral provision and to aid in improving a child's self-confidence. Suggestions have been presented in this thesis as to how to develop and potentially improve the teaching of life skills in the future. The application of drama and the creative arts to teaching aspects of a pastoral programme potentially becomes a means to augment current provision and creates an opportunity in the curriculum to establish a safe, open, enactive space for creative play. Discovering an alternative creative-performative pedagogy to deliver and compliment existing pastoral teaching can become a vehicle to help improve self-confidence. Such an approach offers an opportunity for a child to rest her body and mind, to participate in aural, visual and kinaesthetic activities and encourage the expression of feelings, ideas and issues in the confines of a safe dialogic, playful space.

Grotowski encapsulates my own thoughts when he discusses his own practice in action and remarks that:

> ...we are dealing here with an 'art' of working which is impossible to reduce to a formula and cannot be learnt (Grotowski, 2002, p. 47).

The art of working in my pedagogy cannot be reduced to a formula or learnt by someone else either. However, reflective thinking, concepts and experiences can be shared to stimulate

further research and exploration. It is this sharing of pedagogical processes which has become developmental in shaping my thinking through practice. Sharing in this way can potentially develop research by germinating concepts, metaphors and symbols which will grow in another pedagogical practice or encourage the development of a new one.

Sanctum is unfinished, the praxis continues to evolve and the pedagogy is adapting to society's focus on technological appliances as modes for interacting, learning and communicating.

Co-ordinating the UK link and participating in *Unmade!*[82] (Harper, 2011) developed my awareness of how live, creative, human interaction can be encouraged through the use of digital mobile technologies such as Skype. This concept, nurtured and directed by Graeme Harper, has developed my own thinking that a creative-performative pedagogy which focuses on self-directive, peer educating learning could be offered through similar means: students could collaborate, explore and present pastoral issues creatively with other students around the globe. An approach such as this develops trans-and inter-cultural awareness and encourages the exploration of how societal and personal problems are being addressed in other schools across the world. I would like to experiment with this concept further and establish a safe, dialogic, pastoral cyber-space for student interaction, exchange and creative play. As Harper comments, the creative arts are a "powerful force" to foster and encourage concepts so that discoveries can be explored and possible solutions found to "contribute to the making of our world wherever we might be" (cited RSA, 2010). It is a way, he claims, to

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[82] Refer to the Preface & Introduction to this thesis pp. 23-24.

bring individuals together through live, creative, human interaction and this could be a means to develop life skills and pastoral education in the future.

An approach such as this helps to raise a student's self-esteem and awareness of issues and problems. Students have the opportunity to develop coping strategies to manage difficult situations or problems through creative-performative play. This thesis has investigated the roots, growth, shaping and unfolding of a pedagogy applying drama and the creative arts to explore societal and personal issues in a safe, dialogic, playful space, encouraging the development of a student's awareness and self-confidence.

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APPENDICES

Appendix: 1

1a: *Think Before You Send* Evaluation. Mr. S. O'Sullivan. Ysgol John Bright. Llandudno.

North Wales.

1b: *Think Before You Drink* Evaluation. Ms. M. Edwards. Young Parent Support

Denbighshire. North Wales.

1c: Mrs. F. Noone. *Think Before You Drink* Evaluation. Ysgol Bryn Elian. Old Colwyn.

North Wales.

Ysgol John Bright

Maesdu Road
Llandudno
LL30 1LF

Website: www.johnbright.conwy.sch.uk
Email: general@johnbright.conwy.sch.uk

Head / Pennaeth: Mr. W. G. Davies BEd

Tel/Ffôn : 01492 864200
Fax/Ffacs: 01492 864299

26 November 2009

The links made with Bangor University on the Peer Support Project have allowed a group of 16 Ysgol John Bright Year 9 students the opportunity to explore issues around bullying and cyber-bullying in particular.

The culmination of the project will be the end of Anti-bullying week when the students present their work to Year 7 and 8 students. The project is in line with the school policy on bullying which seeks to educate students on the issues surrounding bullying as part of the PSHE programme whilst ensuing all students are able to pursue their studies in a safe and positive environment.

The benefits to the students were clearly evident by the end of the project. The boys in particular had increased in confidence showing clear ability to perform in front of a large audience with no trace of nerves. One student especially was able to carry on after making a mistake with no real evidence of embarrassment which would have been evident before the project.

The project allowed certain students the opportunity to star and complete a creative task, which they are often not able to do in class. They met deadlines, worked in their own time and supported each other effectively.

The project content allowed students to identify areas of concern to themselves about bullying, and they focused on cyber-bullying as a specific area for their project. The use of drama techniques allowed the further extension of Assessment for Learning into the PSHE programme, the students set their own objectives and success criteria in each session and for the project as a whole. The use of drama allowed the theme to be explored more deeply at an emotional level as well as an academic level.

The students focused on key skills especially communication skills and working with other, problem solving and improving their own performance were all key elements in the success of the project. Thinking skills were also used with students showing the ability to plan, develop and reflect on their own learning. The group was quite fragmented along gender lines at the beginning of the project, but all students saw each other as equally important to the success by the end.

Seamus O'Sullivan
Assistant Headteacher

1b.

From: Mandy.Edwards@denbighshire.gov.uk

To: "chalk70@tiscali.co.uk"<chalk70@tiscali.co.uk>

Cc:

Sent: 15/10/2008 9:04

Subject: Re: Denbigh High School PSHE Performance 24th September 2008

Dear Annabel. I saw the work that the pupils and your self had done in Denbigh High last week it was so impressive to see what could be arranged and delivered in such a short space of time their message was so clear and the pupils had no problem in understanding its concepts thank you Mandy Edwards Young Parent Support for Denbighshire

"chalk70@tiscali.co.uk" <chalk70@tiscali.co.uk>

06/10/2008 11:11

| Please respond to |
| "chalk70@tiscali.co.uk" <chalk70@tiscali.co.uk> |

To mandy.edwards@denbighshire.gov.uk

cc

Subject Denbigh High School PSHE Performance 24th September 2008

Ysgol
BrynElian
High School

Think Before you Drink
Annabel Chalk
Evaluation

Annabel led pupils from Bryn Elian in the 'Think Before You Drink' campaign, a drama based peer education project . Bryn Elian were fortunate to be the first school Annabel worked with to launch the successful project. This project came at the right time, as despite best efforts , young people are drinking to excess with disastrous consequences on a regular basis and we have almost become blasé about the stories and photographs hitting the press.

I was particularly impressed with the way in which pupils were allowed to address this relevant topic in a way they wouldn't usually have the opportunity to do so. This then gave them permission to deal with more controversial related areas such as teenage pregnancy, 'drunken sex' and binge drinking.

Pupils were encouraged to create a performance whilst working through issues around the project, looking at genuine 'real life' incidents they could relate to . The focus was kept on the process, not on the final performance and they were helped to explore and work through any issues which came up in a sensitive manner. Annabel helped them to structure their ideas so that they would be able to communicate directly and effectively with their peer group audience.

This was a very valuable exercise for pupils , performers and audience alike and all left with a shocking realisation of what happens when drinking gets out of control. The performers were able to offer alternative realistic solutions to situations where peer pressure dominates ,in a way in which the pupils watching were engaged from start to finish.

In the words of one of the pupils involved,the day was 'Really informative and lots of fun at the same time.'

Faith Noone *Faith Noone*
Head of Creative & Performing Arts

Achievement for all
Llwyddiant i bawb

Appendix: 2

2a: Programme of Schools visited during the *Think Before You Drink* campaign 2008-2009.

2b: Ph.D. Research Information Sheet and Parental Consent Form. *Think Before You Send.*

2c: Ph.D. Research Information Sheet and Parental Consent Form. *Think Before You Drink.*

2a: Programme of schools: *Think Before you Drink/Meddwl Cyn Meddwi*

1. **Ysgol Bryn Elian High School: Old Colwyn:** Mainstream. 17/09/2008.

2. **St. Bridgid's Roman Catholic Girls High School: Denbighshire:** Mainstream. 19/09/2008.

3. **Denbigh High School: Denbighshire:** Mainstream. 24/09/2008.

4. **Ysgol Tir Morfa: Rhyl:** Special Educational Needs. 26/09/2008.

5. **Cedar Court: Colwyn Bay:** NHS Mental Health Educational Adolescent Unit. 01/10/2008.

6. **Ysgol John Bright High School: Llandudno**: Mainstream. 03/10/2008.

7. **Ysgol y Gogarth: Llandudno**: Special Educational Needs. 13/10/2008.

8. **Ysgol Uwchradd Glan Clwyd: Denbighshire:** Welsh medium. Mainstream: 15/10/2008.

9. **Ysgol Uwchradd Brynhyfryd: Denbighshire:** Mainstream. 17/10/2008.

10. **Prestatyn High School: Denbighshire:** Mainstream. 22/10/2008.

11. **Plas Brondyffryn: Denbighshire:** Special Educational Needs Unit. 05/11/2008.

12. **Ysgol Uwchradd Dyffryn Conwy: Llanrwst:** Welsh medium: Mainstream. 12/11/2008.

13. **Rhyl High School: Rhyl:** Mainstream. 26/11/2008.

14. **Blessed Edward Jones Roman Catholic High School: Rhyl:** Mainstream. 03/12/2008.

15. **Eirias High School: Colwyn Bay:** Mainstream. 11/02/2009.

16. **Ysgol Uwchradd Emrys ap Iwan: Abergele:** Mainstream. 05/03/2009.

17. **Ysgol y Creuddyn: Penrhyn Bay:** Welsh medium: Mainstream. PSHE co-ordinator did not arrange a date.

18. **Ysgol Uwchradd Aberconwy: Conwy:** Mainstream. PSHE co-ordinator did not arrange a date.

19. **Penmaenrhos Alternative Education Unit: Old Colwyn:** Alternative Education Unit. 19/11/2008.

2b: Research information sheet and Parental Consent Form:

Think Before You Send

Ph.D. Research Study Information Sheet

'Sanctum' – a creative-performative pedagogy to augment current pastoral provision in schools.

Topic chosen for Autumn Term 2009 - Cyberbullying.

'***Think Before You Send***'

A peer led and issue based drama and creative arts project and study.

Researcher and Project Leader: Annabel Chalk (Bangor University, School of Creative Studies and Media)
Supervisor of Study: Prof. Graeme Harper (Bangor University, School of Creative Studies and Media) 01248 383215.

Invitation paragraph for all parent/carers of chosen peer educators in Year 9.

Your son/daughter is being invited to take part in a research study. Before you give consent it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please contact me on 01248 383215 or cos609@bangor.ac.uk if there is anything that is not clear or if you require more information. Take time to decide whether or not you wish your son/daughter to take part.

What is the purpose of the study?

The study aims to evaluate the implementation of a creative-performative approach incorporating drama, music, dance, visual art and writing to teach personal social health education (PSHE). Developing awareness of issues and facilitating healthy wellbeing among children and young people in schools.

Why has my son/daughter been chosen to be a peer educator?

Your son/daughter has been either chosen by the schools PSHE teacher or they have volunteered themselves to become part of the project. Your son/daughter will be part of a group of at least 20 other peer educators from Year 9.

Does my son/daughter have to take part as a peer educator?

The final decision is with the parent/carer. Those who want to take part should return the consent form a.s.a.p.

What does the study involve?

I (Annabel Chalk) will work weekly during scheduled pastoral lessons with the 20 chosen peer educators on the chosen topic of cyberbullying and how to keep safe online. The young people will work through, drama and the creative arts to learn about the risks of giving their e-mail addresses or telling someone their password and learn about personal safety while surfing the internet and using social networking sites. Throughout the term the young people will devise small dramas on the issues of cyberbullying and perform them to an audience of Year 7 and 8 pupils in their morning assemblies in preparation for Anti-Bullying Week.

Filming

The researcher would like to film the study to show to Local Education Authorities and in academic conferences. The film will be kept for four years by the researcher. Please complete the consent slip below for your son/daughter to be filmed.

Thank you for taking time to read this information,

Annabel Chalk
School of Creative Studies and Media
Bangor University,
JP Hall,
College Road,
Bangor.

Peer Educator Consent Slip

I/we give my/our permission for my son/daughter to participate as a peer educator.

Name of Child……………………………...

Name of school……………………………...

Name of Parent/Guardian……………………………...
Signature of Parent/Guardian……………………………...

Filming Consent Slip

I/we give my/our permission for my son/daughter to be filmed during the life skills workshop.

Name of Child……………………………...
Name of Parent/Guardian……………………………...
Signature of Parent/Guardian……………………………...

2c: Research Information Sheet and Parental Consent Form:

Think Before You Drink/Meddwl Cyn Meddwi

Ph.D. Research Study Information Sheet

'Sanctum' – a creative-performative pedagogy to augment current pastoral provision in schools.

Topic chosen for 2008-2009 - Alcohol misuse.

'***Think Before You Drink/Meddwl Cyn Meddwi***'

A peer led and issue based drama and creative arts project and study.

Researcher and Project Leader: Annabel Chalk (Bangor University, School of Creative Studies and Media)
Supervisor of Study: Prof. Graeme Harper (Bangor University, School of Creative Studies and Media) 01248 383215.

Invitation paragraph for all parent/carers of chosen peer educators in Year 12 and 13.

Your son/daughter is being invited to take part in a research study. Before you give consent it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please contact me on 01248 383215 or cos609@bangor.ac.uk if there is anything that is not clear or if you require more information. Take time to decide whether or not you wish your son/daughter to take part.

What is the purpose of the study?

The study aims to evaluate the implementation of a creative-performative approach incorporating drama, music, dance, visual art and writing to teach personal social health education (PSHE). Developing awareness of issues and facilitating healthy wellbeing among children and young people in schools.

Why has my son/daughter been chosen to be a peer educator?

Your son/daughter has been either chosen by the schools PSHE teacher or they have volunteered themselves to become part of the project. Your son/daughter will be part of a group of at least 20 other peer educators from Year 12 and 13.

Does my son/daughter have to take part as a peer educator?

The final decision is with the parent/carer. Those who want to take part should return the consent form a.s.a.p.

What does the study involve?

I (Annabel Chalk) will work for the whole day with the 20 chosen peer educators on the chosen topic of Alcohol misuse and Binge drinking. The young people will work through, drama, dance and music to learn about the risks of drinking alcohol and learn about how to take care of themselves. Throughout the day the young people will devise four small dramas on the issues of Alcohol and perform them to an audience of Year 9 pupils.

Filming

The researcher would like to film the study to show to Local Education Authorities and in academic conferences. The film will be kept for four years by the researcher. Please complete the consent slip below for your son/daughter to be filmed.

Thank you for taking time to read this information,

Annabel Chalk
School of Creative Studies and Media
Bangor University,
JP Hall,
College Road,
Bangor.

Peer Educator Consent Slip

I/we give my/our permission for my son/daughter to participate as a peer educator.

Name of Child…………………………...

Name of school…………………………...

Name of Parent/Guardian…………………………...
Signature of Parent/Guardian…………………………...

Filming Consent Slip

I/we give my/our permission for my son/daughter to be filmed during the life skills workshop.

Name of Child…………………………...
Name of Parent/Guardian…………………………...
Signature of Parent/Guardian…………………………...