

The Water Reckoning Rolling Role Project

Information booklet



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Introduction to the project

Background

The Water Reckoning Rolling Role project will take place in several schools across the world leading up to and during the Heathcote Reconsidered conference. This conference will be held in London July 5-7 2013. Many leading drama education scholars and practitioners will be there discussing Heathcote's work and her legacy. Young people, teachers, artists and academics will be able to contribute to a creative project which will draw on Dorothy Heathcote's philosophy and strategies. Together we will co-construct a story that responds to a common pre-text. Five or six school and educational sites will be involved will be from Australia, Greece, Singapore, the USA and the UK.

Dorothy Heathcote was a legendary drama educator who pioneered strategies that are now part of the every day (drama) education lexicon. Through using 'teacher-in-role', 'mantle of the expert' and other drama-based processes she engaged children and young people as valued participants who together could interrogate problems, issues and ideas and consider the implications for decisions made. In the wake of her passing in 2011, it is timely to revisit her work anew and discover its relevance in the 21st century, when a whole new suite of tools and processes are available. The project concept emerged from discussions at the International Drama In Education Research Institute in Limerick in 2012, where a group of drama researchers (who have all been practicing drama teachers throughout their careers) agreed to collaborate on a project of this nature.

How it will work?

The project will run from April to July 2013. The specific involvement of each group may vary but will typically include at least four drama sessions of 1-2 hours duration. These activities can occur as part of the curriculum program or as a co-curricula activity depending on what suits the school context. Each group will create content using a variety of digital technologies and web based applications to respond to the pre-text and contribute to the story. The process for this drama will be a form of interactive drama, culminating in a live presentation at the conference in London in July.

Young people and their teachers/facilitators will engage in on site drama processes and meet regularly to review material and create their own. The teacher/facilitator will then moderate and upload selected content (such as text, photos, audio and video content) to project sites (see the separate section which lists sites that we propose using and related risk assessment information). The main portal for the project activities has been set up and is a website <http://www.water-reckoning.net>. The teacher will also participate in (and may coordinate student participation) in several shared live online exchanges.

At the conference in July, the story and process will be shared with conference delegates. We hope this will involve edited video material and live performative components with web-streaming. This will most likely be on the morning of Sunday 7 July (UK time).

What's the topic and why?

This project will be focused on exploring ideas that relate to the UN Year of Water Cooperation in keeping with Heathcote's concern for using drama to raise awareness about human understanding and experience. For her drama had to be about things 'that mattered'. Our drama will explore how humans cooperate to share and manage water and deal with situations such as drought or extreme weather events. It will be explored through the collective creation of a fictional culture's history, but will have the potential to draw on local experiences of water crises and cooperation.

What is rolling role?

The concept of Rolling Role was developed by Heathcote to allow different groups or classes to work together on a common project over time. This generally involved building a community that then faces some kind of change. The initiators create a common context and agree to the key features, affairs and concerns of the community. The students/children are then involved in building the community, the lives, events and artefacts of it and add to developments.

Work is often left incomplete so another group can take it forward and continue the drama. Heathcote suggested this work lends it self to sharing through something like a website.

(See Heathcote's 'Contexts for active learning: four models'

<http://www.moeplanning.co.uk/wp-content/uploads/2008/05/dh-contexts-for-active-learning.pdf>)

The pretext

It is a time of renewal after the climate change apocalypse, an era when catastrophic events reshaped landscapes, cultures and economies. We seek to understand events, recover histories and rebuilt communities. A recent discovery has come to light with clusters of frozen people found under the sea. Who were they and what happened to them? What can we learn from their stories about human folly and mistakes, about courage, cooperation and resilience? Join us as we investigate the mystery of 'Ardus Unda'.

(*Ardus* – water, difficult, arid *Unda* – water, ripple)

Jason deCaires Taylor video clip <http://youtu.be/vKxrVmfU3-E>

Ardus Unda – message in a bottle discovery <http://youtu.be/e0c6Q1SREDA>

Pavlopetri – A long society not so different from ours (Huffington Post article)
http://www.huffingtonpost.com/dr-jon-c-henderson/pavlopetri_b_1568039.html



THE · MYSTERY · AND · HISTORY · · OF ·

· ARDUUS · UNDA ·

- ❖ In the years following The Great Thirst our people were cursed by catastrophe and decline. Our neighbours turned from our sorrow, their generosity spent. Some emissaries sailed the globe, seeking help and compassion, seeking a refuge in our time of trial... But we waited in vain for salvation.
- ❖ Our guardians conceived a plan to buy more time. Drawing on ancient knowledge and modern technology they determined that we would be frozen in time. And so would wait... for the right time, the right solution, and another chance at life.
- ❖ If you find us fixed and unmoving, let your heart be moved and compassion abound. If you have the answer, we have the elixir.

The drama and live activity

At the heart of the project is the work that each group creates and the processes they engage in. Principles and processes that inform 'process drama' and playbuilding processes are still relevant. The key difference is to consider what might be documented and shared digitally and how.

Some key principles drawn from Heathcote's work (with Bolton on 'Mantle of the Expert')?

- Drama is about making significant meaning (the central focus is the responsible human being committed to an enterprise)
- Drama operates best when a whole class together shares that meaning making – they commit to a characterizing expertise, a worldview of responsibility
- The teacher or facilitator's responsibility is to empower and the most useful way of doing this is for the teacher to play a facilitating role (i.e., the teacher operates from *within* the dramatic art, not outside it).

She often created and used rich artefacts and texts within her processes and a range of different drama strategies or conventions as appropriate. Below is a list drawn from some of work and writings.

Sample dramatic conventions

Enacted Role

Effigies

Portraits

Identikit creation of role

Life sized model

A conversation overheard

A reported conversation

Finding a cryptic message

Rituals & ceremonies

Formal demonstrations, meetings, briefings

Second hand account

A written account or report

A story told about another

A letter in the voice of the writer

Action as if from a film

Creation or re-creation of painting or photograph

Finding or drawing up plans

Drawing or map

Rules or instructions

Clothes or artefacts of a character, time or place

How will the drama be shared?

In most cases groups will create some dramatic action and digital materials and these will be uploaded to a PlaceStories site and this will automatically show up on the Water Reckoning website. If you are uploading video clips they will generally need to be uploaded to a YouTube or Vimeo account first.

Within each team there needs to be someone who will be willing to take on the role of ensuring digital material is posted regularly throughout your part of the project.

Different types of digital material that may be created include:

Digital pre-text – a digital artifact (e.g. video clip, audio clip, email etc) which acts as the springboard for the drama or a component of the drama. It should contain within it a call to action, a problem, a question and the suggestion of roles that participants might fulfill and create. (We have two on the website to begin with)

Emails, blogging or writing in role – These can help establish background and relationships, contribute to knowledge building and provide insights and perspectives.

Photostories - A sequence of photographs are taken and used to build a narrative. These can be edited with voiceover or text and made into a video clip that can be uploaded to YouTube etc

Photos and postcards – Creating and sharing images, sometimes with text to interpret or explain the significance of them, can be a quick and easy way to contribute information and ideas.

Audioclips - Audio clips recorded on computer, mobile phone or other digital devices can be useful for introducing key information, sharing music, building atmosphere etc. They can also be great when you don't have 'realistic' visuals for a time or place you want to depict.

Animations - Simple animations can be created using a range of Apps and programs. Characters can be represented by using drawings and/or photos, and once again can be useful if there for depicting different characters, times and places without having to use 'real' people or backgrounds.

Character profiles - Developing a character profile for key roles. These can help set up characters quite quickly and are good for sharing key information with a wider audience.

Video clips – A wide range of different kinds of video can be created and posted, these include:

- **Webcam confessional** – one person speaks directly to camera/on webcam, speaking in a personal, often confessional way as if to one other person.
- **Interview (voice of 'god)** – the subject on camera responds to questions asked by the interviewer who is off camera.
- **Two way interview** (two subjects on camera, or focus on main subject with cutaways to interviewer) – a more formal style interview with the interviewer

and interviewee featured. Less personal than those versions where the subject only is featured.

- **Narrative moments** – enactments of key dramatic moments, revelations, discoveries and events. Can be filmed on mobile phones, ipods, digital devices or cameras. Adding text or voice-overs is possible can help contextualize and focus viewer attention to make the most of short scenes.
- **Poetic** – video clip whereby metaphoric imagery is used to suggest ideas and provide symbolic representation of concepts. They may use voice over, narrative or song as well.

Synchronous or 'live' interactions – Live interactions between characters and sites are useful for sharing information about the group and the drama, both in role and out of role. Many different tools can be used for this, from live chat options, to voice and/or video options such as Skype and Google+ hangouts.

Draft timeline and plan (proposal for discussion)

Timeframe	Activity	Action
Jan-April	Planning the drama, setting up the online spaces and testing them out	Identify groups and roles on each site Permissions Organise logins and equipment
April 2013	Project launched , creative processes begin on each site Introductions, sharing information about the group and exploring the ideas for the work.	Each group introduces themselves online (out of role) Introduction to the ideas of the work Big Questions <ul style="list-style-type: none"> • What are the water issues that people are currently experiencing? • Why would the UN have a year called 'The year of Water Cooperation'? Who needs to cooperate to do what? • How do communities deal with catastrophe and disaster? • What are the issues for our community? • How to people cope with periods of great hardship? • Why are some groups, communities, countries helped out more than others?
Late April	Phase 1 – The history of Ardu Unda Possible focus: <ul style="list-style-type: none"> • Recreating an image from the pre-text photos. What happened? Create a series of freeze frames with voiceover for one year before, six months before, last week, 5 minutes before • The ballad of the 'lost' • Water music and ritual (add a movement to build a sequence) • Possible Eras of history <ul style="list-style-type: none"> ○ The wonder years ○ The tipping point ○ The great thirst ○ The waiting 	Investigating the history and events of 'Ardu Unda' <ul style="list-style-type: none"> • Who are they? • What happened to them? • Did they know they were to be frozen? • Did they have a choice? <p>Creating images and sound or audio clips to contribute to the developing history and events (share on PlaceStories)</p> <p>Contribute blog entries – can be in role from people who lived at 'Ardu Unda', or from the archeologists, investigators and others who have discovered the site.</p>
April 28	Live interactions – one or two reps per group, sharing in role as the 'archaeologist or research group'	What have we learnt about 'Ardu Unda'? <ul style="list-style-type: none"> • Share digital content • Discussion in role
May	Phase II – the emissary journeys	The note in the bottle spoke of emissaries travelling to different parts of the world, seeking assistance or

		<p>looking for solutions.</p> <ul style="list-style-type: none"> • Who were the emissaries, how were the selected? What were the circumstances of their leaving? • What did the emissaries discover? • What did they discover from water events and experiences from our cultures and locations? • Why didn't the world help 'Ardu Unda'? (could look at the circumstances of the Pacific nations of Tuvalu and Tokalau) <p>Possible photostories with voice-overs and sound – telling the stories of what the emissaries encountered.</p>
May	Live interaction – What did the emissaries discover? What happened to them?	<p>Emissaries share what they have seen and learnt?</p> <p>Discussion – if you could bring the 'frozen' people back to life, would you?</p>
June	<p>Phase III – The Reckoning</p> <p>The group has to make a shared offering: a shared statue, painting, song, dance, poem.</p> <p>Maybe a new shared myth for the present and the future generations. The goal is to tie together elements from different responses, perhaps creating a chant, or motif or something that conference participants might learn or contribute to at the conference.</p>	<p>If the Frozen people were to be brought back to life, what would they see that was any different from when they were frozen?</p> <p>What might convince them that things have changed? Have they?</p>
June - Jul	Shaping and preparation of processes and materials for sharing at the conference	Editing material and planning sessions for the conference
July	<p>Phase IV - The 'Heathcote Reconsidered' conference</p> <ul style="list-style-type: none"> • Perhaps have QR reader signs – participants need to collect information throughout the conference • Perhaps there are different clues in each • Final presentation includes video of progress of story, live sharing by a participant of each student group. • A final response and live element? 	<p>Participants to find out about 'Ardu Unda' throughout the conference</p> <p>Live interaction at conference – presentation of key content and live interaction.</p>
Jul-Aug	<p>Evaluation processes</p> <p>Documentation, reports and follow up.</p>	

Proposed spaces to be used and risk management considerations

Program/site	How it will be used	Risks	Steps to Manage
<p>Project Website</p> <p>http://www.water-reckoning.net</p> <p>Our website has been created using 'weebly'. It is a free site that allows for multiple users to edit and upload content and embed links to other content and sites. Site facilitators need to create an account with www.weebly.com and they will be invited to be an administrator for the site.</p>	<ul style="list-style-type: none"> - This is the main portal for the project - The digital pre-text, project background and links to resources will all be on this site - The Blog feature can be used for developing the storyline collaboratively - Content from other sites such as PlaceStories, YouTube etc can be embedded on the site. 	<p>Sharing of inappropriate material (multimedia, comments, posts)</p>	<p>Facilitators or their nominees post and approve material BEFORE making it available for public viewing</p> <p>Only material including students with parental consent will be included in sharing</p>
<p>PlaceStories – Free Registration</p> <p>PlaceStories http://placestories.com/ this site allows for uploading of different kinds of content that is geo-located and can be viewed on a map. The set of stories can be embedded in other websites and spaces. Members (or folk) can comment on stories and receive notifications of new content in their projects. Sample project space http://placestories.com/</p>	<ul style="list-style-type: none"> - Within the dramatic frame - A sharing point for digital material – photos, videos, sound, texts - Outside the drama – A private space for participants to post ideas, report on updates, share resources etc - One or two people per group should have the responsibility for uploading content, which will be moderated by the drama teacher/facilitator. 	<p>Sharing of inappropriate material (multimedia, comments, posts)</p>	<p>Facilitators will set up and manage the project sites for this project. It will be fully moderated by the facilitators.</p> <p>Facilitators approve material BEFORE making it available for public viewing</p> <p>Visual materials shared will Only include students who have provided parental consent forms.</p>

com/project/8501			
<p>YouTube (or Vimeo) – Free Registration</p> <p>http://www.youtube.com/</p> <p>YouTube is an online media sharing point. Users upload created movies and share with other users. You need to have a google account to sign up if you don't yet have an account.</p>	<ul style="list-style-type: none"> - As a place to upload multimedia files for sharing (these may include student created movies, or movie pretexts for story enrichment) - Later in the project content may be used and edited to tell the story of the drama and share it with wider audiences 	Sharing of inappropriate material (multimedia, comments, posts)	<p>Facilitators ONLY upload and edit materials for the project</p> <p>Facilitators approve material BEFORE making it available public viewing</p> <p>Facilitators approve all comments regarding material BEFORE they are added to the public page for the file</p> <p>Only material including students with parental consent will be included in sharing</p>
<p>Google + account</p> <p>If you have a gmail or google account you can create a google+ account. We have set up a closed community for the project.</p> <p>https://plus.google.com/u/0/communities/110578484255799899658</p>	<ul style="list-style-type: none"> - Google+ have a lot of tools that can be used for uploading, storing and sharing content. - This would be a good space for storing photos, and possible collaborate link-ups via their HANGOUT option and chat. 	Sharing of inappropriate material (multimedia, comments, posts)	<p>Facilitators or their nominees post and approve material BEFORE making it available for public viewing</p> <p>Only material including students with parental consent will be included in sharing</p>

Action plan for each site

Timeframe	Events & offers	Media/content creation	Who will do what

Research

What will the research entail?

To document and make sense of learnings that may emerge from the project, it is proposed that students and teachers work with a research team throughout the project. It is proposed that data be collected through several main strategies:

- Pre and post project surveys – these would gather demographic detail, information about participants drama experience and use of digital technologies and attitudes towards sustainability issues and cross-cultural awareness
- Focus group interviews (with students and teachers)– to further investigate what students learnt from the process and what aspects were particularly effective or not. These would be of approximately 40 minutes duration in small groups of 4-6 at an appropriate times (to be negotiated with site facilitators)
- Content analysis of creative work – looking at the ideas and understanding shared in work created and the drama strategies evident.
- Fieldnotes and observations throughout.

Research ethics approvals will be sought and ethical research processes adhered to. Information and consent forms will be provided to potential participants and student and parent/guardian consent will be sought (see attached). Other educational authority research approvals will also be sought as required.

Who is involved?

Site / initial contact	School/site contact	Other Researchers
Australia Qld Sue Davis, CQUniversity Noosa	Glenn Taylor (Class teacher)	Angelina Ambrosetti, CQUniversity Noosa
NSW, Australia Christine Hatton University of Newcastle Christine.Hatton@newcastle.edu.au	Julian Kennard (Class teacher) Rita Moribito (HT Arts)	Mary Mooney, UWS Jenny Nicholls, Macquarie University
Greece Xenia Simou	Xenia Simou	
Singapore Prue Wales NIE	Mei Yee Chang (Coordinator, and 2 classes) Jeffrey Tan (one class)	
USA Jen Kulik	Jen Kulik Seattle, USA	
UK		

Coordinator

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Dr Sue Davis, Senior Lecturer CQUniversity Noosa - Sue was a drama teacher and Head of Department Performing Arts in several Queensland secondary schools before completing MA and PhD studies at QUT (Queensland University of Technology) investigating the creation of cyberdrama, using drama and digital media with young people. Sue is a very experienced Drama educator who has been involved in the writing of Queensland Studies Authority Drama syllabuses and been a member of the State Panel for Senior Drama and Arts Learning Advisory Reference Committee in Qld for many years. She is one of the authors of the senior drama text book 'Dramatexts' with one of her chapters focused on cyberdrama.

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