

**Developing Dramatic Facilitation Practice across Formal and Informal Pedagogic Contexts**

One Volume

Submitted by Sarah Rose Evans to the University of Exeter as a thesis for the degree of Doctor of Philosophy in Drama, December 2012.

This thesis is available for Library use on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

I certify that all material in this thesis which is not my own work has been identified and that no material has previously been submitted and approved for the award of a degree by this or any other University.

(Signature) .....

## Acknowledgments

This research would not have been possible without the generosity and openness of the learners and facilitators that have allowed me to observe, interview and work alongside them. To them I offer my thanks, respect and admiration for all their hard work and inspiration.

I also extend my appreciation to the staff and students in the Exeter Drama Department who have encouraged and extended my work. I am particularly grateful for the laughter, advice and assistance from my fellow PhD students and Graduate Teaching Assistants. Special thanks go to Kerrie Schaefer, Mick Mangan and Stephen Hodge for their time, patience and invaluable guidance.

For Kris Darby's tireless enthusiasm, debates, thoughtful insights and coffee-making skills I am eternally grateful.

I thank my family and friends for all their support and encouragement. The wise words, unwavering faith and love of my parents gave me the confidence and strength to 'stick with it'. As always, I am indebted to you both.

Christine and Victor, this is for you.

## Abstract

This thesis examines how drama facilitators adapt and assess their praxis so that it can be applied effectively in different learning contexts. This research analyses the good praxis of established facilitators with comparatively little documentation to disseminate their approaches. MED Theatre, Magic Carpet, the Shakespeare Schools Festival and West Exe Technology College employ facilitators who adopt a personalised approach to their praxis, transitioning across the spectrum of formal and informal learning to engage a diverse range of learners.

The concepts of formal and informal learning are defined at the outset and the particular problems they can present drama facilitators are contextualised. Finding the right tools and assessment procedures is a significant challenge in a pedagogic landscape characterised by conflicting theories, a broad range of learner needs, and multiple perceptions of what actually counts as evidence of learning to justify praxis. With an increasing number of facilitators sustaining themselves by operating within a variety of learning settings there is an emerging need to identify what skills, knowledge and considerations support the process of becoming this kind of extended professional.

Initiating my investigation, I explore how the role of a drama facilitator has emerged through movements in the fields of education, Community Theatre and the arts in Chapter One. The main pedagogic theories and approaches to assessment that a drama facilitator must engage with to personalise praxis are presented in Chapter Two. Supporting the development of this expanding field of praxis, the four case studies analysed illustrate how facilitators have sustained careers as extended professionals whilst negotiating educational policy, different learners, and assessment criterion.

This thesis contributes to the argument for sustaining and developing links between formalised learning and informal social learning. I challenge the competitive perception of system-centred and learner-centred approaches, re-framing them as inter-related processes in cases of good practice. Finally, I identify how facilitators are attempting to forge further community links, interrogating how this emerging field

may be developed by drama facilitators who share a commitment to developing the quality of learning opportunities offered in the UK.

## List of Contents

<b>Acknowledgements</b>	<b>2</b>
<b>Abstract</b>	<b>3</b>
<b>Introduction</b>	<b>7</b>
<b>Framing the Facilitator</b>	
<b>Chapter One</b>	<b>28</b>
<b>The Development of the Drama Facilitator in Learning Settings</b>	
<b>Chapter Two</b>	<b>83</b>
<b>Pedagogic Problems: Theories of Learning, Assessment and Drama Facilitation</b>	
<b>Chapter Three</b>	<b>121</b>
<b><i>Moving On Through Magic Carpet: from Formal to Informal Facilitation</i></b>	
<b>Chapter Four</b>	<b>187</b>
<b>West Exe: Social Learning and the School Syllabus</b>	
<b>Chapter Five</b>	<b>194</b>
<b>Bridging the Bard: Applying Shakespeare Within Formal and Informal Learning</b>	
<b>Chapter Six</b>	<b>228</b>
<b>MED Theatre: Constructing Learning Communities</b>	
<b>Conclusion</b>	<b>259</b>
<b>Reframing the Facilitator</b>	
<b>Appendices</b>	
<b>A: Participant Consent Forms</b>	<b>267</b>
<b>B: Clive Essame interview</b>	<b>276</b>
<b>C: Rachel Vowles interview</b>	<b>282</b>
<b>D: Dave Salter interview</b>	<b>283</b>
<b>E: University Movement Group participants</b>	<b>285</b>
<b>F: Bonnie Austin interview</b>	<b>289</b>
<b>G: MED Theatre Interview</b>	<b>294</b>
<b>Glossary</b>	<b>306</b>
<b>Bibliography</b>	<b>310</b>

## List of Illustrations

<b>Figure 1.1. The Spectrum of Formal and Informal Learning</b>	<b>14</b>
<b>Figure 1.2 Predecessors of the Facilitator</b>	<b>29</b>
<b>Figure 2.1 Categories of Learning in Drama</b>	<b>114</b>
<b>Figure 2.2 Speaking and Listening Criteria</b>	<b>116</b>
<b>Figure 4.1 West Exe students participate in the cast workshop</b>	<b>170</b>
<b>Figure 4.2 Image of Victorian chastity belt used in workshop</b>	<b>187</b>
<b>Figure 5.1 Range of Special Educational Needs in the Festival</b>	<b>203</b>
<b>Figure 5.2 Breakdown of Budget</b>	<b>205</b>
<b>Figure 5.3 Reasons for Participation</b>	<b>210</b>
<b>Figure 5.4 Types of Teachers involved with SSF</b>	<b>211</b>
<b>Figure 6.1 Hot Air Votes</b>	<b>242</b>
<b>Figure 6.2 Family learners create a 'hedge'</b>	<b>248</b>
<b>Figure 6.3 Castle Drogo Lantern Procession</b>	<b>251</b>
<hr/>	
<b>Table 1.1 Summary of Projects</b>	<b>18</b>
<b>Table 1.2 Summary of Formal and Informal Practice</b>	<b>20</b>
<b>Table 2.1 Range of NOCN Assessment Methods</b>	<b>110</b>
<b>Table 2.2 NOCN Level One Assessment Criteria</b>	<b>110</b>
<b>Table 3.1 NOCN Assessment Data</b>	<b>151</b>
<b>Table 4.1 BTEC Course Overview</b>	<b>173</b>
<b>Table 5.1 Learning Objectives</b>	<b>199</b>
<b>Table 5.2 SSF Aims</b>	<b>206</b>
<b>Table 5.3 Percentage of Ethnic Minority Participation in SSF</b>	<b>208</b>