

DOROTHY HEATHCOTE ON FRAME DISTANCE

1. Participant:- We are there. it is happening to us.

each person is expressively
involved in the action, and
responsible for appropriate
behaviours and attitudes.

Notes taken from *Dorothy Heathcote Video Archive Series B, Vol. 1* (UCE, 1991)

I'm going to demonstrate how when I'm looking at material, I begin to think in terms of which "frame" will get the children closer to the event. Now in the beginning, when you look at "frame," people think I'm taking children away from the event, like – "How would you get them anywhere near the Good Samaritan [story], if you were dealing with [running] a hospice situation?" ... Of course, you would get very close to the Good Samaritan. You are actually wanting people to consider the nature of taking enormous risks, getting rid of prejudice, and helping a seeming enemy – and possibly being deeply endangered because of it. That's what the Good Samaritan might be about.

So it doesn't matter which frame you chose, it's chosen to get nearer to it. not further away. The one [frame where] they'll be furthest away on, is frame number one [participant in the event], where the children act the story. They will never get into it that way, not in a hundred years, not efficiently. But they could be into it just like that [snaps her fingers], if they were running a hospice, and choosing the logo...

Now, all of my life, I've been accused of taking children away from the real "now" events of the world, because people don't hear the internal coherence of the journey one makes with it. ...

According to how a person sees an event, and how they feel part of an event, so they understand and think about the event. So, if an event has occurred to you, and I say, "How did you get on at the doctors?" that event has already happened to you. You are not going to act it out now, you are not at the doctors, but somebody has said, "How did you get on at the doctors?" So you now reconstruct the event and explain it to me. So, at that point, you are working in the frame distance of "guide." ... "I was there. I saw it. I can tell you of it." ... So all your thinking about the event frees you from having to demonstrate what you did when you were there. You don't have to show me what you

did when you were there, and feel it all again. What you can do is understand it differently because I've asked you about it.

So, if children say, "Can we have a battle?", and you know what they think of as a battle is standing up and pretending to hit one another, you know you're not going to get very near the truth, because you know, (a) you're not supposed to let them really hit one another, because that would be silly. For them to be able to conduct a battle, whether it's with bows and arrows, or tomahawks, or modern British armoury, it's virtually impossible to do that and feel it at the same time, without ages and ages of deep consideration.

But to set it up so that one says, "And how was it?" Then a person knows: they have a spectator [i.e., you as teacher in role, asking the question], and the spectator in themselves [i.e. in their own head] is re-remembering it. Not just remembering it and recalling it, but putting it together again. So their understanding and learning about the battle is of a different kind, a different nature, and a different degree of getting close to it.

So if I say - and I'm benign in my saying it - "How was it at Scutari? Teach me how it was." The language ... is: "And there we lay." "Show me how it was." "We lay so." ... "And show me this woman - how she came round with her lamp. How was it?"

In the telling and the nature of my questions, children can get much, much closer to a consideration of how it was. Does that make a bit of sense to you? My questions are all benign. That is, I am not challenging them yet, to - "Go on, show me!" I am saying, "Teach me who was not there, how it must have been for you." ... Then you get this amazing feeling.

2.

Guide - We witnessed.



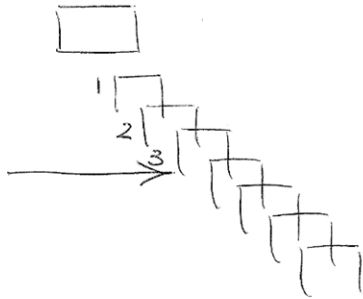
Relives event
demonstrates expressively
is emotionally bonded to
the event.
needs an "audience" who
are also in some way
bonded to the event - so need
to understand and empathise.

The Good Samaritan to me is a horrendous tale. It is so evil. To get the full horror of what it must have been like - and bearing in mind that the whole place was under the heel of Rome. Roman soldiers were everywhere, supposedly keeping order around here, and these sorts of things could go on. And who would they sympathise with? And how would people see the Romans?

So I chose as my "guides," shepherds who saw it [the assault], and realised that their hut had been used by the thieves. And they have seen it and know they have been seen seeing it. And that is really scary. ... They have found their hut has been invaded, they inadvertently see a man beaten and so on, and robbed, and know they have been recognised. "And men who would do that to him, and will use our few puny supplies, and possibly kill one of our sheep, will come back." So when their [the shepherds'] wives come and say, "Why are you not home?", they can tell of it. They saw. And they saw the priest and they saw a Levite, and they saw a Samaritan do this thing. But they know they were seen, and their lives won't be the same.

Now do you see why you get closer to the horror of it? But of course, I had to invent a scenario. I had to invent people who could be the "guide". ... Only people from afar [watching on the hill] could see all of it, and know that he was taken to an inn. Because from high up here, you can see it. But if you see it knowing you were seen, it's quite different, in terms of the tension.

3. The agent.



causes an event to be re-assembled
the agent is not emotionally involved
but is deeply interested to penetrate
the event as it occurred.
The agent has a purpose.

Now if we take the second one. ... The second one is, "I have to re-enact it." Not: "I choose to help you." But: "I *have* to. Because I am the agent who will make people understand." Now if you heard the terrible thing in the news the other day, when the woman in Baghdad screamed at the British reporter, "We are people! We are human," she said. She was in the event. The reporter was the guide to the event. But because he had a tape recorder, he could say, "This morning this woman said this to me." And then he could play her, because of modern technology. And children can do that. And they'll do it because it's from a tape recording, they're doing it – they've prepared a tape recording of it.

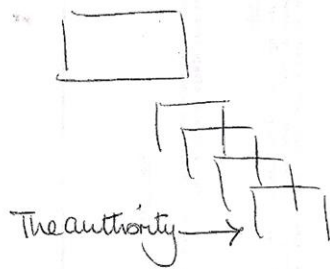
Now when you come to the agent, it is an authority-figure that demands to know. Now you see, if I go back to my Minamata [example],* the Chisso [factory] manager might at this point be the agent. "Prove to me that what has happened to these families is to do with the effluent from my factory. If you want anything done about it, you'll have to be the agent of expression of it."

So you don't necessarily have to be so helpful. And they will show you, because you breed the will in them. ... Now sometimes of course, it might be done because it hasn't been clear so far as to what is happening in this situation, so an agent might come forward because he's trusted to explain it. The policeman is such an agent in court, when he offers evidence. He may - he would have been there, but he isn't the guide, because the court makes him be the agent. ...

They run in a bit close [guide and agent], but they are quite different in the way you have to think. So you see, the policeman who has to describe - he may have to describe a murder. As an agent he can demonstrate it in all kinds of ways. He can use a blackboard. He can draw some blood stains. And it is demanded of him that he does it...

* Drama about the Minamata disaster in Japan. See *Teaching Political Awareness Through Drama* (University of Newcastle 1982).

4. The authority



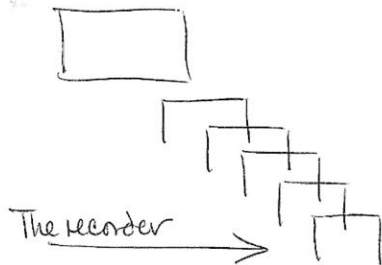
has responsibility and power to demand that the event is placed appropriately in history or alongside other such events. Clarity not emotion is the demand. The facts are teased out. But power to interrogate enters this frame. Status is a factor. The meaning must emerge.

"I am the authority." Now here, the authority can make you repeat it and repeat it and repeat it and repeat it. So the authority figure has the power to penalise, if necessary. And the authority is not saying, "You reconstruct the event for me." The authority is saying, "We must reconstruct this event."

Now, an example of that might be: after the Brighton bombing ... the authority figure may be saying, "We have to reconstruct exactly who was in which room, where all the servants were, who knew who was in which room, where the registers were kept, because we have to somehow find out who got in, when they got in, and how they got the bomb in. Because until we find this out, we can't start looking." ...

Your authority figure will reconstruct it, because they have to, before they can start to deal with the situation in any way. So they call in witnesses from all over, and so on - which gives you enormous scope, and you'll get terribly close to the event, you see. I mean the terror of - if you had to act out the Brighton bombing, it's hopeless, because you can't fall down 7 floors and carry - it's very difficult to demonstrate it. But at the authority figure level, you can say, "Can you just walk down 28 steps, and we'll time it and see where he might have slipped in while you were doing that." It's terribly tense. It gets very, very exciting. Much more exciting than re-enacting the event. Because the spectator [in the head] knows, "I'm going down 28 steps. I know I did that, and I know out the corner of my eye, there was somebody in a white coat, and I thought that they were a porter, but now I realise they may not have been. They may have been actually watching the room I went in." I mean my hair's standing on end now, is yours? Just at the very thought of it. Because the spectator is awake, in a very special way.

5. The recorder.



has no interest in the event as feeling, yet must capture the element as well as all the facts in order to assist future ones to understand have the facts.

Now the next one is the recorder. Now the recorder is not reconstructing the event, in order to do something else. The recorder is able to go back and say, "Would you state again? Are you certain? Because what we write now will be read maybe in 100 years, so we must interpret it very, very carefully, and record it thus and thus." So that allows you to go closer and closer, and go back over it, and have it again, and again, and again. I have an example of that with some Canadian children. ...

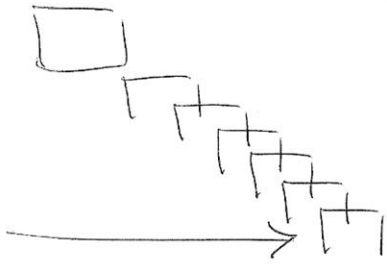
These Canadian children had designed an air crash, and they'd done it entirely on flying over a forest in a helicopter, and drawing all the broken trees, so that they could actually see where the 707 Air Canada landed. So you got a bit of a tail plane here, seats over there, that tree snapped off, all the terrible raw wounds in the forest. Nobody could get out to there, because they'd chosen a very remote area of Northern Canada, just on the borders of Alaska, so we flew over to record how we think the order of the experience must have been. So you've got somebody saying, "Take me over the tail again. No, it must have come out after the door because there's a piece of tree there that some—."

And we were recording it for evidence. Later we would listen to the pilot's black box, if we could find it, and our record of what we thought applied could then be checked against the black box, which we didn't have yet. Do you see what I mean?

6. The Press.

I must capture any aspects of the event.
in order to translate what I learn into
a form which will cause others to vicariously
or voyeuristically participate and "feel"
as if they were there.

The press reports "skips" those communicated
by the press.

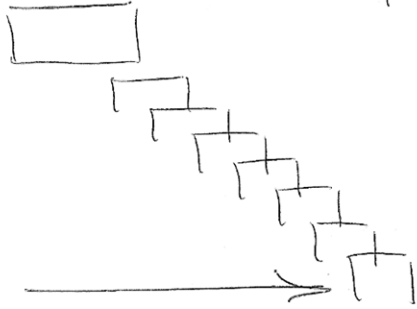


The next one is the press. Now this is quite different, because when we look at that event, we are recreating the event through us, for the people we want to read it. So the press are doing a very creative thing, and they may not be necessarily dealing with it at all. I mean, if we were the press flying over that air crash I just mentioned, we would be creating a dialogue between ourselves and our audience [about] how to describe this for somebody who never saw it but buys the paper that puts in these sorts of morbid details. Or the press who says, "Air Canada isn't safe. This is the 4th crash this month. Something ought to be done." But when we were flying over to record it, we didn't have that feeling. We were neither for, nor against. We were trying to identify - when a boy said, "There's a woman's handbag down there," then we must check the passenger list later because that may tell us something about where she was sitting. It's benign. It doesn't have an opinion. It looks at evidence. Okay?

You can see how children's thinking, imagination and understanding is totally different. That's why it's such a wonderful tool, because according to what do you want them to perceive about an event, and how they will discuss it, and explore it and involve themselves in it, creates totally [preparative?] knowledge.

7. Researcher.

Examines the event for purposes of their own in order that they may add this information to a larger picture.

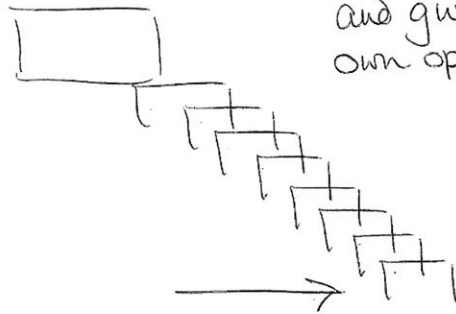


And then we come to the researcher. "I'm examining this, in order to see where this fits the pattern of all such things." So you see, the researcher, if you take your Air Canada flight, they're looking into the nervous responses of flight staff, and better training for them to deal with emergencies. Or the researcher may have 52 engines that have fallen apart, in different parts of the world, over the last 20 years; and he's seeking to put the pattern together. So the researcher's eye, when he flies over in a helicopter to look at the results of this crash, has all these comparisons to do. He's seeing whether anything is repeated. He's seeing if there are any unique features. He's not identifying with the people.

Now, if ... a doctor flew over the air crash, he might be a guide, because the doctor might be saying, "There definitely does seem to be a pattern in the way bodies fall, because seats are facing the front. I examined all these people, all the bodies were brought in and I examined all the people who survived. So I'm your guide, but I might do it through the medical interest." A priest might do it through the human interest, because he gave the last rites, and is now comforting or has comforted other people. So he can guide people as to the help these people will need when they finally come out of hospital. ... You're a different audience each time.

8. The Critic.

I examine all aspects of the event. I scrutinise these and place it under my personal interpretation. I have a purpose in influencing opinion and give myself the right to have my own opinion.



Now the critic has a point-of-view, of course. So what the critic does is interpret the event.

Now when my children in Canada dealt with the air crash, at one stage they were functioning as critics. Don't think of the critic as the person who criticises. Frequently they sound like that but we're not discussing that. The critic interprets, so when my children in the Air Canada crash, which was their choice of material - they made envelopes. I gave them big envelopes and said, "We know the passenger list [because we'd invented it ourselves], will you take any one of the passengers and in the envelopes tonight when you go home, put in the small shreds of bits and pieces we found, that belonged to them, after the crash, that can be finally returned to their family. And you don't have to put real objects in, if you can't find what you want. Put in a symbolic object; so you see, if you say, there was a very expensive bottle of perfume, and by a miracle it hadn't broken, they bought it duty free, and you simply draw an expensive bottle of perfume, then I'll know what that is. ... [Teachers and students all made the envelopes] We produced our 75 brown envelopes ... And then the children were asked to pick up any one that was not theirs.

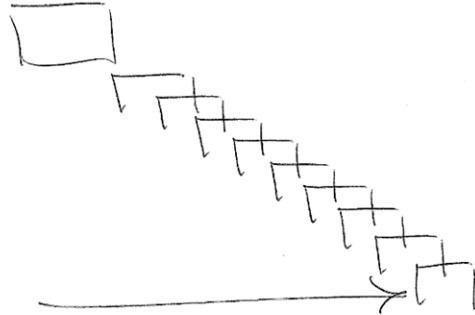
Now you see at this point, they're functioning as critics. They sit themselves down, they open the envelopes, and they interpret what they think the person at that moment may have understood - I don't like the word "felt"; understood. I remember this boy, he found a kidney donor card in his envelope; a half-written letter, that said, "I'm not coming home as early as I'd expected because I have one or two appointments to keep." There was also what they call a bubble clip, with a little bow and ribbon on it, in this envelope. ... And half a picture - you know the praying hands? There was half of it burned off. Now you see, he, at this stage, is a critic, because when we come to look at this evidence, and how it must have been; and, "Can we use this as evidence as to how these people may have responded?" - you're getting so near the air crash. This boy, you see, he's saying, "Well, I think she was in deep trouble, because this kidney dialysis card is very new, and I think, you know, she's, she's obviously been making a flight to start this life on dialysis. And this letter to her mother, she can't go home. That's terrible," he said. I said, "I know." "And those hands, well - maybe she was religious. Is there any evidence that she was religious?" ... You can't

imagine anything so moving as we're all sitting here as this "critic" interpreted this lady. And they were all doing the same, and they were not all pathetic. I mean three guys had discovered gold, and by, they were going to grab a lot. And, you know, because they were all sitting together, and they had rather foreign-sounding names, whoever built those three had built them up into a right team of scallywags.

... So they weren't all pathetic but they were all terrible, because they died. Now that's an example of how the critic would function in the event. And there was never so close an air crash as that, as people sat there taking these things out, and building a life. Because then you see, you could say quite naturally, "I suppose from all this evidence, we could actually put the 70 people into the plane, and we could almost know, when the pilot said, 'This is a white out', something of what happened to them." And they were able to do it. At that point, you see, they were not 'I am in the event', they were still the critic, interpreting how it must have been. ... So they haven't gone to stage one, "I am in the event, it is happening to me", because that is not what they were. They were never in the crash, ever. They were the ones who knew there'd been one.

9. The artist.

I examine the event, seek to penetrate the event and am moved to recreate the event for myself as art.

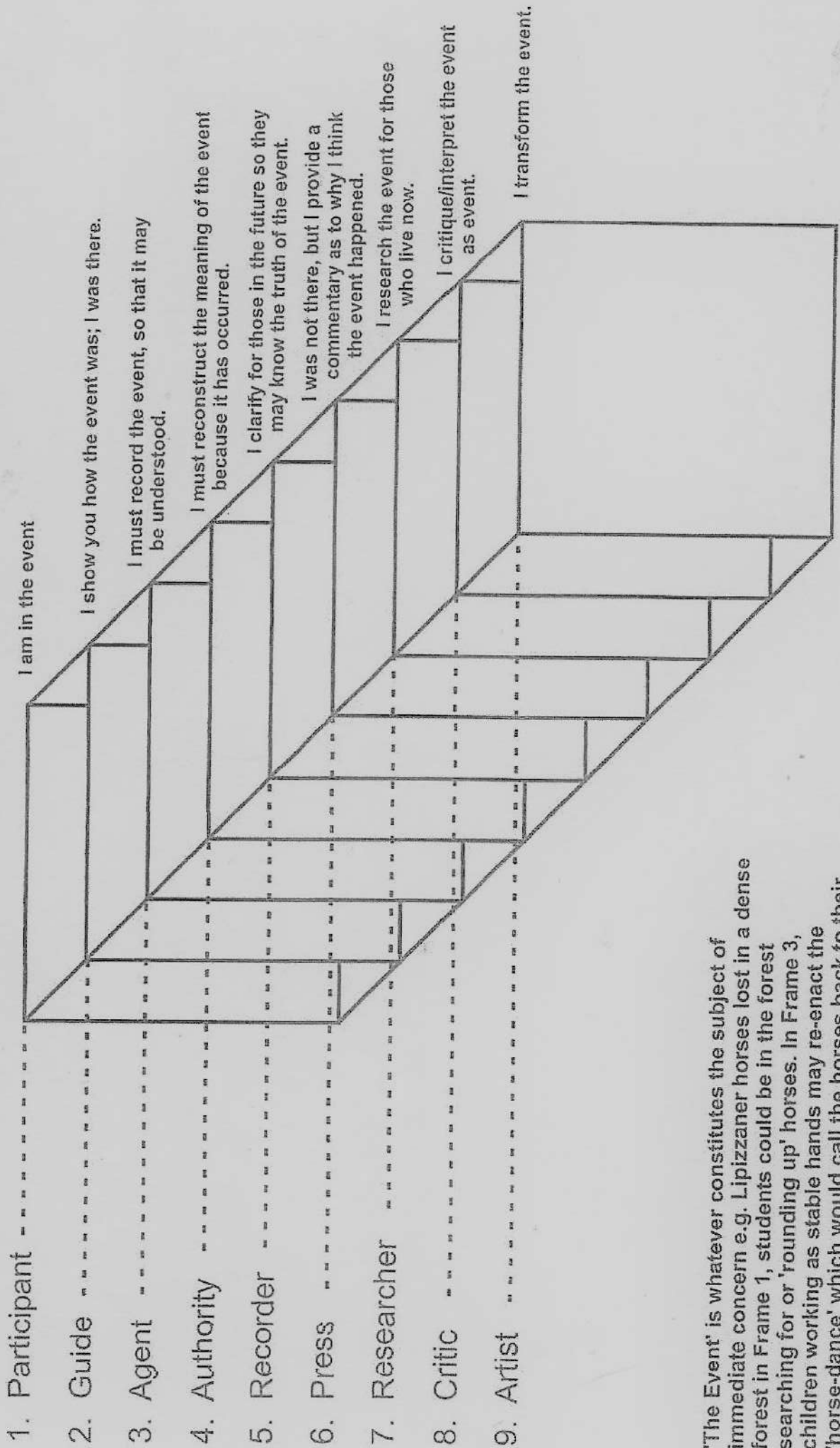


And then you come to the last one, of course, which is the artist, who says, "This event so interests and intrigues me, I will create another event from this." So your artist is the one who interprets in action, either in the same mode, and says, "Okay, I'll do a movie of the crash. I'll use it as the basis of a movie." Or, "I'll paint it as a picture." Or, "I'll use it to do something about broken wings, and deal with Icarus" - because it doesn't matter where you go, it's because you've made a link with it.

Now, that long explanation - I'm apologising for it, but at the same time, unless you pin it to action, it stays somewhere over there. You can't make it work. At least, I can't make it work. It doesn't get into: how does the thinking happen, because you are using this kind of language, and this kind of demonstration of the event?

General role-function in relation to frame distance

Each frame distance provides students with a different, specific responsibility, interest, attitude and behaviour in relation to an event.



'The Event' is whatever constitutes the subject of immediate concern e.g. Lipizzaner horses lost in a dense forest in Frame 1, students could be in the forest searching for or 'rounding up' horses. In Frame 3, children working as stable hands may re-enact the 'horse-dance' which would call the horses back to their stables. In Frame 7, children may examine the lost horses' records in order to find evidence that may reveal where and why the horses could be missing.

Frame Distance

adapted from 'Role Function and Frame Distance', Dorothy Heathcote, 1980.

Type of role	Their responsibility in a drama
Participant	I am in the middle of the situation, experiencing it. It is happening to me now.
Observer / guide	I saw what happened. I can describe for you what I saw and enact the event for you, though I may or may not understand it. I was there.
Agent	I act on behalf of society / authority to provide a focus for community thought and action.
Authority	I have a professional role to fulfil in relation to what has occurred. I have decisions to make and I may need to take, advise or order action.
Priest / Shaman / spiritual guide / philosopher	I must interpret these events in terms of the world view which I represent in society. I have a duty to reveal the implications of what has taken place to
Recorder	It is my duty to record the details of this event so that people now and in the future may not be ignorant of these things.
The Media (press, TV, radio, Internet)	I must investigate this event, and must choose what part of it to reveal to the public in the context of the world as I and my
Researcher	My job is to see how much I can find out about the event from contemporary evidence so that new light may be cast on it now.
Artist	I must transform this event into a form which will communicate something of its essence to humanity.

Responsibility, interest, attitude, behaviour

FRAME 2 GUIDE

Language generated is that of those who tell - they saw - they were there but now the time has passed and they recall it in all its immediacy - not in tranquillity

Sequencing: must establish via recollection the events being told of but these events must not be acted as they happened (that would be Frame 1 that of participant, as in the theatre - I am here, I respond as an actor does).

It must also establish the reason for the telling - who needs to know? Or who must be told? Who the "audience" of the recalling is.

Events line: Shepherds and herdsmen have found evidence that people have been using their shelter (signs of horses in their sheep/goat folds - they have heard cries and seen far below an encounter of thieves and a businessman - were too afraid to do anything, but were seen. They are late in returning to the village with their flocks. The women are anxious. Have come to the folds and discovered them bound and beaten.

This is a very fearful situation full of tension and there is violence involved. It is essential then that children are never asked to pretend to hit each other!

a) because pretending is ridiculous and quite unbelievable

and

b) because pretending never establishes truthfulness.
For this conventions must be used.

1. Making a landscape - the village, the hut and the fold, the inn, Jerusalem, and the vulnerable Jericho road plus a well.
2. Understanding of the work and attitudes of shepherds and goatherds to flocks and each other.
3. The work of the women and how they gauge time.

FRAME 3 AGENT

The language here is that we build up a picture of "how things were" at the time they occurred. The event is all in the past. Reason prevails and there is tranquillity which may have feeling in it, but need not have. There needs to be an intermediary - the agent who must build up the picture.

Sequencing must establish: why a picture of past events must be reconstructed now: plus what event is presently occurring while the reconstruction is being made.

Events line: A crippled businessman is discussing and recalling a time when he was mugged, with his rescuer for a T.V. (or radio!) programme at which the "hero" is to be presented with a bravery award. All are engaged in getting the most accurate and detailed picture (reports? camera/sound people? tribunal?).

(Shades of Northern Ireland (Catholic/Protestant) can enter) or Arab/Israeli or Sikh/Muslim conflicts currently raging.

The violence here would be demonstrated: not acted through, so we can get very close to the events without acts of violence being pretended or re-enacted.

Establishing an award ceremony and those who will be present at the ceremony but involved in it in some way (not as T.V. audience!).

Establishing the situation of the hero, the crippled person and those who "get the events to emerge".

Establishing the nature of the award (cash? medal? honour? title?).

FRAME 4 AUTHORITY

The language here generated is that of submitting to questioning regarding the matter OR of framing such language as clarifies, defines, explains issues. So that the record is straight for future scrutineers.

Sequencing must establish: the reason that the event/s must be explained (the context of the need to understand) e.g. briefing a lawyer.

- : who requires the explanation
- : who gives the evidence/explanation
- : how it is recorded

Events line: shepherds/herdsmen/women are summoned to the Temple to give details of rumours that are rife that after a robbery, a Priest and a Levite were indifferent to the needs of the man who was injured. They are under pressure to 'change their minds' or admit they have been mistaken. they may have been seen/heard telling their story to various people in the Temple and the authorities decide to silence them or cause them to recant.

This will never demand re-enacting the event.

It may demand demonstrating how they saw/what they saw.

It will have the power of authority and pressure. Class can be the authority figures! Then the teacher would be the herdsman - representing all the others. Nice reversal, but with pitfalls, i.e. if children are High Priest etc. with a vested interest in hiding the truth, then you can be accused of "teaching them dishonesty" and teacher should "carry the can" for any deviant behaviour so I would first take on the High Priest's role and take the responsibility.

1. The life of the Temple (doves, sacrifices, consultations, money-changing, teaching etc. - very exciting area this).
2. The plan of the Temple.
3. The duties of Priests.
4. The rumours rife about the place.
5. How the High Priests hear of it.

FRAME 5 RECORDER

The language generated here is that of formal evidence (such as Domesday Book) where posterity demands a truthful picture in spoken/written/painted form. Care in correct terminology and style can be demanded not only in vocabulary but in form of verbal presentation.

(Also different styles of talk - as from different witnesses e.g. shepherd, soldier, child etc.) can then be 'translated' into formal language as it is in courts of law now).

Sequencing must establish: The nature of the recorder - historian, official, biographer, etc

The kinds of evidence needed - rumours, by-standers, witnesses, victims, facts, opinions.

The tension which lies in establishing the truth as clearly as possible.

The place will affect the situation also (e.g. the battlefield at Hastings, establishing that King Harold is really the one with the arrow in his eye has tensions and formalities that would not be present if a record was being made of his final speech to his army!).

Events line: There has been a fight at an inn when Roman Soldiers there have been accused of "Not protecting the people properly". They have been abused and had to retreat in some disorder. They have complained to the authorities and indicted the Innkeeper regarding "keeping an unruly house".

Roman Consul is conducting the inquiry which will be sent so that a judgment can be made.

The condition of the soldiers.

The place of the inquiry

The protocol/rituals etc.

The generation of the evidence in various witnesses.

The means of making the record-scribe? TV cameras if modern etc.

FRAME 6 THE PRESS/THE STORYTELLER

The language generated here is of two kinds: the interactive talk when the events are discussed, gleaned, clarified; and the written or spoken form which is used to "spread the news".

Sequencing must establish:

- a) the reasons for wanting to know;
- b) the authority for asking;
- c) how and what witnesses remember
- d) the form of the interactive talk, e.g. secretive, press conference, detective elements etc.
- e) the nature of the place where the encounter is occurring (e.g. amidst a flock of sheep or goats, a busy inn, in separate private houses etc).

Events line: Herdsmen "have had enough trouble" over this 'do' and the Samaritan and don't welcome further "botherings". They may even feel threatened by the demeanour of their interlocutors.

Four different (or more of course) accounts may be processed:-

1. to please the authorities;
2. to cause consternation/make trouble/spread rumour;
3. to persuade towards some action in the matter;
4. to seem powerful and threaten etc.

The distance from the time of the events.

The tasks witnesses are engaged upon.

The particular attitude of the interlocutors - ingratiate, lure, dissemble, challenge, advise etc.

The place of the encounter.

FRAME 7 RESEARCHER

The language generated here is that of the search for how this event will be seen in the light of wider issues. How far does it represent a pattern of "how things are" round here, at this time.

Sequencing must establish: The purpose/s of the researcher (e.g. Romans need to keep records of trouble in the empire). Statisticians require objective records etc.

The distance in time from the event - might be many centuries e.g. a farming researcher may be considering the nature of soil change from "Palestine" to present "Israel". A book on inns may be being written by a sociologist who is collecting accounts of travellers through the Middle East!

A modern Charity may wish to use the Samaritan as a model for publicity purposes.

Events line: A new hospice wishes to use The Good Samaritan events in order to explain that:

- a) they assist all needing sustenance and help;
- b) giving assistance needs money, time loving care, a place of safety and dedication at all times;
- c) all can be "good samaritans" if they choose to.

They therefore intend to use it in their logo and advertising enterprises.

1. The hospice must somehow be established as existing.
2. The planning of the appeal/the form, style, means.
3. The authority invested in those who make the plans.
4. The final form of the appeal (written, Radio, T.V., Flag day etc.)

FRAME 8 THE CRITIC

The language generated here is that of the persons considering and interpreting the event so as to express opinion/s upon the matter.

Sequencing must establish: What event is being examined (e.g. the Acts of the Samaritan? The way thieves these days are so violent - why? or The European court deciding "what is a charitable institution and which rules must/should apply? etc).

How the evidence shall be taken and how communicated later and to whom (readers, lawyers etc.)

The power of the interpreter e.g. venerable judges; leader writers and commentators; parliamentary correspondents; newspaper or BBC reporters/correspondents.

Events line: An advertising firm have prepared a programme ref. The Hospice Appeal and it has aroused interest so much that it has been entered for a film award, or newspaper or programme award - it is being seen (read, listened to) by critics who communicate in their various ways afterwards, their impressions, opinions, viewpoints of the effort.

1. The programme/appeal must feel as if it exists.
2. There must be common evidence available to all by some means.
3. There must be some means of examining the evidence.
4. Time for absorption of the evidence.
5. Time for comment/style, form, content.
6. An "audience" envisaged by critics.

FRAME 9 THE ARTIST

The language generated here is that of those who have a) some motivational response or some need, to examine the events of The Good Samaritan e.g. a commission: or a mission in life, and b) the requirement to explain how they intend to employ the original and re-shape it in another form, e.g. as a stained glass window for a hospital; a logo for a hospice; curtain material for nuns' rooms! Illustrations for a children's story book of parables etc.

Sequencing must establish: The commission and the intention of the finished article - artifact, painting, film, illustration etc.

Those for whom it is intended! (Art gallery, publishers, hospital architects etc). The final form arrived at.

Events line: An airport chapel (or a Channel Tunnel Restaurant!) have commissioned an artist - or launched a competition for designs for a piece of sculpture, or a window, or a painting - regarding travellers and caring hospitality based upon Luke's account of the Good Samaritan.

1. Establish the commissioners and firm nature of the Commission (painting, ballet, piece of music etc).
2. Establish the skill/s of the artists as "top in their class".
3. Create the transformation of images from text to form of new piece.
4. Explain to and convince commissioners their firm will serve their need.



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