

Creativity Paper

Mantle of the Expert

Professor Dorothy Heathcote

PREFACE

Making involves transformation and alchemy

To make something

Requires a vision to serve a need.

First the raw elements are taken,

Then the process begins of

Forming that which must work fitly for purpose.

All making involves energy – of fire, water, tools,

And the minds, will and sinews of humans serving

To exploit and explore.

So you here,

Existing in your time,

Who fear into your heritage,

May continue the making and the forming

In the service of our own kind. See that you

Honour the earth's elements, and the minds exploring purpose

*But remember always, Earth and Humankind serve each other,
in order that all may flourish.*

- **Dorothy Heathcote**

I have learned more by planning this discourse than you likely will by reading it. The very word frightens me; it is much overused like 'expert' and I suspect that it is biased towards the arts rather than the sciences. It seems that there is more evidence from the arts but I don't think they own the field by any means. I tried to find models to see if I understand the practice of being creative and to find some useful definitions.

Dictionaries offered little help!

I read Luke Abbott and Tim Taylor's paper in "Teaching Thinking" Summer 2002.

I looked at Tony Jackson's writing on theatre in "Creativity" ⁽¹⁾ where 14 artists were interviewed to discover if there were common denominators.

I looked at Charles Hardy's "The New Philanthropists" ⁽²⁾ – those innovators and spotters of gaps, filling niches, such as Jeff Skill inventing eBay and 'Blackberries', Richard Semler creating SEMCO in Brazil, the Eden Project twin in South America and the schools he started. Then there's Peter Ryan and Microloans in Malawi or Daniel of Microsoft with his 'Pathways to Manhood' and soon to be 'Pathways to Womanhood.' All people who thought outside the proven trails.

The bookshelves abound with such evidence of creative thinking and envisioning out of their own imaginations; "The New Alchemists" ⁽³⁾ who have pondered on 'suppose that' or the 'what if' such as the creator of the Samaritans. Somehow when we learn of their innovations we wonder why ever they hadn't been thought of before. Like the W.W.W. they slip into our lives and become 'ordinary' in use yet they are really extraordinary. But their time has come "upon their hour". Perhaps part of creativity is related with "the moment comes upon us"?

I looked again at Doris Lessing and her "Canopus in Argos Archive" ⁽⁴⁾ series and wondered if I would find any models for creative force among the souls of hungry people in 'Shikaster' "Those who feed the needs of poor mankind with the nourishment of art", the tellers of stories, musicians, makers of images and pictures, but I could find no evidence of these 'souls' who feed through sciences until later in books four and five. ⁽⁵⁾

But then I remembered the creativity chart which was introduced to me by a Japanese psychologist when I was working with some six year old 'scientists' in America who wanted to find a cure for cancer. Their desire led us into close observations, detailed explanations and using evidence. They cured their patients by winding them through rollers and were very please themselves. Their next assignment via Mr Nixon, (who was that very week to resign from being the President of America) was to discover what was causing plants to

get sick. You can fail as scientists with plants! Some of the teachers did not like either of these serious endeavours, but the psychologist tracked our work through the chart you will encounter later in this paper. Was I being 'creative' in switching from sick people to sick plants so that I could provide a protected experience for that group of six year olds to fail as scientists? And were they being creative when they suddenly accepted that the plants continued to fail and discovered seeds?

By now I'm coming to grips with the word. Are we being creative when we drive forward through an impasse? And does this impasse summon old knowing in a moment of illumination which throws a switch and suddenly two knowings fuse because we will abandon one path and find another, seemingly at a tangent to the first?

Being interested in teaching and therefore learning, I have an investment in seeking how may we teachers help ourselves to be creative thinkers and doers? I looked again at the creative makers in the book on creativity to see if there were emergent patterns. It appears that creativity is more than inventive cleverness.

Amongst the fourteen creative people these common denominators were found;

- They all say they feel themselves to be 'ordinary,' no better or worse than the rest of us.
- They are all disinterested in becoming leaders.
- They are solo travellers - but not negative loners. Their energies are outgoing rather than broodingly introspective and self centred.
- They want to be available to others who are interested in theirs or others' fields.
- They don't want to dominate others.
- They often emerge from very ordinary, and sometimes adverse, backgrounds. Sometimes shown in their parental attitudes which discourage them from their instinctive urges and to 'get a proper job.'
- Sometimes a lukewarm encouragement through resignation "well it keeps him/her off the street" emerges.
- And then there is the belt and braces advice "Get your degree first in case you need it to fall back on". We cannot blame parents, when their offspring reveal interests and talents quite unknown in family history, who ponder on 'how we came to give life to this person?'
- Many of the fourteen creative people had a hard time with their teachers; the "I'm right" ones and those needing acolytes who flatter and lure.
- They are all self-critical about their own work yet may appear arrogant as they pursue their own instincts.

The negative image of creativity is that of the loner who veers towards destruction, so perhaps positive creativity follows the path of light-instinct to give, share, seek contact and explore all around them even as they stand out from the crowd. Michelangelo said “I saw the angel in the stone/marble and set him free”.

As a teacher I have to accept that the word is a gift word which you cannot use to describe yourself. Teacher is more than a functional title. It has leanings towards alchemy - that mix of parts which occasionally birth new knowings in self and others. So some days I teach and now and again I feel myself to be a teacher. I see **my** chisels for carving are many kinds of discourse, and the stone/marble, that of curriculum commitment in bringing about curiosity and courage to persist.

As teachers we make nothing tangible. We plant ideas, offer models, create links with seemingly disparate notions, differences and likenesses, patterns and formings, often comprehended through the tasks we perforce invent to enable understanding. We have one huge problem. We are rarely there when something we did plant a seed for, is recognised by those we work with. This delta in realisation haunts us, and gives rise to the black dog of lack of confidence in ourselves and others, often the people we teach.

So we need a wholeness in our teaching personae as well as the enthusiastic interest in the curriculum ideas we use to engage our students. Teaching personae need attention. I wrote of this, years ago when I tried to name the thresholds of security we all need to acknowledge.

Schools are like beehives and the cells and types of workers within, are many and various. Some are good lecturers and synthesisers. Some work most ‘creatively’ as private tutors. Some are creative listeners who give inspiring feedback. Some are hunters and guides – research fellows. Some are outsiders who do not ascribe to be teachers but who bring talents, attributes and knowledge those within the beehive have long ignored. And some are journeymen, solid and reliable information planters. If we could shift the pattern of clock, subjects, and one adult to each class habit, we may fulfil something of Sir Edward Hall’s “Education should be related with transformation rather than information only. To keep adding curriculum labels – more maths, physics, art, citizenship, world faiths, as separate subjects will not transform. Our schools have been deprived of soul – of spirituality – a sense of the grace of life”. Sir Richard Rogers echoes this “...use our schooling years to **examine and enquire** into citizenship, community, **linking** physics, biology, physiology, art and history. Much of our ‘quality of life’ as members of a community depends upon getting it right.” The mantra ‘learning how to learn’ is at present singularly lacking in inner substance regarding how to bring this about. I find myself relying on my own resources and it can feel daunting sometimes, partly because of the black dog of self-doubt which all teachers encounter when least expected.

One of the steps towards trusting our own inventiveness (creativity?) is getting rid of two fears. Children working in tribes who may rise up and challenge us,

and our fear of failing in creating classroom tasks which engage them and provide learning outcomes.

Thinking about this paper reminded me of an experiment we carried out in Northumberland College during the first five days of a teacher education course. We wanted the would be teachers to discover something of their own instincts for relating with children in a learning, teaching situation, so we bussed in sufficient numbers of top primary age children; enough for each teacher to work with one child. The autumn weather was fine and the college grounds with mature trees, lawns and a stream, invited exploration. If rain came, the college with its resources was available and open for use. We tried to support the 'teachers' to avoid the intrusion at this early stage in their careers, of the expertise of their lecturers. There would be no overt instruction and all tutors would meet the students minus any labels naming subject areas of interest. We aimed for encounters and reviewing of these, by sharing their personal responses and making plans for the next day's encounter based upon that of the previous day. The children stayed for one hour only at first. Towards the end of the week, the buses came for them after an hour and a half.

Monday

Each student was to 'find a child' as they left the buses. After the hour spent with their child we would be interested in:

What system did they use to acquire their companion for the hour?

What happened during the time?

They were provided with small notebooks to keep a brief journal of the week, a page of each day, of their impressions of these encounters, and any notes regarding what they had learned about their child after each encounter plus some development they thought they would find reasonable to consider in advance.

They were also provided with a bag of pencils, crayons, papers, and a file board for their child to use should the need arise, but they were not obliged to use these.

The children came and went and we settled down to find out how each adult had acquired their child.

Many and varied were the techniques;—

standing and smiling close to the bus;

showing they had bags with interesting things in;

rushing forward to be sure they captured their child;

standing well back to survey the field, then approaching a 'lost' one;

noticing who was left out and approaching them before they became nervous.

One or two confessed they looked for people who looked intelligent! Brave souls.

From this first encounter they progressed through the four remaining days so that by Friday they had enabled their child to become their teacher.

Tuesday

What did the teacher do to pick up their Monday relationship;—

did they continue the same activities begun on Monday?;

Did they bring any reminders? Or blandishments (i.e. lollipops!) What development occurred from Monday's activities? Had they initiated these? On what basis?

Wednesday

They were to have made a plan which could logically develop Tuesday's activities and discover in process how they introduced and managed these developments.

So before this meeting they had planned a 'lesson', and listened to each other explaining their plans, and then tested these plans at the Wednesday encounter.

Thursday

Using Wednesday's experiences they were asked to consider further developments and prepare any 'tools' they considered would assist this, such as paints, books of any kind which were relevant, objects, scissors, rulers, indeed anything at all - even dry leaves and glue - they considered helpful. Before this session ended they were asked to plan with their 'colleague' something which they would try to learn by being taught by their child-teacher.

And on **Friday**...they became pupils' helping their teacher' to help them learn. This help may have included having suitable materials ready. At the end of this session each pupil was given the original bag of pencils, papers and crayons, plus a short note written in advance as a 'thank you letter' but **which should include positive truthful comments about the work shared and what they had perceived about their child's abilities**. There was also paper and envelope addressed to themselves, for their child to write a note which would be forwarded to the college, so they would receive it in due course.

Throughout this week tutors provided listening and supportive comments with no instructions or expert subject advice beyond locating useful materials for the morning sessions.

All teachers in groups (to save time - there were 80 of them) discussed their experiences of the morning encounters. Tutors could comment in these group sessions, reminding all that really, they had begun their discoveries about teaching and planning.

They consulted their journal papers and read to each other any interesting questions or observations they had recorded. These journals were then completed and the following week they were available in the college library to be read by each other if they wished. These short spontaneous journals were often referred to later as the teachers began to recognise them as their first routines into relating with a child, and seeing with hindsight what lay behind the 'teaching' decisions and preparations they made. Many important questions were first tentatively formulated on these few papers.

I planned this week's introduction to being a teacher because I am convinced that too many 'experts', too early simply continue the propensity in our

schooling system for students to become teacher dependent. Early 'raw' safe encounters in time and number in the class (1 child) could perhaps begin the process of building some knowledge and confidence in them to embark on that unique relationship between teachers and taught. Of course I do not know how this week affected the teacher these young people grew into - the teacher's blight "delay in realisation" and the black dog again!

After the experiment some tutors regarded it as a foundation stone for the whole course, a reference point. Some were doubtful about the time spent and the apparent randomness plus the class size of one pupil only. They considered that nothing had actually been taught about teaching. Well, we've heard that aplenty haven't we? Hans Georg Gadamer says "In conversation, knowledge is not a fixed thing, or commodity to be grasped. It is not something 'out there' waiting to be discovered. Rather it is an aspect of a process. It arises out of interaction.

Hans Georg Gadamer's words address the very centre of Mantle of the Expert model for the different kinds of and variety of reasons for conversations which are many and legion.

The three voices of the teacher provide this prodigality.

1. The **managers' discourse** which sustains the deep play drama element where young people take on fullest responsibility for building the **enterprise** element. They embrace this amazingly well, for they are realists. They know their usual place in the school hierarchy however benign their teachers.
2. The **teacher/mentor guide** voice. "I've been thinking if we want to...we'll need to take a look at..." This is the voice which welds and fuses in the most reasonable way (to the participants) the curriculum, which has been selected as the knowledge/skills foundation at the centre of the enterprise choice.
3. Then there is the opportunity for the many role voices needed to create the episodes, which in drama time test the fusion between the enterprise management tasks and responsibilities, and the newly encountered curriculum studies.

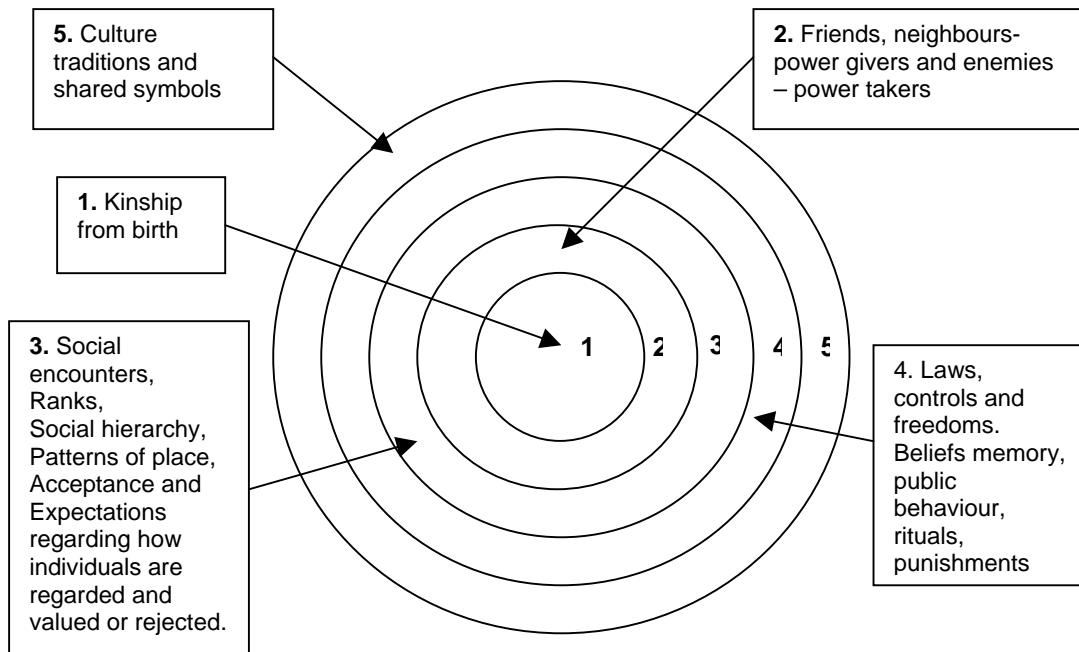
The more I test mantle in practice, the more I am realising how each of these three 'voices' differently engages the how-immediate shift of time which is unique to the drama stance. 'Voice' in this context is of course not only spoken vocabulary discreetly different for each of the three, but include physical stance, distances and in particular, the subtle shifts and changes between the extended code of voice two, the restricted code of voice one, building the colleague responsibilities whilst introducing through that the essential information required by the enterprise. The role voices involve expressivity through the tools of the actor but this expressivity is not intended to dominate the episodes, but to empower the 'staff' to be in charge regarding the inner purpose of each particular episode. We do not make scenes from plays. We enter into imperative discourse encounters from which the enterprise grows further tentacles.

I am realising that all my work in drama with children has followed the same pattern, and Mantle work develops this fully. The first element is “we, our, us,” the collaboration which teacher and class share. The second is keeping the same point of view throughout. Our enterprise point of view gives birth to responsibility for all choices and subsequent outcomes; ethical behaviour towards others served by our enterprise; spirituality because being human **heartens** the often thin veneer of mere information into understanding of its importance and relevance. This fusion provides the opportunity for innerstanding to burgeon. Innerstanding involves realisation and recognition of all elements in the mantle. It is the client elements (kept alive and active by the managerial voice) which makes all the work passionately important, and helps release the power in the participants to put in use their own knowledge in meeting the challenges of the developing enterprise.

I am realising that young children engage with the Mantle best when point of view drives the different encounters. Older children can venture into the opportunities offered by the academic paths of income tax, financial arrangements and accounting, publishing for different audiences and purposes. In Mantle each of us chooses how many by-roads we venture along and how much time we are prepared to give to learning through Mantle enterprises. I **know** that all Mantle webs will become more and more complex and sustainable as we apply the dendrite principle which drama aids and abets. It does this because when humans operate from within contexts which drive active decisions, all the pathways relevant to the context just open up for exploration. It is the “over there outside me” information which creates atomised learning devoid of passion. Most teachers try to unblock this atomised learning when they ask their classes to “imagine what it must be like to...” or “put yourself into situation when.” Mantle, by being both of context, not academic brief ventures into identification moments, goes much further by demanding active entering into and expressing “what it **is** like to be” in unusual circumstances. The tree-like dendrite branching principle naturally arises out of Mantle, and presents teachers with learning goals and task guidance as the life of the enterprise develops. Further, because point of view, and responsibility to client dominates, tasks which seem disparate as they follow the necessary things to be accomplished, feel all logically “joined up” as the universal joint of drama-now-immediate time engages them.

This is why all the varied charts I have developed sustain the infinite variety of communication which takes place. They create the different positions from which work develops. The role distance enables everyone to work through different lenses for perceiving an event. The huge variety of ways by which “others” come into focus using the conventions which evoke their presence and free the imagination to become actively engaged with virtual presences. The bondings, which are explored according to the relationship levels endemic in any circumstance.

The bonding chart of social engagements



The longer I work with Mantle, the more I become more aware of my responsibility to help preserve the cultural layer each episode requires – kinship, wider encounters with neighbours, friends and enemies, the social hierarchy which reveals how others perceive us, the laws which control our opportunities and freedoms, as well as our trespasses and punishments. Finally the complexity of cultural mores, many of which we obey intuitively and learn from association at all these other levels. We are often unaware of how our social behaviours patterns are nurtured by memory, past events, the literature and arts and scientific discoveries - the ethical, spiritual and responsible aspects of us as individuals living within cultural boundaries. These five bonding circles surely form the basis of the so called “soft sciences” which are hinted at in the earlier quotations of Sir Edward Hall and Sir Richard Rogers. I believe it is this range of seemingly naive charts and diagrams (for I think in shapes and connections rather than lists) which release my freedom to invent for current purposes and provide me with a seemingly endless supply of encounter possibilities for exploring not only the human condition, but the human instinct to remain curious to collect knowledge and explore the world around us. We have a history available now, because of technology, of all the collected understandings and enquiring of our forebears. Surely the established patterns of trying to remember everything can now give way to understanding which have already begun before small children come to learn among their peers in school.

In 'A Thomas Jefferson Education' (6) by Oliver Van Deville he cites these abilities which mark the independent creative learner;

- The ability to define problems without a guide.
- The ability to ask hard questions which challenge prevailing assumptions.
- The ability to quickly assimilate needed data from masses of irrelevant information. It takes thinking to separate the important from the rest.
- The ability to work in teams without guidance
- The ability to work absolutely alone
- The ability to persuade others that your course is the right one, but to listen to those seeking to persuade you of theirs.
- The ability to re-organise information into new patterns.
- The ability to discuss ideas with an eye toward application.
- The ability to think inductively, deductively and dialectically.

Then there are these which enter the bonding and ethical morality domains, the soft sciences;

- The ability to establish, maintain and improve lasting relationships.
- The ability to keep one's life in proper balance.
- The ability to discern truth and error regardless of the source or the delivery.
- The ability to discern true from right.
- The ability and discipline to do right.
- The ability and discipline to constantly improve.

Mantle work fosters these, **IF** we teachers can create the tasks from within contexts which make opportunities for **all** participants, including ourselves to focus upon and recognise the territories drama opens up to us to explore.

Recently a high school student in Canada, reviewing four days working together on the Renaissance wrote;

"I want to share with you a quotation, 'What people say and do is just a reflection of their own spirit'. Working with you this week has shown me **your** talent – **your** spirit. I want to know if someone who likes writing poetry or about their life is a good writer. These four days of drama got me interested in exploring other lives. Thank you".

Perhaps that week, for one person at any rate, I earned the gift title, using Mantle.

Finally in this rambling discourse consider the chart on the next page. It is the one I referred to at the beginning of this paper, I find it to be a reference point regarding my states of mind when I am planning to work with students and using a drama component. What Stig Eriksson (7) has explored in his PhD thesis 'Distancing at Close Range', the significance of making strange to bring things into close focus. To me distancing is rooted in the ability to play around with ideas, to find parallel routes to free us from the usual responses to events, because elements in the parallel routes offer us

the opportunity to break out of the traditional ways of thinking and behaving. Drama of course, being rooted in play provides us with scaffolding to discern new unfamiliar vistas. I recently had to plan some work for 18 year high school students in Turkey who had some English language but had not previously had much exposure to using it in social encounters. I shall use the chart to try to show you how it helped me to conceive of the context I used, and track my own thought and planning patterns. I find it helps me to be very flexible during the teaching encounters and relate with the class in now-immediate time rather than constantly urging myself to reach goals ahead of the current engagement with the learning tasks.

		Brainstorming		Immersion		Myself		
	Problem Finding	Fluency	Flexibility	Originality	Tolerance of Ambiguity	Insight	Elaboration	
Orientation								
Sensation								
Intuition								
Thinking								
Feeling								
				Critical Imagination				Persistence

Examine the top line 'orientation'

This causes me to consider a range of ideas which may be interesting and relevant to a group of students I have never met, have been given no directives regarding the content of the work we will do together and their culture about which I know very little, probably inaccurate anyway!

What problem could we resolve together with a week's time at our disposal, 9am to 5:30pm with lunch break at noon? Seven hours each of five days.

The brainstorming period I know I must not hurry because of anxiety and fear. I must put it aside by my own will. There is a degree of uncertainty which must be tolerated without wasting energy on fear of failure, to come up with ideas. Creative thinking must carry its companion, uncertainty. So I let ideas flow in and out and I write these down however unusable at present they may seem. I do my thinking in images, so these emergent notions are revealed as people together engaged in doing something or in social events which involve them. At this stage I do not make any judgements about suitability. I just collect them. This fluency and flexibility surely is essential in the sciences and the arts when problem finding, i.e. seeking relevant questions, is involved?

From these first mind pictures, there will be one at least, which catches my further attention. So I move along the line to the **immersion stage** as I begin to focus upon more details and the information I have regarding the students. In this case what I can link with 18 year old people. At this stage I use further discipline and **tolerate the ambiguity** of viewing my images in different ways. I avoid leaping forward to a plan. It can be a great comfort to feel we are on the way to knowing what we will do!

So, still on the line of **orientation**, I now draw on images of how I will appear to my as yet unknown Turkish young people. I am imagining how I may appear to their young eyes. Boys and girls seeing an old-looking person who is met in the frame of someone come to teach them. I consider the space we may be in, how my English language will sound in their ears, what words, gestures, body signals will likely be appropriate.

I return to my first **brainstorming list** of notions and see whether I still favour my first tentative idea which must be related with clarifying which problem I find viable for designing the context for the mantle.

Now I move to the **sensation line** which, as the plan takes shape, merges with the **intuition line**. These lines are now placed beside the problem which attracts me; **that young people could be interested in becoming responsible users of some form of technology**. Could this become a Mantle enterprise? Serendipity can sometimes enter here. Thinking of cars, transport and young people I suddenly have the vision of the legs of Ikaros plunging into the sea beneath a blazing sun painted by Pieter Brueghel the elder around mid 16th Century (8) 'Landscape with the Fall of Ikaros'.



In the foreground I remember an old ploughman continues on his way unaware that a tragedy is taking place, and now the **thinking line is added to sensation and intuition**. It emerges something like this;

I am like the ploughman – my knowledge of technology is simplistic to say the least, I know Ikaros' wings can be linked with young people driving fast cars and ending up in tragic in tragic circumstances. My instinct though is to work to positive ends, and I do not want the technology aspects to relate with wealth, irresponsibility and self 'destruction'. **Now the lines of sensation, intuition, thinking and feeling** are all merging as the question arises about what the mantle context shall be. I am in the **openness column between problem clarification and fluency** – in this case fluidity as I **tolerate ambiguity** to avoid rushing to 'quick fixes' and the comfort of 'matters solved'.

In Mantle there has to be a client, in this case related with cars – cars being built? cars being driven? who uses cars? who needs cars? Where in all these possibilities stand the students? What shall be their point of view?

Critical imagination now enters. What point of view might interest them sufficiently to become involved and caring about outcomes? I think of the energy of young people, selecting gap years, working in unfamiliar circumstances and having to be responsible.

I return to the Brueghel painting. Ikaros forgot the rules and restraints of this technology – perhaps he is not a useful model after all? But at the **Intuition level the painting is important to me**. Tragedies in Brueghel's time would hardly be known about to others, whereas in our time technology almost forces us to be aware of world events almost as soon as they occur. And the questions now are very focussed under **critical imagination** (will the students be interested?) and **elaboration** (can I get the ingredients balanced?)

A firm line begins too emerge, as yet undecided – more **willing toleration of ambiguity**. Consider this context;

A Belgian firm manufactures cars. Brueghel painted in Brussels!

Their cars have a reputation for being soundly built so they sell under the logo Ikaros – speed, power, **and**, unlike Ikaros' wings "Ours cars never fail".

They wish to be involved in building cars for people who really need them to help them 'stand on their own feet'.

They need agents who will find such groups who could benefit from wheels built, specially to assist communities to better their conditions. These agents will be my class of Turkish students. They will have the power to discover suitable receivers of these specially designed 'carriers' and bring them to the notice of the manufacturing donors, to receive the free vehicle.

Persistence, critical imagination and firm orientation to the problem found now take over. I return to the Mantle structure; - what curriculum will be endemic to their being agents between the Belgian client and the recipients of much-needed wheels to carry things?

The car image of people transporters has subtly changed. It is not a pleasure-vehicle, it must be reliable and simple, akin to the plough in the painting.

So to firm up the curriculum possibilities;

Geography will be involved – how shall the carriers get from Brussels to a Turkish location? There is a ship in the painting. Boat journeys involve geography concerns. As does testing the carriers on Turkish soil and training the receivers of them under difficult terrain akin to the countries they will be used in. Some good maps of Turkey, Europe and a world map will be essential. Also atlases.

English language will be the main curriculum drive so how many uses of English can I foresee?

They can **listen** to a world service broadcast from the manufacturer of the carriers, explaining the whole entry into the mantle. By using the BBC World Service I am able to be very precise as to their own place in the scheme. Client is the manufacturer. **Agents** with full responsibility is their mantle. Agents must deal with the former, whose philanthropic rules are made precisely clear in the broadcast. Agents also must locate the **recipients** of the carriers in any areas of the world. In this particular mantle we must also find ways of demonstrating the lives of those groups who will be put forward to receive one of the cars. **Critical imagination** is now dominant.

The style of the broadcast, so it sounds reasonable, becomes under critical review before the recording is made. Is a recording best? Yes, because a) it covers the world (geography) and b) will permit them to look at the internet for world 'causes' OR into their newspapers if computers are unavailable. They were not, so no internet could be used. No computers mean I must create the evidences of many needy communities to receive wheels. Avoiding indulgent drift here is paramount. The centre of this mantle is urgently needed transport

(Ikaros **needed** wings!) between countries (Brussels – Turkey and then the locations of the communities **without carrying power**).

How to create these communities? By writing short accounts in English explaining their problems. Now we have reading experience, and I have to produce the creative writing. More **critical imagination** as I do this, plus **persistence** in finding many and various problems. There is one huge problem of organisation in this mantle. The central point of view is that of Agents, but at some stage the students must experience by some means not yet resolved (toleration of ambiguity) what it is like to urgently need wheels and carrying power.

One of the most creative aspects of Mantle is that of making information available, but also to lay in the application of the information in practice – see the ability list – at a future time.

Discussions in English Language. **Planning** the shipping route from Brussels to Turkey. **Selecting** the community groups from about 35 different ones. Organising the active presence of these groups. Here the conventions list will be of paramount importance. This I cannot plan ahead because the students must select the convention; we are in the line **of openness and flexibility**.

One reason Mantle stimulates the creativity of teachers is the need to always negotiate in now – immediate time. Being in this time means the openness to discussing ideas **with an eye towards application**. Fear of not thinking fast enough taunts us teachers and this has serious implications regarding educating teachers. 'Most text books are amongst the worst places to learn relevance, since most of them seem committed to spouting reams of disconnected data (9). There is no doubt that some Mantles require what may seem a burden of material preparation. It is hard to convince teachers under pressure that what they prepare serves the whole of the mantle development.

More uses of English language will arise when each Agent prepares their C.V. forms to be read by the client firm. Later they will create CVs for those people who need carriers. They will prepare advertisements to be read by them over the BBC world Service. They will write in English their support of the selected communities to attract donors (athletes) from these countries who will be in London competing at the Olympics in 2010. They will plan a presentation on this occasion so that the carriers and community stories can be seen in London. I remind myself that I know nothing regarding the students' command of English. So I review how many of these language opportunities can be dealt with in Turkish and how will I comprehend what is happening? I recall their teacher of English will be present throughout. But I also recognise that I must attend to all their nonverbal signs during these times.

A danger which must be faced in Mantle is to avoid slipping into teachers and class mode when the tasks are initiated. This mode is out of bounds. Voices one and two create the agent way of thinking and writing. The role/episode voices cause fewer problems about this slipping, but when tasks akin to school exercises (writing CVs, reading the community stores and so on) arise, the **students** will slip into 'doing it for the teacher' mode. At these times the other voices must be critically used in process, to keep preserving the presence of the client and any 'others' for whom the writing is intended. At these times I hear my vocabulary and tone plus body language emerge almost as if I am carving air. In planning I hear many discourses in my head.

To summon ideas, by which the students can believe in and express their empathy with other communities is essential before I go to Turkey. Back to **brainstorming** again? Could composite pictures be made of their need for carrying wheels? Could they work in groups, one to be seated with their backs toward those who will learn about the community, enabling the rest of the group to explain but quietly, using a convention, consult the community representative on their chair, then report their findings back to the 'audience'. And who shall this audience be? Of course it must be myself who will represent in role language, the Client corporation. So my queries will be critical so that the agents build more and more belief in their receiving communities.

Times like this easily can erode belief in the whole process. It is tempting to throw it all out and start again with something simpler. Back to a careful review of the **problem finding** square. This is not a waste of time. This review makes the Context reveal itself precisely, and clarifies many of the tasks and the sequencing of these tasks, so every task logically scaffolds the mantle development.

In my case this review gives me a gift which I could probably not seize once I had revealed the painting to them. I suddenly saw a simplified parallel circumstance currently in the English news;

Greyhound dogs travel faster than people.

Greyhounds currently are available free to responsible new owners.

Agents are needed to arrange the match between the dog and the human 'others'.

The lives of these human others will be changed by the acquisition of these racing dogs.

The matching of dog and human will require **monitoring** and **empathy** in the agents, to be certain they have behaved responsibly in arranging the match.

It is not only a perfect parallel to the Ikaros mantle but it can be swift and light hearted. For this I only require a drawing revealing the speed and light

structure of greyhounds. Imagine the parade of unsuitable or devious applicants for the dogs! (Butchers, Cruella who would paint them and turn them into Dalmatian dogs, tottery elderly ladies taking lithe eager greyhounds for 'walkies'). What images.

This apparent zany Mantle enables the essential shift of time to be achieved. Speaking in the now time of drama is one of the big hurdles for high schoolers who can be very nervous of drama time. So having the dog parallel I now wish through the chart to check that it will serve. It will also allow swift finding of receivers of dogs via mobile phone conversations and then public dialogue with me, the client, who has the dogs. You can bet your life on it, that it worked!

We were so busy inventing mismatches that suddenly drama behaviour was natural and laughter abounded. They were doing instant translation between Turkish language phone calls on mobiles and English to explain the problems to me, the greyhound charity representative.

	<i>Teaching to task works against this</i>	Brainstorming		Immersion		<i>I see myself as a journeyman teacher</i> Myself			
	Problem Finding	Fluency	Flexibility	Originality	Tolerance of Ambiguity	Insight	Elaboration		
Orientation	<i>I look behind the painting to see if it will serve 'youth & risk'</i>	<i>Avoid the urge to resolve a 'story' quickly</i>	<i>Remember the range of place and period I can select from</i>	<i>Stubborn determination to use painting as metaphor</i>	<i>Possible making the idea to fit the form of the work</i>	<i>Check all the details of the ideas to form</i>	<i>Starting to formulate the details of possible tasks</i>	<i>Create the fine details and the means I will use</i>	
Sensation	<i>Identify with the legs, the ship board sailors, the ploughman and the shepherd physically</i>	<i>'seeing' people doing things together</i>	<i>Point of view Who shall we be?</i>	<i>Who am I/ How many roles may I fill as work progresses</i>	<i>Don't force too early. See images in actions</i>	<i>Don't love your play! Keep vigilant to open more ideas.</i>	<i>Is the triangle of Client Agent and Receiver viable?</i>	<i>Examine possible tasks for the learning</i>	
Intuition	<i>Using unfamiliar notions (distancing) to make ideas close to experience</i>	<i>Shifting times of different events and locations</i>	<i>How to transform the working space as necessary</i>	<i>Limitations and opportunities of my choice of problem</i>	<i>Checking the images for viable working</i>	<i>More vigilance</i>	<i>Will it serve my curriculum?</i>	<i>Keep the internal coherence of all developments</i>	
Thinking	<i>Fully aware of the distancing I've selected</i>	<i>There is a wide range of learning tasks in the Ikaros 'bank'</i>	<i>Which 'people' will the curriculum focus require?</i>	<i>Clarify essential materials – the painting, the BBC broadcast, etc</i>	<i>Keep checking for openness to class ideas as they work</i>	<i>Examine each part of the context to be clear it serves</i>	<i>Start considering the tasks and sequencing in action/process</i>	<i>Keep checking</i>	
Feeling	<i>The age of the students. Can we 'play' and achieve depth.</i>	<i>Deliberately inventing a bank of possibilities the Ikaros context will carry to achieve the learning curriculum</i>		<i>Firm up the precise curriculum to aim for</i>	<i>Stop worrying. Let it rest now</i>	<i>Trust your instinct to be certain. It's good preparation</i>		<i>Remember it is student sense of internal coherence not mine</i>	
	<i>Keep it high</i>	Openness		<i>Keep opening up your reviewing of the choice of context</i>	Critical Imagination <i>Keep it high</i>	<i>Keep checking dogs as parallel to Ikaros carrier</i>	<i>I'm still checking but I realise the context <u>will</u> serve</i>	<i>Start collecting materials and the best usable forms</i>	Persistence

So now here is the creativity chart filled in as well as I can remember with the process of thinking I went through in finding the Mantle which enabled a group of high school students to study sea and river routes throughout Europe and the Black and Mediterranean seas to reach a closely examined coast of Turkey. To design a unique carrier with wheels. To study Turkish terrains with a view to testing carrier and new unfamiliar drivers to use it with care. To accept the painting as the metaphor for the modern client, the agents and the world 'others' needing wheels, and to submit to creating in drama communities they themselves chose from my 35 story cards, from which they selected four:

1. A solitary doctor in an African setting dealing with long lines of people needing help who had walked miles to see him. On wheels he could travel to them and carry medicines.
2. A group of farmers and a solitary carrier of tree cuttings, visiting them to show them how to use tree slips to grow shade for their crops which could grow between.
3. A well outside a village and the dangerous journey made by women to fill their jars while enemy soldiers harassed and raped them when opportunity arose.
4. A group of women creating batik cloths of great beauty for sale in the fashion houses of New York, Rome, London and Paris who were carrying heavy bundles of cloth between rail and village.

"The way we manage (children in school) learning is wildly individual. There is no certificate for collaboration" (10) quotation from 'Creative Thinkers'. Schools are going to require more than ever, teachers who become their own devisers, to find within themselves the resources, imaginative and actual, which attract, involve, engage, and productively obsess the classes we encounter. The current corset of tests, results and competition is slowly receding as common sense begins to influence the choices we make. No one, except other teachers, can realise the complexity of the relationship of teacher and taught, and the opportunities of the collective knowledge now available. Building the twin sinews of belief in oneself and the searching out of information from the plethora of technological resources needs the confident creative mind to make learning happen for teacher and class.

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References in text

- (1) "Creativity" I can't trace details as my copy is with the Manchester Heathcote archive.
- (2) "The New Philanthropists." Charles Handy, Heinemann, 2007.
- (3) "The New Alchemists." Charles Handy, Hutchinson, 2004.
- (4) "Shikaster" Doris Lessing, Grafton, 1979.
- (5) "The Making of the Representative for Planet 8" Doris Lessing, Flamingo, 1982.
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- (6) "A Thomas Jefferson Education" Oliver Van DeMille, George Wythe College Press, Utah, 2000.
- (7) "Distancing at Close Range" Stig A. Eriksson, ABO 2009.
- (8) Painting "Landscape with the Fall of Ikaros." Pieter Brugel the Elder, 1588.
- (9) *ibid.* 6 page 123.
- (10) 'Creative Thinkers' 02.10.06, Education Guardian.