

DOROTHY HEATHCOTE'S 34 ROLE CONVENTIONS: CATEGORISED

'(The conventions) exploit the use of signing and significance in a very special way because most of them **shift the way in which contact with role and immediate time works.**'

This is a new layout and expansion of the original list from '*Signs and Portents*' first published in SCYPT Journal, Spring, 1980.

SENSE OF A REAL PERSON OR GROUP OF PERSONS	
1	The roles actually present, naturalistic, yet significantly behaving, giving and accepting responses.
2	The same, except framed as a film. That is, people have permission to stare, but not intrude. 'Film' can be stopped and started, or re-run.
3	The roles present as figures on a monument. They can be talked about, walked around and even sculptured afresh if so framed.
4	The same, but with the convention that the effigies can be brought into lifelike response and then returned to effigy. Monuments can only know what has been carved on or around them by the maker.
5	The roles as in a wall fresco or tomb carving which is fixed to floor or wall.
6	The roles as in 3,4,5, but capable only of hearing what observers are saying. This causes selective language to be generated by them.
7	The roles as above, activated to speak, but not move.

ICONIC REPRESENTATION	
8	The roles depicted in picture: removed from actual life, as in a photographic slide of roles, a painting, photograph or drawing. This includes those made by the class, as well as prepared depictions.
9	A drawing seen in the making, of someone important to the action, as on a blackboard.
10	A stylised depiction of someone. For example, an identikit picture made by the class in frame as detectives, or researchers or novelists requiring to illustrate by using coins or medals depicted iconographically.
11a	The same, except made beforehand, so is a <i>fait accompli</i> .
11b	As in 10, except the depiction is presented as a jigsaw to be fitted together by class, eg. broken stained glass window or damaged painting requiring reassembly.
12	A lifesize (cardboard) model with clothing (real) of role. For example, 'framed' as if in a museum or salerooms. eg. ' <i>This is the dress worn by Florence Nightingale when she met Queen Victoria after Scutari</i> ' or ' <i>the armour of king Henry VIII.</i> '
13	The same, except the class is dressing the model so as to see 'how it was' on that day when those events happened.

OBJECTS REPRESENTING	
14	The clothing of a person cast off in disarray. For example, remains of a tramp's presence, or a murder, or escape as in a highwayman's situation.
15	<u>Objects to represent</u> a person's interests. This works as above, but more intimate things can indicate <u>concern</u> rather than appearance. For example, a ring of a Borgia.

SYMBOLIC WORDS AND WRITINGS	
16	An account of a person spoken by another person in naturalistic fashion. For example, <i>'Well, when I saw him last he seemed alright. I never dreamed anything was wrong.'</i>
17	An account of a <u>person</u> writing as if that <u>person</u> , but read by someone else. For example, a diary found by chance or deliberately borrowed temporarily or stolen to cause permanent loss.
18	An account written by the person who now reads it to others, for example, a policeman giving evidence or a confession. The role is present in this case but in contact through their writing as an author might well be. This mixes two conventions, No. 2 in the list and this one.
19	An account written by someone of someone else and read by yet another.
20	A story told about another, in order to bring that person close to the action. For example, <i>'I saw him open a safe once. It was an incredible performance. I'm not sure if he would assist us, though.'</i>
21	A report of an event but formalised by authority or ritual. For example, an account of bravery in battle on the occasion of the presentation of posthumous medals.

DOCUMENTS and/or LETTERS	
22	A letter read in the voice of the writer. This is an emanation of a specific presence, not just any voice, communicating the words.
23	The same, but the letter is read by another with no attempt to portray the person who wrote it, but still expressing feeling.
24a	A letter read without feeling. For example, as evidence, or accusation in a formal situation.
24b	Any document or written account other than a letter, which refers to a specific person or event as in a newspaper article, or a biographic form, or even a filled-in application form or a passport page. This can be a will written in the first person.

VOICES HEARD	
25	The voice of a person overheard talking to another in informal language, that is, using naturalistic tone.
26	The same, but in formal language.
27	A conversation overheard, the people not being seen. Deliberate eavesdropping, as in spying.
28	A report of a conversation, written and spoken by another.
29	A reported conversation with two people reading the respective 'parts'.
30	A private reading of a conversation, reported as overheard.

CRYPTIC CODE	
31	The finding of a cryptic code message. For example, tramps or spies.
32	The signature of a [person found. For example, a half-burned paper.
33	The sign of a particular person discovered. For example, the special mark of the Scarlet Pimpernel.
34	A coat of arms, or initials placed upon objects denoting ownership.

A NOTE TO BE CONSIDERED WHEN USING THESE CONVENTIONS

Whichever type you select has the effect of introducing the presence or sign or signifier of an **OTHER** which creates 'something to stare at or consider' within the frame of power you wish the class to use when negotiating with the 'evidence' of another person or group. Productive tension will always have to be a feature of such encounters. The basic tension will become present because the class care to enquire into a situation. Careful framing or point of view and need must be attended to, otherwise class are merely entertained.

DOROTHY HEATHCOTE, 2007