





# Making a World of **difference**

A DICE resource for practitioners on educational  
theatre and drama



DICE – Drama Improves Lisbon Key Competences in Education

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# Preface

Dear Reader

Welcome to the DICE Educational Resource. The DICE project has brought together practitioners from 12 countries working in educational theatre and drama (ETD). The purpose of our research has been to see how ETD impacts on 5 of the 8 Lisbon Key Competences for lifelong learning. These are:

- Communication in the mother tongue
- Learning to learn
- Interpersonal, intercultural and social competences, and civic competence
- Entrepreneurship
- Cultural expression

We view each competence as part of an integrated whole and value each one as a necessary part of a child's development. We have also added a 6<sup>th</sup> competence to our research project:

- All this and more.....

This competence incorporates the other 5 but adds a new dimension to them because it is concerned with the universal competence of what it is to be human. An increasing concern about the coherence of our society and developing democratic citizenship requires a moral compass by which to locate our selves and each other in the world and to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be. Educational theatre and drama is a social act of meaning-making and it has the capacity to ignite the collective imagination to do this.

The contents of these pages represent our struggle to open doors for young people to see themselves and their world. The ethos underpinning the DICE project (see The DICE Project – Our ethos) has been developed by the practice of the research project itself. It reflects our own learning, the spirit of our collaboration and the ongoing practice.

The aim of this Educational Resource is to share what we have learned along the way with fellow practitioners and those who are new to this field of work in the hope that it will encourage them to explore for themselves what we believe to be important work. You, dear reader, can respond to what we offer, add to and develop it, and hopefully join us on our journey.

Chris Cooper  
Editor

## Reader's Guide

*Making a World of Difference* is an Educational Resource divided into four sections.

**Section A** is an introduction to the DICE project: what the project was and set out to achieve, the partners, our ethos, the form of educational theatre and drama, and key research findings.

**Section B** is broken down into the six competences. The impact of educational theatre and drama activities on each competence is illustrated by documented practice, two per competence. Each documented practice is broken down into three sections:

- 1 – the project/workshop/production – what we were doing and how we did it.
- 2 – our approach – an insight into some of the thinking guiding our practice.
- 3 – teachers: a guide to practice – recommendations, issues and questions to consider if you were to take on the development of this work.

The final part of each competence in Section B includes a short summary of the most relevant results related to each of the key competences.

We view each competence as part of an integrated whole and value each one as a necessary part of a child's development. There is no ascending order or primacy among them. In the spirit of this, rather than present the documented practice in numerical order, we rolled a dice to determine the order in which to share them with the reader. You, of course, can choose your own order to read them in.

**Section C** - *Another throw of the DICE*, focuses on what you can do to develop the use of educational theatre and drama in your own context and how to find out more about it.

**Section D** has three very useful appendices on terminology, where to find more information and how to contact DICE partners.





# A Introduction

## The DICE Project – What is DICE? The project outlined

**DICE** (“**Drama Improves Lisbon Key Competences in Education**”) was an international EU-supported project. In addition to other educational aims, this two-year project was a cross-cultural research study investigating of the effects of educational theatre and drama on five of the eight Lisbon Key Competences.<sup>1</sup> The research was conducted by twelve partners (leader: Hungary, partners: Czech Republic, Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and United Kingdom). All members are highly regarded nationally and internationally and represent a wide variety of formal and non-formal sectors of education.

<sup>1</sup> In the document, we will sometimes refer to the “Lisbon Key Competences” as “Key Competences” only.

### The objectives of the project were:

- To demonstrate with cross-cultural quantitative and qualitative research that educational theatre and drama is a powerful tool to improve the Key Competences. The research was conducted with almost five thousand young people aged 13-16 years.
- To publish a Policy Paper, based on the research, and disseminate it among educational and cultural stakeholders at the European, national, and local levels worldwide.
- To create an Education Resource (the book you are reading) - a publication for schools, educators and artistic practitioners about the different practices of educational theatre and drama. To disseminate this pack at the European, national, and local levels worldwide.
- To compare theatre and drama activities in education in different countries and help the transfer of know-how with the mobility of experts.
- To hold conferences in most of the partner countries in order to disseminate the results of the project, as well as a conference in Brussels to disseminate the first main results to key EU leaders in the relevant areas of arts, culture, education and youth.

We examined the following **five** out of the eight **Key Competences**:

1. Communication in the mother tongue
2. Learning to learn
3. Interpersonal, intercultural and social competences, civic competence
4. Entrepreneurship
5. Cultural expression

Furthermore, we believe that there is a competence not mentioned among the Key Competences, which is the universal competence of what it is to be human. We have called this competence “All this and more”, and included it in the discussion of the research results.

These six are life-long learning skills and competences necessary for the personal development of young people, their future employment, and active European citizenship.

The key **outcomes** of the project are the Education Resource and the Policy Paper, and hopefully also a long series of publications of the detailed research results in future years, beyond the scope of the project.

The **innovative aspect** of the project is that this is the first research to demonstrate connections between theatre and drama activities in education and the Key Competences, with the added value that the research results will be widely shared with the relevant communities and stakeholders. As many of the competences have rarely or

never been examined before in cross-cultural studies, we also had to invent and develop new measurement tools that might be useful in the future for other educational areas as well. Besides some newly developed questionnaires for children, teachers, theatre and drama practitioners and external assessors, we devised a toolkit for the independent objective observation of educational theatre and drama classes.

All materials used were identical in all twelve countries, and therefore are applicable in any culture.



DICE is not only a two-year-long project, but rather a journey and an enterprise that has just begun with this research. In the past two years several hundred people have been working with us, from peer volunteers to members of national Academies of Science. For some of us, this project has been one of the most challenging, if not the most challenging task of our professional career, something we have learned and continue to learn a huge amount from.

## The DICE Project – consortium members and partner organisations

**Hungary:** The Káva Drama/Theatre in Education Association is a public benefit organisation providing arts and education projects, operating as an association since 1996. As the first Theatre in Education company in Budapest the main task of the Company is to create complex theatre / drama in education programmes, in which social and moral problems are analysed through action with the participants. The young people are not only observers, but also the writers, directors and actors of the story which is created through thinking, analysing, compression, transformation and in many cases through performing certain situations. Kava aims for the highest aesthetic values and the complex application of various learning forms. The significance and effect of Kava's programmes for children and youth goes far beyond the traditional frames of theatre. Teaching democracy, examining age problems, social and moral issues are the focus of the work. When working with children Kava uses theatre as a tool to find ways towards a deeper understanding. The Company work with groups of 9-18 year-old children and young people – many of them disadvantaged – all over the country.

**The Netherlands: LEESMIJ** opens the discussion on socially relevant themes by using interactive theatre. LEESMIJ creates awareness and breaks taboos on subjects like illiteracy, power abuse, bullying and sexual intimidation. By using forum theatre (inspired by Augusto Boal) it goes beyond talking and thinking; the audience is invited to take an active role in problem solving and testing possible alternative behaviours on stage, in this way practising for real life.

**Poland: University of Gdansk** was founded in 1970. It is the largest institution of higher education in the Pomeranian region. It offers the possibility of studying in almost thirty different fields with over a hundred specialisations. Such fields as Biology, Biotechnology, Chemistry, Psychology and Pedagogy are among the best in the country. There are almost thirty-three thousand students in the nine faculties.

The Institute of Pedagogy, which hosts the DICE project in the University of Gdansk, educates social workers, culture animators, teachers, etc. It is the only university in Poland that offers two-year Postgraduate Drama in Education Studies. Curriculum of the studies contains such courses as: Sociodrama, Psychodrama, Developmental Drama, Theatre Workshops, Active Learning and Teaching Methods, etc. The Institute of Pedagogy collaborates with Shakespeare Theatre in Gdansk for drama in education practicum for students.

**Romania: SIGMA ART Cultural Foundation for Youth** is a Cultural-educational and Artistic resource centre which offers support (behaviour, attitude) to young people, artists and to other organisations which have similar objectives. Founded in April 1995, Sigma Art Foundation is the only Theatre in Education group in Bucharest, Romania, with strong international connections to similar organisations. Using theatrical techniques, in which social and moral problems are analysed through workshops and performances, the young people became, in time, full participants and leaders of the artistic and educational process. The entire process of selecting the scripts and producing the performances is closely assisted by professional directors, actors and dancers. The performances take place mostly at Sigma Art's Studio, in high schools, universities, professional theatres in Bucharest, national and international theatre festivals. One of Sigma's aims is to develop in Romania a new method of working with adults and young people that will have a social impact and successfully contribute to social inclusion. Basically, Sigma Art Foundation is oriented into two main activity fields: Education and Art performance.

**Slovenia: Društvo ustvarjalcev Taka Tuka** was established in the year 2002 as a result of our years of work with deaf and hard of hearing children and youth in the field of theatre. We soon discovered that through creativity we can contribute greatly to their development on their way to adulthood. The basic aim of the Association is development, research, implementation and promotion of theatre and drama as a tool for personal development and teaching personal, social and emotional skills.



The main activities of the Club are: creative workshops (theatrical, dance and fine art) for children, young people and adults; seminars for mentors, teachers of main stream schools and specialist who work with people with special needs; parenting schools; seminars for deaf adults. There are more than 60 children in the Club and young people are permanently involved in different activities.

**United Kingdom: Big Brum Theatre in Education Company (Big Brum)** is a registered charity founded in 1982 in Birmingham, England. Big Brum seeks to provide high quality theatre in education programmes for children and young people of all age ranges and abilities, in schools, specialist units, colleges, community environments and arts venues. The Company is committed to bringing theatre to young people who would not normally have access to it. As practitioners, the Company proceeds from the premise that children are not undeveloped adults but human beings in their own right. Art is a mode of knowing the world in which we live and Big Brum uses educational theatre and drama to work alongside young people to make meaning of their lives and the world around them. Big Brum has developed a 15-year artistic relationship with the world renowned British dramatist Edward Bond, and his work and theoretical approaches to drama have strongly influenced the artistic model of the Company.

**Czech Republic: The Charles University** founded in 1348 is one of the oldest universities in the world and nowadays belongs to the most eminent educational and scientific establishments in the Czech Republic, which are recognised in both the European and global context. Scientific and research activities form the basis on which the Doctoral and Masters programmes are based at Charles University. Over 42,400 students study at Charles University in more than 270 accredited academic programmes with 600 departments.

The Department of Education hosts the DICE project. Drama in Education is part of The Personal and Social Education, which is one of the specialisations of The Department of Education. We also co-operate with The Theatre Faculty of the Academy of Performing Arts in Prague, which among others educates drama teachers.

**Norway: Bergen University College** is a state institution of higher education, established in August 1994 by the merging of six former independent colleges in Bergen, Norway. The total number of students is about 7,000, and there are 750 academic and administrative staff.

Bergen University College (Høgskolen i Bergen) is organised in 3 faculties: Faculty of Education, Faculty of Engineering, Faculty of Health and Social Sciences. The College has a strong tradition within teacher education in the arts: drama, dance, music, visual arts and Norwegian (language and literature). The Faculty of Education has a centre for arts, culture and communication (SEKKK).

The Drama Department has pioneered studies in drama education in Norway since 1971, when the first one-year full time course for drama teachers in the Nordic countries was established. The department offers a variety of drama courses, from introductory drama in the general teacher education, via Bachelor-level courses, to a 2-year Masters degree in drama education.

#### **Palestine: Theatre Day Productions (TDP)**

*"I go to the theatre because I want to see something new, to think, to be touched, to question, to enjoy, to learn, to be shaken up, to be inspired, to touch art."*

Theatre Day Productions wants drama, theatre, and creative activities to be a regular part of the lives of young people in Palestine so that kids can find their individual voices, their sense of self, and discover their creative life.

The Arabic name of the company, "Ayyam Al Masrah" (Theatre Days) comes from the notion that some day each Palestinian child will have at least one 'theatre day' during his or her school year. TDP makes plays with adults and performs for kids. We also make plays with kids who perform for kids. TDP has set in motion both a youth theatre company and an actors training programme. The programme is carried out on a regional basis: at present in the Gaza Strip and in the West Bank.



**Portugal:** The mission of the **Technical University of Lisbon (UTL)** is to promote, develop and transmit scientific, technical and artistic knowledge to the highest standards, encouraging research, innovation and entrepreneurship, and adapting to the changing needs of society in terms of ethics, culture and internationalisation.

UTL is a 21<sup>st</sup>-century research European university, alert to the new challenges posed by society, and a leader in its areas of knowledge where professionals and researchers are trained to the highest standards.

The Faculty of Human Kinetics (FMH) is the oldest sports and physical education faculty in Portugal. It became part of the Technical University of Lisbon in 1975. It is the fruit of its long history, marked by successive reformulations of its objectives and by its adaptation to society's needs, as these were interpreted by the institutions that preceded it – the National Institute of Physical Education (INEF) from 1940 to 1975 and the Higher Institute of Physical Education (ISEF) up to 1989.

Originally an institution that focused on physical education in schools, with a strong emphasis on pedagogy, the Faculty is nowadays open to a wider range of study areas of interest to different sectors of society – the education system, sports, health, industry, and the arts – with which it cooperates in a lively and fruitful way.

**Serbia: NGO CEDEUM Centre for Drama in Education and Art** was founded on October 29th 1999, but its founders have been continually working in this field for the past twenty-five years, as promoters of drama/theatre in education and arts. CEDEUM gathers experts from this field in Belgrade and has a widespread network of associates, both from Belgrade and the whole country. The goal of CEDEUM is further promotion of drama and theatre in all aspects of educative, artistic and social work through projects, workshops, seminars, expert meetings and work presentations. CEDEUM is particularly engaged in education of educators and training of artists, as well as seminars and training programmes based on Drama in Education and Theatre in Education methodology for pre-school teachers, and teachers in elementary and secondary schools in Serbia. CEDEUM experts are active in the process of involving drama in schools, and take an active role towards influencing national policies for promotion and introduction of dramatic activities in the educational and cultural system and social work. CEDEUM is also an organiser of "Bitef Pollyphony": a special drama/theatre programme within the Belgrade International Theatre Festival BITEF – New Theatrical Trends (mid-September) focused on national, regional and international exchange of drama/theatre experiences, collaboration, networking, workshops and work presentations in the field of arts, education and social work. CEDEUM is a member and National Centre of IDEA – International Drama/Theatre and Education Association.

**Sweden: Culture Centre for Children and Youth in Umeå** develops and supports cultural activities for the younger generation in Umeå, including networks for support and co-operation in this area, in-service training in relevant fields for teachers and others who come into contact with children and young people in the course of their work, cultural programmes for pre-schools and other types of school, and public performances for children and family audiences.

Cultural education projects are conducted in schools and in the form of training and guidance for teaching staff involved in creative activities for children and young people. The "Teatermagasinet" drama groups for children and young people in the age range 10-

19 are a major aspect of the operations; and theatre groups for physically impaired children are a high priority, as is the use of Theatre in Education. A drama festival with all children takes place in May every year. The City of Umea is the largest city in northern Sweden and also one of the fastest growing cities. Umeå has two universities, and a population of 114,000, with an average age of 38. Over half of the people who live here are from outside the region. Umeå will be the European Capital of Culture in 2014, along with



Riga. Umeå wishes to establish itself as one of Europe's many cultural capitals. A proud, forward-thinking city in an integrated and multifaceted Europe built on participation and co-creation, characterised by curiosity and passion. The program of Umeå 2014 is inspired by the eight Sami seasons, and the year will entail many opportunities for inspiring meetings and cultural exchanges.

**To contact any of the consortium members see Appendix C**

## Educational Theatre and Drama – What is it?

*The children are watching a refugee girl, Amani, and a boy, George, interact in a disused railway station. Amani and George are played by two actors in role. The interaction is fraught with tension. Amani is frightened, George is aggressive - he is frightened too. They cannot speak to each other. One of the pupils, a girl aged seven, a girl who is often quiet, distant even, taps one of the adults working in the programme on the shoulder. "I know what the problem is", she says. The adult gets the attention of the actor facilitating the programme, indicating that the child is prepared to share her understanding with the rest of her peers. "His story is her story" she observes with quiet confidence, "and her story is his story, but they don't realise it." The significance was apparent to everyone in the room, it was held in a portentous silence. The task for everyone involved now was to deepen this understanding and share it with George and Amani. This was the stuff of real drama.*

**Suitcase – a Theatre In Education programme for children aged 6-7 years old**

### The drama of – *As if*

Let's begin with a broad definition of the meaning of drama, which derives from the Greek word *Dran* – to do. Drama is something of *significance* that is 'done' or enacted. In our work it is action explored in time and space in a fictional context.

Drama and theatre is a shared experience among those involved either as participant or audience where they suspend disbelief and imagine and behave **as if** they were other than themselves in some other place at another time. There are many aspects to the imagined experience of **as if**.

Drama is a framed activity where role-taking allows the participants to think or/and behave **as if** they were in a different context and to respond **as if** they were involved in a different set of historical, social and interpersonal relationships. This is the source of dramatic tension. In drama we imagine the real in order to explore the human condition.

Acting a role in a play, or taking a role in a drama, is a mental attitude, a way of holding two worlds in mind simultaneously: the real world and the world of the dramatic fiction. The meaning and value of the drama lies in the dialogue between these two worlds and the human subjects behind its representations: the real and the enacted; the spectator and the participant; the actor and the audience. Even in performance we are not simply showing to others but also seeing ourselves, and because of this, drama is an act of 'self' creation.

## DICE – Educational Theatre and Drama

The range of work that has been the subject of this research project is both rich and diverse. It involves a variety of processes and performance elements in a variety of contexts using many different forms and different approaches to drama and theatre. We do however share a common concern for the needs of young people and view our work within an educational framework, whether this is in school or another learning context such as a theatre and drama group or club. We have therefore adopted the generic term of *educational theatre and drama* to describe the work that the partners in the DICE project do.

### Why do we differentiate between theatre and drama?

The work explored in this publication, and we suspect the work of practitioners everywhere, functions along a continuum, with process at one end, moving on through exploring, sharing, crafting, presenting, and assessing, towards performance at the other. The fundamental difference between the two ends of the spectrum is the difference between *process* and *product*.

The creation and crafting of a piece of **theatre** has the audience as its focus. The process of making theatre can be educative in itself – we need to understand what we are performing to an audience, we learn skills in order to present a play text – but the *function* of theatre, irrespective of what an individual may get out of performing, is to show to others.

Performance however requires depth in order to be an event rather than an empty effect. Theatre cannot be theatre unless the actor is consciously divided within the aesthetic space, both self and not self – I and not I; unless there is a division between the aesthetic space and the audience; unless the dramatic event unlocks or accesses for the audience the most extreme situations, dilemmas and emotions concerning the gamut of human experience – be they spiritual, emotional, psychological, social, physical, etc.

To paraphrase Eric Bentley:<sup>2</sup>

*In theatre, A (the actor/enactor) plays B (the role/performance) to C (the audience) who is the beneficiary.*

**Drama**, on the other hand, is not as concerned with the learning of theatre-skills, or production, as it is with the construction of imagined experience. Drama creates dramatic situations to be explored by the participants, inviting them to find out more about the process of how the situation comes into being, to shift perspectives in the here and now, identify and sometimes solve problems and deepen our understanding of them. The focus is on process: it is a social activity that relies on many voices and perspectives, and on role-taking; that focuses on task rather than individual interests; and that enables participants to see with new eyes. This approach creates an opportunity to probe concepts, issues and problems central to the human condition, and builds space for reflection to gain new knowledge about the world. Drama is more concerned with providing the child with lived-through experience, with the enactive moment, rather than with performing the rehearsed moment. It moves along an educational continuum that embraces many forms, from simple role play that is very close to child's play to fully-structured sharing (including showing); but the focus remains on identifying opportunities for learning and how to organise these.

*In drama, A (the actor/enactor) is simultaneously B (role) and C (audience,) through participation and observation, in a process of percipience (a process of both observing and participating).*

Educationally speaking some of our work trains young people in theatre and drama skills in order that they can perform in theatre or pass those skills on to others through teaching. But there is also a deeper concern and a wider potential in educational theatre and drama: to use dramatic art to connect thought and feeling so that young people can explore and reflect subject matter, test and try out new ideas, acquire new knowledge, create new values, and build self-efficacy and self-esteem.



<sup>2</sup> Bentley, Eric (1964). *The Life of Drama*. New York: Applause Theatre Books.

## The DICE Project – Our ethos

*“I go to the theatre because I want to see something new, to think, to be touched, to question, to enjoy, to learn, to be shaken up, to be inspired, to touch art.”*

– **Child in Palestine**

*“It helps when you’re stuck for words; when you act it out people can see what you’re thinking. But when you’re [only] saying it, they’re just going ‘mmm, OK’ - they don’t really understand. I think people find it better to learn when they’re doing practical stuff and not just sitting there writing or listening.”* – **Child in Birmingham**

*“A child may absorb all the skills of a closed society and not have the ability to judge or question the values of that society. We may need other ways to open a child’s mind to the deeper questions about society and human existence, not only to challenge the child but to get the child to challenge us and our culture. Perhaps there is something more important than the developing of cognitive skills, perhaps we can help even the youngest child to embark on a search for wisdom, the development of that child’s own values and philosophy of life.”* – **Teaching Children to Think, Robert Fisher (1990)**

### Like-minded artist educators

The ethos underpinning the DICE project has been developed by the practice of the research project itself. It reflects our own learning, the spirit of our collaboration and the ongoing process we are engaged in through educational theatre and drama. We do not claim to be an absolute authority on the theory and practice of educational theatre and drama. We are a group of artist educators and arts education pedagogues who came together because we hold some fundamental values in common that underpin the work that we do. Principal among them is a commitment to nurture and develop the young; as dramatic arts educators and practitioners we work with young people and train others to do so. We proceed from the premise that children and young people are not undeveloped adults but human beings who have rights, should be treated justly and given equality of opportunity. We recognise that society too easily forgoes its responsibility to treat young people in this way.

### The need for change

*“There is increasing concern about social cohesion and developing democratic citizenship; this requires people to be informed, concerned and active. The knowledge, skills and attitudes that everyone needs are changing as a result.”*

– **Proposal for a Recommendation of the European Parliament and of the Council on key competences for lifelong learning, p3.**

If we are to address well-founded concerns about ‘social cohesion and developing democratic citizenship’ we believe that there needs to be a new paradigm in education, an approach that goes beyond the transmission model that is currently predominant which requires that the child learn ‘ready-made’ testable knowledge focused predominantly on passing the tests. Teachers find it increasingly difficult to see the young developing human beings behind the target grades and assessment process. And for those who do, increasingly restrictive and proscriptive curricula make it very difficult for them to access that young human being. That many teachers do is a testament to their commitment to their pupils and to learning. Programmes such as PISA (The Programme for International Student Assessment),<sup>3</sup> which aim to ‘improve’ educational policies and outcomes through regular evaluations, focus on the kind of measurement that is reductive and cannot take account of potential development.

If one believes that poor performance in the education system is due primarily to failures in the assessment of teachers and students, then creating better instruments for measuring how well students are doing in literacy, numeracy and science makes perfect sense. But the culture of education is rooted in a different and far more serious set of problems.

There are essentially two ways by which we organise and manage our understanding of the world: logical-scientific thinking, and narrative thinking.<sup>4</sup> The traditional education system is tied to the former and treats the narrative arts as an ‘added value’ rather than a necessity. But it is in the narrative mode that one can construct an identity and find a place in one’s culture. Education must also cultivate this mode of thinking and doing, and nurture it; our future society depends upon it. We need a fusion of **both** modes of thinking to create the active citizens of the future.



### The power of educational theatre and drama

Educational theatre and drama can be a dynamic tool for achieving the fusion of these two modes of thinking, a holistic approach to the child that contextualises and grounds learning both socially and historically.

<sup>3</sup> Co-ordinated by the Organisation for Economic Co-operation and Development (OECD), PISA is a world-wide evaluation of 15-year-old school children’s academic performance. It was first introduced in 2000 and is repeated every three years.

<sup>4</sup> See Bruner, Jerome (1996). *The Culture of Education*, Cambridge, Mass.: Harvard University Press.

In educational theatre and drama our engagement is both intellectual and emotional, making learning affective. We cannot 'give' someone our understanding, real understanding is felt. Only if the understanding is felt can it be integrated into our minds and shape our values.

Educational theatre and drama is empowering and cultivates self-efficacy and builds self-confidence. In daily life, which proceeds at such a pace, it is hard to see our 'self' from within a situation and to exercise control over our thoughts and feelings. When we work in the drama mode we develop our 'self-spectator', an ability to be conscious of ourselves in a given situation. This helps us to take responsibility for ourselves; if we cannot do this we cannot take responsibility for others.

Rather than fear the 'other', which foments prejudice and hatred, educational theatre and drama encourage us to explore how others think and feel. Being able to 'step into the shoes' of others fosters empathy, without which tolerance and understanding is much harder to come by.

Educational theatre and drama cultivates the imagination, utilising our uniquely human capacity to imagine the real and envisage the possible. The former provides safety, the latter freedom. This dialectic liberates the mind from the tyranny of the present. Educational theatre and drama is the imagination in action.

Rational thought can be coldly functional, but infused by the imagination it changes the way we think: we can reason creatively, humanly. All fields of human thought and action need the creativity that the imagination brings, to go beyond facts and the information already given.

The imagination creates human values – and never before has society so needed to utilise it, to find creative solutions to human problems, to reflect on society and what makes it worth living in, while envisaging new possibilities with a better sense of where we are going and with deep convictions about what kind of people we want to be.

The imagination is a tool for learning involving higher thought processes that can bring about a deep penetration of any subject matter under exploration, enriching the acquisition of new knowledge and concepts.



Democratic citizenship can be served well by participation in educational theatre and drama activity, which is by its very nature both social and collaborative. If the EU proposal on key competences for lifelong learning seeks to provide personal fulfilment and inclusion, our citizens need to broaden their perspectives into a worldview that asks fundamental questions about what it is to be human. If educational theatre and drama have an overarching subject it is this. There is a symbiotic relationship between drama and democracy which began in ancient Greece. Antigone, Medea, Orestes, Oedipus et al dramatised human experience and shared the problems of being human. Drama gave voice to those - such as women and slaves or victims and the defeated - who largely went unheard in society. The theatre functioned as a truly democratic public space, a space for reflection that contested the ethos of Greek society. Educational theatre and drama has inherited this tradition and provides a safe public space (safe because it is fictional rather than actual) that is both enactive and reflective, for young people to learn and develop a sense of 'self', socially and psychologically.

The citizens of the future need to be citizens of the world rather than just of a nation state. Educational theatre and drama universalises human experience, transcending borders and nurturing interculturalism, and better equipping us to meet the challenges that globalisation has created. Educational theatre and drama focuses on responding to the changing needs of society; ethically, culturally and interculturally.

The paradigm of educational theatre and drama gives young people their individual and collective voice. There are no right or wrong answers to complex questions to do with how we live our lives and understand the world. The world is an open question not a closed one with a ready-made answer. In the narrative mode of thinking learners are not imitative but are given the initiative whereby they become stewards of their own learning.

### The work we do

The work of the partners of the DICE project uses educational theatre and drama to work alongside young people in order to help them make meaning of their lives and the world around them. In our daily work with children and young adults, educational theatre and drama is used as a means to finding a deeper understanding of many different questions and complex problems. It creates social awareness and breaks taboos, it creates the space (through performance, participatory drama and workshop activity) to analyse social and moral problems.

Educational theatre and drama is such a powerful tool because it is based on text, image and action: an image lingers in the mind long after the words have been forgotten. We often learn best through doing, and educational theatre and drama is enactive –

experienced in the moment. Our work often seeks, in time, to enable the participants themselves to become leaders of the artistic and educational process. We work with children and young people in state / public schools, special schools and in after-school activities. The participants have different social and economic backgrounds and different needs: some are deaf and hard of hearing, others have learning or emotional and behavioural difficulties, and some are often deemed to be 'less able' or academic failures. Daily we re-discover that our work empowers every child because it is inclusive, and that in educational theatre and drama young people stand 'a head taller than themselves'.

## Research Findings – A summary of key findings

The DICE research was a longitudinal cross-cultural study, which basically means that we have been measuring the effect of educational theatre and drama in different cultures (cross-cultural) over a period of time (longitudinal).

As outlined earlier in The DICE Project – what is DICE? The project outlined, we examined the following **five** out of the eight **Lisbon Key Competences**:

- Communication in the mother tongue
- Learning to learn
- Interpersonal, intercultural and social competences, and civic competence
- Entrepreneurship
- Cultural expression

And we added our own:

- All this and more, which is the universal competence of what it is to be human

and we included it in the discussion of the research results.

In the final database we have data from 4,475 students altogether, from 12 different countries, who have participated in 111 different types of drama programmes. We have collected data from the students, their teachers, theatre and drama programme leaders, independent observers, external assessors and key theatre and drama experts as well. The research design was complex, the research sample was large and rich, and results in detail are planned to be published over forthcoming years.

### What does the research tell us about those students who regularly participate in educational theatre and drama activities?

Here is a brief summary: compared with peers who had not been participating in any educational theatre and drama programmes, those who had participated in educational theatre and drama

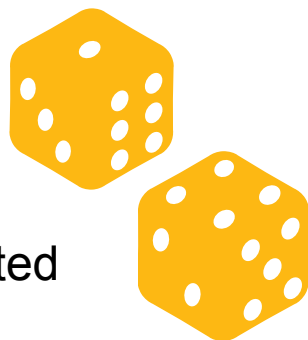
- are assessed more highly by their teachers in all aspects,
- feel more confident in reading and understanding tasks,
- feel more confident in communication,
- are more likely to feel that they are creative,
- like going to school more,
- enjoy school activities more,
- are better at problem solving,
- are better at coping with stress,
- are significantly more tolerant towards both minorities and foreigners,
- are more active citizens,
- show more interest in voting at any level,
- have more interest in participating in public issues,
- are more empathic: they have concern for others,
- are more able to change their perspective,
- are more innovative and entrepreneurial,
- show more dedication towards their future and have more plans,
- are much more willing to participate in any genre of arts and culture, and not just performing arts, but also writing, making music, films, handicrafts, and attending all sorts of arts and cultural activities,
- spend more time in school, more time reading, doing housework, playing, talking, spending time with family members and taking care of younger brothers and sisters. In contrast, they spend less time with watching TV or playing computer games,
- do more for their families, are more likely to have a part-time job and spend more time being creative either alone or in a group. They go more frequently to the theatre, exhibitions and museums, and the cinema, and go hiking and biking more often,
- are more likely to be a central character in the class,
- have a better sense of humour,
- feel better at home.

Section B of this book includes short extracts about the most relevant results related to each of the key competences. If you would like to know more details about the research methodology and the results, read Section B of this book's twin: "***The DICE has been cast – research findings and recommendations on educational theatre and drama***".





# B How educational theatre and drama improves key competences



## A brief introduction to the documented practices

Below are definitions of five of the eight competences as defined by the EU, which the DICE project has been researching.

### Key Competences

#### No1. Communication in the mother tongue\*

Definition: Communication in the mother tongue is the ability to express and interpret

thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate way in the full range of societal and cultural contexts – education and training, work, home and leisure, according to their specific needs and circumstances.

\*It is recognised that the mother tongue may not in all cases be an official language of the Member State, and that ability to communicate in an official language is a pre-condition for ensuring full participation of the individual in society. Measures to address such cases are a matter for individual Member States

#### No2. Learning to learn

Definition: 'Learning to learn' is the ability to pursue and persist in learning. Individuals should be able to organise their own learning, including through effective management of time and information, both individually and in groups. Competence includes awareness of one's learning process and needs, identifying available opportunities, and the ability to handle obstacles in order to learn successfully. It means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning to learn engages learners to build on prior learning and life experiences in order to use and apply knowledge and skills in a variety of contexts – at home, at work, in education and training. Motivation and confidence are crucial to an individual's competence.

#### No3. Interpersonal, intercultural and social competences, and civic competence

Definition: These competences cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation.

#### No4. Entrepreneurship

Definition: Entrepreneurship refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports everyone in day to day life at home and in society, employees in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by entrepreneurs establishing social or commercial activity.

#### No5. Cultural expression

Definition: Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.

Skills: Self-expression through the variety of media [...]. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others. Attitude: A strong sense of identity is the basis for respect and [an] open attitude to diversity of cultural expression.

The partners also added a sixth competence to reflect our practice and to accompany the other five.

#### **No6. All this and more.....**

Definition: The No6 on our DICE incorporates the first five but adds a new dimension, because educational theatre and drama is fundamentally concerned with the universal competence of what it is to be human. An increasing concern about the coherence of our society and developing democratic citizenship requires a moral compass by which to locate ourselves and each other in world and to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be.

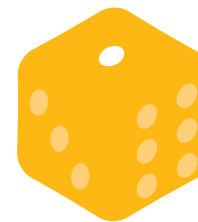
The **universal competence of what it is to be human** remains the benchmark from which all else follows in the work that we do, and we believe that this should underpin all our efforts as artist educators.

Section B is broken down into the six competences. The impact of educational theatre and drama activities on each competence is illustrated by documented practice, two per competence. Each documented practice is broken down into three sections:

- the project/workshop/production – what we were doing and how we did it.
- our approach – an insight into some of the thinking guiding our practice.
- teachers: a guide to practice – recommendations, issues and questions to consider if you were to take on the development of this work.

The final part of each competence in Section B includes short extracts about the most relevant research results related to each of the key competences.

***Each documented practice is a reflection of the stage of development the partners have reached; it is an attempt to articulate what we understand about the role of educational theatre and drama and our practice as artist educators.***



## Learning to learn

*Definition: 'Learning to learn' is the ability to pursue and persist in learning. Individuals should be able to organise their own learning, including through effective management of time and information, both individually and in groups. Competence includes awareness of one's learning process and needs, identifying available opportunities, and the ability to handle obstacles in order to learn successfully. It means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning to learn engages learners to build on prior learning and life experiences in order to use and apply knowledge and skills in a variety of contexts – at home, at work, in education and training. Motivation and confidence are crucial to an individual's competence.*

### 1. Suitcase – drama workshop, Big Brum Theatre in Education Company

#### a. Workshop Summary

Every suitcase tells a story and this participatory workshop explores the story of a migrant/refugee, using a suitcase as the pivotal object. It is one session made up of 6 units. It starts by creating a site from which the participants build the story.

There is no pre-determined end or desired outcome. There is a structured sequence to the workshop but also great freedom for the participants to be creative within it, so that the structure develops in response to what the young people bring to it and how they interpret the material. There is no 'message' for the Facilitator to transmit. The Facilitator is the mediator between the group and the situation (the world of the drama and its layers of meaning) who assists the participants to seek reason (understanding) through the use of the imagination. The workshop is intended to have two primary functions: to create a space for the young people to test their values and to

Young people who regularly participate in educational theatre and drama activities, when compared to those who do not, are 6.9% more likely to feel that being creative is important to them; their enjoyment of school is 2.5% higher; and they feel 6% better at school.



enable a process of learning to learn, whereby the young people become active agents in their own learning, assimilate new knowledge and skills with their own life experience to meet the challenge the material presents, become aware of the individual and collective learning process, and take responsibility for deepening and furthering the exploration of the material.

This version of Suitcase is designed to be facilitated by one teacher/artist educator. The session explores the situation through the concept of the site, the use of objects and in particular Drama Event (DE) – a DE refers to the practice of cathecting objects to constantly recreate the meanings of a situation (see 1.i.).

## b. Practitioners

The workshop was devised to be delivered by up to four Big Brum company members, three actor-teachers and the artistic director; but it can and has been facilitated by the artistic director working alone and could therefore be facilitated by individual practitioners.

## c. Target Audience/participants

Suitcase is a two to three hour workshop devised for young people aged thirteen and over.

## d. Duration

Suitcase is an evolving workshop that was created to explore with young people some core ideas of interest to the Company. The structure changes through the doing of it. It has been fed into the devising of Big Brum's current infant TIE Programme of the same name – though it is radically different in form. The workshop has been tested with young people aged between 10-18 years in six one-occasion sessions. These six workshops took place over a six-month period, the first occasion being in China in November 2009 and the last occasion in Malta in March 2010.

## e. What we were exploring (objectives/learning areas)

Objectives: *Every Suitcase tells a story. For this man it holds the most important story of his life....but he doesn't know how to tell it. This is the task of the participants.*

We are exploring the alien and the alienated. Through the life of a foreign migrant/refugee\* the workshop explores identity and in particular the social self; how we are seen by society determines how we see ourselves.

\* The status of the Man – refugee or migrant is not explicit within the structure because it is useful to allow the participants to decide this.

Aims: It is an opportunity for learning to learn through the art form of educational theatre and drama. Throughout the structure of the workshop, reflection and encoding tasks are built in which enable participants to become conscious of what they are learning in it. They are also required to organise their own learning, *'including through effective management of time and information, both individually and in groups.'*

The site creates a space for the young people to use reason imaginatively, empathically and enactively in order to explore how it feels to be 'foreign' and what it means to be at home in the world. Above all, it is an invitation for them to test and make their own values. This provides a real purpose to their work and both motivates participants and increases levels of confidence. Working in the art form means gaining, processing and assimilating new knowledge and skills. This kind of educational theatre and drama relies upon the young people bringing their life experience – their culture and society – to give it dynamism and creativity; which is why they, depending on their experience, will determine the exact status of the Man.

The human being at the centre of the action is in an extreme situation which can lead to extreme acts. Some key questions:

- How does society turn a blind eye to their situation?
- What happens when human beings become objectified as the 'other'?
- What is it society fears from the 'other'?

## f. What we did and how we did it (structure of the project/workshop)

**Note:** This documented practice refers to the facilitator and migrant/refugee as he because it has, so far, been facilitated by a male; but the workshop can of course be facilitated by a female.

The function of this documented practice is to focus in detail on the **first 4 units** of the workshop, which set up the dramatic situation that the young people go on to explore and develop in a variety of ways that are determined in the moment - the practice of the workshop has varied significantly on each occasion.

### Creating the site

**The room:** The Facilitator (F) tells the group that he would like to share a story with them about a man, saying something like:

*'I don't know the whole story, not even how it ends, but I'd like to share it with you...I can tell you what I do know though. This man came to this country from another country, an immigrant, I'm not sure but he might even have been a refugee. You'll be able to tell. He came here on his own, I don't think he had a choice, but I don't*

*know the circumstances. When he arrived they put him in an accommodation centre for a while....its not very accommodating though, it's overcrowded and not very comfortable, or so I've been told...'*

The F begins to mark out the dimensions of the walls of a [rectangular] room with masking tape, as he speaks. He engages the assistance of different members of the group to do this without taking the focus away from what he is telling them.

The F explains that eventually the Man left the centre, or he ran away, and made his way to the city. The man came here, with a suitcase, to live in this room. He occupies this one room. He hasn't been here very long.

The F takes his time as he speaks, pausing to allow the significance of what is being said to be absorbed and to resonate through the group, and to make space for the young people to respond if they wish:

*'What's his name?'*

*'That's a good question. But unfortunately not one I know the answer to....a man without a name, what's in a name....?'*

The F marks out a door. *'It opens this way. Strange but you can lock it from the inside but not from the outside etc...'*

There are some things about the site that are given and others that are negotiable.

Givens: On the other side of the door to the room is a corridor which leads to the rest of the apartment. We don't know the layout of it, who he shares the toilet and kitchen with, or who else lives here.

A window overlooking the main street.

Inside the room there is a bed. A low-standing chest of drawers which houses his clothes is next to it. Opposite the bed and by the window is a utilitarian chair.

There is a light by the side of the door and single working light bulb dangling from a flex in the ceiling.

All of these givens are physically mapped out with masking tape. The social reality of the site is slowly crafted.



The negotiable gives the site its texture and mood. The young people are invited to describe the condition of the walls, the ceiling, the floor. In this task we are striving for precision and detail. In Malta for example the young people didn't just decide on the kind of window – two-paned opening inwards:

*'Its got two panes held together at the centre with a metal catch. It's wooden framed.' Prompted by the F's questions and encouragement the group becomes more particular. 'It's rotten on the inside at the bottom where the condensation has gathered. It's green but the paint work is flaking away. There is a dark green mould along the bottom of the glass. The glass is quite greasy, but there's a patch where it's been cleaned, maybe by someone's sleeve. On the left hand side there is a crack traversing the pane, it distorts your reflection. On the right hand side at the top corner there is a spider's web. It's new. There's a fly trapped there.'*

Every detail builds the investment and belief in the drama.

There is also the 'ghost' of a picture on one of the walls. *'Can anyone tell me which one?'* *'Is there anything else on the walls'* – *'bits of blu-tac where a poster has been taken down'*. *'A stain above the bed'*. Distinctive marks or blemishes that those who have lived here before have left behind, such as a dint in the plaster from the door handle repeatedly banging against the wall when it is opened, etc. Each individual contribution is bound into the socially-held site.

It could be as early as this point in the workshop that the participants determine who the Man is – refugee/migrant or, even more specifically in two cases, an asylum seeker and an illegal immigrant.

### **Two objects.**

The F then places the suitcase in the room, under the bed. The precise placing of it is influenced by how the young people interact with the space they are creating, what they intuit about it: at the pillow end or the foot of the bed, pushed right up against the wall, nosing out from under the bed, handle facing the wall or into the room or to the side towards the door etc. Each option carries a very particular meaning.

The F then tells the group that at the side of the bed there is something that the Man brought with him into the room: any everyday object that any one of us might have by the bed. The F doesn't know if it came with him to this country from his homeland, or whether he acquired it in the accommodation centre or here in the city.

Usually there is a thoughtful silence in the room before one of the group suggests an object. On one occasion in Malta:

*'A crucifix.'*

*'Oh, I see. Is he a Christian?'* Another thoughtful pause.

*'No. No he's not. He picked it up in the city.'*

*'Is he of another faith then?'*

Another voice offers *'I don't know, but he needs someone to talk to.'*

The crucifix is everywhere in Malta. The girl who originally suggested the crucifix is asked to draw it on a piece of paper and place it precisely in the room where she thinks it belongs. She places it face down on the chest of drawers on the end furthest from the bed. The crucifix becomes the property of the group and is integrated into the site and the unfolding meaning – for most members of the group it was a source of comfort; for others, including the girl who had suggested it, it had already failed to provide what the Man needed. This was not her idea at the moment she offered the icon as the object, but when we reflected on how it came to be placed faced down away from the bed she said that when she went into the room, she felt there was no other option. The group begins to reflect on the relationship between thought and feeling. They share some thoughts on how we can learn in different ways.

The objects offered by participants in each session so far have varied from context to context: empty tin cans brought in from the street to hold a flower stem or some coins (it was noted that an empty can is a begging bowl in semblance), a drinking vessel, a flowering plant, an empty picture frame, a key on a chain, a broken clock, an unopened book, a mobile phone with no credit.

The group reflect on what this room tells us about the man and what insight it gives into the world he lives in.

### Creating the street

The F tells the group that the room is part of an apartment on the third floor of a four-storey building. The F stands at the window and tells the group that from this vantage point you can see right the way along the busy city street. The F then invites anyone who wants to come into the room (the F has established with the placing of the object by the bed that anyone who steps into the site at any point must respect the room and enter and leave by the door), to stand by the window and, taking the time to look up and down the street, describe to everyone what they see. This task usually has a 'slow burn' but gathers momentum (particularly as participant after participant begins to add detail) as the F demands that the viewers from the window remain focused on what is seen rather than trying to invent narratives about it.

The participants are asked to listen to the sounds of the street and inhale its smells.

If there is a very particular 'human scene' described by one of the viewers that relates to the centre of the workshop – expressing the alien and the alienated, identity and how we are seen by society determining how we see ourselves - then there is the option (time permitting) to create a still depiction of what is described. The F asks for volunteers from the group to build it, and places the participant describing it as the Man looking from the window. The F then asks the participant to speculate on the connection (and disconnection) between the two – the world in the man and the man in the world.

### Introducing the Man

The F tells the group that he *'can tell, no share, something more of this man's story. I'm going to show you the Man in his room. Watch.'*

**A sequence of dramatic action:** this sequence can take as long as 7-10 minutes to complete and consciously utilises all theatre conventions and the signing skills of the actor. The action described below is how the Man was introduced in the workshops in Malta.

The F puts on a coat/'hoodie' (the choice is important) and goes into role as the man standing in the corridor outside the room. The action unfolds slowly to enable the F to experience entering the room and being in the space, in order to be completely situated and to enact the sequence, which means the F can experience the situation and play with/add to the sequence below while staying within the dramatic context described.

*He turns and approaches the door to the room. He is carrying a rolled up newspaper. Opens the door. Enters the room. Responds to it. Locks the door without looking behind him. Looks out of the window. Sits on the bed. Stares at a spot on the floor. Lies back on the bed, stares at the ceiling. Sits up. Still. The Man moves quite suddenly and draws the suitcase out from under the bed. Hugs it to him. Smells it. Still. The Man puts the suitcase down and looks at it. The Man sits the suitcase on the chair, standing it on its end. Gestures at it with the newspaper. Looks at the object the group has placed by the bedside – engages with it. The Man carefully unrolls the newspaper, opens it out and scrutinises it. The Man turns the pages of the newspaper. He begins to separate the sheets out and re-order the pages, reconfiguring them. The Man follows the words on a particular page with*



*his finger. Stops. Looks at the suitcase, goes to say something. Then stops himself. Looks back to the paper. Rests his head in his hands.*

The F steps out of the room and asks the participants what they saw. *'What have you learned about this man? What do we think we know, what do we sense we know? What was he doing?'*

The focus of the responses moves between: The newspaper - Is he using his finger because it's a foreign language to him/ Is he using the images to interpret what is happening in the world? Is he looking for his home? Someone he knows? Does he see something he recognises and knows to be true?

The F asks *'Did the newspaper change at any point for the man? Did he see it differently at any point?'* [The particular newspaper used in the Malta sessions, The Times of Malta, was full of stories about illegal immigrants]. *'Did it tell us anything about how others might see him?'*

*'It started to tell his story.'*

And the suitcase: *What's in the suitcase? What did he want to say but couldn't? Does it frighten him? Does it draw him to it? What is the relationship between them? What's the value of the suitcase?'*

*'It's like a person. He wants to tell it something. But he can't talk to it.'*

The F then volunteers more information. *'There's something else I can tell you about what happened in the room. He sat like that with his head in his hands for quite some time, and then, then, he took the newspaper and he tore it into pieces and, you know what? He put them in the suitcase.... Yes. In the suitcase. Looked at himself in the window and then he left the room. I don't know why. The thing is though, I didn't see it. I wasn't there. So although I know that that's what he did I don't know how he did it. If we knew that, how he did it, we'd understand so much more.... I was wondering. Could anyone show us, step into the shoes of this Man, enter the room and show us how he ripped the newspaper and put the pieces in the suitcase and left the room?'*

This is the critical moment in the workshop from which the participants begin to take on shaping the drama and shouldering responsibility for shaping their own learning. The F allows silence while the whole group considers what is on offer, even if a hand shoots up immediately.

**Volunteers enact the sequence.** The F ensures that each 'enactor' understands the task, encourages them to really take their time stepping into the room and enacting the

sequence. The use of the term enactor is important here as distinguished from actor. The emphasis is on the person entering the site to experience the moment in an unrehearsed way rather than acting it for us. Opening up the situation in this way is not a question of the inner motivation of character, nor is it of commenting on what it means for an audience, but laying bare the meaning of the situation by being in the situation.

Each enactment adds to the one before; we are not exploring what is right but what the newspaper and the suitcase are telling us about the situation, what it means. This is how the Man could have torn up the newspaper – what are we learning about his life and the world? After each enactment the group reflects on what has happened. Each new understanding is valued in relation to meaning that has accrued from the previous enactment(s).

In the final workshop in Malta (a class of boys in a poor area of Valetta where the paint was also peeling off the walls of the class room) there were eight volunteers enacting, which took a total of forty minutes to do. The concentration was extraordinary and the energy released was intense and directed, creating remarkable moments of drama. Some of the boys ripped the paper in a rage, others were very gentle, one almost caressing the newspaper. One boy kept picking up the newspaper and then putting it back down again as if the tearing was painful. For some the tearing was random, for others very precise.

One boy took a very long time tearing out a child's drawing that happened to be in the newspaper with painstaking care. He then opened the case and carefully placed the drawing on its own in the lid side, smoothing it out and then carefully screwed up the other pieces into tiny balls and deposited them in the other side before closing the suitcase, locking it and putting it back under the bed. He then picked up the key from the chest of drawers [a key on a chain which did not fit the suitcase was their chosen object] and kissed it before putting it back down and leaving the room.

Another boy left with the suitcase, holding it in his arms rather than by the handle; and another boy violently ripped the paper and stuffed it forcefully into the suitcase through a small gap (like a mouth or as if trying not to let something else out) without opening it fully, shut it, then hit it before storming out.

The boys allowed themselves to experience being in the room. There was no discussion about what they



might do beforehand, just a brief reflection on what had gone before and how it changed the meaning of the event.

After the group had explored the possibilities they began to build up an understanding of what the Man is storing in the suitcase. *'His memories.'* *'A part of himself that he's ashamed of.'* *'He wants to bury himself.'* *'He wants to keep something out.'* *'He wants to keep something secret.'* *'He is frightened of the world.'* *'He has nothing left he can believe in.'* *'He's trying to piece something together.'*

### Stepping out into the world

To take the exploration further and deeper requires stepping out of the room into the world, but that step must not be pre-determined in planning the workshop. The workshop has the dialectic between what is negotiable and non-negotiable built into it, providing the freedom for the imagination to be creative but also the scaffolding required to structure that experience.

The Facilitator is now 'following his nose' in order to pick up the 'warm trails' that the group are extrapolating from the emerging situation, probing the meaning being evoked through engaging the participants imaginatively through action in relation to the centre of the workshop and the key questions.

**Task.** The young people are asked to work in groups and to dramatise different situations depending on what they have already dramatised in the room and the particular aspects of the centre they are exploring. Each group is given a suitcase and informed that it must feature in each dramatisation.

This could be the moment the Man came into possession of the newspaper that very morning in the street [one of the spaces they have described from the window of his room].

Or having been told that what happened in the room was not the first time he has torn a newspaper up, they could be asked to dramatise the first time he did this.

Or having been informed that the Man has ripped up other things and put them in the suitcase, they could be asked to dramatise this.

It could be dramatising an incident on the street with the suitcase and a stranger or strangers on the first day he arrived.

It could be the moment he left his home.

Or the first time he took possession of the suitcase.

Or another incident between the Man and the suitcase.

The above have all been used depending on what the young people are drawing out of the drama in relation to the centre and key questions.

Each situation to be dramatised, however, has the scaffolding to build this unit of the workshop around. The group task builds in complexity in order to give the participants control over their process and the tools they need to be able to reflect and become conscious of what they are learning, to take responsibility for what they are learning and explore it imaginatively. This involves building in constraints because, contradictorily, introducing restrictions releases greater creativity and depth within the constraints of the task. It will produce more complex work than leaping immediately to improvisation, which tends to be more superficial and derivative. There are many givens that can be built into the task, for example: starting from a well-crafted depiction, introducing objects, gradually introducing movement - a single movement at first, then perhaps a sound, rather than words, and then a verbal exchange as they move in the groups towards full enactment.

The F insists on learning by doing, experiencing the moment, reflecting on it and then testing it further, rather than talking first and then creating what has already been agreed which tends to realise only what the groups 'already know' and eschews new experience-based understanding. Experiencing the moment has the potential to surprise and shock us.

**Sharing:** Having explored different ways of dramatising the incident with the suitcase outside of the room, the groups are then asked to decide which version of the event they feel will open more doors to understanding this Man's situation. They are asked to focus in particular on how others see him and what impact this has upon him. These are then shared with the other groups so they can respond to them.

The group reflects as a whole on what they have just seen and in particular on the journey of the suitcase and its significance – what value does it hold? Does it change or always stay the same? Is it the same value for everyone involved in the event? What does the Man see when he looks at it, what do others see? What does the suitcase tell us about the Man? What does the suitcase tell us about the City?

**Task:** The next stage of the workshop requires the participants to return to their groups and asks them to move time on; this could be moments after the incident they have just dramatised or hours or weeks later. They are asked to dramatise another incident with





the suitcase and the Man somewhere in the City. Once again the F will decide whether to allow the participants to choose when the incident takes place or even where, depending on the needs of the groups. Once again, there are other constraints built into the task to support the group work, specific information about the Man or specifying the centre of the incident they will dramatise – for example: the moment the suitcase refuses to open, or an instruction that in this sequence the value of the suitcase will change more than once.

### Returning to the room.

Finally we return to the room, some time (the F specifies when) after the first encounter in his room, after the incidents the groups have been dramatising. *‘What has he brought back in with him, what part of himself has he left behind?’*

In groups once again, they are invited to dramatise what happens when the Man re-enters his room after what he has experienced in the street. The suitcase (which remember still contains the newspaper pieces from the first sequence of enactment) will be there, and the object the group placed by the bedside. Other objects can also be introduced by the F, or he can suggest that they can introduce another object if they wish.

In every session so far the F has stipulated that whatever happens in the room this time, the Man is interrupted by a knock at the door. The groups are asked to dramatise his response to the knock, but there are no words and they must stop the action before the door is open.

These dramatisations are shared and discussed: What is on the other side of the door and what comes with it? What does the Man see? - *‘His landlord demanding rent.’ ‘Another refugee.’ ‘No-one.’ ‘Ghosts.’ ‘Himself.’, etc.*

On one occasion there was time to invite the volunteers to show us through a depiction what the Man sees – how ‘his landlord demanding rent’ or ‘himself’ appears, as a way of encoding meaning for the whole group, to mark a moment of understanding, of coming to know what we have learned and where we think we would like to take it further.

### g. Source Material

Newspaper reports, research material such as briefing papers from organisations such as the Refugee Council or Refugee and Migrant Justice.

### h. Equipment

- Suitcase – one for each group is preferable
- Newspapers
- Masking tape
- Paper and pens
- Coat/‘hoodie’ for the Man

### i. Our approach (some of the thinking guiding our practice)

#### Some rough notes on Vygotsky

One of the most important influences on the development of this workshop and Big Brum’s work is that of Lev Vygotsky. (See further reading.)

Vygotsky’s insight into child’s play has had an immense impact upon the development of drama and theatre-in-education in the UK. He recognised that in play children are dealing principally with the *meaning* (or concepts) of things.

*“In fundamental, everyday situations a child’s behaviour is the opposite of his behaviour in play. In play, action is subordinated to meaning, but in real life, of course, action dominates meaning.” (Vygotsky 1978)*

The child creates an imaginary situation to explore a real one and, from the point of view of development, creating imaginary situations can be understood as a means of developing abstract thought. Vygotsky emphasises the importance of objects in play, which become pivots for the child’s imagination: so, for example, a broom becomes a horse because the broom has the qualities of horse-ness; similarly a box can become a ship. Vygotsky understood that imaginary play belongs to the category of higher mental functions in development. He also observed that in play, because meaning dominates action, a child stands a “head taller than himself.” By this he means that in imaginary play s/he is ahead of her/his actual development. In educational theatre and drama, action is subordinated to meaning too, which is why educational theatre and drama is a great tool for learning to learn. The Suitcase workshop is an act of social meaning- making: we create imagined experience in the fictive context. Central to this process is the use of the suitcase as a metonymic and metaphorical pivot, a psychological tool.

### Zone of Proximal Development (ZPD):

Another significant contribution to TIE methodology is Vygotsky's concept of the Zone of Proximal Development (ZPD):

*"The Zone of Proximal Development defines those functions that have not yet matured but are in the process of maturation, functions that will mature tomorrow but are currently in an embryonic state. These functions could be termed the 'buds' or 'flowers' of development rather than the 'fruits' of development. The actual development level characterises mental development retrospectively, while the zone of proximal development characterises mental development prospectively."* (Vygotsky 1978)

The implications of this approach for our practice as educators concerned with learning to learn are enormous and have had a direct impact on shaping Big Brum's TIE programmes and workshops. Working in the imagination through drama, the child stands a head taller than her/himself because s/he is capable of thought and action that is ahead of her/his actual development through the mediation of the artist/educator and their more capable peers. What a child can do with assistance today s/he will be able to do on her/his own tomorrow.

### Cultural mediation:

The Vygotskian model of developmental psychology views the child as an active seeker of knowledge; the child and environment interact together enabling cognitive development in a culturally adaptive way; the mind is socially constructed; development occurs as a direct result of contact with the environment.

Furthermore, cultural experience is the most powerful tool for human beings to apprehend reality. Culture provides the scaffolding for understanding and it links concepts. To be truly inclusive, education needs to relate to this wider cultural context. Yet much of the curriculum is divorced from experience, the most important means by which young people can test their understanding. Educational theatre and drama, on the other hand, is framed by its cultural context, it is culturally mediated, it resonates with our lives and makes use of new experiences to de-code them through social values and shared habits of thought, and transforms our perception and understanding by challenging them.

### Note on the 'crucible paradigm' – Child as crucible.

In this workshop then, the facilitator acts as mediator rather than transmitter of knowledge. The Facilitator and the young people co-operate in learning. It is what Dorothy Heathcote calls the 'crucible paradigm', whereby students and teachers/more capable adults and peers stir knowledge around together so that we can explore in order to explain to ourselves. This not only transforms the relationship between teacher and

student but also the relationship between student and student.

The 'crucible paradigm' demands that co-learners collaborate in a space where young people are taken seriously by adults and each other.

### Notes on the SITE and Drama Event

The British playwright Edward Bond's concept of the site and drama event provides the basis of the structure in the Suitcase workshop.

*"Drama has many sites: the stage, the capital or provincial city where the theatre is, the era, language and culture. How does drama occupy these sites?"*

- A. It conforms to the social sites (city, era, culture, etc), which are self-evident to the audience.*
  - B. It conveys to the audience the play's specific sites. These are equivalents to A but of course may be different.*
  - C. It conveys the play to the audience - the audience as site. The audience is social, able to receive only in certain (if sometimes innovative) ways. C must convey A and B to the audience.*
  - D. The audience as a site of the imagination. A, B and C must be conveyed to this site.*
- D is drama's specific site because - through the play - it contains all the other sites and their interrelations. What is D? What is the need for drama? Drama's identity comes from meeting the needs of D." (Bond 2000)*

In *Suitcase*, **Site A** – our epoch, the era of globalised capitalism – is embedded in the Man's predicament. He, like millions of others, is forced to migrate under the conditions of global capitalism in order to survive. This phenomenon and the fears it engenders is recognisable everywhere, which is why the workshop has universal appeal and meaning for young people in China as well as in Birmingham or Malta. An absence of site A would render the drama meaningless. We are exploring the alien and the alienated. Identity (and in particular the social self) and how we are seen by society determines how we see ourselves and how that can define the self, precisely because Site A expresses a crisis in our culture. It is a socio-economic and political crisis born of history. It is also an exploration which expresses the crisis of the 'self' that is a result of post-modernity.

**Site B** is the specific site of the drama: the room, the street, the incidents that are dramatised in the drama. Site B contains Site A and vice versa. The crucifix placed in the



room by the girl in Malta creates a unity of sites A and B in the workshop. Site B provides the logic of the situation, of the drama, which is why we build the room and the street with real attention to detail.

**Site C** is the means by which Sites A and B are conveyed to the audience (site D). This is through the story, objects, images and actions. And this is critical to the workshop on many levels. The focus is on the objects in the situation rather than the 'character' of the Man, because we are focused on the situation embodied in our story and our objects. The objects use us as much as we use them: it's the paradox of our culture. The objects in the workshop are used in relation to the story, or text, in order to create a gap for the audience to fill with meaning. We do this by cathexing the objects.

Bond calls this a **Drama Event**, a DE. A DE occurs when objects that are ideologically neutral or where the ideological content is striking in a given dramatic situation, are deconstructed by cathexis and decathexis. This process charges/imbues the object with meaning (and energy) and value that extend beyond the thing itself and penetrate ideologically-given meanings in order to reveal to us what was previously concealed – the objective situation (also known as the Invisible Object).

In the opening dramatic sequence presented to the participants, the suitcase is cathexed from being an everyday object to something else, an almost personified human presence, not yet fully definable but imbued with a different set of values from those that we normally associate with the object. There is a tension between the received meaning ascribed to the object in everyday life (which still remains) and the new values invested in it. The suitcase is constantly cathexed and recathexed; transformed from a suitcase to something/body that, in the words of the participants, the Man 'wants to talk to but can't' because he can't yet access his own story, his own 'self'. For the participants, the suitcase holds 'his memories', 'a part of himself that he's ashamed of'. It is something that 'he wants to bury himself in', something 'he wants to keep out' or 'keep secret' because 'he is frightened of the world' and 'he has nothing left he can believe in.' On the occasion that one of the participants force-fed and beat the suitcase we had found the invisible object of our drama. Objects become incredibly powerful in the site because, by being dramatised, they are not operating primarily as metaphor or symbol but metonymically – the suitcase actually embodies these things. It is the logic of the imagination.

This creates **the gap**. It is an extreme situation. The facilitator does not fill it with words of explanation, however. It requires the audience to make meaning of this in time and space by entering into the site imaginatively. This is site D, the site of the audience as imagination, the site of the 'self'. By feeding and beating the suitcase, the boy in question was seeking reason (for the Man's situation) imaginatively. He was exploring the logic of the situation and in doing so he was engaged in an act of self creation by testing his own

values. This is why the emphasis is on experience rather than reflection, on enactment rather than acting. Acting closes down meaning. Enactment opens meaning up. It is closer to play than theatrical convention; it is the imagination in action. And it is through the imagination that we connect with the basis of our humanness.

## j. Further reading

- Bakhurst David & Christine Sypnowich (eds) (1995) *The Social Self*, Sage Publications  
Bolton, Gavin (1998) *Acting in Classroom Drama: a critical analysis*, Trentham Books  
Bond, Edward (2000) *The Hidden Plot: Notes on Theatre and the State*, Methuen  
Daniels, Harry (2001) *Vygotsky and Pedagogy*, RoutledgeFalmer  
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Davis, David (2009) *Introduction to Saved by Edward Bond*, Methuen Drama students edition.  
Elliott, Anthony (2008) *Concepts of the Self*, Polity Press  
Johnson, Liz and Cecily O'Neill (eds) (1984) *Collected Writings on Education and Drama – Dorothy Heathcote*, Hutchison  
Vygotsky, Lev S. (1978) *Mind in Society – The Development of Higher Psychological Processes*, Harvard University Press

## k. Teachers: A guide to practice

### Recommendations, issues and questions to consider

If you are interested in using this workshop or adapting elements of it to your own context we would take the following into consideration:

**Content:** The *Suitcase* workshop was created primarily because Big Brum have an ongoing interest in some core ideas that we wanted to explore with young people. We have been exploring aspects of this core for a number of years in different forms. The need return to these ideas is an expression of an artistic drive that exists within the company both individually and collectively. This drive is critical to successful practice.

If you are *driven* to want to explore the centre of Suitcase with a similar or different structure it will be a major step forward and will furnish you with the necessary fortitude to withstand the inevitable struggles and set-backs you will experience if you are new to working in this way. If the drive does not exist, we recommend you find something else that fascinates you or that you feel passionate about as a starting point; that way you will find it easier to structure lessons that will engage young people.

In educational theatre and drama one has to consider the dual function of working as an artist and educator. Our experience tells us, however, that unless you are functioning



artistically in this situation it is far more difficult to create the conditions for meaningful learning. By this we mean learning that not only brings new knowledge, but that challenges us to see ourselves in the world, to question, to become more human.

When contemplating the content to base a drama upon, consider the life experience of the young people you work with and ask yourself how much you know about them.

**Working in the art form:** This approach lends itself to working in the art form of educational theatre and drama in order to explore rich material that has real depth and demands to be understood. It gives the art form its function and purpose rather than watering it down into a series of techniques or conventions that can be applied to virtually any education or training context.

The value of a workshop process like *Suitcase* is that it enables the young people to respond artistically and to work as artists.

**Facilitation:** The role of facilitator is both demanding and at times a little daunting. It is important to consider some of the following:

- If you are just starting out in ETD try something short and manageable.
- Plan the workshop in detail, paying particular attention to the dramatic structure, the function of each task, the centre of the workshop, the key questions, etc (see A Window, below). It will give you confidence in what you are exploring. Confidence in the existing structure gives greater flexibility to respond in the moment and to intervene spontaneously.
- Ask yourself all the time – ‘what are the participants DOING?’
- Slow time down and concentrate on the power of signing in and out of role. Despite commonly-held fears that young people become easily bored or need something ‘snappy’ and ‘upbeat’ to engage them, the truth in reality is the opposite. Young people need time and permission to stare and deliberate if what they are being asked to attend to has depth and complexity, dramatic tension, and significance.
- Read and study *Signs and Portents* by Dorothy Heathcote. (*Collected Writings on Education and Drama* by D Heathcote, edited by Johnson and O’Neill)
- Open up the site. Don’t explain it.
- Do not be frightened by silence or laughter. The former is often a sign of something being considered. It is not necessarily a lack of interest. The latter is usually a sign of discomfort or as a result of being confused and uncertain about what is being asked of the group by the facilitator.
- Resist ‘telling the young people off.’ Disruptive or silly behaviour is a symptom of something else that you need to identify.

- Learning to Learn requires engaging the self-spectator of the participant and the teacher-artist in order to become conscious of how you are functioning and what you are collectively and individually learning.
- Invite each participant to take responsibility for their own learning and that of their peers. Insist that they take themselves seriously – self-respect leads to respect for others.

**Reflection:** Always reflect on what you have done with a group. Develop strategies for doing this yourself. Discuss the experience with the participants. Find a colleague to work alongside, from both within and outside the drama workshops, in order to generate feedback.

#### Putting things in place:

- Identify a suitable working space.
- Identify key skills you might need to develop – artistically and educationally.
- Identify key individuals/organisations – artists and teachers, senior teachers and head teachers, theatres/universities – who you can share a vision with and can support you in beginning this work.
- Build working relationships and partnerships with fellow teachers and artist educators.



A response to the *Suitcase* workshop in St Venera’s Boys Secondary, Valetta, Malta.

“The world these pupils created was a harsh world, a world where dog eats dog . . . Could it be that this is the world they live in? They expressed fear of criminality and anarchy. However, they also expressed hope. They expressed this by opening up to this world and trying to fight the loneliness that pervaded the negative feelings. It was as if they were saying that loneliness will bring criminality but opening up to each other will help fight it. Sometimes it seemed as if these pupils were very familiar with this world and it was pointed out that we all have our own baggage of hope and frustrations that we bring to our surroundings.

*I think this kind of theatre is important because it gets under pupils’ skins and makes them think. It does not offer solutions or conclusions. Those are things the pupils must reach alone.”*

**Adrian Buckle, Artistic Director, Unifaun Theatre Productions**

# Learning to learn

*Definition: 'Learning to learn' is the ability to pursue and persist in learning. Individuals should be able to organise their own learning, including through effective management of time and information, both individually and in groups. Competence includes awareness of one's learning process and needs, identifying available opportunities, and the ability to handle obstacles in order to learn successfully. It means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning to learn engages learners to build on prior learning and life experiences in order to use and apply knowledge and skills in a variety of contexts – at home, at work, in education and training. Motivation and confidence are crucial to an individual's competence.*

## 2. Obstacle Race – theatre in education programme, Káva Drama/Theatre in Education Association, Hungary

### a. Programme summary

The *Obstacle Race* is a Theatre in Education (TIE) programme for young people aged 14-16 about human freedom and situations where people are trapped. The core programme is 120 minutes long, and it examines the relationship between school and democracy through the use of theatre and drama as pedagogical tools. The play, on many occasions, relies on the improvisation of the participants and the actors.

Premiered during the school year 2009/2010, this programme was a collaboration between Káva Drama / Theatre in Education Association and Krétakör Theatre ("Chalk circle", one of the most internationally acknowledged independent Hungarian theatres; director: Árpád Schilling). The programme was performed 12 times in total, in different high schools of Budapest and the countryside.

The programme – according to our intentions – is an experiment to find new forms in TIE and to set up a new model: it includes many unconventional, experimental elements (compared to conventional Hungarian practice) both in terms of theatre and drama-pedagogy.

The programme is an extended drama role play, carried out inside the school building, using its own spaces (classrooms, dining room, foyer, headmaster's office, etc.). Drama teachers and students are continuously in role, and all role changes happen with very



short stops or even without stopping the programme. Not only teachers but also students are allowed and encouraged to change roles (from student to teacher to parent and back). "The play" is actually the drama unfolding through role work. It uses theatricality but it is not a piece of theatre, although there are a few moments of performance that have been rehearsed by the actors.

The project was recorded several times, and two documentary films have been created.

### b. Practitioners

Each programme was led by three professional actor-drama teachers. Altogether six professionals were trained to lead the programme. The team of six included three actor-drama teachers from Káva (each have about 15 years of experience, and they are full-time employees of the organisation), and three members from Krétakör. Each programme was led by two actor-drama teachers from Káva, accompanied by one member from Krétakör.

In addition to the professionals, we intended to involve (give specific roles to) a few teachers from the participating schools, mainly the drama teacher and/or the class teacher of the class that worked with us. Sometimes teachers were given specific roles, or they were invited to follow the programme.

At each performance one or two cultural anthropologist(s) was (were) present as well. They were responsible for the social science research aspect of the programme. (Partner organisation: AnBlokk Culture and Social Science Association).

### c. Target audience /participants

On each occasion one class participated in the session (they became involved in the play to the maximum level possible). The programme was planned for young people aged 14-16.

### d. Duration

The planning process for the programme took place in several stages. On the whole the planning took about one and a half months and included both organisations going away for a planning week. We tested it twice in January 2009, and after a further planning process in the autumn of 2009 we played it 12 times between October and January.

The final programme was actually made up of three separate sessions, so we met the teachers and the students of the 12 participating schools three times each.

Preliminary interviews with the teachers:	60 mins. (1 <sup>st</sup> session)
Introductory game with the students:	90 mins. (2 <sup>nd</sup> session)
Main programme – Obstacle Race:	120 mins. (3 <sup>rd</sup> session)
Reflection with students:	45 mins. (3 <sup>rd</sup> session)
Reflection with teachers:	30 mins. (3 <sup>rd</sup> session)

### e. What we were exploring (objectives/learning areas)

Our intention is to question the general perception that we have no control over our lives and are just the victims of what is happening around us. We often say: 'it's none of my business', 'there's nothing I can do about it'. Our programme is aimed at exploring the problem of helplessness.

**Main area of exploration:** Can SCHOOL be the collective responsibility of teachers, students and parents; how can it function to become important to the students as well?

#### Aims and objectives of the programme:

- Exploring the interrelation of school and democracy. The essence of the programme is negotiation: in the continuously changing situations I (as participant) also have to change continuously... In the course of the programme the participants, in fact, formulate their own interpretations of the concept of democracy.
- Every participant must try to play and analyse simultaneously. 'Think during (and before and after) acting!'
- By means of action and thinking, exploring the mutual influence of the participants and the creators on one another; developing and using the technique of

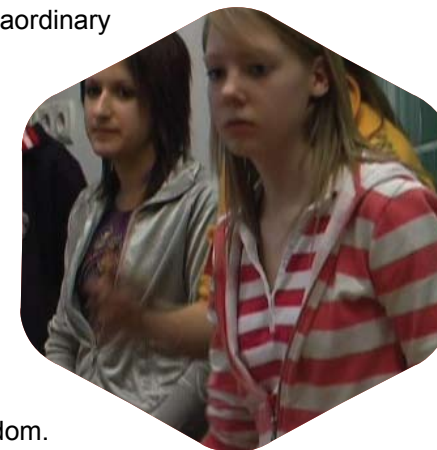
introspection in the course of the programme. In terms of drama pedagogy: examining the continuity of roles and situations – how we can change from one (offered and acted out) role/situation to another as smoothly as possible, almost unnoticed. After a while the situation itself becomes much more important than the role.

Summary: the students have the opportunity to find out and define what that specific school 'should be like'.



### f. What we did and how we did it (structure of the project/workshop)

**The basic situation:** The students arrive at an extraordinary class meeting. This, in fact, is a made-up theatre scene, which hints at clashes of principles between given characters. The centre of the scene is a situation from which emerges later on a sense of being trapped (there is no control over what is happening and there is no solution – no way out, so you have to formulate your own opinion, there is no easy "simple solution"). In the situation the school gets the opportunity (thanks to the initiative of the Hungarian MTV) to represent itself and the whole district in a competition on the theme of freedom.



The point of the competition is that participants can somehow represent the central concept on one of the walls of their school in a huge painting. This representation is to be created by the fictitious class which will be the participating students in role. This is the starting point of our investigation. The participating group has the opportunity to follow and examine the individual characters moving from situation to situation (in different spaces of the school building), as they interact between themselves and other members of the group. At several points the class is divided into two, based on the individual decisions of the students, and two parallel threads of the story are happening at the same time. These threads intersect and reflect on each other. At the end of the session we get back to the starting point of the programme and reflect on what has happened.

**Frame:** We offer a participatory frame to the children, which is as close to their everyday life as possible. In this frame children are involved in the creation of the events at the given moment, which gives us the opportunity to offer them more than one exact role during the programme (e.g. students, teachers, parents, headmaster of the school, etc.). Whatever role they play they have to examine the central situation (so that there are contradictions in the school).

Before the programme described below, there is a preparatory discussion with the teachers (1<sup>st</sup> session), and an introductory series of simple dramatic games with the students (2<sup>nd</sup> session).

## The Programme

### I. Invitation

The class receives a fictive invitation from the TV station, along with a fictive letter by the fictive school Head Teacher, delivered by their own real teacher the day before the TIE programme is to take place, along with a commentary. If necessary (in case it is not obvious for the students / they are not experienced in drama), the teacher who hands out the invitation, may emphasise that this is the first part of a drama/theatre fiction.

### II. Introduction *(from the current programme leader)*

Both the length and the intonation of the introduction should be adjusted to the class. It is possible that sometimes more detailed information is needed.

Aim: To make the fiction as 'real' as possible; however, children must feel safe.

The elements of the introduction might be the following, adjusted to the class:

- as we do not know each other, the collective work has some risks involved, and that is why mutual trust is needed; if somebody gets tired or feels lost or disengaged for whatever reason, it is possible to step out of the drama (they are requested not to leave the place, but to observe);
- we will work in a situation created and operated together;
- if you get lost in the drama, concentrate on the problem first yourself, then ask your classmates. You can also stop the drama situation if you need something to be clarified;
- in the imaginary school where our story takes place I am the Head Teacher, (name of leader no. 2) is the art teacher and (name of leader no. 3) is the class teacher of the class that is represented by you;
- do you have any questions or comments?

### III. Class meeting

Site: classroom / Participants: all the students together

Method used: Basically an improvisation involving all the participants, where the actor-drama teachers play "pre-determined" (partially written and rehearsed) roles.

Story: we announce the music TV competition, providing the school with the opportunity to decorate a wall in the building with a painting representing the concept of freedom. The "teacher" in charge has already decided on the most appropriate spot. The engine of the whole project in the school is the art teacher.

The Head Teacher, class teacher and the project leader art teacher talk about this project from different perspectives and in a different way.

**The characteristics of the three main characters** (these are played by the actor-drama teachers in role during the improvised situations):

**CLASS TEACHER / exercising freedom is important; the picture must be ready, but it is also very important how it is done!**

- many times, s/he talks before thinking
- gets enthusiastic easily, also gets uncertain easily
- well-informed, but unable to give a frame to her/ his knowledge
- reformer, alternative teacher, team player, empathic
- is ready to show her/his feelings; this is the teacher's first class that will graduate with her/him
- has a strong sense of justice which must be confirmed by the children (believes in the goodness of the world)
- wants "good" for all; reads many psychological books

**HEAD TEACHER / the project is important; this is all about us, and moreover we can be important for others as well; we present an image to the outside world.**

- thinks her/himself open-minded, has innovative ideas
- can imagine that school can be different from the well-known, usual, routinised institution
- would like teachers to adopt what s/he represents
- because of workload and lack of time s/he cannot formulate an opinion about certain questions
- manages the school efficiently; is pragmatic, the end justifies the means
- thinks about the school as one big community
- actually s/he doesn't want to teach, s/he always wanted to be a manager, s/he is motivated by excellence
- thinks that most situations can be handled by good communication (even interpersonal relations)

**ART TEACHER / the picture about freedom is important; the picture must be made at all costs!**

- repeats the following sentence many times: 'teachers have no tools to teach anymore'
- is predictable and reliable
- believes that everybody can learn how to draw (including her/himself)
- believes in the necessity of governance, leader type - likes order in her/his surroundings
- a struggler; s/he is the one who gives up only at the moment after the final moment
- performance orientated, result orientated, unambiguous, even temper



- her/his own challenges are more important than that of the group
- technical details make her/him curious; amateur painter
- has a scale of value and sticks to it; s/he knows where her/his place is, but steps away if necessary
- feels lost without stable frames; ambitious; nobody fully understands her/him
- is driven by pride / self-respect

#### IV. Brainstorming ideas to create the painting

Site: classroom / participants: all the students working in role in three groups

Method used: negotiation, debate

Before leaving the class meeting, the class teacher asks the students to work in small groups to collect and write down on a large sheet of paper as many ideas and concepts as they can find connected to the word “freedom”.

After a while the art teacher joins the students and asks them to start formulating their first visual concepts as well (and s/he “reacts” to the fact that students are working in 3 groups and not together – does not like the idea of the students working on different solutions in parallel, instead of working on just one).

#### V. The clash

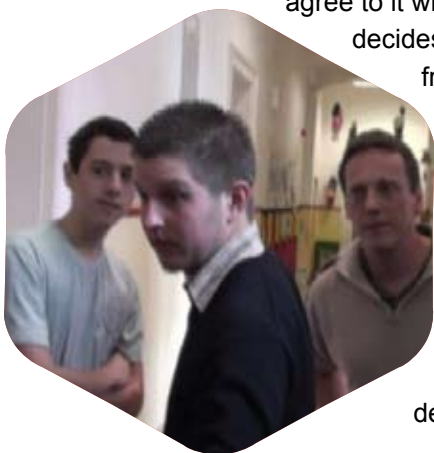
Site: in front of the wall to be decorated (this is the largest wall inside the school building, changing from school to school, usually in the dining room, sometimes in the theatre room, sometimes in the foyer)

Participants: all the students together

The class teacher and the art teacher listen to the first conceptual and visual ideas of the students; their reactions are encouraging.

The art teacher falls in love with the idea of one of the groups (and s/he thinks that the picture can be realised if we work out one specific idea) and tries to make all the others agree to it without further hesitation. The actor-drama teacher decides on the spot which suggestion s/he will choose from the three versions, based on pedagogical considerations (the one that serves the dynamics of the programme the most).

The class teacher feels that it is not yet time to make final decisions. This clash of opinions soon leads to a partly pre-written improvisation: the debate of the two teachers throws light not only onto their views on creating the picture, but also on their stance connected to pedagogy and democracy realised in the school.



Finally, the two teachers walk out on each other (basically letting the students down) and leave ‘theatrically’ in opposite directions. After a short pause for emphasis the two actor-drama teachers playing the roles of the teachers stop the drama and come back to the class to ask them to comment on the situation. They divide the class into two groups by asking the following question: which teacher would you talk to or argue with about the making of the picture or about the given situation?

Those students who wish to talk with the class teacher enter into scene VI, while those who wish to talk to the art teacher enter into scene VII. The two scenes run parallel in time, in two different spaces.

#### VI. Head Teacher’s office (*runs parallel with the next scene*)

Site: Head Teacher’s office

Participants: one half of the students

The Head Teacher wants to have a few words with the class teacher about the problems that have occurred. The class teacher invites the students to the Head Teacher’s office as well.

The students (half of the group) explain the situation to the Head Teacher (*who expects them to ignore all the obstacles and work on the project effectively*). This phase also provides an opportunity for the actor-drama teacher to find out how the students interpret the concept of freedom.

At a given moment, when the Head Teacher has convinced her/himself to support the class teacher, s/he calls the art teacher and tells her/him what “policy” to follow. In the last few minutes of this scene, s/he might provoke reactions from the students on the measures s/he has taken (clearing the obstacle). The whole session is ended by encouraging the group (“now we must really concentrate on how to create the picture!”). General “tactic”: to create interesting argument sometimes it is worth making students less certain of what the Head Teacher thinks agreeable and what not (s/he can ‘change aspects’ back and forth).

#### VII. The obstacle of the quitting teacher (*runs parallel to the previous scene*)

Site: staircase

Participants: the other half of the students

The art teacher confides to the students that s/he cannot identify with what s/he finds here: freedom without restrictions and the lack of planning. S/he believes that you always need someone to be in charge, to control things, otherwise “chaos rules”. This activity is in fact focused on attitudes towards this dilemma.

The actor-drama teacher plays the role with sympathy and wants only one thing: the picture must be completed! “What would you do if you were in my place?”

S/he plays an “authority figure” who takes on the responsibility of management as well.

After receiving the directions of the Head Teacher on the phone (see previous scene – the two scenes run in parallel, a real phone call happens), and through thinking out loud s/he comes to the decision that, all things considered, s/he must quit the project and leave the school, as s/he cannot identify with its scale of values – the timing and the way of expressing this decision depends on the situation.

S/he takes the group to the next site and says goodbye.

### VIII. The obstacle of the uncertainty of getting on with the project

Site: drama classroom or a different classroom where the programme began

Participants: the whole class

After both groups are gathered, the class teacher gives an enthusiastic speech about how the students must dedicate all their energies to creating the picture – at this moment a provocation is needed to find out when and how the group previously talking to the art teacher will tell the others that the person in charge of the project has left, quitting both the project and the school.

While the students are discussing this problem, the Head Teacher enters and informs them that the initiator of the whole programme, the Hungarian Music Television (MTV) cancelled the project as they found that it had not been working in most schools or had only generated conflicts and clashes.

The form teacher is confused and uncertain, mainly because s/he becomes responsible for the whole project.

S/he asks the students if they want to continue the project now that both the art teacher and the MTV have quit. Based on the responses the students are again divided into two groups.

### IX. Parent – teacher meeting 1 – a few days have passed (a shift in time)

Again, the class is split and two groups work in parallel in two different rooms.

Those who decide to continue the project at any cost, despite all the obstacles (everyone is quitting: the art teacher, MTV and there is indecision from the Head Teacher), will discuss the question of “how to continue?” The discussion of those who decide to stay, in fact, serves to make the participants work on an authentic representation of a democratic teacher.

Those who do not want to continue the project are sent to the classroom where the programme began, where a new activity is started, and a new role is offered to them: the role of the teachers. Actor-drama teachers take on the role of parents.

We are at a parent-teacher meeting, where the students take on the role of teachers and have to answer the questions of parents (the drama teachers), knowing that the school has finally given up painting the picture.

It is important to draw attention to the fact that students can “change their mind” even during the scene, and sit on the other side – so giving up the teacher role and joining the drama teachers in the parents’ role.

Aims:

- during the activity, the “teachers” (acted by students) should formulate why they have decided on giving up the project
- they should become aware of the consequences of their decision

Drama teachers in the role of the parents are provocative.

Why is the programme cancelled? How do they feel about their responsibility for cancellation of the project?

Questions are mostly focused on the circumstances leading up to this situation.

### X. Parent – teacher meeting 2

The two parallel working groups are reunited for the final episode of the programme.

The group of students who earlier decided to quit the programme and were in the role of teachers, now get the role of parents as well, along with the actor-drama teachers.

The other group of students who, in spite of all the problems, decided to paint the wall, take on the role of the teachers this time. They have to answer the questions of parents (*the actor-drama teachers and the rest of the students playing the teachers in the previous activity*), knowing that the school has finally decided on doing the project and painting the picture.

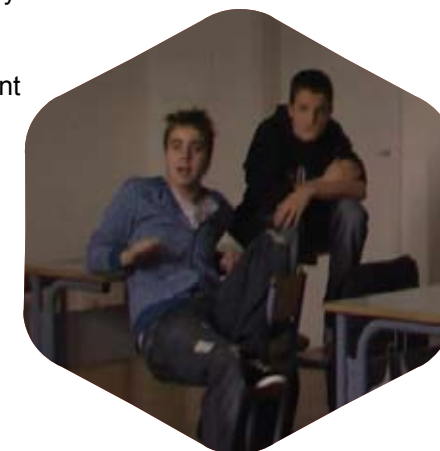
Aim: let’s describe the kind of school / world we want to live in.

The session is to emphasise the difference between the school we would **like** to go to and the one we **are** going to – asking questions about the latter. Drama teachers and students in the role of parents are provocative – those students who decided to keep on doing the project whatever happens will have to defend their point of view.

Again, students are allowed to change role at any time, from parent to teacher and vice versa.

*Examples of the questions that can be asked by the parents:*

- Is this freedom? Or is this chaos?
- Why is this whole thing so important? Why is the painting of freedom so important?
- Why do we have to complete it? Isn’t it enough that we know what this whole thing is about?



- What is this good for? What are the benefits? What does my child learn from it?
- Haven't there been enough "sacrifices" already?
- Could this thing work? What do you suspect?
- Who will tell us what we should do? Who will be the project leader?
- And what will happen if the picture is completed? What would that change in the school?

The session ends with this argument.

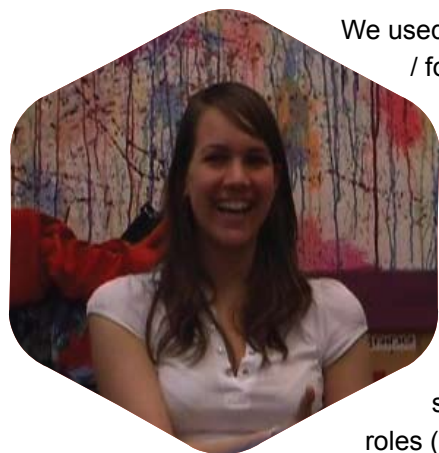
### XI. Reflection

Each time, the session was followed by a reflection on it lasting approximately 45 minutes, with the group of students out of role, and later with the teachers as well. This was always tailored to the programme and to the needs of the specific school and class. Sometimes (with prior approval) we videotaped the session and analysed what we saw together with the children and afterwards with the teachers. These discussions always depended on the classes; there was no pre-written script for these meetings.

### g. Source material

This material was created by the joint working group without using any literature. At first we clarified the problem in order to focus ourselves; then we developed the loose structure of the situations which was changed significantly after the two "test sessions". The programme is mosaic-like, the central themes and micro-situations are all connected to the central problem.

### h. Equipment



We used the spaces (classrooms, staircase, dining room / foyer, Head Teacher's office) of the given school.

Obviously we had to harmonise our needs - well in advance - with the school so that we would not disturb teaching. These harmonisations with the representatives of the schools were very important and very informative.

During the realisation of the session we needed large sheets of paper, marker pens, pens, blank paper, two operating mobile phones, and also a few symbolic accessories to demarcate different school roles (Head Teacher, class teacher, art teacher).

### i. Our approach (some of the thinking guiding our practice)

The meeting of Káva and Krétakör was both fortunate and crucial at the same time. Both groups were eager to look for something innovative and new, something that breaks the traditional Hungarian frames of theatre and theatre in education. The common point was, what we could call the examination of the active and dynamic relationship with the audience / the participants. We intended to create theatre / drama where everybody becomes on one side the creative, active participant; on the other side reflective of herself/himself. We also intended to deal with such a question that leaves nobody indifferent.

For the sake of the protection of the students we clearly defined the amount of responsibility shouldered by each role played in the session very specifically. Depending on the needs of the class we consciously adjusted the balance between being in role and out of role. We intended that, as the drama developed, the situation would begin to dominate over the specific roles or "characters". In this way it became possible for the participants to decide for themselves during the session the point of view they would like to examine the problem from.

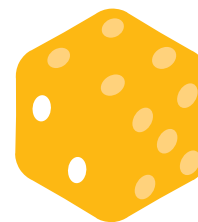
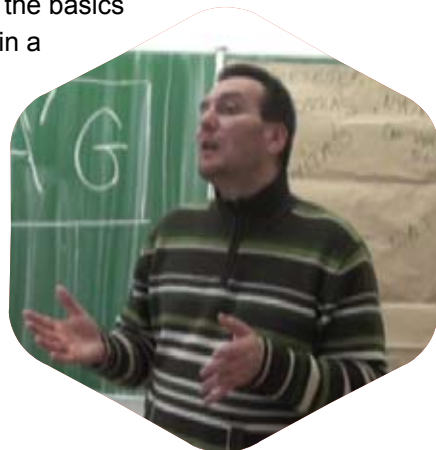
You can find more detailed description of the artistic and educational aspects of Káva in the Puppets documented practice.

### j. Further reading

- Bruner, Jerome (2004) *Az oktatás kultúrája*, Gondolat kiadó, Budapest
- Dirks, Arthur L. (1998) *Constructivist pedagogy, critical thinking, and the role of authority*. Published on-line by author (<http://webhost.bridgew.edu/adirks/ald/papers/constr.htm>).
- Glaserfeld, E. von (1984) *An introduction to radical constructivism*, in P. Watzlawick (ed.) *The Invented Reality*, pp17–40. New York: W.W. Norton & Company
- Nahalka I. (2002) *Hogyan alakul ki a tudás a gyerekekben?* Budapest: Nemzeti Tankönyvkiadó
- Szaunder Erik (1996) *A dráma mint pedagógia I-II.* (DPM, 1-2. szám)
- Wilson, B. (1997) *The postmodern paradigm*, in C. R. Dills – A. Romiszowski (eds) *Instructional development paradigms*. Englewood Cliffs NJ: Educational Technology Publications <http://www.cudenver.edu/~bwilson/postmodern.html>
- Zeeuw, Gerard de (2001) *Constructivism: A 'Next' Area of Scientific Development?* *Foundations of Science*, special issue on "The Impact of Radical Constructivism on Science", edited by A. Riegler, vol. 6, no. 1–3, pp 77–98.

## k. Teachers: A guide to practice

- We usually create a basic “toolkit” for teachers that helps them to work up the Theatre in Education programme (e.g. see *Puppets*). However, we have not created such a toolkit in case of this programme; instead we had a long reflective session both with the students and with the teachers.
- The programme described above is not a recipe, to be followed exactly, and should be conducted by well-trained and highly experienced drama teachers only. Discussions and situations might reveal conflicts that need to be handled with expertise.
- It is an important experience for us that any kind of teachers (not just drama teachers) can be involved in such a drama programme as participants or observers, without any prior experience. We have been working with teachers from many different areas.
- The programme showed that a teacher can learn an incredible amount about her/his class when following them through the entire process. A TIE programme creates and puts students into simulated situations where they are (in a good way) “forced” to take a point of view, formulate their own opinion and defend it.
- When accepted by all participants, recording a programme and analysing it afterwards can be highly helpful and increase the learning potential. Watching the videotape allows deep and detailed reflection on the process.
- The programme reveals that school is far more than a space for the instrumental teaching of knowledge. It is also a space where the basics of the operation of a community are learnt, and in a broader sense the basics of the operation of society and democracy are also learnt.
- If you would like to know more details, would like to receive a copy of the documentary film, or as a TIE company you are interested in adopting the programme, please feel free to contact the company (see consortium partners in Appendix C).



## Cultural expression

*Definition: Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.*

*Skills: Self-expression through the variety of media [...]. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others. Attitude: A strong sense of identity is the basis for respect and [an] open attitude to diversity of cultural expression.*

## 3. The Human Hand – drama workshop, Bergen University College, Norway

### a. Workshop Summary

This drama workshop has been created with Rembrandt's painting Dr Nicolaes Tulp's anatomy lecture (1632) as the pre-text. It is set in 17<sup>th</sup> century Europe - the Golden Age for cultural expression in visual art and music for the Dutch Republic. It deals with living conditions; death as a social theme; research and ethics (covering art subjects, history, religion and language). The workshop consists of eight phases that can be divided into separate units or separate sessions. Some of the phases can be dropped or new ones added according to the needs of the class.

Students who regularly participate in educational theatre and drama activities are much more interested in being involved in any genre of arts and culture, than those who do not participate. This is true not only for performing arts, but also writing, making music, films, handicrafts, and attending all sorts of arts and cultural activities. They are 13.17% more likely to be in an orchestra, and to go on craft or film courses. They are 15.34% more likely to be in a dance group; and 16.44% more likely to write short stories, novels, poems or plays.

### b. Practitioners

*The Human Hand* is created by Kari Mjaaland Heggstad in consultation with Stig A. Eriksson and Katrine Heggstad. They are the Norwegian DICE research team and are drama educators at Bergen University College. They have long-standing experience of working in the field, developing drama material for schools, working with young people, and educating drama teachers. (See The DICE project – consortium members and partners.)





Figure 1:  
Rembrandt van Rijn:  
*Dr Nicolaes Tulp's anatomy  
lecture (1632)* (Belongs to  
Mauritshuis, The Hague)  
[http://www.hessian.org/heavy\\_metal/  
wp-content/uploads/2009/08/the\\_  
anatomy\\_lesson.jpg](http://www.hessian.org/heavy_metal/wp-content/uploads/2009/08/the_anatomy_lesson.jpg)

### c. Target Audience/participants

The session has been devised for young people of 14 and over. It can be facilitated by a single teacher or by two teachers together.

### d. Duration

The workshop, with all eight phases, will last for up to a maximum of 180 minutes, depending on how much time the teacher gives the participants on each phase. A drama session challenges the participants intellectually, emotionally and socially; it gives a group the opportunity to take an active role in the fiction and contribute to the collective understanding. The level of engagement of the participants, therefore, will determine the length of the workshop.

Planning such a session is a creative process, starting from an idea and developing in jumps and leaps – not in a traditional linear planning process. You stumble over historic documents, artefacts, literature that you did not know before, and you start a back and forth process of adding and deleting, moving ideas around. But all the time, the focus on structure and awareness of the target group are essential throughout. Sometimes a planning process like this is relatively quick – other times it will continue for weeks. It is like a small research process. The more knowledge you gather, the more you need to dig deeper into the material. Just a little thing like selecting pieces of music for different phases becomes very important and takes time, reading music history and listening to examples (this time we used iTunes as a tool).

### e. What we were exploring (objectives/learning areas)

The underlying question (theme) is: What does it mean to be human?

We move back in time into another historical epoch to investigate how human beings are regarded and treated. What were the dominant values four centuries ago? How do knowledge and the traditions in a given culture affect living conditions? Can another historical period inform our understanding of our own lives and our own time? Who are at the bottom of the social hierarchy today?

Through this workshop the students investigate a particular aspect of the historical epoch; a special event that happened in Amsterdam in January 1632.

The students express themselves through role work and writing, they create stories and work on dilemmas – and are reflecting on the content of the work they do collectively.

### f. What we did and how we did it (structure of the project/workshop)

Chairs and tables are placed along the walls so that there is a big open space in the classroom. Before entering the room, the students are informed about the kind of work they are going to take part in, namely: they are going to be participating in a drama workshop; it will be set in Amsterdam in 1632; the students will work partly in role as people from that time and partly as themselves.

The teacher will partly be in role (teacher-in-role = t-i-r) and partly lead the different phases of the drama out of role. When in role - for instance in the second phase - the teacher can have a “document”/“book” in her/his hand. The book can contain suggested speech, turns of phrase and vernacular that can be of help to the teacher working in role and building belief in the drama. When doing the work with 15-year-olds, we discovered weaknesses in our original plan and revised it. Here follow our recommended phases:

#### I. A WINTER LANDSCAPE WITH SKATERS

The teacher gathers the students in a circle on the floor – around this painting – and some are given blown-up details to study in smaller groups:

The students are asked to look at all the people on the frozen canals. This is in the beginning of 1600 in Amsterdam. *What are they doing, what details can be seen?* The groups feed back to the whole class. After this the teacher asks another question: *If we think of people from this time, what do you think they knew about the human body?* Class discussion. At the end of the discussion the teacher checks if the students understand the meaning of the following concepts: *dissection, surgeon, anatomy and guild*. Then s/he moves on to a special event in Amsterdam in 1632:



Figure 2:  
Hendrick Avercamp:  
*Winter landscape with skaters*  
(ca. 1608)  
(Belongs to Amsterdamse  
Rijksmuseum)  
[http://membres.multimania.fr/manchicourt/Avercamp/Avercamp\\_Rijksmuseum\\_Winter\\_landscape\\_skaters\\_c1608.jpg](http://membres.multimania.fr/manchicourt/Avercamp/Avercamp_Rijksmuseum_Winter_landscape_skaters_c1608.jpg)

## II. IN THE CHAMBER OF THE AMSTERDAM GUILD OF SURGEONS ON THE 12<sup>th</sup> OF JANUARY 1632

A table with a black cloth and with white paper collars on it is placed in the middle of the room, and the class stands in a semi-circle around the table. (If the paper collars seem complicated, an alternative can be a sticker with a symbol for such a guild).

The teacher steps into role by putting on a white collar (or sticker) with great care and seriousness. S/he is freezing with cold, warms her/his hands, etc., looks at all participants and speaks seriously and slowly (suggested):

*Dear members of the Amsterdam Guild of Surgeons. Welcome to our first meeting of the New Year – 1632. Let it be a good year for the Guild and for our city and our prosperous Dutch Republic! I have to inform you that our Praelector Anatomiae is not able to lead today's meeting himself, since he has been called to Mayor Bicker's house for an emergency. However I have promised Dr Tulp to lead the meeting with great care and precision. First of all everyone must put on their collars (or Guild symbol).*

T-i-r moves around the semi-circle and ritually presents the collar to each participant by saying some words to each, and every time ending with: *Vivat Anatomiae!* – which the guild member repeats.

After this ritual t-i-r says something like this (may also add ideas from previous phase):

*We are all proud members of the Guild of Surgeons. Only a few years ago there was no proper research on the human body. Now we know that our bodies are like magnificent machines that need to be researched in all possible ways so that we can understand all its detail for the benefit of all men – so that we can be able to repair what will be damaged. We already understand the function of the heart; we know the complexity of our muscles; we have all studied the open stomach! We are building our new society on knowledge, equality and freedom of belief. Let God help us in our important work and let us all speak our guild motto together: Vivat Anatomiae!*

We have some matters to deal with in this meeting. (Suggestions of how t-i-r can present the matters of discussion):

*It is already the 12<sup>th</sup> of January – it is still freezing cold – which is a good thing for our yearly dissection, but we have nobody – NO body – waiting for us. We are faced with the problem of selection – a difficult task. I hope you can work together in groups to come up with some concrete advice as to this problem.*

*Another matter: How many spectators will there be room for in our new anatomical theatre at Waaggebouw? We need a proclamation ready that the official dissection will take place any evening from 6 o'clock. What should the price of the tickets be on the different rows and seats? And who will be selected to stand in the front row by the table this year? We will have to do some sketches and calculations. Some groups can do this after their first task is done.*

*Can you now move into groups of three or four guild members, please?* The teacher gives each group the first task in writing and with the nine portraits (Task 1). The groups will work on their task and prepare how they will finally present their results for the Guild. Groups who are finished with the first task will get the second task with illustration + pen and paper (Task 2).

**TASK 1:** *Look at these men. They all live here in Amsterdam. As surgeons we know very well that nobody in our society wants his or her body to be dissected after death, put on the table, cut up and examined. Everybody hopes for a dignified death and a funeral according to our traditions. But as surgeons we know that we need corpses so that we can study the human body thoroughly.*

Discuss which ethical rules we need for the selection of corpses, so that it will make as little harm as possible for our society.

Give the Guild an evaluation of what use (or not) each of these nine persons has to our society. If all of them were to die on the same day and we needed a corpse for dissection, which one of them should our Guild select?

### Members of our society

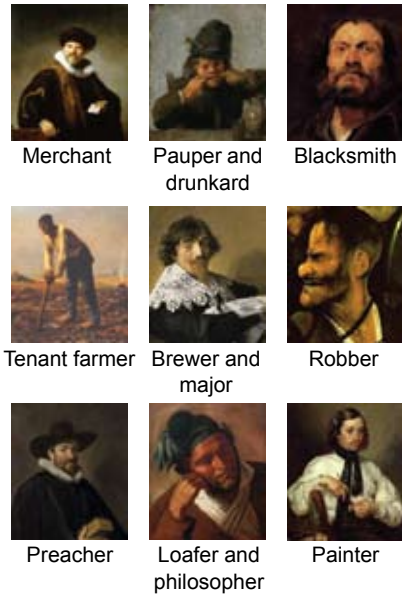


Figure 3: Portraits or details from paintings by Frans Hals, Rembrandt, Bosch, van Dyck and van der Helst.

**TASK 2:** Decide how many spectators there will be room for in the anatomical theatre (study the illustration), the price of the tickets on the different rows and seats, and who will be selected to stand in the front row by the table this year. Make a proclamation (poster) for the official dissection. Prepare your presentations for the Guild.

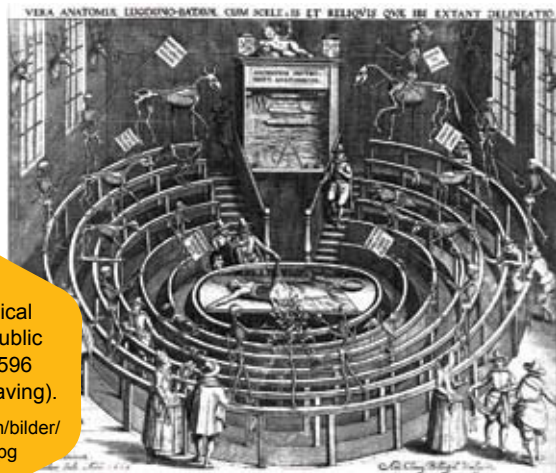


Figure 4: The first anatomical theatre in the republic built in Leiden 1596 (Copperplate engraving). [http://www.art-bin.com/bilder/theatre\\_leyden.jpg](http://www.art-bin.com/bilder/theatre_leyden.jpg)

### The presentations and a Guild-discussion follow.

Out of role discussion: What do we know so far about the members of the Amsterdam Guild of Surgeons? What kind of view of the world and mankind can be discerned?

### III. IN DR. TULP'S STUDY – THE LETTER

A simple scene is set up (a table, a chair, a candle/lamp, some paper, an envelope and perhaps a quill). One of the students can be Dr Tulp – the head of the Amsterdam Guild of Surgeons. The light in the classroom is turned off. The teacher narrates, while the student enacts. Some of the “spectators” can have one sentence each from the letter, read it aloud at a certain moment - as a thought – and go to the table and put it in front of Dr Tulp. The teacher is narrator and follows the progression in the structured improvisation:

*That same night Dr Tulp, lit his lamp, dipped his quill in ink and wrote a letter. It was difficult, since he was not used to writing his letters himself, so he started many times over. Should it be Dear Sir, Dear Mr., Honorable... or what?*

*The letter was to Hendrick van Uylenburgh. Improvised order.*

*Finally it was done – he read it back to himself. The student as Tulp reads it aloud. He nodded. Took an envelope, wrote the name on it, sealed it and sent it off with a messenger.*

At the end the letter can be passed around for everybody to read.

*Amsterdam the 12<sup>th</sup> January Anno 1652*

*Mister Hendrick van Uylenburgh*

*It has come to my knowledge that you, as an Art Dealer in Amsterdam, have the best overview of competent painters in our republic. In a few days time the yearly dissection at the Amsterdam Guild of Surgeons will take place. It is in this connection I want my professional portrait to be painted. I will need a good artist. As you will know I am a man of great influence both in the Guild and within the political arena in Amsterdam. I need you to select the very best painter before tomorrow's vesper.*

*Sincerely*

*Dr. Nicolaes Tulp*

#### IV. THE PAINTING

The teacher says: *The assignment was given to a 26 year-old painter called Rembrandt van Rijn. Have you heard about him before? The teacher briefly introduces information about the young painter: Rembrandt van Rijn was born at Leyden in 1606 and died in Amsterdam in 1669. His father was a miller. He sent his son to the University to study law, but Rembrandt made up his mind to devote himself to painting. His father accepted this, and Rembrandt went into the studio of a local painter. He was about sixteen years old, and was already so clever that his parents soon sent him to Amsterdam. He knew more than all his masters there, so he returned home after some time, and started painting on his own account. By 1631, Rembrandt had established such a good reputation that he received several assignments for portraits from Amsterdam. He moved to Amsterdam and into the house of an art dealer, Hendrick van Uylenburgh. (Rembrandt was later married to the art dealer's niece, Saskia.) In January 1632 he got a special assignment through van Uylenburgh.*

Now Rembrandt's painting will be studied:

The students are divided into groups of six. Each group gets a copy of the painting, 'Dr Nicolaes Tulp's anatomy lecture' (see figure 1):

- a) **Study the painting** closely and talk about what you can actually see (denotative analysis) – and after that how you interpret the painting (connotative analysis).
- b) **Tableau:** The group makes their version of the painting with their own bodies. The class views each tableau. For each tableau one can check the thoughts of one or two characters (the teacher or a student puts her/his hand on the shoulder of the character and their thoughts will be heard (thought-tracking).
- c) **Tableau vivant:** All groups move back into their tableau position again. The teacher puts on music: Ricericare I (da Milano) – and the groups bring their tableau to life by starting an improvised dissection/lecture in slow motion. The work ends with a group volunteering to present their tableau vivant with music to the rest of the class.

#### V. WHO WAS THE MAN ON THE TABLE?

The teacher informs the class: *The dead body belonged to 41-year-old Aris Kindt (his proper name was Adriaan Adriaansz), who had been hanged earlier that day for armed robbery. We know the following: The canals were frozen and people were skating. Aris Kindt was freezing. He walked to keep warm, but he had nowhere to walk; he stood still, but then he moved on. He watched a man who fell on the ice. Aris Kindt helped him on his feet – they exchanged some words and walked away in different directions. Aris Kindt turned and followed the man, robbed him and stole his jacket. The punishment was hanging, which was a normal punishment for armed robbery. But who was Aris Kindt?*

Five groups: Each will prepare two different moments in the **last day in Aris Kindt's** life that can shed some light on who he was. Pieces of paper with each of the following moments are given to each group (1 + 6, 2 + 7, etc.). The last (11) will be a task for the whole class together. The groups work on their two moments:

1. At seven in the morning – what is he doing – are there other people around?
2. At eleven, his stomach is screaming with hunger – where is he? What does he do?
3. At one, he walks the canals.
4. At half past two, he sees a man fall on the ice.
5. Ten minutes to two, he steals the man's coat. What kind of weapon did he have in his hand?  
...
6. Half past three, two policemen find him – Where? What happens?
7. Quarter to three, Dr Nicolaes Tulp sees a man taken away by two policemen. He asks somebody what has happened.
8. Two minutes past four, Aris Kindt's conviction is executed.
9. Six o'clock in the evening of the 16<sup>th</sup> January 1632, the anatomical theatre in Amsterdam is filled with spectators.
10. Half past six, Dr Tulp examines the hand of a dead thief.  
...
11. At 9 the same evening, there is a banquet for the Amsterdam Guild of Surgeons.

The five groups find their space in a wide circle – and the presentations start. One of the members in the group announces the time before they start and the sequence follows chronologically.

When the ten moments are done, the teacher presents no. 11. One by one the students find their place and a freeze position in the "banquet hall". The teacher moves around between the Guild members asking, for instance:

- *How did the dissection go tonight?*
- *Where were you?*
- *Who was Aris Kindt?*
- *What have you been eating tonight?*
- *Did you say your prayer before the dissection?*
- *Who was Aris Kindt?*
- *Have you seen him earlier?*
- *What kind of coat did he steal?*
- *Did you watch the hanging today?*
- *Who was Aris Kindt? Etc....*

## VI. TODAY I WITNESSED...

Writing in role: The students decide from which perspective they will write and take on the role of a citizen in Amsterdam that cold day when all this happened. The roles can be: a spectator, a policeman, the man who was robbed, a member of the guild, Dr Nicolaes Tulp, people who knew Aris, anyone that had met him the last day, the judge, or the 26-year-old Rembrandt.

Task: Write a letter to someone, or write in your diary or a poem. It is late at night, 16th January 1632. The teacher puts on music: *Requiem VII. Offertorium*.

After some five minutes the teacher stops the writing, puts on the music once more and invites volunteers to read their text. Alternatively, the teacher can read aloud at least one example of each character.

## VII. SOME QUESTIONS MUST BE ASKED

The teacher asks which of the citizens of Amsterdam of 1632, the students would like to interview if they had the opportunity? A *hot seat* is arranged. The teacher explains the rules – and invites the first student to sit on the *hot seat*. (An alternative to hot seat is if the teacher takes on the role chosen by the students, so that they can *meet/confront the character* – through the teacher's interpretation).

## VIII. SUMMING UP

- What does it mean to be human?
- What do you think these people from the 17<sup>th</sup> century have in common with us today?
- What have you learnt and experienced through this work?

## g. Source Material

All source material is included in the description.

## h. Equipment

- One copy of Rembrandt's painting for each group (Figure 1).
- One copy of Avercamp's paintings (Figure 2) + 4-6 copies of different parts of the painting – enlarged.
- 8 copies of Task 1 – The portraits (Figure 3).
- 2-3 copies of Task 2 – The Anatomical Theatre (Figure 4).
- One copy of the letter from Dr Tulp (Figure 5) + cut up sentences from the letter.
- Cut-outs of the ten tasks – moments in the last day of Aris Kindt.
- White paper collars for each participant made of cake napkins (alternatively stickers with a Guild symbol).
- A (black) cloth for the table.

- Props for Dr Tulp's desk.
- Stereo system.
- 2 pieces of music:
  - Adrian Willaert: *Ricercare I* (Dutch music – 16th century).
  - Johannes Ockenghem: *Requiem VII. Offertorium* (Dutch music ca.1450).

## i. Our approach (some of the thinking guiding our practice)

The main drama tradition that inspires this example is often referred to as drama for understanding, DIE (drama in education) or 'process drama'. The tradition originates from the British drama pioneers Dorothy Heathcote and Gavin Bolton who have been important influences on drama theory and practice since the late 1970s to today (see book titles in the list below).

One central method in this tradition is Teacher-in-role (see Appendix A - Terminology) where the teacher co-operates with the students within the fiction. The students will be framed in a collective role, and the teacher can choose a role among different categories (for instance leader, opposer, intermediary, helpless, etc.) depending on how s/he wishes to challenge the students. In our example we suggest t-i-r only in one phase: the role as leader of a meeting. For teachers with little experience in this form the leader will be the easiest role to handle. In other phases of the example the teacher facilitates the work through storytelling and organising the work out of role. The changing between experiencing through role and discussions out of role further typifies this tradition.

In our work we are also influenced by aesthetic theories – and theories developed in Scandinavia. We pay great attention to the detail that the form demands, considering the quality of the materials used, the props, the music and other elements that are part of the fiction we create; and we work deliberately slowly – stretching time and concentration. Through all this we try to develop a practice that is poetic and powerful and communicates with the participants.

## j. Further Reading

References including literature used in the preparation for this session:

- Bolton, Gavin (1984) *Drama as Education*. Harlow: Longman.
- Bolton, Gavin (1992) *New Perspectives on Classroom Drama*. Hemel Hempstead: Simon Shuster.
- Dewey, John (1934) *Art as Experience*. London: George Allen and Unwin.
- Gombrich, E.H. (1992) *Verdenskunsten*. (Original title: *The Story of Art*). Oslo: Aschehoug.
- Grout, Donald Jay (1964) *A History of Western Music*. New York: W.W.Norton & Company Inc.

- Heathcote, Dorothy and Gavin Bolton (1995) *Drama for Learning*. Dorothy Heathcote's Mantle of the Expert Approach to Education. Portsmouth, NH: Heinemann.
- O'Neill, Cecily (1995) *Drama Worlds – a framework for process drama*, Portsmouth, NH: Heineman.
- O'Toole, John (1992) *The Process of Drama: Negotiating Art and Meaning*. London: Routledge.
- Sebald, W.G. (1998) *The Ring of Saturn*. An English Pilgrimage, The Harvill Press
- Stueland, Espen (2009) *Gjennom kjøttet. Disseksjonen og kroppens kulturhistorie*, Oslo: Forlaget Oktober.
- Szatkowski, Janek (1985) "Når kunst kan brukes" in: Szatkowski and Jensen: Dramapædagogik i nordisk perspektiv, Artikkelsamling 2, Teaterforlaget DRAMA.
- Szatskowski, Janek (1991) "Det åbne teater" i: Drama – nordisk dramapedagogisk tidsskrift no2.

#### k. Teachers: A guide to practice

As stated before, you must feel free to use this material in the way you wish – according to your students' earlier experiences and needs.

When we work in these kinds of processes it is important that the participants are protected *into* the fiction.

Each participant should feel the fiction as a "safe" place where they can participate without punishment. The fiction should be what we could call a "punishment-free-zone". It should be the space where we can experiment and experience something different – and through that obtain new knowledge and insight.

It is also important that each participant can decide their own limits. They will decide whether to take a leading position in the drama or be more in the background. The teacher has an obligation to stimulate each one of the participants – by seeing, addressing and including everybody. The teacher should accept all ideas that are presented – and try to use them productively in the drama. When participants suggest ideas that do not fit with the fiction (or are meant even as provocations) it is the teacher's task to turn this into something that does not "spoil" the moment. If you have a strategy like this, you will experience that the students who feel/seem outside the work will gradually accept the fiction. Very often the "outsider" position comes from insecurity and perhaps social fear of committing oneself to something as strange as a fictive framework. If you still find the work in the group difficult – and your good intentions are not functioning – you always have the possibility of taking a "time out": discussing the problem with the class and seeing if together you can find a way through the work that can function for all. Perhaps some students should be allowed to observe from the sideline – making notes on agreed issues – so that they can feedback to the group at

the end of the session; or, as a last solution, have the opportunity to do some alternative schoolwork outside the "drama room".

When we talk about protection it is important to underline that protection does not mean underestimating the participants. They should always be challenged through our drama work. Without challenges, new meaning and understanding will hardly occur.

When working on a session like this you need to think through the practicality of the work. What is the room like? Where will different phases take place? Where is the music equipment? Where will you keep the rest of your material? etc. If you use "ready-made" material you must make it your own by preparing yourself thoroughly – try to set yourself in the situation beforehand, not by rehearsing in a traditional way, but by thinking through, reading relevant texts, reflecting on your role as teacher/facilitator – and thinking through the fictive role you will take on (t-i-r) and what attitudes you are going to hold in the situation. Doing the session once more (with another group) will give you another experience and probably develop your leadership within the drama.

## Cultural expression

*Definition: Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.*

*Skills: Self-expression through the variety of media [...]. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others.*

*Attitude: A strong sense of identity is the basis for respect and [an] open attitude to diversity of cultural expression.*

## 4. Kids for Kids - The Magic Grater, Theatre Day Productions, Gaza, Palestine

### a. Project Summary

A core activity in the programme of Theatre Day Productions (TDP) is called *Kids for Kids*. Every year, at least two plays are made for this activity. The *Magic Grater* is one (of three) made in 2009. *Kids for Kids* is a two-month project for a group of 10–20 school-aged young people: the first three weeks are a drama workshop, in the next three weeks a group of ten kids are identified for their motivation and ability to rehearse a play, and for the final two weeks of the project they perform for their peers.

The project was part of the drama activities for the continuous occasion (CO) Palestine research in the DICE project.

## b. Practitioners

The theatre director/drama-teacher (Mohammed Abu Tuk) is a graduate of TDP's 3-Year Curriculum in Gaza and has been working as a drama teacher since 2006. His assistant (Murad Mghari) was a 3<sup>rd</sup> year trainee in the 3-Year Curriculum. They implemented the entire project in two months with a group of adolescent boys from a Gaza refugee school in the northern Gaza Strip. The group improvised, acted, and devised the play with the directing/drama-teaching team. This team was also in charge of the interactive drama work that happens with peer audiences after the performances.

The Gaza Artistic Director (Rafat Al Aydeh, who graduated from the 3-Year Curriculum in 2001) and TDP's Artistic Director (Jan Willems, a Dutch national working in Gaza for fifteen years) supervised the work for content and quality control.

An administration team of three women, headed by the Gaza General Manager (Randa Muhanna) arranged the project with schools, teachers, and parents and took care of all logistics and troubleshooting.

A technical team of three men and one woman implemented the designs needed for the play under the supervision of the PR/Design Director (Jackie Lubeck, who has been working in Palestinian theatre since 1975).

In TDP's Jerusalem headquarters, a support team took care of finance, coordinating tasks and translation work (led by co-director Amer Khalil).

THE PLAYERS - The full-time work on *The Magic Grater* began with 28 boys between the ages 12-17. Of them, eleven made it to opening night.

## c. Target Audience/participants

In the region of Beit Hanoun in the north of the Gaza Strip, the population is a mix of Palestinian Bedouins, villagers, city folk, and refugees. All have different social status and the Bedouins have a different dialect of Arabic, which is known but not well accepted.

As for making the play, we decided to work with boys from the school where the DICE measurement was being carried out. The age group is wide (12-17) because many of the participating 8<sup>th</sup> grade boys failed classes in previous years and were held back. All 8<sup>th</sup> graders in school who wanted to participate could. It is up to the student to come, to go, to return, or to quit.

The target group of the audience was the schools in the north region of the Gaza Strip.

The students, parents, and teachers connected to these schools were severely hit by the December-January 2009 war on Gaza. They live very close to the northern border with Israel and are exposed to regular incursions by the Israeli army. Because most schools in the Gaza Strip are gender separated, we worked with boys' schools only. (The same happens when we do a *Kids for Kids* project with girls.)

Teachers and school administrators are an indirect target group. These adults are totally over-loaded with the disasters of life in Gaza. Their school classes are with 50 plus students in a small classroom with worn out and broken bench-desks. The teachers have a regular school curriculum to teach but their own training is very traditional and based on rote learning. All the population is carrying the stress of the situation in Gaza. Sadly, the social connection of parents to schools, teachers to students, has disintegrated. There is violence in the boys' schools. Teachers don't want to stay after school hours for any additional work with children. Parents don't bother to come to schools for discussions or consultations. This particular school has the lowest grades in terms of achievement of all UNRWA schools in the Gaza Strip.

(Note: UNRWA is the United Nations Relief and Works Agency for Palestine Refugees. It has headquarters in Gaza, and also works in four other regions: West Bank, Lebanon, Jordan, and Syria. It provides basic services to Palestinian refugees. In Gaza, it runs more than half of the elementary and preparatory schools, Grades 1-8.)

Parents are another target group for the *Kids for Kids* projects. Parents of these kids either don't know what's going on with their child's education, sometimes can't read or write themselves, or are unable to care. Most families are large - between 6-12 in the house, not including the extended family which is close by. All families are poor. Early marriages are common. Dropping out of school is also common. Both are connected to the economic situation.

## d. Duration

A typical *Kids for Kids* project takes 8-10 weeks of time, including twelve performances. Project sessions are five days per week, 2½ hours per day, after school, in class.

"*The Magic Grater*" drama workshop started on Oct 8 and ended on Nov 2.

The rehearsals took place from Nov 3 – Nov 18.

The opening was on Nov 19.

The tour took place from Nov 21 – Dec 10 (there were feast days at this time and schools were closed for a week).



The kids also made a scene from the play in the TDP/UNRWA Conference re: Drama and Education on Dec 15, 2009.

### e. What we were exploring (objectives/learning areas)

*Kids for Kids* projects bring us close to a general aim of TDP's work, which is to assist young people in finding an articulate and expressive voice of their own.

This project was part of a larger programme in the school. Several drama classes were given to other groups of young people. Parents were invited to join part of the work. Some of the schoolteachers were trained for using drama in their classes while working on their regular curriculum subjects. We were exploring the potential of drama as a tool for finding solidarity and connection between students and for raising interest in a kind of learning that puts students' lives and interests, as well as their initiatives, at the centre of attention.



In this particular project, we also studied the use of folk-tales as an instrument to trigger the imagination and creativity of school youth, in order to play and to cope with their daily personal and social problems on an imaginary level.

We explored freedom of expression, joy, comedy, and colour in an area of Gaza where hope is vanishing and the future looks bleak. The question was: can we generate enthusiasm and discipline with a group of disconnected and ignored boys to make a play they would call their own? And: what drama method works best?

Knowing that almost every child in Gaza has deep memories of pain, fear, and loss in the most recent war, how can theatre as a form of cultural expression of young people be functional in rebuilding identity, joy of life, and the desire to do, to produce, to make things in a team, and share it with peers?

### f. What we did and how we did it (structure of the project/workshop)

The *Magic Grater* is based on an old Arab folk-tale, renewed by director Mohammed Abu-Tuk and the players.

It uses the well-known theme of the king disguising himself as one of the people. In this case, the people are being harassed by a mafia-type Doctor who is asking for "tax"-money and merchandise in every shop, in every house. He is surrounded by two guards, bullies who do his dirty work.

Onto the scene comes a tinsmith. People are afraid of him because they say he has powers. In fact, he has a "magic grater" – which "tells" him what everyone is doing and thinking. He gives this "power" to two boys... the only boys who aren't afraid of having their thoughts known. The boys decide that it's a head-ache knowing everyone's thoughts so they decide to sell it in the local souk (outdoor market).

On the day they go to the souk, the Mayor's Wife decides to go shopping. She buys everything. But when she says she'll "pay on credit" all the vendors feel she is lying and take back their goods, including the two boys who take back their grater.

The Doctor punishes all the vendors by collecting "taxes" from them, either cash or goods. When the two boys escape him, the Doctor goes to their home and gives them 24 hours to pay him "what they owe." It is here that the magic grater comes in handy when it "says" that the Doctor wants to overthrow the King. The King is watching all this. And in the end, goodness wins.

In this play, however, the story was not as important as what happened to the kids, to TDP, to the teachers...

#### Phase 1. Drama

It was an impossible beginning. We were used, from previous experience, to difficult boys, but this was beyond anything we knew. We worked in after-school hours, in the empty school. The boys were so wild, so out of control, so full of intolerance for anyone or anything that we thought we might not make it this time. What to do? It was an ironic thought that for a project aiming to give room for freedom and expression, we had to try to limit freedom because it was at first unfocused and destructive. The old symbol of bad education came to mind – the nail and the hammer – the child being hammered by the teacher. But drama teachers in after-school activities have no hammers, no disciplinary authority, and certainly not in the empty school in Beit Hanoun.

Mohammed [the director] is a strong man and together with the artistic supervision team, we were able to identify strategies for bringing this group together.

- a) The enormous physical energy of the group was used for physically demanding group-games bringing fun and excitement. The boys released their surplus energy, teacher Mohammed looked like a tough and funny general, a gorilla jumping with his apes. They all loved it. All kinds of daily-life reality-matters were off-loaded in this way. The boys were able to focus on new things.
- b) What was really helpful is that we looked very critically at our daily plans for drama sessions and rehearsals. In the first, difficult week, many hours were spent without a tight and clear lesson plan. The formulation of a clear aim for each session, the limitation for those drama exercises and improvisations strongly connected to the aim, brought much more clarity and focus to the group.



c) We addressed the informal leaders of the group, the initiators of most of the negative behaviour in the first week. We visited them at home. That was something! No teacher ever came to see them. We talked about having responsibilities and the chance to do something new. In the drama sessions we tried to entice them to take on responsible tasks in the group. And we stimulated the entire group of boys to provoke these 'leaders' into work, into joining the games and exercises. That worked quite well. They got attention, were given responsibility.

The ugly classroom was turned into a colourful rehearsal room, breaking the colourless reality of school life.

After concentration was found, trust was built. There was enough silence for kids to listen to each other. Relaxation and gentleness was possible without mockery. Exercises demanding concentration and reflection were introduced. In this second week, the joy of physical work in the big group was gradually followed by the joy of playing in duos and in small groups. The second part of every day was dedicated to stories. Once they felt a minimum of trust in the group, and after the director had introduced 'his' story of The Magic Grater, the boys started telling their own stories. Loosely linked to the theme of the folk-tale, they talked about the king in their own life: their father, uncle or older brother; they were tales of oppression mostly, but painted with laughter. Stories became more personal as we went on. The boys were like pressure cookers. Once the lid was off, there was no stopping the suppressed emotions. One special day was when, after the usual break with juice and cookies, the director took a ball of wool, asked who wished to speak, and then threw him the ball while holding the end of the thread. As stories were told the ball was thrown from one storyteller to the next. After an hour, a complete web of stories was spun. Some talked about life at school, some about family. Then one boy started talking about the recent war in Gaza (January 2009), about seeing how a relative died in the shootings. From that moment, there was no stopping. All spoke, all cried. We asked each of the boys to continue their stories until they were 'safe': until they found a moment in the story where they got home or found safety and care. The group took care of each other. They held one another, hugged, and hummed in chorus during a quiet vocal exercise. From the vocal exercise they started playing again, led by the director, moving in space, tickling, teasing, and laughing. In a closing circle talk they expressed relief and said they were OK, that they liked the web of wool. No folk-tale will grasp their experiences. And maybe better so! The following days, the boys started improvising scenes, imagining The Magic Grater was the story of their lives. The anecdotes of lying, corruption, and deceit in the tale were easily translated in hilarious equivalents close to them. A lot of fun! This took us to the end of three weeks of work and a drama presentation at school in the presence of some parents. The parents were not much interested. But this changed after they heard the report of those who had come. A group had formed. Eleven boys decided to keep working for another month and make a play based on their drama work so far.

## Phase 2. The Play

In the final weeks of rehearsal the group continued improvising and then made a final selection of scenes. The director wrote up the text, a combination of folk-tale passages and new text from the kids. But the text proved to be a handicap in the process. The older boys in the group had failed classes in previous years. They couldn't really read. Some of the boys were from Bedouin families with their own language and culture (their Arabic is not well understood by the refugee and local kids). The entire language problem brought back 'old' status and competition issues in the group. The text seemed to stop a process the boys had owned. We decided to drop the written text. The director's wish to write was an honest effort, to have his signature on the play. But it wasn't shared properly. We returned to the work the boys really owned: their scenes, their energy, their naughty flirtations with violence on the stage, and their version of the folk-tale 'text'. The play was fixed and acting rehearsals began. Now the director was a welcome general, the funny gorilla with all his tricks to help them play and repeat without losing themselves.



*Designer Jackie came to visit the team in school. She had heard of some trouble and chaos and decided to take a look. Costumes and set design had to be decided upon.*

*Jackie went to the classroom with two assistants. She could not get the kids to stand still and tell her their names. They were more curious about her, a woman without a veil, coming to see their workshop. "Who are you, where are you from, what do you do? Look, she speaks Arabic. Watch me act. No I'm better. Don't listen to him, he's an idiot." The director took control of the situation and told them they were going to run everything they had done without stopping. They got very busy setting up their things. These "things" were still un-designed, and came from what TDP calls a Drama Kit, which is a suitcase full of objects that can be used for "anything" and includes about fifty items such as: rope, white fabric, black fabric, a cup, a ball, a broom stick, jackets, hats, a box, a washing bucket, a small stool, newspaper, safety pins, plastic flowers, etc.*

*The run began. The warm-up exercises were part of the play. They took fifteen minutes and included running, gymnastics, word games, tag, and singing. And then a player says, "Let's stop this and tell our story." Every scene in the play was made with precision so that at every moment, each player knew exactly what he had to do, how to do it, and why he was doing it. They had completely forgotten about this Jackie person watching and were performing their play. For Jackie, the magic was not so much in the story but in the energy, focus, and precision of the team in the classroom of the worst school in Gaza.*

Jackie reported back that the kids were ready and that it was time to bring them to the theatre for final rehearsals.



Utilising the atmosphere of the classroom, we made a set that was “this classroom” and then brought it to the theatre where life took another turn for the eleven players. The boys were given a tour of the theatre. They were in the middle of a theatre, in a beautiful space, but their “classroom” was on the stage.

For the three final rehearsal days they were picked up from their schools in vans and they rehearsed in the theatre. They worked and ate with the theatre personnel. From ragamuffins to “riches” the boys became an acting team determined “to make the best play of all plays.”

The costumes were fitted and the tech work was done in front of them. And then the lights dimmed and one by one we brought each boy into the audience seats to see what it all looked like. The only talk was about the play. The only questions were about the play. The only thing that mattered for these boys... was the play.

The opening was on Nov 19 in TDP’s theatre for parents, teachers, some students, some TDP friends (general public), and TDP staff. The parents came in buses sent by TDP. They each received a brochure and marvelled that the name of their child was in print. The opening of many Kids for Kids plays brings tears to the eyes of the players. Here we had tears and gigantic smiles. We had love. One by one, parents came up to TDP staff to say “I am the mother of the King, I am the father of the Doctor, I am the mother of the Guard.” And this is when TDP offers congratulations to these parents for the kids, because they really did a wonderful job. Most of them had never experienced this before. None of them had ever seen such an event with such personal involvement. And all said “thank you!”

The headmaster himself, with real tears in his eyes, stood before the crowd. In his speech he said: “I learned something important today. I must admit that I had given up on some of these lads. This project is proof for me that we can never give up on our kids.”

“ Artistic Director Jan, after seeing the opening:  
*The kids are amazing. Without losing their rough character, they are sensitive to each other, play the story with clarity and full understanding, in their own language, in nice/funny costumes and lights. Again a great event! The strength of these radiating boys is obvious.*

*From the two parents’-days we organised in this project, we already knew how surprised mothers were with the changed behaviour of the boys at home. They played the theatre games with their siblings and were doing their school homework without being pushed. Before, they didn’t care.*

*They expressed their take on life, on social problems and on cultural strength, not so much through the theme of the play, much more because they themselves on stage are symbols of resilience, of initiative, of culture! Today’s show was a feast, a confirmation of change.*

### Phase 3. Performances and Advocacy

The kids went on to perform fourteen times instead of the twelve planned. New requests for performances came from several schools. This tour happened for schools in the north of the Gaza Strip, so after the opening, the technical team set up the show in a hall in the north. Organised with UNRWA, buses were sent to the schools to pick up classes of students and their teachers, each day another school, or the same school but different students. The audience is never more than 200 people (or four classes). Usually, the audience is between 100-150 kids.

Each performance was followed by a discussion between players and audience. The young actors – now being activators – initiate several games that fit a large audience. All play! The games are connected to the content of the play. If boys and girls in the audience react in the discussion with stories of their own, or with comments to the characters in the play, they are invited to the stage. They tell their story or act it out in a scene.

The preparation for leading this discussion was also part of the rehearsals of the children. How to answer questions, how to ask questions, how to talk and act with your peers from the stage.

The number of school kids who saw this play is 1,680.

On Dec 15, 2009, TDP organised a high-profile Drama Awareness Conference in cooperation with UNRWA in Gaza. Participants were teachers, educators, administrators, and VIPs in UNRWA. It was a whole-day event with key speakers, working groups, and presentations of Drama and Theatre in Education. Among the speakers was Adam Cziboly, head of the DICE project. We decided to ask the boys from *The Magic Grater* to perform a scene from the play in this conference. They agreed with excitement. They were able to handle the entire conference scene. They performed a ten-minute scene - with last-minute changes because of the conference room and technical facilities. They completely conquered the hall of 200 education specialists, and showed them what drama can do to a young boy’s life in school. Some of their teachers and parents made a presentation at the conference, a witness report in support of drama in school.

All boys and girls who complete a *Kids for Kids* project become members of TDP's Theatre Club. They are invited to other *Kids for Kids* events and public performances of TDP. They are part of the company. They can join new plays, organised especially for the Theatre Club on an ad-hoc basis. After their high school graduation, they can apply to be a trainee of TDP's 3-Year Curriculum for actors and drama teachers.

## g. Source Material

Apart from *The Magic Grater* folk-tale there is nothing to add for this example

## h. Equipment

- Drama Kit a suitcase full of objects that can be used for "anything". It includes about fifty items such as: rope, white fabric, black fabric, a cup, a ball, a broom stick, jackets, hats, a box, a washing bucket, a small stool, newspaper, safety pins, plastic flowers, etc.
- Set, props, full costumes for eleven players, their cleaning and replacement if needed
- In the theatre we used a full light and sound rig. On tour, we used a simple mobile black box theatre made up of black curtains on steel cables, a mobile sound system, and minimal lights (adding to day-light locations).

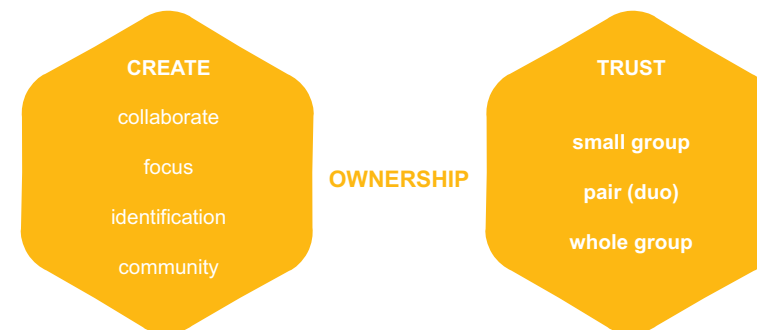
## i. Our approach (some of the thinking guiding our practice)

In TDP, we are omnivores in absorbing drama, acting, and directing methods from wherever we are touched by them. The following points and methods were important for us, and helped us to find a style of community theatre and drama that worked for us and for the young people working with us.

### A. Drama

#### Drama Structure

- The structure we like most is the one developed by Ms Gretta Berghammer, professor of the University of Northern Iowa (US). She developed a system of two 'towers' that should both be climbed by the drama group and their teacher every drama session. Ownership of the work by the children is the magic stuff. They need to give the ideas and find the solutions. Individual investment by the children is stimulated and praised.
  - **One tower of games and drama exercises** that helps the group to create in four steps – 1. Feeling of community, 2. Feeling of identification, 3. Ability to focus, 4. Ability to collaborate.
  - **One tower of drama work** that helps the group to have trust in three steps – 1. In the whole group, 2. In pairs, 3. In small groups.



- Creation of an environment where young Palestinian individuals feel safe. These individuals are being brought up in an environment of competition, survival of the fittest (competitive surviving under military occupation), fear (war), and loss of loved ones. A lot of time is spent on group building, group trust, and relaxation. Drama exercises that generate group energy, fun, and joint concentration are focused on in the first two weeks of drama work.
- Special creative tools:
  - Movement exercises and physical expression (Palestine is a verbal society of oral cultural tradition; movement brings new creative energy, allows expression of ideas without words).
  - Boal's Image Theatre.
  - Role reversal (for understanding or dealing with problems or visions/ideas of other characters).
  - The devising of a presentation gives motivation to publicly confront the children's own work with parents and teachers. It generates self-esteem, collective responsibility and pride, self-efficacy.

#### Goals for increasing social skills

- Make children aware of the power of imagination and show they are individuals who can realise change.
- Awaken the wonderful capacity to dream and to create in a collective.
- Demonstrate that children are agents of hope and change and that, therefore, they cannot be marginalised. Advocate their right to participate, and to express themselves in front of teachers, parents, and society. Increase children's self-confidence, capacity for dialogue, co-operation and sharing.
- Let children experience that drama work can give them the skill to stand positive in life and to think how, with sometimes small and simple initiatives, they can help build their future, especially in co-operation with others.

## Aesthetic Goals

- Develop feeling for the 'magic' value of props, costumes, and the stage; it is a place to respect, where concentration is needed and inspiration is found. Experience the magic of living an imaginary character.
- Transformation.... Turning a boring classroom into a place of imagination and beauty.
- Find beauty in unexpected places: unexpected aspects of a fellow student, of an object. Hidden treasures: objects or people that are the key to meaningful stories. Experience art and beauty as the product of a collective.

## B Theatre and acting

### No psychology

In Palestine, a '4<sup>th</sup> wall' doesn't work. Even though many of the practical and theoretical guidelines described below seem to ask for 'privacy', 'personal psychology', 'emerging in the situation on stage with other characters', this does not mean that we can play psychology between characters on stage. The audience has to be somehow part of the show. They must be included, directly or indirectly. As actors and directors, we must know 'what or who' the audience participants are, how we address them. In a way, what role does the audience play? Young people in Gaza do this by themselves most of the time. It is a collective, not individual, culture. The individual one-on-one dramatic dialogue is not a basic concept. The basic conflict is the one between the individual and the group. Storytelling styles and Epic principles work well. As a paradox, the dramatic 'psychological' guidelines below are good tools for bringing truthful acting and deeply felt stories.

### Acting, character building

'Stanislavskian' guidelines for character building:

Concentration! Emerge in the dramatic situation by detailed information of who, what, where, when, why. Make character's choices into decisions where life and death are at stake.

*Inspiration from Greek tragedy:*

Characters in Greek tragedies are at a point where they have to make an important, unavoidable choice in their lives. Usually there are two choices and both of them are extremely problematic (Oedipus can have himself killed after knowing his 'sins': too easy, death is no real punishment! Or Oedipus goes on living as before, ignoring his 'sins': this is also impossible, it doesn't result in justice or punish his acts!). He finds a way beyond the two by blinding himself and living a dead man's life (or: keep dying every second in life without redemption).

## Dramaturgical starting points

### Late point of attack!

The dramatic line of an improvised/devised play can (sometimes) become more interesting by considering 'the moment of dramatic choice in the story'. That moment is the moment the play could evolve from, giving room for drama by flashbacks, momentary conflicts, fantasies about the future, all serving the dramatic choice to be made. This is often more interesting than telling the story chronologically in time.

### The problem of reality!

Working with stories and personal experiences of children and adults demands of us that we transform this reality matter into poetry and theatre. Which prop, symbol, or situation, which acting style or writing task can connect our stories and intensify them so that they are meaningful on different levels?

### Make the story (the scene, the character) personal!

The trap of political or politicised work is that it is often egocentric, showing off: 'Oh yeah! I'm really connected to society and its problems, I have a good message!' It is good to look for the most personal expression of the most individual emotion. The political strength and the impact of theatre work come from personal involvement and commitment.

## k. Teachers: A guide to practice

Much of TDP's work is, in fact, storytelling! In our discussions and workshops with schoolteachers we find that a lot of simple exercises and impulses for finding or improvising stories are helpful in class. Of course, no story and no drama exercise can change educational practice. The fundamental discussion about interactive education, about students and children being full participants and initiators in a learning process, is needed in lobbying and drama advocacy work (like the DICE project). The following are some exercises we frequently share with our colleagues in school.

### Storytelling in class.

Source: 'The Feast of Storytelling', a manual written for schoolteachers by TDP.

*Storytelling in groups. Pictures* (Image Theatre - Boal). Tell a story in five pictures. From pictures to life. Connect the pictures by acting.

*Think-Tank Game: identifying elements of a story.* What elements are needed for a story? What makes a story, a story? Characters, plot, etc.



### *The Treasure Hunt (collecting stories):*

Where in our family, neighbourhood, or town can we find stories?

- The stories behind (important) photographs.
- The stories behind objects - A ring, the famous key of the lost family house in Israel. Old shoes (where have they been?).
- The stories of places and buildings (things that happened there).
- The stories kept by people's memories (grandmothers, the neighbourhood story-teller).
- Stories in books (library and home, diaries).
- etc, etc.



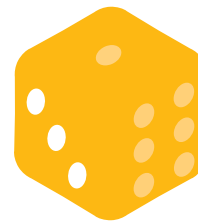
*A successful lesson series suggested to schoolteachers:*

- Treasure hunt by the whole class.
- Every child brings one story. The teacher can choose one way of selecting stories, for instance: all children ask their grandmother for a (good) story and they all record it.
- Use of Image Theatre for study and discussion of content.
- Voice and movement exercises.
- Costumes and Stage Pictures.
- Presentation for another class in school.

“*Culture is the art of refusing being just on the receiving end, to resist being perceived only as a mere victim. Culture is the art of becoming an actor rather than a spectator. It is the art of celebrating life in a context still dominated by forces of death and domination, an art of resisting creatively and non-violently.*”

**Rev. Dr Mitri Raheb, Bethlehem**

Another Kids for Kids project was with school drop-outs in the industrial school in Sheja'iyya, Gaza (Feb-March 2010). Observation: after finishing their play and performances these drop-outs, who used to feel like the human garbage of Gaza, started to dress up every day before coming to school. They felt like a person again. And a person dresses well! They are becoming a Gazan social phenomenon. Now, three months after the end of the project, they are still dressing up every day and they collectively decided to apply for going back to 'regular' school next year to finish their basic studies. Their applications were all accepted!



## Communication in the mother tongue

*Definition: Communication in the mother tongue\* is the ability to express and interpret thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate way in the full range of societal and cultural contexts - education and training, work, home and leisure, according to their specific needs and circumstances.*

\*It is recognised that the mother tongue may not in all cases be an official language of the Member State, and that ability to communicate in an official language is a pre-condition for ensuring full participation of the individual in society. Measures to address such cases are a matter for individual Member States

### 5. *Towards the Possible*, Centre for Drama in Education and Art CEDEUM, Serbia

Drama in the regular curriculum for 'mother tongue and literature' as stimuli for research, processing and developing cross-curricular connections with professional contents in profession-oriented high schools.

#### a. Workshop Summary

The Project was established as a part of the DICE Research project, which presents an immediate and valuable outcome. It was implemented in the High School for Pharmacy and Physiotherapy in Belgrade. The project, as an integrated process, was implemented through ten workshops with each session lasting 45 minutes. Workshop-lessons took place once a week, in succession, and classes had their workshops/ lessons separately.

When young people who regularly participate in educational theatre and drama activities are compared with those who do not, significant differences are found in their interests and abilities in reading, understanding and communication. The DICE research findings show that they are 4.21% more likely to enjoy reading, to understand school text-books and be confident about reading newspapers. They are 4.86% more confident about speaking out and expressing their point of view.

Through the ten workshops, the project attempted to carry out an innovative and inspiring goal of the DICE project, which aims to demonstrate the connection between educational theatre and drama activities and the enhancement of the Lisbon Key Competencies.

The project had the full support of the Principal and all staff members of the school, and language and literature teachers in particular.

## b. Practitioners

The Centre for Drama in Education and Arts CEDEUM joined the DICE project thanks to the initiative of Sanja Krsmanovic Tasic, president of the managerial board of CEDEUM, and drama pedagogue/actress in the DAH Theatre Research Centre in Belgrade.

Those implementing the DICE project formed a small CEDEUM DICE team, with Sanja Krsmanovic-Tasic, Ljubica Beljanski-Ristic and Andjelija Jovic as immediate facilitators, and students–assistants Marjam Ristic, Angelina Stanojevic, Milica Uric, Tajana Cvjetkovic and Slavisa Grbovic.

The design and implementation of the project was the result of a mutual effort by the CEDEUM DICE team in collaboration with the High School for Pharmacy and Physiotherapy DICE team.

Members of the High School for Pharmacy and Physiotherapy DICE team were teachers of mother tongue and literature, Jelena Stojisavljevic, Ivana Pantic and Biljana Petrovic.

The Co-ordinator and bearer of the research was Andjelija Jovic, language teacher and drama pedagogue, associate of the Centre of Culture “Stari Grad”, and the workshop author and leader was Ljubica Beljanski-Ristic, literature professor and drama pedagogue, and artistic director of the Centre of Culture “Stari Grad”.

## c. Target Audience/participants

The project was implemented in the High School for Pharmacy and Physiotherapy, with first grade students – aged fifteen at the time of the programme. It took place in the ‘mother tongue and literature’ classroom within the regular timetable, and it followed the regular teaching units. All classes in this school have twenty students, and they all took part in the project, since the workshops were carried out within their regular school timetable, in the regular lesson terms.

The set of ten workshop-lessons took place in two first classes of this school, and with a total of forty students. Preparatory workshops, i.e. one-occasion workshops, were implemented in two other classes with twenty students each, also a total of forty students.

Members of the school’s DICE team were regular attendees in these classes. A young teacher, Ivana Pantic, was present at all the workshop-lessons, and after the project was finalised, and output questionnaires completed, she tested the workshops with other classes, which was an immediate application and evaluation of the presented model.

## d. Duration

The total duration of the project implementation was seven months (September – March 2009/10), with the presentation of the project in September, at the BITEF Polyphony Festival, and detailed preparations and co-ordination with schools in October.

Work in school lasted for a total of five months, with regular weekly workshops in classes one after another. The total of ten workshops with a duration of 45 minutes each took place in both classes separately. A time-limit of 45 minutes was set in order to explore the possibility of facilitating a lesson within the principles of the workshop within time limited by the school time-table, and the duration of one regular school lesson.

Preparation and testing the potentials for immediate implementation of the project with ten 45-minute workshops, occurred in two workshops in two one-occasion classes. These workshops lasted approximately two hours, which is the usual time-frame for one-occasion sessions, with CEDEUM as a guest before or after the regular classes, or students coming to the premises where CEDEUM facilitates workshop training sessions.

## e. What we were exploring (objectives/learning areas)

We have chosen to present the project implemented in the High School for Pharmacy and Physiotherapy, since its package of ten workshops contains stimuli for work on distinguished competencies – from communication in the mother tongue to cultural expression.

We chose to use our first workshop based on the epic poem “Banovic Strahinja” to explore the impact of dramatic activities on communication in the mother tongue. This unique epic narrative provided an opportunity to engage students in exploring the mother tongue and literature through a new dynamic; to learn and express and interpret thoughts and feelings as required by the first Lisbon Key Competence in communication in the mother tongue. The workshop also incorporated another dimension (No6 in the DICE project *All this and more...*), because choosing this particular poem entailed dealing with the universal competence of what it is to be human. The need to be human, and being able to forgive, expresses the very essence of this poem.

The workshops explored curricular requirements (based on the regular curriculum for mother tongue and literature in the 1<sup>st</sup> grade high-school) in combination with innovative, creative and interactive approaches derived from play, drama and theatre.



## f. What we did and how we did it (structure of the project/workshop)

### Banovic Strahinja Workshop

#### Short description of the medieval Serbian epic poem *Banovic Strahinja*

Ban is a medieval ruler's title, something like duke, or count. It is a title that can be received from a king, or emperor, for bravery in wars or battles, and can be passed on from father to son. This poem, in the continual switching of his name and surname from Ban Strahinic to Banovic Strahinja, suggests that he not only inherited the title from his ancestors, but also gained honours himself. In other epic poems of the Kosovo cycle, he is mentioned as one of the brave knights fighting for freedom, and his nobility, mercy, honour and courage are also praised.

In this poem, the hero, and a ruler of a small town in Kosovo, pays a visit to his in-laws: his father-in-law, and nine brothers-in-law, all of them famous heroes from Kosovan battle; he is warmly welcomed in their town. He receives a letter from his mother, in which she informs him that a Turkish villain destroyed his town, took away slaves, and kidnapped his wife. The hero, Banovic Strahinja/Strahinjic Ban, asks his father-in-law to let his sons accompany him to Kosovo – he proposes to go in disguise, and as he speaks all the languages in the area he is confident it will be easy for them to find Vlah Alija, the villain, take revenge on him, and take his wife and property back. His father-in-law refuses the request, not willing to risk his sons' lives, and offers to find him another girl, since his wife's honour is already tarnished. Angry, the hero goes on his quest alone. On his quest, he meets his former slave, who promised to buy his freedom from Ban but failed because another group of bandits ruined his home and took away his property, and Ban forgives him. Banovic Strahinja/Strahinjic Ban finds Vlah Alija, and a fierce fight ensues. Ban calls to his wife for help, but Vlah Alija promises her a luxurious life and great care if she goes to his side, and she does. However,

our hero wins the fight, kills the villain, and takes his wife to his in-laws. After they hear what she did, they want to kill her to avenge their honour. But Ban shames them, saying that they lost their honour when they refused to accompany him in saving their sister and daughter; he is the one who won back honour and he forgives his wife. This poem is a rare model of love and forgiveness, and some of the characters are shown quite differently here than in other epic poems, in which they are celebrated for their bravery and honour.



#### Description of the process

##### The whole group: *Introducing*

Chairs are arranged in a circle. The facilitator and observers introduce themselves. The model of work is explained.

Students introduce themselves. In the first round, they just say their name; in the second round, they give their name and an adjective with the same initial letter as their name.

##### The whole group: *Relaxation and warm-up*

Sitting comfortably in their chairs. Concentration is achieved through remaining calm and simple breathing exercises. Flexing and stretching exercises on the chair. Exercises end in massaging each other in the circle.

The whole group: The game "Let all those who... change seats."

- ... know that there is an epic poem entitled Banovic Strahinja
- ... have heard or read some parts of the poem, or the whole poem
- ... know how the poem begins
- ... have given thought to the behaviour of characters, and wondered why they behaved in that particular way
- ... can imagine their profession (pharmacist or physiotherapist), and what it looked like at that time...

The whole group: *Discussion – Why is this poem part of the regular curriculum? Where else can Banovic Strahinja be encountered? Literature, theatres, movies...? Answers, comments, opinions, questions.*

##### Work in pairs: *Explorers in action*

Classification within the circle: A, B, A, B,

Students assume roles:

- Students A are explorers (researchers) - they get lists with questions, and question students B
- Students B are citizens (they draw cards with characters – retired literature teacher, a student in the final year of high-school, military officer, poet, actor, priest, doctor, cultural representative of another country, literature student, folk singer, PhD in this field, yellow press journalist...)

Pair work: Students A, in the role, talk to students B in the role of one of the citizens.

##### Presentation of group A: *What do the explorers say...?*

The Facilitator is in the role of the lead explorer – asks questions: what have they discovered? It is important for the continuance of the research, and for creating a large theatre project.

Explorers report on their research outcomes.

#### *Presentation of group B: What do the citizens say...?*

The Facilitator is in the role of the lead explorer – questions the citizens about their propositions, and how they would engage in this project. Their participation is important for getting the project and obtaining the funds. Citizens offer their proposals.

The facilitator assumes the role of the narrator: The research and the entire project, which engage the citizens as well, arouse huge interest. Everyone is involved. This great research continues... The theatre project is approved.

#### *The whole group: exploring the characters*

Walking through the space – freeze–walk: they freeze into a character that the facilitator calls out: Banovic Strahinja, his father-in-law, his wife, Vlah Alija...

#### *Work in small groups: We have agreed that...*

Walking through the space – creating smaller groups in accordance with the number the facilitator calls out (4! 3! 5...). After the group is formed, the facilitator gives the name of one of the characters. The group has to agree upon one characteristic of the character. Groups present their opinion by stating her/his name in unison, and then they make a still image of the characteristic they have agreed upon.

Forming new groups, and new tasks (with the characters) continues.

#### *The whole group – the beginning and the end of the poem.*

Circle: How does this poem begin? How does it end? Rehearsal - chorus speech

#### *Forming small groups: similar and different*

They are to find a pair similar in constitution. Couples search for the second pair looking for some differences.... Four groups are formed.

#### *Work in small groups: key moments*

One after another groups present their still image of the key moment, presenting them so that they are, in their opinion, in the same order as they are in the poem.

#### *The whole group: editing*

Discussion on the beginning, sequencing of the scenes, and ending the scene. The missing scene.

#### *The whole group – drama presentation of the poem*

Beginning. Semi-circle. Chorus speech – the beginning of the poem, the first two verses ('Noble man there was, Strahinic Ban, There Ban was, in a small town of Banjska....')

They leave the semi-circle in accordance with the order/sequencing of the scenes, positioning them in slow motion and frozen images. The final scene: Banovic Strahinja and his wife, hand in hand, stand in front of the semi-circle, staring into the distance;

the rest of the group creates a still image of their reaction to their action, and they do a chorus speech, with the final two verses of the poem:

*'So rare there are noble heroes  
Such as Strahinic Ban was.'*

Applause.

#### **The entire group: final word**

Circle. Relaxation. Each student says something s/he would like to share with the rest of the group.

#### **The whole group: The seal.\***

Everybody stands up. They form a circle, and touch with the tips of their index fingers.

Facilitator signals: "The Seal!" and everybody claps hands.

Clapping continues.

*Thank you all.*

*The end.*

\* 'The seal' is being used to mean marking a moment or endorsing what has been done or achieved in the workshop by the group.

#### **g. Source Material**

The medieval Serbian epic poem Banovic Strahinja (see outline above).

The plan and programme foundations for the mother tongue and literature curriculum for 1<sup>st</sup> grade high school.

Textbooks for the 1<sup>st</sup> grade of high school.

Compulsory literature for the 1<sup>st</sup> grade high school.

Articles from newspapers.

Written and visual materials from books and the internet.

#### **h. Equipment**

A typical school classroom, students' desks and chairs.

Paper and pens.

Textbooks for 1<sup>st</sup> grade high school.

Photocopies of newspaper and magazine articles.

Photocopies of written materials and images from books and the internet.





## i. Our approach (some of the thinking guiding our practice)

We were exploring drama as the most powerful of all the arts because, besides all the known facts, for us drama has one particular quality we are exploring: drama has the capacity to discover an individual in the process of being. Drama presents an individual's ability to exist; it poses situations (events significant to many, if not to all people) and demonstrates possible ways of behaving in specific situations. For us, drama is a unique forum where these processes can be discussed in public, analysed critically, and confronted with the truth of many.

An individual's behaviour is not identical in real life situations to those created in drama performances of those situations. But, in reality, as in drama, there is a common denominator: emotions. It may be said that drama creates ideal conditions for offering emotional support because it contains developed kinds of activity, opening the way for the acceptance of other individuals, emotional warmth and the empathic understanding of others. Drama offers learning through experience and an entire range of activities, which discover the working power of roles in various relationships and situations.

Drama can impel change, especially the process of evaluating the present situation. This evaluation and the change that occurs are concurrent with respect to the individual's self, her/his abilities, and the mechanisms available for overcoming problems and better understanding of a conflict situation. It allows the discovery of new and alternative solutions and helps one to use the situation for her/his own good.

Keeping this aspect in mind, it could be said that drama has the potential for discovering and supporting every possible challenge, even during the most difficult situations in life.

### Towards the possible

Based on previous experiences and work, foundations for organising and shaping drama/theatre activities within school (or out-of-school) programmes are established. The drama/theatre work therefore represents an open system to be realised through the cycles of the opening process, discovering incentives, researching the possibilities, and creative expression, as the basis for new discoveries and new processes.

We work on applying these elements within the methodology:

- Development and building specific creative processes with full participation.
- Supporting group dynamics, live communication and the interaction of all participants.
- Use of various means of expression and creation.
- Respect for the principle of non-competitive games and realising the activity within an atmosphere of dialogue and cooperation.
- Striving towards the possible, instead of striving towards the given.

- Involving participants in the process; providing a different shape and order to feelings, thoughts and experiences; using symbols and means appropriate to the specific discipline of the art form of drama and theatre.
- Introducing deeper experience, because changes are realised through an inner ripening of feelings and understanding of things.
- Experiential development based on the internal potential of the participants present.
- Having the flexibility to meet unforeseen situations. Alternative solutions enable the execution of all the activities in many different ways, moving towards the same goal.

The knowledge of the participants is to be used as a basis, thus influencing the elements from which the drama is woven and the techniques used for creating drama, as well as what is to become "theatre" and the way in which it will be represented and experienced.

Within drama activities, the starting point for planning teaching requires structuring the existing experiences of students, their knowledge and skills, through selected dramatic/theatrical elements. By transforming their experiences into symbolic forms through dramatic expression and movement, students can also explore various contents from other teaching areas, aiming at presenting them from imagined roles or through creative movement and thus providing their own interpretation of the selected concepts or events.

*Drama workshop:* structured drama activities, in the form of workshops, usually start with selected games and exercises with elements of drama, followed by work in pairs or small groups where various situations and drama structures (role-play, frozen images, etc.) are used to build episodes and develop a theme in which all elements of drama exist: plot, beginning, middle and end, plot entanglements and denouements, conflicts and resolutions. At the end there are group presentations or a joint drama action. It is possible to work separately on vocal expression with various exercises, games and texts, from tongue twisters to drama dialogues.

During each workshop, the participants will, first of all, be given the opportunity of testing their experience (on the real, as well as the fictive, level) through various means of exploration, through generalisation, symbols, abstraction; to exchange their points of view, and make their choices; and on the next level, through interaction and team work, deal with the results which will influence them in further processes. After this level of exchange, they come to the level of presenting decisions, solutions, and realisation of ideas through feedback. The participants and their realisation are connected in mutual feedback: the realisation influences the participants, and the participants influence the realisation, and if there's a connection, new dimensions open, each of which has a potential which creates new values and brings about change.

The activities of teachers in drama should above all be focused on creating the conditions for learning through imagined experience, in which all pupils actively participate. Teachers create and guide the processes that incite and motivate all students to discover and explore different ways of investigating their experiences, emotions and sensations. In drama and movement, the teacher is simultaneously the initiator, animator, and viewer. Each of these roles includes certain activities that have specific functions and the teacher should use them as a comprehensive process.

When drama/theatre is posed as an instigator of activity in the learning process, various curricular ties are established. A linking of the entire curriculum may be established through various presentations, plays, performances, devised by the contents of any of the areas, and in which the pupils participate.

Furthermore “[...] under certain conditions, young people, being in a creative interaction with adults, can establish creative relations and are able to create the very essence of civilisation, revitalising the civilisation which they inherit”, (*Kon, I.S (1999), Dete i kultura. Zavod za udzbenike i nastavna sredstva, Beograd/ Kon, I.S. (1999) Child and Culture, Institute for textbooks and teaching aids, Belgrade*). We feel that this idea encapsulates the essence of this approach.

## j. Further reading

- Beljanski-Ristic, Ljubica (1999) *The Cultural Centre Stari Grad (in Belgrade) and its Programmes*, European Journal of Intercultural Studies, Volume 10, Number 3, IAIE, Carfax, ISSN 0952-391X
- Beljanski-Ristic, Ljubica (2000) *Dete u igri drame i pozorista (Child in the Play of Drama and Theatre)*, in Group of Authors, Korak po korak 2 (Step by Step 2) Manual for teachers and parents, Kreativni centar, Beograd
- Madjarev, Milan (2009) *Kreativna drama u Skozoristu (Creative Drama in Skozoriste)*, Most, Belgrade.
- Marjanovic-Shane, Ana and Ljubica Beljanski-Ristic (2008) *From Play to Art – From Experience to Insight*, Mind, Culture, and Activity: An International Journal, Volume 15, Number 2, ISSN 1074-9039
- Ognjenovic, Predrag (1977) *Psiholoska teorija umetnosti (Psychological Theory of the Arts)*, Institut za psihologiju, Univerzitet u Beogradu, Beograd.

## k. Teachers: A guide to practice

In this part we would like to particularly stress the impact our involvement in the DICE project has had, influencing the establishment of completely new approaches and the implementation of desired activities.



We met the teachers from the Pharmacy and Physiotherapy High School as viewers of performances at the BITEF Polyphony Festival and as active participants in the presentation of work and discussions after performances. Their engagement in the project “Shakespeare’s children”, initiated at BITEF Polyphony in 2008, resulted in a school performance, and their presentation of drama work in school at BITEF Polyphony 2009. We were indeed charmed by their approach. It demonstrated certain relevant aspects of using drama in regular teaching practice and teaching in profession-oriented high schools, where neither teachers nor students are expected to do such things.

Professional subjects are the priority, and teaching the mother tongue and literature is on the timetable twice a week.

Teachers organise after-school activities in accordance with their preferences and enthusiasm, and the same goes for students’ participation, since teaching practice is burdened by regular lessons and practical work in school.

When CEDEUM entered the DICE project, we had no dilemmas regarding the selection of the school. We were all interested in doing something together and learning from one another.

DICE brought us together and inspired us to devise a special project in which we made use of what we know and exchanged what we don’t know, and by working together to enrich and upgrade existing practices – both in education and drama.

Out of ten workshops, we selected the first one, *Banovic Strahinja*, as a model. Since it is processing a work of national literature, we believe it can be interesting and inspiring for teachers of mother tongue and literature, for any work of epic medieval literature belonging to the national heritage of any country, particularly if it bears a universal value and represents world heritage.

We succeeded in motivating our students to take a genuine interest in this work of traditional art and to read the whole piece, to think about it, and to share their thoughts, feelings and attitudes on the issues this poem raises. The poem still touches sensitive issues, thus confirming that the past, present and the future connect in human situations in which we see ourselves and discover universal dilemmas and wonder what it means to be human.



Our guide to practice is not to present a well-devised workshop that can be copied, but to offer a sample drama session which includes some pre-determined strategies but also leaves room for the teachers as well as for the pupils as participants to influence the development of the work. It also allows the possibility of creating effective drama in a process which confirms the feedback between reality and the fictive context, i.e. that each of them is influencing and shaping the other.

For those who take an interest in our workshop, we submit here the concept through which we shaped this and other workshops, allowing ourselves to stick to the script or stray from it, 'playing-it-by-ear', which we recommend to all who read this.

### Introductory activities, exercises and games

Aim: to provide a different perception, new forms, and concrete experience through exercises and games connected and related to an issue that the workshop will deal with.

Getting acquainted with the space of meaning: Exchange for change - the exchange of knowledge or experience that participants share is the start of the process of understanding new or different things.

- Chosen exercises and games.
- Planning a certain action, from the beginning to the end, by using the chosen exercises and games.
- Each action tells a story

### Opening of the system

Aim: doing it, enriching the form, providing a variety of experiences.

The strategy of working in the moment: Dynamic competencies.

- Determining the place where the action will begin; the role of decision-making as a temporary competence in the system that opens the action.
- Setting up a few potential possibilities for doing the action.
- Achieving the aim in several different ways.
- Opening ever higher levels of freedom in the realisation of actions and new dynamics for adopting the new solutions.
- Playing the story from different perspectives by changing the time dimension as well.

### On the other side of belief and acceptance

Aim: experiencing art, the depths of form, deepened experience.

Between reality and fiction: Drama in action.

- From the real (reality) to the fictive (fiction).
- Stories inside stories.
- Structuring the presentation.
- What is it about, what about it...?

By the end of workshops of this kind, participants should have experienced how people and events are connected in mutual feedback - how events influence people, and people influence events. And if there's a connection, new dimensions open, each of which has a potential that brings new values and new changes.

Ivana is a young teacher of mother tongue and literature, in the High School for Pharmacy and Physiotherapy in Belgrade. This is her first job, and her second year of teaching. She is also a class teacher. Ivana was present at all the workshops, and here are some of the comments she made:

“After the cycle of workshops, I have a much better and closer collaboration with experimental classes now. The relationship between these two groups and me is warmer.

*I got to know them all better, and they got to know me better.*

*They developed better relations between themselves and in particular those who didn't communicate before that.*

*Some children opened up for communication with their peers, where they were closed before.*

*If they know they will process a lesson through a workshop, they are all motivated to read. They all read for workshops, and before the workshops, many of them just read what they had in their readers prior to the programme.*

*They show a high motivation to work if they expect a workshop.*

*They are all involved in a workshop, which is not the case when I teach in a classic lesson.*

*In both classes the average grade is above 4.00, which is not usual."*

Andjelija Jovic, Cedeum DICE team, about the High School for Pharmacy and Physiotherapy in Belgrade:

“The High School for Pharmacy and Physiotherapy in Belgrade is an interesting case in itself. This school exists for five years now. The students go to the school for four years, and although it is a profession-oriented school, majority of its students intend to continue studies, and succeed in that. It has a regular high school curriculum, just

*like any gymnasium, but in addition it has some professional subjects - pharmacy, physiotherapy, herbs, anatomy, physiology, etc., distributed throughout the four years of the curriculum. There are fewer lessons in general subjects in order to accommodate the professional subjects, but they still have to cover the entire curriculum and all teaching units, just like in any high school.*

*This school has enthusiastic staff, and they all tend to experiment and explore innovative teaching models and modular and cross-curriculum teaching. Our collaboration with them was a refreshing experience, and it brings hope for education in our country. We felt welcome and supported in our work on the DICE project, and they are proud to have participated.*

*But the most wonderful outcome I leave for the end: We had to promise the experimental classes that we will continue to do workshops after the necessary break for the outcome questionnaires, and we had to promise the control classes that we will visit and do workshops with them as well."*

## Communication in the mother tongue

*Definition: Communication in the mother tongue\* is the ability to express and interpret thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate way in the full range of societal and cultural contexts — education and training, work, home and leisure, according to their specific needs and circumstances.*

\* It is recognised that the mother tongue may not in all cases be an official language of the Member State, and that ability to communicate in an official language is a pre-condition for ensuring full participation of the individual in society. Measures to address such cases are a matter for individual Member States according to their specific needs and circumstances.

## 6. Seeking Survival – drama workshop, Eventus TIE, Norway

### a. Workshop Summary

The basis for this workshop is a TIE programme that consists of a workshop, audience-framed performance and follow-up workshop: Seeking Survival, by Eventus TIE.<sup>5</sup> This was Norway's contribution to the DICE research. The programme was toured to four schools.

<sup>5</sup> Seeking Survival is a revised version of a former programme by Eventus TIE: Fanget i Frihet, first performed at Drama Boreale (Nordic conference) in Jyväskylä, Finland in 1997.

The workshop described below is drawn from the Eventus TIE programme and workshop material created in such a way that it could be led by one teacher. Hopefully the material can also be useful for theatre workers as a stimulus for new work.

### b. Practitioners

Eventus TIE is based in Bergen, Norway. The company was established as a freelance group in 1995 and has been working on and off with TIE projects since then. At the time of writing, Eventus has three active members: Greta Madsen, Lisbeth Jørgensen and Katrine Heggstad. The company also has members who have played an important part in its development since 1995. Astrid Marte Kippersund took part in developing the *Seeking Survival* TIE programme and taking it to Budapest in 2009. Silje Birgitte Folkedal has also contributed a great deal to the work of Eventus over the years. All members are working within the educational system as teachers/lecturers in drama and theatre, and more. They were educated in drama/TIE at Bergen University College and the University of Northumbria, Newcastle, UK. This workshop has been constructed by Eventus TIE and written up by Katrine Heggstad.

### c. Target audience/participants

The target participants for this workshop/programme are aged 13 and up. Parts of the workshop have also been tested out on children aged 10-12.

### d. Duration

The TIE programme lasts for 120 minutes and consists of workshop-performance-workshop.

This workshop is constructed to run for one four-hour session. It can, however, be easily broken down into shorter sessions. One teacher can lead this session, with the help of two pupils or colleagues in part 2.

The development and devising period started in February-May 2009, when Eventus was preparing for the performance in Budapest in May 2009 with a Hungarian class of 15-year-olds. The second preparation period – for DICE – began in September 2009. The touring period of *Seeking Survival* was December 2009-January 2010. Since the members of Eventus have full-time jobs as drama-educators the duration of the developing and devising period stretched over longer periods. For a full-time company the recommended period for developing such a TIE programme is around six to eight weeks.

## e. What we were exploring (objectives/learning areas)

One of the themes in the programme addresses the key competence of **communication in the mother tongue**. What happens when you lose the right to speak your own language? In Seeking Survival the loss of language is a loss of the freedom of speech and expression. It brings new value to the mother tongue for the participants, who get a chance to explore and experience such a loss of fundamental freedom through the role of inhabitants in a fictive country: Kombarra. The change of leadership in the country results in many restrictions, including restrictions on the right of the population to speak in their own language and to practise their religious beliefs.

The workshop is designed to enrich and enhance in the participants the ability to “express and interpret thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing).” All the participants are framed as refugees. They flee the country together with the teacher who is in role as the leader of the flight (Teacher-in-role - T-i-R).

In the TIE programme the participants first take part in a workshop which frames them as the people of Kombarra. After exploring the taking on of a false identity and fleeing the country the participants then watch a performance which is centred round the character of Natasha Springs. She is a citizen of Kombarra, who flees to Irra. Natasha Springs is the person who led the refugees’ flight (T-i-R). In this way the main character of the performance gives life to what happens to one of the refugees, exploring her life in retrospect. What happens in the new country? What happened in Kombarra? How did her need to flee evolve? These issues are addressed in the performance. The scenes are based on a combination of fictional situations and experiences with authentic texts from illegal immigrants (see section **h**). The participants are framed as journalists when they watch the performance and later interview different characters who represent different institutions and points of view. This is done to give the young people an opportunity to look at the issue from different perspectives.



In the four-hour workshop, however, the participants are the ones who explore and develop scenes. There is also a drawing session at the very beginning of the work to explore the issue from a different perspective. (See **g**.)

## f. What we did and how we did it (structure of the project/workshop)

### Seeking Survival workshop

**Preparation:** The teacher should have some knowledge about the immigration laws; what is the situation like for refugees? How are they being treated? What is the situation in their context with illegal immigrants? Etc.

The teacher must make passports for each participant. The teacher should create their own text when bringing the participants into the fiction. (See example 1.)

#### Part 1

##### *The dream city*

The class is divided into groups of four or five. Each group gets sheets of paper and coloured pens. The task is to draw their dream-city. It is important to spend the first hour (or 45 minutes) on this part because you want the young people to enjoy making the dream-city, to take the care needed, and to work in enough detail to be really able to picture what it would be like. After the class have spent an hour on their drawing they will hopefully take ownership of their city.

We end this session with an exhibition. Each group presents their dream-city to the rest of the class. The exhibitors can ask each other questions about the drawings. After all the groups have done their presentations, the teacher whispers to one group-member: “Go and demolish one of the other group’s drawings! Tear it into small bits.” Then the teacher goes over to a different group and whispers the same. One member of each group should get this instruction.

The dream-city drawings have been torn. The group-members might want to try to put the torn bits back together. You can leave all the bits on the floor as a visual symbol for what is to come.<sup>6</sup>

#### Part 2

##### **Preparation:** *Building a bus*

The teacher can either prepare the room while the pupils have a break or the pupils can be invited to build a bus themselves in one part of the room by making two long rows of chairs, with two chairs on each side and an open row in the middle. The pupils will enter the bus at one end and walk down the aisle until they find a seat. The teacher will also use the aisle of the bus when s/he is in role as the leader of the flight. By walking up and down the teacher can help the participants to keep focus within the fictional frame. During this part of the workshop there will also be two military guards who enter the bus. They will also use the aisle.

<sup>6</sup> The idea is taken from a Red Cross camp, where drawing a dream-city and experiencing it being torn afterwards had been tried. It was used to symbolise the experience of those whose towns/countries have been destroyed for real.

The teacher can either involve two colleagues or ask two students to go into role as the guards. They need some information before the teacher starts the fiction (see below).

**Preparations:** Guidelines for the military guards.

**Costumes:** Military raincoats and boots.

Listen in on the framing. Your cue to enter the bus is when the teacher says: **We are getting close to the border...**

You enter the room in role. One starts at the front of the bus, the other further back.

- Check passports. Ask about name, age, personal number, where they are going, why they are travelling, etc.
- As military guards you are the ones who decide. You can split up people who are sitting together.
- You can pressurise some for hidden information.
- You can let some people pass with answering only the question about their name.
- You can decide that some people have to get off the bus because they don't answer satisfactorily when they are being questioned, if they don't know their name or date or birth, are too hesitant, or if they start laughing, etc.
- Participants who are the most convincing with their answers get to stay on the bus.
- Use the authority of your role.
- As military guards you can communicate with looks, small talk, etc.
- Do not overact, trust the situation – and stay in the situation.
- If it becomes too difficult you can always stop the drama by taking off the raincoat.

### **Framing the young people as the refugees from Kombarra**

The teacher puts music on and invites the pupils to enter the room and to find a space on the floor – away from the bus. Ideally, everyone should have their own space. The teacher asks them to sit comfortably, to close their eyes and listen. The teacher says:

*We are the citizens of Kombarra. It is a beautiful country! In Kombarra you constantly hear people singing, laughing, crying, playing, praying. It is a country full of life. It is a country where different cultures and religions can live side by side. We respect each other for what we are and what we live for...*

*Time is passing. The year is now 2010...*

*If you listen, you will notice that the streets have become quiet. Where is the singing we used to hear? Where is the laughter, the crying, the praying? Kombarra is changing. And it is changing rapidly. We've got a new government and a new*

*national law. According to the new law, English is the only language we are allowed to speak at all times...*

*You have just heard that some bombs went off near your home.*

*The situation is just getting worse every night. You see no future in this country. You have decided to leave Kombarra. Tonight a bus will come and take you across the border, to the neighbouring country: Irra.*

*You are outside your house. What does it look like? You enter the house, perhaps for the last time. Walk through every room. You will remember this for ever. You don't know if you will ever be coming back... You are allowed to bring one possession with you on the bus. What do you bring? Leave your house, look back, one last time, before you head for the marketplace ... A lot of people are gathered there... You find a place to sit down to wait for the bus that will take you across the border...*



### **The FLIGHT – moving into the drama**

#### **Teacher-in-role**

Costume: long sleeved top with a hood on, boots. Props: a bag with one passport for each participant.

#### **Interaction:**

The teacher comes running towards the group in role as the leader of the flight: *Wake up, wake up. I am the person who will take you across the border. I have new passports for everyone. Before we leave I need to know who is travelling with whom? Are you travelling with somebody? Are you travelling on your own?* The teacher asks direct questions to each participant.

*I need to know if you have brought any personal belongings... What did you bring? We have to be careful with pictures of our family, we have to be careful with books...*

Every response from the pupil is to be taken seriously.

*We are going to flee our country. The country of Kombarra is no longer a safe place to live. We will cross the border and stay in Irra. If they are stopping and checking our bus you will need to know your new identity as if it was your real identity. Please, learn it by heart. You must be able to answer questions about who you are, your age, where you are going and why.<sup>7</sup> The bus is here. We have to enter the bus. Let's all get on at the front.*

<sup>7</sup> In the TIE programme we tried this part out in English. I would suggest if the teacher is working with colleagues it can be useful to try this out in English. If you use pupils as military border-guards I would suggest the mother tongue.

We enter the bus (the chairs in lines). Everybody finds a seat. The teacher hands out the new passports and the refugees start to memorise the name and number. The teacher can model this by walking up and down the aisle memorising her/his passport. When the teacher feels that the participants have had enough time to learn their new identity s/he says: **We are getting close to the border.**

The assistants enter the room in role as the military guards dressed in the boots and coats. They enter the bus, one starts at the front, one further back. They ask questions. Participants who don't answer<sup>8</sup> when they are being questioned by the military guards can be taken off the bus. Participants who give convincing answers get to stay on the bus.

The teacher ends this improvisation at an appropriate moment.

### Writing in role

*You are now going to write a letter, a diary or a poem in role as the refugee who had to flee their country. What happened to you? What happened to your country? What happened on the bus? Etc.*

The teacher hands out sheets of paper and pencils. The pupils get 10-15 minutes on this task.

When they have finished writing, they put their diary, poem or letter in their pocket for later.

## Part 3

### Creating scenes

The class is divided into groups of four or five. Each group gets one situation:

Situation A: Create a scene of interrogation.

Situation B: Create a scene that shows what happens next with the people on the bus.

Situation C: Create a domestic scene with one of the military guards.

Situation D: Create a scene that shows what happens next to the ones who were taken off the bus.

Situation E: Create a scene that shows how it used to be in Kombarra.

Situation F: Create a scene where a refugee has started a new life in Irra.

### Instructions:

Time limit: 15-20 minutes to create and rehearse the scene. The participants can start the work by improvising, and then go through the scene a couple of times. They can be asked to think through where the audience will be seated. The teacher can assist the groups that need help.

<sup>8</sup> If they don't know their new identity by heart or just start laughing they can also be taken off the bus.

### Sharing scenes and writings

All groups share their scenes. The class comments on each other's work and on the drama session as a whole. Before the session ends the teacher asks the participants to stand in two lines facing each other. Everyone is asked to find their diary/letter/poem. The teacher puts on the music used at the start of the session and lets it play for a while. When it is turned down, the pupils start reading parts of their writing. This can be an improvised reading or done by using the convention "Voices in the head" - the teacher walks slowly down the aisle between the two lines of pupils, having informed them that when s/he passes each one should read a passage from their writing. The teacher can end the session with turning up the music again.

### g. Source material

*Seeking Survival* is a revised version of a former programme by Eventus TIE: *Fanget i Frihet*. The original programme was developed through devising during a two-year period. At that time there was a strong focus in the media on illegal immigrants in Norway. The starting point for the devising of the work was a picture in a local newspaper showing a person imprisoned in a church. The company<sup>9</sup> did a lot of research during the development period looking into the immigration laws in Norway, interviewing people in church-asylum and persons helping illegal immigrants, etc. One of the members (Steinar Høydal) also worked as a journalist and covered stories in troubled areas. We also looked into fictional literature and facts on the theme.

While developing *Seeking Survival* we did most of the fact-finding research on the internet.

Useful websites:

Norwegian Refugee Council:

<http://www.nrc.no/>

Norwegian Organization for Asylum Seekers:

[http://noas.org/?p=news&news\\_id=66](http://noas.org/?p=news&news_id=66)

Norwegian Directorate on Immigration:

<http://www.udi.no/Norwegian-Directorate-of-Immigration/>

Human Rights on the United Nations website:

<http://www.un.org/en/rights/>

The material found while researching on the internet can help to develop a deeper understanding for the issues that are being addressed. It is also useful when creating background material for the characters. In *Seeking Survival* we also wanted to present some authentic texts that were found on the internet. An example of this is:

<sup>9</sup> Silje Birgitte Folkedal, Katrine Heggstad, Steinar Høydal, Lisbeth Jørgensen, Greta Madsen, Helena Rønning

*The fear never leaves me, not even in my sleep. I can share it with no one and I can tell it to no one, because the men with whom I share my room speak a language I don't understand. We live like animals without dignity and respect. We fight in the TV room and in our rooms. The room smells like shoes and garbage. There is strange religious noise when someone is praying. Some of us intentionally sing funny songs in the room just to make others emotional and angry. I think everyone of us assumes the other has it better.*

The text is from a web book:

[http://www.grenseland.org/images/stories/downloads/Faktabok\\_Lier\\_ventemottak.pdf](http://www.grenseland.org/images/stories/downloads/Faktabok_Lier_ventemottak.pdf)

Other ways to do research are by looking at films, novels, plays, poems, that are addressing the issue. The French film *Welcome* could be one example to have a look at. It is about a 17-year-old Kurdish refugee who arrives at Calais. He wants to hook up with his girlfriend who is in Great Britain. After several attempts at getting across the border, he finds out that the only way is to swim to England. The film is directed by Philippe Lioret.

<http://www.kino.de/kinofilm/welcome/117534.html>

#### **Example of passport used in Seeking Survival:**

Backpage:

STATE OF KOMBARRA

PASSPORT: 2819929931

SEX: M

FULL NAME: Anton Iversen

DATE OF BIRTH: 12.12.1992

NATIONALITY: Kombarrian

The police dept of Kombarra  
1<sup>st</sup> of November 2008

Front page:



STATE OF KOMBARRA

PASSPORT: 2819929942

SEX: F

FULL NAME: Carol King

DATE OF BIRTH: 03.12.1992

NATIONALITY: Kombarrian

The police dept of Kombarra  
1<sup>st</sup> of November 2008



Examples of texts produced by students who took part in *Seeking Survival*. The three first examples are from when they write a diary after fleeing the country.

*Dear Diary,*

*Today, we finally managed to escape from Kombarra to Irra. In this new country it is not just joy and happiness. We have been thrown into a small room. Thank God, that some of us have brought some food. But it will not last long, we do not have much left. If this becomes much worse, I'll give myself up. In the prisons I can at least get some food and a place to sleep.*

*Olav Lordland*

[Pupil's text – translated from Norwegian from the drama workshop Seeking Survival, January 2010; boy 15]

*Dear Diary,*

*We are now almost across the border to Irra. Half of the passengers on the bus were thrown off, nobody knows where they are now. Luckily, both I and my fellow passenger Turid managed it together. I have been given a passport and a new name; I am now Dorothy Tobin and I am 24 years old. In reality, I am only 18. Miss my family; grandmother. Ever since the leaders of Kombarra killed mom and dad, when dad protested against the new rules and that they burned the books, grandmother had become my only reason to remain in Kombarra. But grandmother passed away, and then nothing could stop me. Never more Kombarra.*

*“Dorothy”*

[Pupil's text – translated from Norwegian - from the TIE workshop Seeking Survival, January 2010; girl 15]

*Dear Diary,*

*Oh, dear, today we were going to run away over the border, when the bloody guards took our bloody passports and did bloody awful things. She pissed me so much off that I called her a bloody wanker. She got pissed and asked me to shut up. She took me and 10 other people to a small room, like we were Jews or something. I don't know fucking why! Bloody twatters!*

[Pupil's text – written by himself in English - from the TIE workshop Seeking Survival, January 2010; boy 15]



## “More ‘DICE’?”

*I am a pupil at Kjølkelvik school and we are taking part in a project called ‘DICE’. For one hour a week, we are using other methods of learning, and instead of having so much theory, we work with stuff orally, so that we learn how to express ourselves. We learn more because it is more fun than sitting behind a desk and writing. Perhaps we could have it like this permanently, once a week?*

**Celine Eriksen, 14 years.**

**(Letter to the editor, Bergens Tidende, Monday February 15<sup>th</sup>, 2010).**

## h. Equipment

- A-4 sheets of paper
- Big sheets of paper
- Pencils
- Coloured pens
- One chair for each participant

### Costumes:

- 2 army (rain) coats
- 2 pairs of army boots
- Longsleeved top for the teacher (with a hood)
- boots for the teacher

### Props:

- One passport for each participant (see example)
- Bag (for the passports)
- CD player
- Music - *Symphony No. 3: II. Lento E Largo* - Tranquillissimo by Henryk Górecki

## i. Our approach (some of the thinking guiding our practice)

Eventus TIE grew out of Bergen University College after its members studied Theatre in Education on the course and at the University of Northumberland, Newcastle, UK. It is also influenced by the work of other TIE companies, particularly the British model, and by drama in education and process drama.

### Frame

By frame, we mean taking a closer look at an issue as if through a lens. It is a way of exploring the material of the programme/workshop from a chosen perspective. The

participants are not only looking at the issue as themselves, they are also given a chosen perspective to investigate a given situation. In a way they are taking on roles. It is described as a collective role, in that it is the participant who decides to what extent s/he will interact in role. Dorothy Heathcote was the first to introduce framing as a drama-term in 1980<sup>10</sup> and her model, *General role-function in relation to frame distance*, can give a picture of how one can address an issue from different perspectives. *Each frame distance provides students with a different, specific responsibility, interest, attitude and behaviour in relation to an event.*<sup>11</sup>

In this workshop the participants are framed as the people fleeing Kombarra. The structure moves between engaging them in the collective role and reflecting from outside the drama as themselves.

In the TIE programme *Seeking Survival*, the participants are framed twice. The first framing is at the very beginning: as citizens of Kombarra. In this part our goal is to give the participants an opportunity to investigate what happens to a person who has decided to flee their country. By framing the participants as citizens of Kombarra they can investigate the dilemma from the inside. The frame is as participants in the event. The reason for choosing a frame that investigates from the inside is to develop a deeper understanding of the issue. Problems can occur when choosing to frame the participants as *in* the event: it can for some of the participants be too close to their life experiences. If the participants are not able to distance themselves from real life experiences the fiction disappears and the framing does not work. (See also explanation of frame and distancing in Appendix A of this book.)

*A frame is the perspective from which people (participants) are coming to enter the event. Frame provides a) meaning for the participants, b) dramatic tension”* (Cooper et al 2000, p 15).<sup>12</sup>

The second framing in *Seeking Survival* is later in the programme when they are going to watch the performance. Here the participants are being framed as special journalists who are asked to cover a difficult case: the new situation in Kombarra. In this part the participants investigate from a different perspective: they are going to tell other people’s stories. They are not investigating the issue from the inside, but they are still close to the inside – because they as journalists are going to find stories that have not yet been told.

10 Heathcote addresses framing in her article “*Signs & Portents*” in Johnson and O’Neill: 1984. This article has been important for the understanding of framing. See Kari Mjaaland Heggstad 2008: “Prosperos nyve og den sokratiske orden” p 90 in Aslaug Nyrnes and Niels Lehmann (ed.) *Ut frå det konkrete, bidrag til ein retorisk kunstoffagdidaktikk*, Universitetsforlaget 2008.

11 Heathcote 1980, published in Byron 1990 - see Stig Eriksson: *Distancing at close range. Investigating the Significance of Distancing in Drama education*, p 143.

12 See Heggstad 2008.

### **Teacher-in-role:**

*Teacher-in-role means that the teacher takes on a role other than her/himself and works in a fictional context with participants who are usually also in role.* (See Appendix A of this book.) Together they investigate a dilemma. The teacher can take on a variety of roles of different status in relation to the role of the participant (on a continuum from higher to lower status) such as the role of leader in Seeking Survival. This status can be an effective and secure way of stepping into role for those new to working in this way, as it affords the teacher more control. Teacher-in-role is a method first developed by Dorothy Heathcote and Gavin Bolton. Heathcote's Signs and Portents is a seminal article for anyone who might want to begin exploring teacher-in-role.

### **j. Further Reading**

- Eriksson, Stig A. (2009) *Distancing at close range. Investigating the Significance of Distancing in Drama Education*, Vasa: Ådo akademi.
- Johnson, Liz and Cecily O'Neill (eds) (1984) *Signs & Portents – Dorothy Heathcote*, Hutchison.
- Mjaaland Heggstad, Kari (2008) *Prosperos nyve og den sokratiske orden*, in Aslaug Nyrenes and Niels Lehmann (eds) *Ut frå det konkrete, bidrag til ein retorisk kunstfagdidaktikk*, Universitetsforlaget.

### **k. Teachers: A guide to practice**

#### **Recommendations, issues and questions to consider**

##### *Where to start*

When you are going to do a drama workshop or create TIE work there are many ways to start. If you have some experience with drama/theatre you can create your own workshop based on other practitioners' work. If you have been to a workshop that you enjoyed/ found interesting/meaningful then try out parts of that work. If you have little or no experience, it is advisable to start out with a short session – 5-15 minutes. First you need to find a content area that that you want to explore. Then break this content area down into key questions/lines of enquiry. Think of a context to situate the drama in. Then you create a role (see Teacher-in-role). Consider who might be an interesting person to meet. What costume or prop can help establish (sign) this type of person? How can you bring the participants into the situation, so that the participants want to find out more?

##### *Finding a beginning, a theme*

Instead of starting out with what will be interesting for the target group you start out with what is of interest to you. You can start by looking in the newspaper, for instance. What issues/images/headlines draw your attention? What do you become curious about? What do you want to find out more about? If you as the leader of the work are curious it will

give life to the material for your students. You can also find something of interest together with the participants/colleagues, although this of course requires much more negotiation.

##### *Establishing a fictional situation/frame*

It is important to consider how to enter and establish the fiction. What do you need to explain before you enter the role? Can some of the information be presented through the role? It is important that your role does not have all the answers, but rather puts questions back to the participants. What information and tools, will the participants need to enter into the fictional situation?

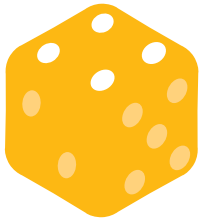
##### *Exploring the issues from the inside*

The most important job of the facilitator, whether in role or not, is to allow yourself to be in the situation and respond to what is emerging rather than trying to manipulate the responses of the young people to a pre-conceived and 'closed' plan of how you want the drama to proceed. You will have to trust the situation and explore what comes out of it. By doing this, you and your participants will examine the situation together from the inside. The teacher or leader does not have to have the right answers, but will explore the situation with the group. It is imperative when exploring the material with the young people to give respect to what is offered and to treat their suggestions/inputs seriously and give them due consideration.

##### *Discussing the theme with focus on the fictional experiences*

After you have tried out the work it can be useful to ask the participants what they experienced – what worked and what didn't work? What do we know now and what more do we need to find out?





## Entrepreneurship

*Definition: Entrepreneurship refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports everyone in day to day life at home and in society, employees in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by entrepreneurs establishing social or commercial activity.*

### 7. A bunch meaning business: an Entrepreneurial Education programme, University of Gdansk and POMOST, Poland

#### a. Project Summary

An interactive blended-learning programme using elements of drama based on a divergent problem in the Entrepreneurial Education Programme developed by University of Gdansk and "POMOST" Association for Humanistic Integration, sponsored by the Polish National Bank. The structure of the programme included (optional) drama workshops for students and teachers in participating schools, a "mantle of the expert" exercise, and devising a video presentation of the solution to the problem by the team.

The focus of the problem was how to recruit the best people for a chosen business, support the team with the ideal leader and test their teamwork skills through a special challenge to the business. The students' creative task was to interact with virtual characters to obtain useful information, justify their decisions on employing the chosen characters, and then simulate their activities for the development of a successful business strategy. The problem also included interaction with the audience (the internet community) which had to be won over to voting for the team's solution to the problem.

Young people who regularly participate in educational theatre and drama activities, compared with those who do not, are more likely to see themselves as entrepreneurial and open to innovation.

The programme was piloted from October 2009 to May 2010 in the three northern districts in Poland reaching over 350 students in fifty different schools.

#### b. Practitioners

The problem was designed by university professors of drama and economics. The drama workshops were delivered by university drama teachers and a developmental psychologist. The work of the students in teams was facilitated by school teachers (of subjects including mathematics, Polish, English, IT and social studies). The teachers were trained in creative problem-solving techniques and the "mantle of the expert" method.

The feedback, including the answers of the fictional characters to inquiries by the students, was provided by specially trained 'judges'. The whole programme was operated by two managers and an IT specialist.

#### c. Target Audience/participants

The participants were middle school students: young people aged 13 to 16 years working in teams of five to seven. The target audience was their peers, older friends and family members. In the pilot edition the participants attracted over 36,000 visitors to the website who were invited to look at the solutions provided by the teams of students and vote for their favourite, giving a short justification for the choice.

#### d. Duration

Planning for the programme took about six months. The optional drama workshop took place only three times in two cities. Students worked on the problem in teams at their schools for about six weeks and had one week to share the solution in a video format to the internet public.

#### e. What we were exploring (objectives/learning areas)

The main objective of the programme was to provide experiential learning about entrepreneurial people: their personal characteristics, motivation, and strategies for success in the context of a small business with a special focus on teamwork.

The programme's general aim is to counter-balance the stereotypes and negative perception of business people in Poland which may prevent or discourage potentially entrepreneurial young people from studying economics, banking or innovative technologies. The specific objective is to provide diverse points of understanding of business practice with a human element in it, from the assumed perspective of an expert on human resources.

The specific learning areas included:

1. How to write and interpret CVs, letters of motivation, job descriptions, certificates of qualifications, etc.
2. What strategies people use to get a job and how to retrieve valid information for hiring the right employees. How to interview for a job: What makes a good business team? What kind of leadership is ideal for the particular combination of personalities, strengths and weaknesses? How do we calculate the costs of staff and how can we balance ambitions for a high income with budgetary restrictions on employment?
3. What are good conditions for initiative and innovation within a particular group?
4. What kind of behaviour promotes problem-solving and when is it blocked by the same people? What is the role of risk-taking in business?
5. What are the ways of selling good ideas to a wider public? What makes the team and business individuals so enthusiastic about their products?

#### f. What we did and how we did it (structure of the project/workshop)

The optional drama workshop had a standard structure: warm-up games, trust building, concentration, moving to working through the imagination.

Some examples of **simple games** used in the first phase include:

**HANDSHAKES:** Everyone says "Hello" to everyone by shaking hands but they can release the partner's hand only when they have shaken hands with the next one. This obstacle gives opportunity for closer physical contact and some cooperation.

**ANYBODY WHO...:** Students sit on chairs in a circle. The teacher stands in the middle. The object of the game is to make as many students as possible stand up, change their seats and get a chair for themselves. The students must respond honestly to the statements that are true about them. The person in the middle has to make a statement about possible shared interests or features of the group, e.g. "anybody who likes ice cream, big trucks or playing Sims3."

**WHO STARTED THE MOTION:** Players stand in a circle. One student is sent from the room and another one is selected to be the leader who starts the motion. The outside player is called back, stands in the centre of the circle and tries to discover the leader who is showing the other players different motions (moving hands, tapping feet,



nodding heads, etc). The leader may change motions at any time, sometimes even when the centre player is looking directly at the leader. When the centre player discovers the leader, two other students are chosen to take their places.

**FOLLOW THE LEADER:** All stand in a row with the teacher at the front. The teacher starts walking in a funny way and making some accompanying noises (like in some Indian ritual). The students imitate the actions and sounds until the teacher shouts: "Change". Then the student behind the teacher becomes the leader. They change until everybody has had their turn.



**YOU'RE IN TROUBLE!:** Students divide into two groups and huddle together to decide on the character they will become. The choice is between: Lila (shown through the gesture of innocence), Hunter (ready to shoot his bow) and Lion (paws). Lila chases Hunter who chases Lion who chases Lila. If, for example the group chooses to be Hunter they will chase the other group if they are Lions. But they run away if the opponents have chosen to be Lilas. When both groups are ready they form two lines standing a few metres apart. Then the teacher gives a signal to advance: the students take four steps shouting: "Stomp, stomp, stomp", stop and say shaking their fists: "Cabish caboo hubble bubble you're in trouble - I'm a \_\_\_\_\_" and show the gestures. Any players caught before reaching the safety line must join the opposing group. Then the groups huddle together again to decide on the character. The game may continue until there is only one player left on one side.

**CHAIR SHAPES:** Students divide into two groups. The right number of chairs is arranged in a line. One group becomes the audience and the other stands behind the chairs and tries, in absolute silence, to lift the chairs and, without breaking the line, form a new shape given by the teacher: horse-shoe, circle, triangle, etc. The chairs must be put down on the floor simultaneously by all the members of the team and without any noise. The other group observes and comments. If there are any leaders they are immediately spotted and usually criticised for making the task more difficult. The groups keep switching until the game works really well.

**MATCHSTICK:** In pairs facing a partner, students hold a matchstick between two index fingers and gradually move their hands and then arms as freely as possible without dropping the matchstick. Then they swap hands.

**BANK ACCOUNT:** In a circle, players draw sheets of paper with figures from 100 to 3000 on them (depending on the number of players). A person who starts has no

place in a circle so s/he asks a question “Can I see your account?” The immediate answer should be “Ask my neighbour”. The object of the game is to ask so fast that somebody in the circle is too slow to answer. Then they change places and the game continues. The players are also encouraged to swap places for “accounts” of higher value so they add it to their starting one. The person in the middle tries to intercept one of the accounts whose owners are swapping. If the place in the circle is lost all the value of previous accounts is lost as well. The winner is the player with the highest score at the end.



**IMAGINARY FOUL:** (adapted from Viola Spolin) Players stand in a circle and try to hit a player in the centre with a ‘space’ ball. If the player is hit, he or she changes places with the player who threw the ball. It is a foul if a player is hit above the waist. Everybody involved in the game should focus on keeping the ball in space, seeing it as others see it. This is a co-operation exercise which redefines competition in the group. Although the player in the centre avoids being hit, s/he must in fact, work closely with the rest to know when s/he is hit.

**MIME SELLING:** Students face each other in pairs. Their task is to think of an object to sell to the partner. They imagine they are separated by soundproof glass. They advertise and try to sell the article using mime only. They switch when the partner makes a correct (or close) guess about what was offered.

### Role play and improvisation

When the group seemed focused and ready to be involved in imaginary actions, a dramatic situation was introduced:

The facilitator presented cartoon drawings and short descriptions (age, job, interest, some personality traits and purpose of the journey) of people stuck on a train which had stopped because of railway repairs. It was in hot weather, and in the middle of a deep forest.

The other characters were two rival groups of kids trying to seize the opportunity and earn some money. The students were counted off into three groups: travellers, “entrepreneurial kids” and “greedy kids”. The first group were given role cards about their resources (cash, valuables, working equipment) and needs on the delayed train (to make a phone call, have a drink, snack or cold shower, etc). They improvised scenes with other passengers on the train and tried to have their needs met and to offer help to others.

The remaining two groups were given some symbolic material (water, fan, bread) and modelling clay and paper. The instructions for them were to “make a profit” on the passengers by offering different articles for sale. The situation was to compete with the other group as to who would earn more money. Only the first group was told not to abuse the situation. The group of passengers knew from the previous improvisation what they desperately needed and were encouraged to show solidarity with the companions on the delayed train.

Another improvisation followed, in which transactions were negotiated and some items bought by the passengers. Then a range of techniques (Hot Seating, Thought Tunnel, etc) were used to explore all aspects of the interaction and how characters saw the situation for themselves and others.

After some time a teacher-in-role as a rich businessman/woman who was on the train appeared in the village. He/She was trying to find some kids to recruit to take over his/her business. The whole class interviewed the businessman/woman and then made a poster (role-on-the-wall) of the ideal candidate to take over the company. The teacher played the devil’s advocate role and clearly looked for kids who made the highest profit, abusing the situation with the train. A thought tunnel was again used to explore the class stance on the ethics of the decision of the chosen character to accept the job or not.

The workshop ended with a group summary of their understanding of what ‘entrepreneurial’ and ‘greedy’ meant for them. They could also try to match the character played by a teacher with one of the role cards.

### Solving the problem

The rest of the programme was done on the basis of the divergent problem. The students assumed the roles of entrepreneurs setting up new businesses and recruiting the staff for the company. They used the programme website ([www.batalia.com.pl](http://www.batalia.com.pl)) to get the details of characters looking for a job and they could talk to them (via chat or e-mail) to negotiate the contracts. The teams produced their own character for the boss and made a video of the character acting as an efficient company leader with a good strategy in the face of a serious problem. The judges sent their comments on the teams’ presentations. Then the general audience sent votes with their comments for the best film.



## g. Source Material

A full text of the divergent problem including the biographies of the characters (available from [www.batalia.com.pl](http://www.batalia.com.pl)).



## h. Equipment

Any video camera and basic editing software.

## i. Our approach (some of the thinking guiding our practice)

Drama used for teaching initiative and entrepreneurship can be seen as a framed activity where role-taking allows the participants to behave “as if” they were in a different context and to respond “as if” they were involved in a different set of interpersonal relationships. It allows us to gather some preconceptions about concepts like entrepreneurship, profit, human resources, job description, risk-taking, etc. Role performance in front of the peer group or a bigger audience is seen as a mental attitude, a way of holding in mind two worlds – the world of real life and the world of the dramatic fiction – simultaneously. The meaning and value of the drama lies in the interplay between these two worlds: the real and the enacted; the spectator and the participant; the actor and the audience. The meaning is held in the tension of being both in the event and distanced from it. Performance is not seen as simply showing but showing to oneself as a viewer. The combination of engagement and disengagement is the source of constructing new personal and collective knowledge, or rather, ‘knowing’.

Mantle of the expert was developed by Dorothy Heathcote as a specific drama technique, but also as a broader philosophy of education which can be used by a teacher who genuinely respects the cognitive resources of her/his students and their potential to solve problems creatively. In this approach a teacher assumes the role of a person who needs help, some kind of advice or expertise, and starts the session by addressing the students in a way to suggest that they occupy a position of a “higher” form of knowing. S/he poses an intriguing problem which generates divergent thinking and which has more than one correct answer; but the created solution has to make sense, to work in practice rather than be totally fantastical. Once the expert status is accepted by the young people, the teacher’s role is to help them sustain their commitment by asking good open questions about basic assumptions they have made, strategies they are going to use, and above all the kind of information they will need to solve a problem. Even if most of the young people’s previous knowledge is inadequate or wrong, the teacher refrains from correcting it until the learning opportunity arises in the process of applying the information to solve the specific problem. The teacher provokes her/his students to confront what they know

with the kind of sources teenagers will consider as credible: reference books, institutional websites, real experts, etc. In the role of the team learning facilitator, the educator makes sure that the group has clearly-divided tasks with each individual feeling responsibility and efficacy in contributing to the solution. The teacher can switch from role to role, or remain in their usual status, depending on the stage of the problem-solving process.

A useful strategy to use is the role of a “difficult” or exceptionally “dumb” customer requiring more explanations, proof, etc. In fact it allows the teacher to test the level of students’ understanding of the knowledge required to solve the problem. Learning organised by this approach, therefore, is paradoxically highly teacher-dominated as s/he provides the important organisational structures, directs participants to valuable sources of relevant information, ensures their deep understanding, application to problem-solving and above all is responsible for students’ curiosity and then their satisfaction with the solution. By imagining the standards of experts, the students raise their own level of expectation for quality of learning and sense of efficacy. The teacher’s role in this approach is well explained by the theory of Lev Vygotsky’s zone of proximal development as: “problem solving under adult guidance or in collaboration with more capable peers”. By focusing on what students already know and what kind of strategies they use to solve any problem, the “mantle of the expert” approach makes the teacher responsible for the development of cognitive tools rather than the transfer of ready knowledge. The use of dramatic roles is important in making the learning of the tools experiential and non-threatening, as in Heathcote’s concept drama is the “no penalty zone”. (To read more see The DICE has been cast – research findings and recommendations on educational theatre and drama - B.12: Qualitative research – Mantle of expert technique for teaching entrepreneurship at the University of Gdansk.)

## j. Further reading

[www.mantleoftheexpert.com](http://www.mantleoftheexpert.com)



# Entrepreneurship

*Definition: Entrepreneurship refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports everyone in day to day life at home and in society, employees in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by entrepreneurs establishing social or commercial activity.*

## 8. Early Sorrows – drama workshop, CEDEUM, Serbia

### a. Workshop Summary

The Workshop, *Early Sorrows*, is one of the sessions of the *Towards the Possible* project created for the Serbian research within the framework of the DICE project. The project is implemented by the Centre for Drama in Education and Art CEDEUM, Serbia.

The *Towards the Possible* project involved two one-occasion sessions devised as two two-hour workshops, and ten continual sessions which were implemented once a week as a regular school class of 45 minutes duration, within the regular school time-table and school curriculum for mother tongue and literature; but this particular workshop provides a useful focus for Entrepreneurship. The workshops were facilitated by one drama pedagogue from the Centre for Drama in Education and Arts CEDEUM as guest teacher, with CEDEUM observers and monitors from the school.



### b. Practitioners

The design and implementation of the project is the result of a mutual effort by the CEDEUM DICE team in collaboration with the school DICE team of the High School for Pharmacy and Physiotherapy in Belgrade.

The workshop leader was Ljubica Beljanski-Ristic, drama pedagogue and artistic director of the Centre of Culture "Stari Grad".

Other members of the CEDEUM DICE team were Sanja Krsmanovic-Tasic and Andjelija Jovic, drama pedagogues and facilitators/observers, and student–assistants Marjam Ristic, Angelina Stanojevic, Milica Uric, Tajana Cvjetkovic and Slavisa Grbovic.

Members of the High School for Pharmacy and Physiotherapy DICE team were teachers of mother tongue and literature, Jelena Stojsavljevic, Ivana Pantic and Biljana Petrovic.

### c. Target Audience/participants

Young people, 15 years old, students of the first grade at the High School for Pharmacy and Physiotherapy in Belgrade. There were two classes participating; each class consists of no more than twenty students.

### d. Duration

The workshop, *Early Sorrows*, was implemented as the third continual workshop out of the series of ten. It was carried out at the beginning of December 2009, the same day for both classes, one after the other, in the morning, within the regular school time-table of the Serbian language and literature lesson. Each workshop lasted for 45 minutes, which is the duration of a regular school class.

### e. What we were exploring (objectives/learning areas)

*Early Sorrows* is a remarkable collection of stories written by Danilo Kis (1935-1989), brilliant novelist, essayist and translator, one of the best and most translated Yugoslavian writers. *Early Sorrows* was published in Serbian in 1965 (Rani jadi). The book was translated into English in 1998.

*Early Sorrows* centres on Andreas Sam, a highly intelligent boy whose life at first seems secure. His mother and sister dote on him; he excels at school; when he is hired out as a cowherd to help with the family's finances, he reads the day away in the company of his best friend, the dog. He can only sense that terrible things may be going on in the world. Soon soldiers are marching down the road, and then one day, many people from the village are herded together and taken away – among them, his father, the dreamer. ...

Danilo Kis was a writer of vast energy and erudition, of richly layered cultural, historical and linguistic heritage seamlessly woven into powerful human drama. His works are one of the compulsory reading materials, and his collection is an extremely significant literary segment of the contemporary literature that students work with in the first grade of high school.

Bearing in mind the general concept of the project, *Towards the Possible*, we attempted to explore the most important topics in accordance with the requirements of the school

curriculum, making them vivid through drama structures and updating them by establishing a relationship between them and personal stories and experiences of the students.

We attempted to tackle the competences as listed in the DICE project, and in this case, the finale of the workshop put into focus the initiative in which Subotica, Danilo Kis's place of birth, named one street after the well-loved and appreciated author. The initial impulse for this initiative derived from the fact that in various towns throughout Serbia, 21 streets are named after Danilo Kis (data from 2009), but there is no street with his name in Subotica. The letter supporting this initiative became a practice in reality, not just an exercise in the workshop, and it was an example of how important it is to work on competences through dynamic processes and to activate a developmental system on the whole. The teaching unit, *Early Sorrows*, provided such an opportunity. It was devised to develop a process of perception which requires an active attitude; that encourages, and at the same time unites, the students in the act of learning, creating and fully participating in an event that initiates action not only in fiction but in reality as well.

We believe that this workshop contributed to the competence related to Entrepreneurship, because we managed to turn ideas into action, including creativity, innovation and risk, as well as the implementation of an imaginary idea in a real, planned public campaign.

## f. What we did and how we did it (structure of the project/workshop)

*Early Sorrows*, as a Continual Drama Workshop, was based on the regular school curriculum for the subject mother tongue and literature, and, as does each workshop in the *Towards the Possible* project, it meets the curricular requirements for the lesson, improving and finalising the teaching process in a creative, innovative and active way.

The *Early Sorrows* workshop processes the book of short stories, *Early Sorrows (For Children and Sensitive Ones)*, and one story, *The Wild Chestnuts Street*, in particular. It is an anthology of short stories about his childhood as a Jewish boy during World War II, when he was separated from his family, hidden, smuggled from Vojvodina to Montenegro, and assumed a false identity in order to preserve his life. The author's writing is rather specific, he writes in an impressionist manner, painting emotions and sensory memories in his writings rather than actual happenings.

### Workshop goals

#### A. General:

1. Exploring innovative, creative and participatory potentials for working on a curricular unit, and goals and tasks as set through drama structures:
  - Offering the chosen drama structures in order to create the frame for active and creative understanding of the chosen unit and topics explored.

- Demonstrating how learning and the understanding of chosen units may reach new depths, enrich and empower through personal experience and imagination, through
- Inclusion of all participants in active and practical work including whole group work, small groups, work in pairs and individual work.
- Encouraging all the participants to express their ideas and engage in the exchange of ideas through discussions in pairs, small groups and in the whole group.
- Supporting the participation and enjoyment of all the students in creative and productive work.
- Expanding the knowledge of students about the unit, enrichment of knowledge through exchange and providing motivation for further work.



#### B. Specific goals for the *Early Sorrows* workshop:

- Exploration of the issue of growing up in times of war today, as related to growing up in times of war in the past.
- Using art (literature, drama, etc.) as a “social technique of emotions” (Vygotsky).
- Providing initiative for taking actual steps in real life.

### Description of the process

#### I. Whole group work

##### - Introductory discussion, relaxation

Facilitator first asks the students about their impressions of previous workshops. Facilitator introduces the writer (Danilo Kis) and the book (*Early Sorrows*) that the workshop will process.

The facilitator quotes Danilo Kis, who said that he accepted difficult situations and hardships as a challenge and a spiritual game. The students are asked about the dedication of the book *For Children and Sensitive Ones*. The book is about his memories of childhood, and the writer tells the reader that he himself isn't sure what in the book comes from real life, and what is the result of his imagination, because it is all interwoven. One short story in particular is the focus of the workshop: *The Wild Chestnuts Street*. 'Today we will attempt to work the way he wrote.'

##### - Visualisation, feeling expressions

'How are you feeling? What is the weather outside like? Think of the first time you went out today. You took a look left and right, what did your street look like? What did it feel like? What sounds did you hear? What did it smell like? What did it taste like? How did it feel?' ('sleepy, gloomy, cold, sad, drowsy, lots of people, foggy, horrible rain,



*silent, all so empty, cold, sorrowful, peaceful, joy and noise, peaceful and quiet, happy, boring, monotonous, beautiful yet tense, loud...')*

### - Mapping – Creating poetic geography

Facilitator puts an empty chair in the middle of the classroom. 'This chair now represents the school we are in. If we think of this classroom as a map, where would certain town parts be in relation to 'school'? Where is your street? This is not geography, we do not have to be exact; we are creating a picture, a map of your memory at this moment. Position your chairs in relation to the 'school'. Today we are creating poetic geography.'

### - Visualisation, feeling expressions, memories...

'Previously you imagined yourselves at the gates of your buildings. You recalled and re-sensed the smells, tastes, colours, atmosphere... of your street. Now try to express that feeling with one word, or one sentence. Lean back in your chairs, and close your eyes. When you feel my hand touching you, you will say your word or sentence, and you will do it with emotion and strength.'

- Now we will take one step and with it make a time-leap. Danilo Kis went forward in time, and we will go backwards. Remember your childhood, the first grade or pre-school. Some of you lived in the same street, some of you lived elsewhere. If you lived in the same place, remain in your seats. If you lived elsewhere, take your chair to the place where you think you once lived.
- Picture yourself in your childhood house, think of emotions, sensations, atmosphere, tastes, smells, colours, images that pop into mind... Can you see yourself in that picture? Can you feel yourself? Maybe you are alone, or with someone else, playing, walking... What year would it be? (1999, 2000, 2001) What was going on in the world? What events marked that period?' ('Bombing, starting the first grade, new millennium, my brother was born, democratic changes in our country...')

Danilo Kis says: 'If it wasn't for the war no doubt, I wouldn't have become a writer'. He strove to leave a personal mark, integrated into personal experience. He was trying not to retell the events, not to describe them, but to bring to life emotions and images of those events, and thus evoke the emotion the images show.

## II. Small group work

### - Still images – Emotions

Students stand in a circle, their backs turned to the centre of the circle. They think of their sentences, and have to imagine those sentences as images. The facilitator counts from five to one. On one, they face the centre of the circle, move one step towards the centre, and make a still image of their sentence.

Making of group emotion – they change their positions in the circle, in accordance with the intensity of emotions, from gloomy to joyous. They all assume the still image of their emotion.

Two distinct groups are formed –

- a) sorrow, pain, loneliness, and
- b) joy.

If we were to write down the description of these images, we might even create a book. If we did so, we would discuss these emotions as inner inspiration.

## III. Whole group work

### - Movement/Walking through the space – Still images

'Now think of an image from your childhood, from your street, walk around the room for a while, and stand somewhere, and create a still image. Enhance it. Enhance it a bit more. Why do you think Kis is a great artist of such images? What did he want to achieve? What did he evoke in his readers? How does he communicate with other people, how does he make twists and turns?'



### - Discussion

Students say what made the strongest impression on them when they were reading Danilo Kis' short stories.

Facilitator reads a short passage by Danilo Kis on his writing to the students: "If nothing else, perhaps my herbarium will remain, or my notes, or my letter. Or my madness and my dream will remain, like boreal light... And maybe someone will see that light, maybe they will hear that distant echo. Maybe, it will be my son, who will one day publish my herbarium..."

## IV. Individual work and presentations

### - Students in role – Literary critics

All students get pieces of paper, and in the role of literary critics, note down what they think is valuable in the works of Danilo Kis, why he is in the high-school curriculum, what is good and important not to forget.

They get up, and standing, one by one, read what they wrote, silently yet with enhanced emotion, like a poem.

## V. Whole group work

### - Students in role – Herbarium...

They form a circle and when the facilitator gives a signal, they all throw their papers in the air, and watch them fall like leaves from the trees.

Silence. Back to the seats.

### - Letter writing – Imagination in action...

'Where in Belgrade is the street named after Danilo Kis? Homework for the next meeting – look it up!'

Facilitator reads the list of 21 towns in Serbia, in which there is a Danilo Kis Street: *Arandjelovac, Arilje, Bac, Becej, Beograd, Bor, Kragujevac, Krajisnici, Krusevac, Nis, Novi Sad, Novi Sad-Rumenka, Pirot, Pozarevac, Prokuplje, Smederevo, Smederevska Palanka, Srbobran, Stara Pazova, Vrsac, Zrenjanin*. Subotica, the birth-town of Danilo Kis does not have a street named after him.

Facilitator suggests to students that they might do something, initiate an action.

Discussion follows. The result is an agreement to write a letter to the mayor of Subotica, with the proposal to name one street after Danilo Kis.

- How is such a letter to be written? Discussion, suggestions, noting it down. The facilitator reads the beginning of the letter, formally addressing and presenting the students, school, and project in which the initiative originated. Then s/he reads the conclusion of the letter. Students agree that the sentences they wrote on pieces of paper are an adequate rationale for their proposal, and should be positioned in the letter to the mayor of Subotica between the two formal parts they have formed, and the facilitator has read.

#### - Ending game – The seal \*

They form a circle, and touch each other's fingertips. When the facilitator gives a signal, they all clap hands, and that is a seal on the workshop.

\*The seal – marks the moment, an endorsement of the group's work.

#### Appendix: Letter to a mayor of Subotica

*'Dear Mr. Mayor,*

*We are a group of young people, students of two classes of the High School for Pharmacy and Physiotherapy in Belgrade. We are participants of one international research project of improving teaching through drama workshops.*

*One of our lessons was dedicated to Danilo Kis. The workshop was interesting because, among other things, we found out that numerous towns in Serbia have streets named after Danilo Kis; but Subotica, the birth-town of the author, doesn't have a street named after him. We are submitting our proposal on how to arrange which street should be named after him, and the reasons why we think that is the way it should be done, so that the street will reflect the atmosphere of Danilo Kis's works:*

*...Students' sentences...*

*These are our proposals. We believe that as a mayor you will support our initiative, and invite us to assist in its implementation.*

*We are looking forward to your invitation, and send our best regards,  
Students of the High School for Pharmacy and Physiotherapy in Belgrade*

#### Outcome

The students of both groups, at the next mother tongue lesson with their teachers, asked if they could send such an initiative in a letter to the mayor of Subotica, and decided that they want to do it for real.



#### g. Source Material

- The plan and programme foundations for the mother tongue and literature curriculum for the 1<sup>st</sup> grade of high school.
- Textbooks for the 1<sup>st</sup> grade of high school.
- Compulsory literature for the 1<sup>st</sup> grade of high school.
- Articles from newspapers.
- Written and visual materials from books and the internet.

#### h. Equipment

- A typical school classroom, students' desks and chairs.
- Paper and pens.
- Textbooks for the 1<sup>st</sup> grade of high school.
- Photocopies of newspaper and magazine articles.
- Photocopies of written materials and images from books and the internet.

“Working in this way, through acting, we enhance and develop imagination, it makes us understand the literature better, and the lesson is very dynamic.”  
**Stefanovic Sofija, student (16)**

“Through drama techniques it is possible to take ourselves into times when great authors lived and worked. If we assume the roles of these great men, we understand the way they related to the world better, and it is easier to understand the message of their works.”

**Rosic Andjelka, student (16)**

“We were at liberty to process some literature works in a more modern way. We liked them better that way.”

**Petrovic Katarina, student (16)**

“We loved these lessons because we brought illusion to life, we learned in an easier way and had good times together as friends.”

**Milenkovic Bogdan, student (16)**

## i. Our approach (some of the thinking guiding our practice)

See *Towards the Possible* – Documented Practice No1: Communication in the Mother Tongue.

## j. Further reading

Kis, Danilo (1998) *Early Sorrows, For Children and Sensitive Readers*, English translation by Michael Henry Heim, New direction Books USA, or Penguin Canada

Vuletic, Ivana (1999) *Inscribing the self: The prose fiction of Danilo Kis*, Dissertations available from ProQuest. <http://repository.upenn.edu/dissertations/AAI9713023>

“ Spirituality, universality means to be smarter and better educated in every sense. More tolerant to attitudes, opinions, cultures different from one’s own. The most important, however, is socialising with the circle of people striving for the same goals, and to think and have fun in the same way.”

**Filip Hadžić, Student, (15)**

“ We are truly honoured that this European Project was implemented in the Pharmacy and Physiotherapy High School, within the Serbian language and literature classes. This school advocates for unique teaching contents and methods of teaching, in accordance with European tendencies in education. Educational drama has multi-dimensional significance for us, since any particular content can be processed within various aspects, thus enabling the positive transfer of knowledge within the subjects. We are very pleased that this creative project is the outcome which will certainly contribute to modernising and harmonising our teaching contents with the European curriculum.”

**Darinka Karović, Principal of Pharmacy and Physiotherapy High School**

“ Drama improves teaching by making it more interesting, thus making learning and obtaining knowledge in literature (history, theory, literary criticism) more efficient. When students actively participate in creative processes through drama, they find that they learn and memorise the teaching contents faster and with less effort. This method is also efficient as motivator when introducing and processing a teaching unit, as well as in the systematisation of contents.”

**Biljana Petrović (teacher of Serbian language and literature, Pharmacy and Physiotherapy High School)**



## k. Teachers: A guide to practice

Danilo Kis says: ‘If it wasn’t for the war, no doubt, I wouldn’t become a writer.’ He also said that he accepted difficult situations and hardships as a challenge and spiritual game.

Childhood should be a time of growing up in conditions which offer the opportunity to acquire positive experiences and knowledge through learning, play, creative activities and interaction with the environment. But, the reality was and still is completely different for many children in the world: many children are exposed to dangers which block their undisturbed and normal growth and development; they are victims of war, violence and cruelty, national intolerance and conflicts; they experience being refugees, abandoned and neglected.

“ It was a great pleasure to monitor the progress of students through acquiring drama techniques which provide the space for our children to take responsibilities for their acting in role, and sense of pride for the accomplishment. They developed creativity while contemplating and discussing the original ways in which they implemented the research tasks they obtained. They become more tolerant in accepting attitudes different from their own, regarding studying literary motives. Those who were not familiar with the reading culture before, now wanted to read the entire texts and look up in them for the answers, which they previously came up with during the process. Stage fright disappeared, and the culture of speech, and in front of a larger audience, improved. The most important thing is that all the teaching units which were processed through drama were interesting, and thus memorised as lasting knowledge. Students were not passive observers, but took active part in a continual process of literary values.”

**Jelena Stojiljković (teacher of Serbian language and literature, Pharmacy and Physiotherapy High School)**

“ Learning through drama is accepted as a joyful game of searching, finding and hiding life values in the artistic text. I think that it contributed to creating a new aspect of studying and interpreting language and literature contents. Students have the liberty to acquire and reproduce knowledge and enjoy the freedom to express their own attitudes based on what they learned, or express vocational knowledge through cross-curricular connecting of learning contents. In this way students acquire complete, correlative knowledge regarding vocational terms reflected in works of literature, and literary terms, which maintain their original values, and are yet demonstrated in a modern way. The advantage of educational drama is the exhilaration of creating ways out of drama labyrinths and revealing new worlds in each one of us, the participants.”

**Ivana Pantić (teacher of Serbian language and literature, Pharmacy and Physiotherapy High School)**

Although the circumstances often negate them, there are ways and knowledge to protect the lives of children in such conditions, to diminish the negative influences, to promote their development, as well as awareness of their needs, rights and potential.

It is perhaps common knowledge that creative activities are indispensable for the development of children and youth in times of peace and social prosperity. It is, probably, less known that they might be essential for socio-psychological health and survival in times of war, violence and conflicts. When children and youth are exposed to elevated levels of social distress, their constructive engagement may become their only protective shield and might have a great significance in restoring emotional and cognitive well-being.

Through creative activities and actions, together with adults, it seems that children can re-capture the meaning and the value of their lives and be able to preserve their essential trust in people and sense of belonging.

Describing various youth arts organisations in poverty and war-stricken areas of south Africa, Brice Heath and Robinson say that “contrary to the usual models of transmission, where adults view childhood and youth as preparation for adulthood and future, the young in the arts learning organizations [...] see future as now and themselves as real contributors”.

When education is based on the principles of art and creativity, the future is now. The future as it is imagined, wished and hoped for becomes visible, achievable and alive.

#### “What People Say about Kis

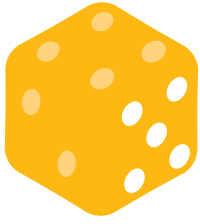
Susan Sontag: *‘Danilo Kis is one of the handful of incontestably major writers of the second half of the century.’ - Partisan Review (1998)*

Jaroslav Anders: *‘Formally the book is the most straightforward and traditional of Kis's trilogy....All his sorrows are met by the child's unlimited capacity for enchantment. He has the power to transform even the most sombre experiences into sensual and aesthetic adventures....Sad and poetic.’ - New Republic - Jaroslav Anders (1999)*

#### “Publisher's Note - New Directions Publishing Corporation

‘Never before translated into English, “Early Sorrows” (originally published in Belgrade in 1969) is a stunning group of linked stories that memorialize Danilo Kis's early years in a Yugoslavian village. Kis, a writer of marvellous originality and eloquence, famous for his books “The Encyclopedia of the Dead,” “Hourglass,” and “A Tomb for Boris Davidovich,” was born there in 1935. (His parents somehow had four-year-old Danilo baptized in the

Orthodox Church, which saved his life, but as he remarked in an interview, “many details of the family chronicle will remain forever obscure: in 1944 my father and all our relatives were taken off to Auschwitz, and almost none returned.”) All of the works of Danilo Kis show the fundamental importance of his childhood experiences. With acute lyricism, “Early Sorrows” goes to the wellspring of his crucial first bereavements and humiliations. The nineteen pieces strike various tones – from pastorals to exercises in horror– and describe the vanished village so that one can smell the grass and hay. As the intelligent boy grows up, his childhood seems at first secure. He can only sense that terrible things may be going on in the world. And then one day, many people from the village are herded together and taken away – among them his father, the dreamer.’



## Interpersonal, intercultural and social competences, and civic competence

*Definition: These competences cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation.*

### 9. *The Stolen Exam* – Leesmij, Netherlands

#### a. Workshop Summary

Leesmij did Forum Theatre sessions on the issue of 'peer pressure' in four different schools. In a 60-minute session the children watched a short performance and were given the opportunity to discuss and explore practically the issue of 'peer pressure', using Forum techniques.

#### b. Practitioners

The Leesmij staff worked on *The Stolen Exam* with four actors and a director. The play was written collaboratively by all five members. Most of them were experienced in the use of Forum Theatre, though none of them is a professional actor.

#### c. Target Audience/participants

We performed for young people aged 12 to 14 years old in schools. The play was performed to four different classes at four different schools.

Young people who regularly participate in educational theatre and drama activities, compared with those who do not, show more concern for others, and are more able to see things from a different point of view. They are more competent in problem solving and coping with stress. The DICE research found that they are 13.63% more tolerant towards minorities, are 12.3% more tolerant towards foreigners, and are much more active citizens: they show 7.8% more interest in voting at local, national and EU levels, and 11.5% more interest in expressing their views on public matters.

#### d. Duration

The group rehearsed for four days. During this time the play was also written. We started further rehearsals after the script was ready, three weeks before the actual performance. The last of these was a production week for getting costumes, props, etc. The performance of the play itself took ten minutes, but including the discussion afterwards each session lasted for one hour per class. We did this four times.

#### e. What we were exploring (objectives/learning areas)

The aims of the workshop/performance were:

- To empower young people by giving them examples to draw on when facing a situation of oppression. They experience how you can deal with such situations and what you can do to get out of them. When they have actually experienced it practically in Forum Theatre, they are more likely to be successful. This would be an important impact of our drama work.
- To get an insight into the mind of the oppressor. He or she is often as insecure as the one s/he oppresses. When others understand this they are less likely to simply follow the lead of the dominant person in the group and might even find the courage to stand up to her/ him.
- To give the young people more insight into their own behaviour and the behaviour of others. Often, people are unaware of their own behaviour. We aimed to make the young people more conscious of their behaviour and willing to think further about it. We also hoped that after having participated in the play, in which someone does something because of peer pressure, they would be better able to recognise such a situation when it happens in reality. This, we hoped, would – in turn – make it easier to mentally step out of the situation, think about it, and find a strategy to deal with it.
- To provide the young people with a starting point to talk about such issues. They can refer to back to the session.

#### f. What we did and how we did it (structure of the project/workshop)

The Joker (drama teacher/discussion leader) opens the session and gives a short introduction to the process: telling the young people that it is going to be a very special interactive theatre experience. The young people watch a short performance of seven minutes.

#### Scene 1

Four children chat about their adventures during the weekend. One somewhat silent child, Lotte, seems to be excluded. After a while an angry teacher directs them to the teacher's office because they are suspected of having stolen an exam paper.

## Scene 2

The teacher gives the children a choice: that the culprit confesses, or they all get a 1 (the lowest mark possible) for the test. When the teacher leaves, Joyce, the girl who did it – she is the most popular member of the group – forces Lotte to tell the teacher it was her fault, even though she is innocent. Joyce's friends support her and also convince Lotte that she has to sacrifice herself. Feeling pressurised, Lotte confesses.

## Scene 3

Lotte is going to be expelled for her theft of the exam paper and finds this very unfair. In the schoolyard she approaches the group and remonstrates with Joyce and her friends. But Joyce over-rules her and tells her she shouldn't cry and act in such a pathetic manner. She intimidates Lotte so much that her friends begin to question Joyce's behaviour.

## End

It is an open end in which you see that the friends cannot decide whose side they are really on, not even Joyce's best friend.

The Joker then invites the children to give their opinions on what happened. Do they recognise this kind of problem? Do they have ideas on how to handle such a situation?

After a discussion, the performance is played again; but now the children are challenged to shout "stop!" when they see something that Lotte does that they would do differently. If they do so, they get a chance to try it out on stage; they try their own solutions. This process is repeated several times in the different scenes. Together with the Joker the children try to find possibilities to deal with this situation.

## A glimpse into one of the performances

We perform the play again, starting with the first scene. Quite quickly some children shout 'STOP'.

Child: *"I wouldn't be as silent as Lotte just was! She just has to join in and tell the others about what she did during the weekend!"*

Joker: *"Could you please take Lotte's place and try what you just said?"*

At first the girl doesn't want to try, she's shy. But after some encouragement from the Joker, she gives it a try. Once on stage, however, she's not so brave anymore. She is shy and remains silent like Lotte did.

Joker: *"It is quite hard to stand up to these dominant girls, isn't it?" The girl nods. "But you gave it a very good try! Thank you!" The girl leaves the stage. "Is there anyone else who wants to try it?"*

Another girl volunteers. The child stands up, steps onto the stage and replaces 'our Lotte'. The scene is then played again, but now when the other children try to over-rule Lotte, the 'new Lotte' starts telling them about her own weekend. She is actively joining in the discussion.

The Joker stops the scene, thanks the second girl and asks the audience: *"Did anything change?"*

Children: *"Yes, she was part of the group and she was equal to the others".*

Joker: *"How did she do that?"*

Children: *"I don't know... She stood up, she didn't remain sitting. She positioned herself in the group instead of outside. And she just started talking."*

Then the Joker continues to the next scene where Lotte is forced by Joyce to take the blame, and asks the group of children the same sort of questions.

Joker: *"What happened here? What could Lotte do differently in this situation to avoid having to take the blame?"*

The scene is played again. After having shouted 'STOP', four children try to empathise with Lotte and take her place. Different options are put forward. The first child, a boy, tries just to explain to Joyce that it is not fair. But Joyce is too strong and over-rules him. The second, a girl, just refuses to take the blame and confronts Joyce with the fact that everything is her fault, so she should confess. Her attitude is quite strong. The next, a boy, refuses to take the blame and tells the teacher when she comes back that Joyce did it and that the exam is in her bag. A fourth, a girl, tries to convince Joyce of the fact that it is stupid to let her (Lotte) take the blame because Lotte is smart enough already, she does not need it, and the teacher will never believe it. Once the teacher comes back, the 'new Lotte' starts speaking immediately and tells the teachers that someone is trying to make her take the blame, that she did not do it and that she does not want to say who did, but that that person is in this room.

During this second scene they discuss what would be good to do and what would not be effective; and about the consequences of each chosen action for the situation in the school-yard (the last scene). *'What is Joyce going to do when they betray her?', 'What happens if Joyce gets expelled?', 'Will she beat them up?'*

What is remarkable about all the solutions of the children in this class is that they do not want to blame each other. They do not want to say that Joyce did it, even though Joyce does so herself: she blames Lotte. It has something to do with honour; there is an unwritten rule that you do not betray your friends, not even when others do it. Another

notable thing was that they found out that if you take the lead as the weakest person (Lotte) – which means in this case that you start talking about your weekend experiences – then your status rises immediately. The latter was the most important finding of this session.

### Some reflections from the field

The children co-operated very well. Many of them had a go at finding alternative solutions for the situation. And – although it was hard for them – they arrived at many very useful solutions. The teachers told us that they thought it would have quite an impact on the children for some time and that the children would talk about it elsewhere, in the corridors, etc.

A history teacher told us afterwards that she was going to change her own ways of teaching, because she saw that some of the pupils who caused problems in her classes were participating most actively in our sessions.

In one class, a boy who was normally very silent also came onto the stage to try something. The teacher was very happily surprised by this.

The children mostly stated that the situation was very recognisable for them and they had had similar experiences themselves.

### h. Equipment

The workshop/performance required a table, four chairs and some simple costumes for the actors.

### i. Our approach (some of the thinking guiding our practice)

Forum Theatre is derived from a wide range of methods used in the Theatre of the Oppressed (TO), developed by the Brazilian dramatist Augusto Boal. It is used all over the world as a tool against oppression.

The basic idea is that the audience is challenged to identify with the oppressed person, the protagonist. After watching the play once, the audience is invited to step into the role of the protagonist and try different solutions that might get her/him out of the oppressed situation. The belief is that by practising this fictionally, the audience is empowered to stand up for themselves in reality.

### j. Further Reading

Boal, A. (1993) *Theatre of the Oppressed*, Theatre Communications Group

Boal, A. (1995) *The Rainbow of Desire. The Boal method of theatre and therapy*, Routledge, New York

Boal, A. (2002) *Games For Actors and Non-Actors*, Taylor and Francis Ltd

Mda, Z. (1993) *When People Play People. Development Communication Through Theatre*, Witwatersand University Press, Johannesburg

Schutzman, M. (1993) *Playing Boal. Theatre, Therapy, Activism*, Routledge

### k. Teachers: A guide to practice

- This documented practice illustrates how you can use Forum Theatre to address issues that might be sensitive for children. It is very useful for topics children do not talk about easily. The fact that they can see what happens and that they can try different solutions, ensures that they tackle the subject more easily.
- We did it with children who we did not know in advance, but you can also do this with your own class.
- To guide this process with children, it helps a great deal to get some experience in Forum Theatre. You can do this by reading Augusto Boal's book 'Theatre of the Oppressed'. You can also follow a course to gain some experience. These courses are organised in many countries. Just look for a course on 'Theatre of the Oppressed' or 'Forum Theatre' or 'How to become a Joker', and then you can start working with it yourself!
- What is important is to choose a subject to make a play about that really matters to the children. Don't just impose any subject on the children, but let the children decide what is important. It can also be something that they do not name themselves, but that you see happening. Another option is to look at a problem that is bigger than anything between classmates, like HIV/Aids prevention (have a look at [www.tfacafrica.com](http://www.tfacafrica.com) for that).
- When we decided on our subject, we looked at what do we – some teachers amongst us – see happening in classrooms? Something that came up was that children get bullied quite often, and that it frequently happens that there is one girl or boy who takes the lead in a group and oppresses many other children. Some 'followers' of this leader sometimes do not even notice that they are oppressed. But being aware of this they can feel more confident and might even stand up for the bullied children and help them. It seemed to us that this was an interesting subject for a play; and that is why we chose to do it.

- When choosing a topic, you can write the script yourself or can let your children do it. The impact is probably maximised when you do the latter.
- Once you have created the play and started the performance phase and the discussion of possible solutions for the main character's problem, it is essential to let the children come up with solutions. Do not try to influence the direction of the discussion as a Joker, but let the children think of their own ideas. Also, value the input of all children, no matter what they come up with; the environment must be extremely safe if the children are to try out all that is in their heads.
- We noticed that it helps to have another teacher present who is responsible for the compliance of the children. Some noise is allowed during these sessions, but if it is getting too noisy, it is better for the process that a teacher other than the Joker corrects the children.

## Interpersonal, intercultural and social competences, and civic competence

*Definition: These competences cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation.*

## 10. *The Teacher* – Theatre in education programme, Sigma Art, Romania

### a. Project summary

This two- to three-hour Theatre in Education (TIE) programme created by Sigma Art Cultural Foundation for Youth is based on a trilogy of plays written by Jean-Pierre Dopagne, which we decided to adapt for a TIE Programme after we discovered the significant impact the plays had on young people. The structure of the programme includes a pre-performance workshop, an interactive



performance with discussions between the actors and the audience between scenes, and a post-performance workshop.

*The Teacher* was toured to schools in Bucharest and 300 young people from high schools were invited to the ACT theatre (the first Romanian professional-independent theatre in Bucharest, founded by the actor Marcel Lure in April 1995) to see the performance, as part of a large cultural and educational youth project supported by the city town hall.

### b. Practitioners (who and how many practitioners created and delivered the project)

The full-time Sigma Art staff working on *The Teacher* included a production team of four actors (two of them also TIE peer-educators), the director of the play (Cristian Dumitrescu) and the technician.

### c. Audience/participants

Young people aged fourteen years and over from high schools.

### d. Duration

The programme lasts between two and three hours, depending on the number of participants, the location, and the needs of the schools.

### e. What we were exploring (objectives/Learning areas)

*The Teacher* is a great play mainly because it is written by an ex-literature teacher who is also an experienced theatre pedagogue. The writer, therefore, understands both teaching literature in mainstream schools and the art of teaching and writing theatre to explore clearly defined social issues. The play contains powerful meanings and gives the audience an insight into complex and deep-rooted problems in our society such as: being a motivated professional in a world of incompetence; maintaining belief in your role as a teacher, and in the power of culture to make a difference in a world lacking values and scarred by inhumanity; refusing to accept that daily reality is inevitably soul-destroying.

*The Teacher* presents, in specific detail, the relationship between teacher and student, the relationship between that same teacher and the parent of a student “with problems”, and the teacher with his own daughter who is following in his footsteps in taking over the school. Moreover, after an incident classified by the experts of the Ministry of Education as an “occupational illness”, the teacher develops a strong relationship with the Minister of Education who gives him the task of telling his story through a theatre performance in schools (as a mirror to reality) for students, parents and teachers.



We have been exploring what stands behind the appearance of the relationship between the teacher and the student, one of the most important relationships in a young person's personal development. Moreover, our present educational system is going to slowly collapse and needs a new approach and internal dynamic. We were trying to engage students in recognising the great potential that exists in the relationship between student and teacher, a potential that could form the basis of a new approach to education and transform the internal dynamic of the classroom. We were challenging the students to see things from another point of view; making human dilemmas and problems very present in the process, to find new ways of analysing the lives of those working inside the present system.

## f. What we did and how we did it (structure of the programme)

### The play:

To reiterate, *The Teacher* is the first part of a trilogy written by Jean-Pierre Dopagne. We took all three texts and used extracts that were most pertinent to our exploration; so, it has five characters: The Teacher, Cassandra (George's mother), George (one of the Teacher's students – "the voice of the class"), Maria (the Teacher's daughter, a future teacher also) and the Minister of Education (who, at the beginning, appears as a Theatre Manager and, in Act Two, becomes the narrator). Through each character's function, the role and the mission of a teacher in the contemporary educational system and its current trends is being analysed from different perspectives.

### The set:

On the stage there is a table and a chair for the Teacher, another chair near the table for Cassandra, which will also be used by the Minister of Education. The Teacher will use a wooden pointing stick and a brief-case in which he will have: one of Moliere's books, an apple and a sandwich, napkins, and other objects that a teacher might have with him (actor's choice).

**Act One:** *Introduction of Cassandra, the Teacher and Maria – short monologues directly addressed to the audience*

Cassandra (a veterinary doctor) talks to the audience. We find out that her son is dead, that she has a daughter in the U.S.A. and that she is extremely grateful for the opportunity to talk with people. She tells them the story of her everyday life: in the market, shopping centres and train stations. One day, a theatre manager invited her to tell her story in his theatre and this is how she is now performing in front of a real audience.

The Teacher treats the audience as he does his students. He is direct and sincere, with a good sense of humour. He also behaves like an actor having a dialogue with his audience, referring to himself: *"Why did you come to the theatre tonight? To see the monster, right? O.K., watch the monster then!"*

Maria comes in as a little child and tells us about how each semester her father pressured her by checking her marks and how, if they were good enough, she received money from a neighbour. Above all, however, the Teacher instilled a love of learning, his passion for antiquity and the Olympian Gods, in his daughter, and after finishing school she too decided to become a teacher. The end of her monologue reveals to the audience that she is the daughter of the Teacher, a man who shot his students and is now performing in various theatres, telling his story to the people.

**Act Two:** The Teacher and his story and experience as a teacher (his background and how he became a teacher, the role of his father in this, and the social circumstances that led to the decision). Cassandra has a conversation with the Teacher about George, her son; the Teacher tells her about his best experience, when he was a student with his Latin teacher who made the subject magical and first ignited the passion in him for the literature of antiquity and the epic struggles of the Olympian Gods. George's intervention interrupts the Teacher's reverie and brings him back to reality (George is speaking with the Teacher although he is dead: he is part of the audience, dressed casually wearing basketball boots). The intervention of the minister as narrator. The conflict between Cassandra and the Teacher (Cassandra leaves the stage) – the conflict between Cassandra and the Teacher is about George and his homework, about the methodology of the Teacher, about the education of young people.

**Act Three:** The Teacher confides in the Minister of Education; he describes the build-up of stress and pressure as a result of daily conflicts between him and his class that resulted in continual insults from his students, the impact of student and staff relationships throughout the school on his emotional and psychological health, and a culture of education that undermined all his beliefs which caused something inside to snap and ended in him committing his tragic crime. Maria's intervention; the intervention of George and the Minister of Education. Conclusion.

This act is very dynamic and fraught with deep conflicts. It starts humorously, with the Teacher telling another amusing story about his students. This is followed by Maria's intervention: she enters trussed up in a straitjacket (as in a sanatorium) and she tells us about the experience she had of being punched by one of her students. After this scene, the Teacher relates how a younger female teacher (from the same school he worked in) was raped by her students. Maria, in her straitjacket, becomes that young female teacher and she falls unconscious to the floor. The Teacher then speaks about how he shot his students – this culminates in a violent verbal intervention by a furious George who explains how students feel about their teachers, about their own lives, and their attitude to education and to life in general. The boy leaves the stage. Afterwards, the Education Minister justifies the penalty given to the Teacher by the Minister of Justice: a social mission to pay for his crime – to perform each night in theatres or schools sharing his story with an audience of students, teachers and parents. *"Pedagogy through Theatre:*

*this is the gift which, with your help, I want to offer to my country!*" The Teacher is diagnosed as having reacted in a manner consistent with suffering from an "occupational illness". In conclusion, the Education Minister defends the Teacher and confesses that he too knows very well the feeling of not being listened to: everybody pretends to be attentive at ministerial meetings, but, in fact, no one really is. Finally, Maria regains consciousness, she admonishes those who undervalue the role of teachers in society, and concludes that despite all she has been through, teaching is a vocation that requires sacrifice, and she remembers how as a child she expected everything from her teachers and that no teacher, not her father, nor herself, should forget that responsibility: *"I expect everything from a teacher. Everything."* And returning to the love of antiquity they share, Maria reminds her father that in antiquity all was not perfect either, those great Olympian Gods were flawed too: *"Teachers, dad.... Teachers... What if they are simply Gods descended to Earth?!..."*.

### The TIE Programme:

#### 1. Pre-performance:

Sharing personal experience and giving a view on the title of the programme and the proposed area of exploration of The Teacher

The young people are invited to share their opinion of school with their peers, the role of the teachers, their best/worst experiences at school and with teachers. They are also invited to discuss the title of the performance and to speculate on what they expect to see.

Following this, the young people are invited to explore the performance space and explore the meaning of two of the objects available: a table and two chairs.

*What do they mean?*

*What are these objects used for?*

*Have you ever had a view of the class from the perspective of a teacher's desk?*

1. Act One is performed

2. Interaction following Act One

After Act One the actors stop the play and discuss with the young people. The audience analyses each character and their attitude while speaking with them.

*Questions for each character:*

1. Cassandra: *Do you perceive her to be crazy? Why does she need to tell her story? Would you help her? How? If no, why not?* Describe her relationship with the theatre manager.
2. The Theatre Manager (future Minister of Education): *How did he approach Cassandra? Do you believe him? Is his position superior to Cassandra's? Would you have called him if you were in Cassandra's situation?*

3. The Teacher: *Do you find his attitude aggressive? Why is he so sincere and direct? Who is the monster and why does The Teacher use this word? What is he describing to us?*
4. Maria: *Why does she come in on all fours? Is her notebook relevant? Describe her attitude. What do you feel about the relationship she has with her father?*

After a short discussion, the young people are invited to split into four groups. Each of the groups receives a character to defend in front of colleagues who will ask questions and bring prejudices to their questioning. They will also have to establish the underlying reason for why their character behaves in the way they do. To facilitate them to do this they are given paper and pens and are asked to draw an object that is representative of the character and to explain their choice (this is not restricted to the objects in the play, they can choose any object).

Another task is to speculate on what would happen next in the play, to imagine how the characters might come together and how would they interact.

### 3. Act Two is performed

#### 4. Interaction following Act Two

*General Questions:*

- Who was the strongest character in this act? Why?
- Who was the weakest character in this act? Why?
- George had only one line in this act. Taking this as a starting point, how would you describe him as a student?
- The function of the objects: the wooden pointing stick, the apple, George's sports shoe. Were they key objects in the story?



Using the image of the object drawn after Act One, we analyse how close the young people's speculation was to apprehending the reality of Act Two. (This could refer to an object which best represents a character, or what they think might happen next.)

Following this, a group of volunteers will be asked to recreate the conflict between Cassandra and the Teacher with no words, and to find another solution to what happens in the play.

Another group is asked to create an extra-text scene between Maria (who is now a teacher) and George. The scene takes place on the last day of school (before the Christmas holiday), as in Maria's story, and one very important object must be used: the notebook.

## 5. Act Three is performed

## 6. Post performance workshop

At the end of the play, the young people are asked to split into five groups: each group takes one of the characters (Cassandra, the Teacher, Maria, the Minister, George). They are asked to imagine the character's future. To facilitate them in doing this, they are asked to write three qualities and three flaws of the character. Drawing on their experience of the performance the young people are also asked to draw a key object (again any object of their choosing) for the future life of the character that they have imagined.

The groups then come together and share their visions.

Another task is to then create a short scenario which includes the future of all the characters, though not necessarily interacting with each other.

### g. Source material

*The Teacher* (a trilogy of plays) by Jean-Pierre Dopagne.

### h. Equipment

- The set, costumes and the objects of the play.
- Paper and pens.

### i. Our approach (some of the thinking guiding our practice)

#### Notes:

With this performance, many aspects of human perception and values are challenged not just individually but socially too, such as: education and human interaction as set against a superficial approach to education without values and human contact; replacing education with competition and entertainment; the lack of belief in the teaching profession; the desire to change the new generation; the need for good teachers; etc.

The programme uses the concepts of what is seen/unseen, life/death, expressing oneself/remaining silent, pretending/being true, formal/informal.

For most students, teachers (in general) represent a model and patterns of behaviour. That is why it is so important for teachers to be well-trained and really motivated professionals who can nurture and earn the respect and trust of the students. The play analyses this process through the actions of the Teacher.

In this TIE programme, theatre is used mainly as a tool for learning and discovering the world around us. The power of theatre to involve, to enable the audience to empathise with the characters by giving them the chance to contribute to the development of the story, is used to create the conditions for a deeper exploration of human beings and the social issues that concern the target group.

Theatre is fiction, but one that is very close to everyday life. But because it is a fiction rather than reality, the young people are distanced enough from the play to engage with complex and challenging material safely, without being adversely affected by it. The play is, therefore, a tool. The workshop is the chance for the young people to participate and to learn to understand better what is going on inside and between the characters in the given situations. In a way, by not being directly involved and, most importantly, by not being responsible for the consequences of the character's actions, the young people can maintain a detachment that paradoxically attracts them to get very involved.

It is a risk to open oneself up to others, but after the young person is safely protected into doing this, s/he feels blissfully happy and free to express her/himself, which is one of the healthiest and most liberating ways of interacting with others.

Theatre is the most social art. That is why we used a theatre text to transform it into a TIE programme.

### j. Further reading

- Antonescu, G.G. (1928) *Educație și Cultură*, Editura "Cultura Românească", S.A.R., București
- Bonomi, Mirco and Anna Solaro (2009) *Il Teatro di Cura*, Chimienti Editore, Taranto
- Byers, Ruth (1970) *Teatrul, izvor de fantezie creatoare*, Editura Didactică și Pedagogică, București
- Freinet, Célestin (1993) *Education through work: A model for child centered learning*, Edwin Mellen Press, New York
- Grotowski, Jerzy (1968) *Toward a poor theatre*, introduction by Peter Brook
- Haret, Spiru (1898) *Reforma Învățământului Secundar*, București
- Pestalozzi, Johan Heinrich (1894) *How Gertrude Teaches Her Children*, Swan Sonnenschein, London
- Proudhon, Pierre-Joseph (1865) *Du principe de l'Art et de sa destination sociale*, Garnier Frères, Libraires-Editeurs 6, Rue des Saints-Peres, et Palais-Royal, 215, Paris

## k. Teachers: A guide to practice

### Recommendations, issues and questions to consider:

- This documented practice illustrates a way of working that Sigma has found very useful for the young people it works with. It is not a recipe, to be followed exactly by teachers who are using drama in schools.
- The leader of the programme must be a trained, professional drama-teacher (actor, artist) who knows and understands how to make the theatrical tools applied in the programme work as a tool for learning.
- We have found that it is more useful to ask, “Why?” in your work than “How?”
- We have found that working in this way requires that we constantly ask for feedback from the young people.
- In order to draw out the feedback from the young people, the teachers need to remain open, inviting the young people to brainstorm and discuss ideas.
- We have found that young people are much more forthcoming when we create the proper working conditions of a learning environment, when they are assured that their contributions will be respected and that they will not be judged for their statements and opinions.
- It has been vitally important to the work to get the head teacher and/or the headmaster (in Romania the head master is the School Director, the head teacher directs one class only) to participate at this programme.
- It has been very productive to offer the opportunity (for those who want it) for further communication with the actors/drama-teachers after the performance, by providing them with a point of contact for continuing the dialogue.

“ I would like to say that I believe that “drama” should become a compulsory object of study, at least two hours a week, for all grades. Why? Because through drama, the youngsters learn to express themselves, learn verbal or non verbal communication techniques. I do not know if, when talking to some of your colleagues, you notice that they lack the ability to communicate properly, they don’t have the required tone, volume, attitude, or behaviour... I do not think all this should be based just on instinct, occasionally or partially. It should be a deliberate action taken for better communication... And I think there is another thing that can be improved by theatre-related activities: the level of empathy. In theatre, you are in the situation to play different characters, which you must understand before you can represent. And that is something we need, besides the game itself.’

**Sever POPA, Teacher,  
Headmaster of Mihai Viteazul National College of Bucharest**

“ Generally speaking life is a “stage, isn’t it?” “Theatre is the world’s mirror” –Shakespeare said.

*Theatre teaches us generally by making us react to situations, by showing us things that we do not know, and tells us what we must do when running into such situations – it teaches us how to behave, how to speak, how to dress up (why not?), what a social life means.*

*Generally, theatre teaches us very much; that the fantastic stage atmosphere is different from the one of the street.*

*Yes, that is an atmosphere – when you go to the theatre and especially when you go home you feel different, exalted and you would like to be like that all the time.*

*And I think this is the role of theatre in school: to make us all – especially the students – see that there is also another way, that there are also other people that have lived the same experiences as we have – the same way or not – so it is welcomed.*

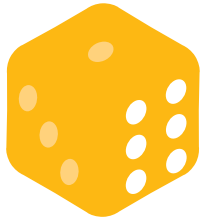
*It is like in the story with the mountain and Mohamed. If teenagers do not go to theatre – because of their lack of time, or of their ignorance – let theatre come to them! The result should be the same. The end justifies the means...’*

**Mihai SURDU, Teacher, Deputy Headmaster of Mihai Viteazul National College**

“ I believe that the teacher and the pedagogue are meant to generate vectors, directions, paths, because the students will walk freely on these courses, apparently not overlapping our own image of their character or part. They will walk freely, they will walk by themselves, at their own pace: some with small steps and the taller ones with bigger steps, some with a sharp and comprehensive mind or some with a steadier mind, but all of them knowing the dimension of their own character and personality.

*Some drama, theatre courses are necessary in all high schools, because even if those teenagers do not become professional actors they will become good, informed spectators, they will hear about theatre and its fascinating world, they will be able to try two–three parts; it will help their communication skills when they want to be hired in a multinational or when he doesn’t have the courage to tell his girlfriend (possible future wife): “Darling, I like you, I love you!” – These are serious things!!! Because when he tells her twenty years later: “I loved you” – “Why didn’t you tell me?” – “Because I didn’t have the courage.” [It will be too late].’*

**Adrian TITIENI, Actor, Ph.D., Pro-Rector - National Arts University of Theatre and Cinema– Bucharest:**



## All this and more.....

*Definition: The No6 on our DICE incorporates the first five but adds a new dimension because educational theatre and drama is fundamentally concerned with **the universal competence of what it is to be human**. An increasing concern about the coherence of our society and developing democratic citizenship requires a moral compass by which to locate our selves and each other in the world and to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be.*

### 11. *A Window* – theatre in education programme, Big Brum Theatre in Education (TIE) Company, UK

*“If you’re sitting there watching the news, and you see people with drugs and all that, you think ‘oh they’re scumbags’ - sometimes they are, but seeing that show you’ve got to think deeper into it, like maybe they can’t help it, maybe they’ve been born into a bad family or something. It [drama] stops you with your biased views, and you start to look at both points, and then it allows you to come to your own conclusion. [...] we don’t understand sometimes. People reject what they don’t understand.” - A student in Birmingham participating in the ‘A Window’ TIE programme.*

Young people who regularly participate in theatre and drama activities spend more time in activities which have a social dimension – both at home (e.g. with their families, taking care of younger siblings) and in the wider community (e.g. they are more likely to have a part-time job, to spend time with friends, and more frequently go to arts venues and events).

#### a. Project Summary

A TIE Programme created by Big Brum TIE Company based around a new play for young people by Edward Bond. The structure of the programme included a pre-performance workshop, a performance with interaction between scenes, and a post-performance workshop.

It toured to schools in the West Midlands and nationally, and to the West Bank, Palestine from October 2009 - January 2010.

This programme was the stimulus for the one-occasion UK research in the DICE project.

#### b. Practitioners

The production team consisted of Big Brum’s three actor-teachers, the artistic director and designer. The production team has over sixty years’ combined experience of working in the field.

The actor-teachers also took on the role of Facilitator of the programme at different points in the programme, for the majority of the tour, occasionally supported by other Company members.

The production team were supported by three other members of staff, including the outreach worker who booked the tour and created a teachers’ pack in consultation with the artistic director.

#### c. Target Audience/participants

Young people aged thirteen years and over in schools. The Company works with no more than thirty students/one class for the duration of any TIE programme in order to maximise the actor-teacher to pupil ratio.

#### d. Duration

Preparation for the production and booking the tour began a year in advance. The rehearsal and production of the play and TIE programme took six weeks to complete, with the production team working on it full-time. They were supported by the other members of staff too.

The programme toured to over 25 schools over nine weeks and was performed twice a day to groups of (largely) one class at a time. There were also eight performances in theatres in Birmingham and London, and there was an additional ten-day tour to Ramallah, Palestine.

The TIE Programme lasted two to three hours.

#### e. What we were exploring (objectives/learning areas)

*A Window* is a remarkable play: an insight into the tangled problems of being human in an inhuman world, of the relation between the individual and community, between delusion and reality, choice and coercion. It is sometimes disturbing, but always deeply compassionate and it radiates humanness.

We refer to our learning area as the *centre* of the programme (See 11.i.B). We were exploring how ideology distorts our perceptions and actions in the world. In the play each of the roles is seeking justice in an inhuman world, but society (the city) corrupts their

values – love turns to hate, justice to revenge – and yet at the end Dan, a young man who has rediscovered his radical innocence, realises he must turn out to the city to find justice.

In the programme we work with the concepts of what is seen/unseen, surviving/living, innocence/compromise to explore this.

We believe that *A Window* and the centre of the programme as we defined it is centrally concerned with what it is to be human, and as documented practice it illustrates the impact of drama on the universal competence defined by the DICE project as *All this and More....* In order to untangle the problems the play presents us with, and to understand and take responsibility for, rather than solve, them, it was necessary to offer an experience that enabled the participants to locate themselves and each other in the world, and indeed *'to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be.'*

## f. What we did and how we did it (structure of the project/workshop)

### A brief note on Theatre in Education

Theatre in education has a tradition and history reaching back over forty years in the UK. The first TIE Company was started at the Belgrade Theatre, Coventry in 1965. It is a discrete artform (See 11.k) that uses participatory theatre and drama as a medium for learning. It has many practices in common with drama in education, with the distinction that a TIE programme is taken into schools by a team of professional actors, known as actor-teachers, who apply all the conventions of theatre to the work such as set (design), lights, sound and costume.

### The play

*A Window* is a new play by Britain's greatest living playwright Edward Bond. It is the seventh new play for young people that he has written for Big Brum.

The play is a triptych. As in a triptych painting the play has three panels rather than scenes, and the Company developed the concept of panels in order to work on the play and its images and devise the TIE programme as a whole.

**The site:** A room in a high-rise flat. A window (imagined – facing the audience) at the front of the room which overlooks the street. (The designer suggested the position and size of the window by cutting an alcove into the carpet in order to define the shape of the room). The walls are decorated with plain embossed wallpaper that has been painted - the back wall a mushroom brown and the far wall a darker chocolate brown. The walls are care-worn, there are greasy marks around the light switch with signs of damp here and there and of the paper beginning to peel away at different points. The carpet is a

rust red colour. In the back wall is a door with glass panes which leads into a corridor decorated in bright yellow paint over woodchip paper. An old battered dark green chaise-longue is pushed up against the back wall. A chair and utilitarian table are pushed against the far wall. The chair and table do not match. There is nothing else in the room.

**Panel One:** Liz is making a bed on the chaise-longue when Richard arrives home. He has been out all day, sitting for hours on the bus, looking unsuccessfully for work. He finds her in the room and asks her 'what's the matter?' She cannot tell him and continues to make the bed. Richard realises she is going to sleep in the room. This alarms him and he wants to know if they are still eating together. He also wants to know what he's done to deserve this. She says she doesn't want an argument, just some space. Richard keeps provoking her until she tells him a story from the newspaper she has read about a mother who blinded her baby with a pair of scissors to keep it safe from the world and at home with her. Richard doesn't believe her. He goes to look for the newspaper but she tells him she's torn it up so that she doesn't have to keep going back to it. She obsessively recounts in detail how the woman blinded the child. Richard tells her to stop telling the story but Liz can't. He doesn't see why their relationship has to suffer because of what this woman has done. Richard decides to take control of the situation by taking the bedding out of the room. When he returns, Liz tells him she's pregnant. Richard tells her they can't afford it. 'Get rid of it.' He offers to go to the doctor with her in the morning to explain, in case the doctor 'asks any questions'. Liz does not respond. Richard tells Liz that even if he could afford it, he still wouldn't want the baby; kids are no use, all 'want, want and gimme, gimme.' Richard becomes frustrated by Liz's intransigence and despondent about how the world treats him. Richard says he's had enough and decides to go 'down the pub'. He borrows money from her handbag to do it. Richard throws the handbag into the middle of the room 'I've left enough in to shop for one', and leaves her with an ultimatum – she has to choose between having the baby or their relationship.

**Panel Two:** Sixteen years later. The room remains the same. Dan, Liz's son, enters. He puts a small packet on the table and sits on the chaise-longue. Liz enters. She has come for the packet – it is a packet of drugs. Dan tells her to take it to her room. She picks the packet up but she is too ashamed to leave and does not like being spoken to 'like a child' by her own child. She presses him on why he won't take his coat off. Eventually Dan reveals a stab wound in his arm from when he went to buy the drugs with his friend; his friend too is now addicted to the drug and tried to steal them from Dan for himself and his girlfriend and family. Liz is hysterical now and fears that the police will find them by following the trail of blood he has left on the landing – 'you've marked us out'. Liz puts the packet down and goes to get something to dress the wound. She gets a bowl of water and antiseptic but can't find any bandages. She returns with a white bed-sheet, which she tears a strip from. Dan objects to her ruining the sheet. They fight over it. The water spills. Liz rescues the packet from the running water and, relieved that it isn't 'ruined', especially after all he has been through to get the drugs for her, she goes to put them

somewhere safe in her room. Dan cleans up the mess. Liz returns carrying a pair of scissors to cut the sheet with; she is high, having injected the drug. She cannot make the scissors work and begins to tear the sheet once more for more bandages which she lets drop on the floor. Dan tells her to give it up but she explains that she can't. She continues to tear the sheet into strips. Dan tells her she is ruining their lives. He, exhausted, covers himself with the coat and sleeps on the chaise-longue. Liz does not realise he is asleep and tries to tempt him to take the drug. We learn that Dan mugs people to pay for his mother's habit. But as Liz looks at his sleeping face she realises that he is innocent. Liz begins to tell him the story of the woman who blinded her child. She continues to tear and tear the sheet, littering the floor with strips. Liz becomes increasingly resentful of his innocence, as the hopelessness of her own addiction begins to torture her. She decides to blind her own son with the scissors, 'I'll look after you. Always take care of you. Love you. I promise. See the needle in me hand. I got the skill. Stab. Stab. ...' but as she takes the scissors to his face she is unable to do it. Liz realises that the woman in the story was lying to herself. 'She said she did it so she'd always look after it. Not true. She didn't know herself.' Liz realises she is kidding herself and decides to take her own life in order to free Dan. Moving the chair to the middle of the room she makes a noose from the torn strips of bed sheet and climbs onto it. From this position she can see all the suffering of the world, the whole world is under the chair and she is terrified and liberated by it at the same time. But she cannot kill herself in the room, before the eyes of the world and her son. 'He woke up and saw – he'd close his eyes – never open them again.' Liz takes an mp3 player from the drawer in the table, puts on some dance music and leaves the room. Dan continues to sleep. Off-stage we hear a loud crash. Slowly Dan wakes. He sees the mess and begins to clear up the room dancing to the music and crying while he cleans – crying and dancing. He leaves the room taking the bandages, bowl, scissors, drugs and mp3 player with him. The chair remains where Liz left it.

**Panel Three:** a few days later. The chair remains in the middle of the room. The doorbell rings. Off, we hear a conversation between Dan and a man. Dan isn't expecting the visitor. Dan brings the man into the room to wait for a moment while he finishes what he was doing. The man is Richard. Dan returns; he assumes that Richard has been sent by social services to see how he is coping after the death of his mother. Richard plays along with him. He tries to find out as much as he can about Liz's death. Dan is very protective of her. He blames his absent father for what happened to her – a man, he says, 'who has worms crawling on his face.' Richard leaves a dazed and confused Dan in the room while he has a look round the flat to do his 'assessment'. While he is gone Dan looks out of the window (this is the first time the presence of the window has been acknowledged) at the street below. 'People in the streets. One way. Then the other. They don't know where they're going.' Richard returns with the clothing he has looted from Liz's wardrobe. He claims he's going to give them to charity, for Dan's sake, to save him the job and rid him of bad memories. Dan becomes suspicious and takes the clothes back from Richard,

blocking the exit and demanding to know who he actually is. Cornered, Richard replies 'Your Dad' to his estranged son. Richard begins to belittle Liz, about her drug addiction, which Dan claims to be his own, and her obsession with a story about a woman taking 'some kid's eyes out.' Dan is emotionally eviscerated by the ferocity and cruelty of Richard's assault and buries his face in the chaise-longue. Richard decides to leave with his 'loot' and as a parting shot he tells Dan that the money he made from mugging people wasn't enough to pay for Liz's habit and that his mum had to prostitute herself to make money. He knows because he had been with her in a doorway and she didn't even recognise him. This apparently destroys Dan. He asks Richard to leave, to take his mother's clothes with him, and the little bit of jewellery that is hidden in the bottom of the wardrobe in her room. 'Don't want nothing to do with her. Not after that.' Richard is only too happy to oblige, 'I can take it off your hands. If you don't want it.' He leaves the clothes for a moment and goes out of the room to find the jewellery. Dan grabs the clothes and tells them Richard is a liar, 'We'll kill him.' He overturns the chaise-longue to reveal a mass of white bed-sheets torn into strips. When Richard returns Dan knocks him out with a cosh [a short weighted, often leather-bound, weapon used to bludgeon the victim over the head] and ties him to the chaise-longue with strips of sheet. He arranges the clothes on the chair where they can see Richard and shakes his father into consciousness. A confrontation ensues where Dan tries to get Richard to confess to the clothes/Liz that he is lying about her prostitution. Richard begs for his life. Dan decides that he is not going to kill Richard, but will take out his father's eyes instead. He does not have scissors so he decides to stamp them out. In his panic and fear Richard manages to get a hand free and topple Dan who is trying to stamp on him. Dan falls, releasing an animal-like cry of despair. Dan staggers, groans, and begins to cry, saying 'Sorry – sorry – sorry'. He turns his back on Richard, who crawls out of the room with strips still hanging from his arms and legs, calling for the police. Dan stands once more in the window looking out at the city. There is silence. Eventually Richard re-appears to gather as many clothes as he can without going too close to Dan, and then runs out. But Dan does not notice him now. He is still looking out of the window as he says, with quiet authority, 'For the kid, for the kid.'

### The TIE Programme

**Note on structure:** The play was integrated into the programme as a whole. The performance elements lasted 1 hour 15 minutes and the participatory elements between 1hr 15 minutes to 1hr 45 minutes depending on the time available in the school. The structure of what follows varied daily, depending on the young people the Company was working with and how they were responding to the material – following the lead the



young people were offering. On occasions, therefore, the Company would perform the play all the way through; but on most occasions would stop it after Panel One, sometimes Panel Two, sometimes both. The programme would always begin with the actor-teachers working with the class before Panel One, and for at least 45 minutes after Panel Three. The tasks would also vary, except for the final one. Any shift in the structure, however, was always taken in relation to the centre of the programme, the aspect of what it is to be human, that we were exploring.

## 1. Pre-performance

### Investigating the site:

The programme began by inviting the young people to look at the room and share what they could see. The process of probing deeper and deeper into the room, and the kind of space it was, would often move the group from 'a room with a table' to 'a place where you live in the shadow of the wall' or 'a place on the edge of the world.'

Having explored the room and the things in it, the young people were invited to come and stand at the window and to describe in as much detail as possible the busy street outside; then to describe the sounds and smells penetrating the window.

The class was then split into three groups to work with one of the actor-teachers to make (using paper/tape/pens, etc) an everyday man-made object, that we would all recognise and use or consume, that has been discarded on the street they have socially created (from the looking out of the room through the window earlier). As the young people decide what object to choose, the actor-teacher is holding the centre - seen/unseen, surviving/living, innocence/compromise – to focus discussion in the group on the situation rather than the story of the object.

Having decided upon which object and fashioned an iconic representation of it, the group was then asked to build a depiction with the object in it – 'does it lie unnoticed? By everyone? Is it of value to some but not to others? Why does it lie there?'

When the depictions had been crafted each group was invited to share their work by putting it on the street 'below' the window for their peers to 'read'. 'What does this tell us about the city?' 'What would it tell us from the perspective of someone who lives in the room?'

Sometimes we would look at all three depictions together as if they were taking place at the same moment in the street, and would introduce Richard sitting on the bus looking out at the street (although the young people did not know it was Richard at this stage) and 'read' him in relation to the city. We might also add a group of young people in the back of the bus doing what young people do, behind him. This would be useful because

later in Panel One Richard complains long and loud about a group of kids on the bus making a noise. Sometimes we would introduce the actor who played Liz walking along the street. If the group had chosen a discarded newspaper as their object it would catch her eye, she would stop and read it carefully, fold it, and hurry away – this of course was incredibly powerful later in the play when she talks about the story in the newspaper. There were many options to be explored.

## 2. Panel One (P1)

The actor-teachers would then perform P1. Usually the actor-teachers stopped the play after this panel.

## 3. Interaction

Depending on the felt needs of the group this interaction could be quite brief or take a little longer. On some occasions we would simply talk, on other occasions we might explore through doing, depending on the time available, by inviting young people to show us how they think Liz ripped up the story in newspaper.

The brief excerpts used below to illustrate this documented practice were recorded on the first day of the tour at Golden Hillock School, Sparkhill, in Birmingham, with a group of 14-15-year-olds (Year 10). Although they are a not a verbatim record, nor show the range and depth of the interactions, they do give a taste and feel for the way the programme functioned.

We had just performed the first panel.

**Facilitator:** *What do you see now?*

**YP**

- *The chair has moved. It's filled the room with hatred. (Invited to say some more by the Facilitator.) The moved chair shows the breaking of the relationship.*
- *Things are out of their place. Now there's a wall inside the room, splitting it diagonally down the middle – a wall inside the people.*

The Facilitator reintroduces a white bed-sheet used by Liz in Panel One to make the bed but removed from the room by Richard.

**F:** *What has the sheet seen?*

**YP**

- *Death. It's like someone has died inside it. It's like a shroud.*
- *The sheet is purity and now it's witnessed some terrible things.*
- *It's like the baby. It's been taken out of the flat, got rid of. Dumped in the bin.*



There was a brief discussion around purity in relation to innocence and whether the sheet had been abused (compromised) in some way.

The class were then invited to watch....

#### 4. Panel Two (P2)

The actor-teachers then performed P2.

#### 5. Interaction

Following this panel, the actor-teachers would stop the performance depending on their reading of the class on any given occasion and take some time (variable again) to explore what they had just witnessed. This might take the form of asking the participants to explore tearing the sheet – ‘*what can you hear in the tear?*’ Explore something reported in the play but not seen. Sometimes it was very useful to return to something that had been said earlier by one of the young people. On the day at Golden Hillock, the Facilitator reminded them of what had been said about the walls being in the room:

**F:** *Going back to what was said earlier, where are the walls now?*

**YP**

- *They've gone, they've disappeared.*
- *The walls are gathered up inside the boy. He holds it all inside him now.*

**F:** *I wonder what that means....*

**YP**

- *Trouble.*
- *He won't be able to keep it all in.*

The class were describing pressures that are there but not necessarily seen. They were then invited to watch.....

#### 6. Panel Three (P3)

#### 7. Post performance

After the end of the play the starting point of this section might be different, depending on the shared experience so far. Below is an outline of how the programme concluded with the students at Golden Hillock.

By the end of the play the room has been transformed by over-turned furniture, strips of torn sheet and clothes scattered around.

The F invited the group to look at the room again.

**F:** *What do you see now?*

**YP:**

- *Ruin*
- *A world out of order, turned upside down*
- *There's something missing (this isn't living)*
- *It feels more empty than before. With all the stuff everywhere comes more emptiness.*

The Facilitator invites the class to break into three groups facilitated by one of the actor-teachers, and to discuss what they mean by ‘with the stuff everywhere comes more emptiness’ and ‘there’s something missing’.

After five minutes’ discussion the groups are invited to reflect back their thoughts.

- *A person is missing. It needs a human being (humanness) to fill it. The objects reflect the past - the humans carry the potential for the future.*
- *The chaise-longue seems hollow. Other objects just draw attention to its hollowness. We can feel the crisis of the place written in the objects, but it's in a language that we can't understand.*
- *The room looks dead, it's been dead for a long time. There's a coffin in the middle of the room (the young person is indicating the chaise-longue). The room is missing mother, mother-ness. (Some discussion about what this means.) Birth, life, care, nurturing. (You can't even survive in this room now).*
- *The room is missing its beginning, where it came from. It's missing its meaning.*
- *With the death of the mother the room falls apart. It fills the people with emptiness.*

The Facilitator asks the actor-teacher playing Dan to re-enact the last moment of the play: Dan in the window, looking out towards the street saying, ‘For the kid, for the kid’.

**F:** *What do you think he means? ‘For the kid, for the kid.’?*

- *His mother gave her life for her child. He feels guilty.*
- *The boy (Dan) is like the flat. At the end he's been torn apart and wants to get out onto the street.*
- *The boy didn't want to let his mother go. She was like the kid and he was like the parent. Maybe he feels like he blinded her (by feeding her habit).*
- *He's seeing the world for the first time.*

The Facilitator asks the class to rejoin their groups with the actor-teachers.

**F:** *What do you think he is seeing when he looks out into the street? And what is he blind to?*

The three groups share back:

- *He can see himself in the street doing what he's done [mugging] and at the same time he can see his mother selling herself. Transactions. He's blinded himself to his mum's situation, he doesn't want to see the truth, but he knows it.*
- *He can't see his family together. He has to create new visions. Part of him sees himself dead and the other part imagines living in the future. Contradictions.*
- *He can see a mother pushing a baby in a pram. He can see himself and the childhood he's lost. He can see himself through the baby on the street. He has empathy with the child. He can see himself in everything now. He keeps asking himself 'why was I born?'*

The Facilitator clarifies what the group means by 'why was I born?' – the students explain it is not despair or self-pity, he is asking what life is for.

### Task back in groups

Facilitator: (The task emerged from the work, so the Facilitator communicates with the whole group but primarily with the actor-teachers who led the group work) *It's interesting you should say that because I happen to know that this boy does leave this room and goes out into the street.....that's exactly what he does. He wants to ask 'why was I born?' Only he doesn't quite know how. But he doesn't go alone. He takes something, something from the room to help him ask the question. He goes out onto the street and encounters someone - Who? Where on the street? And he tries to use what he took with him from the room to ask the question..... How? How do you do that?.... I want you to dramatise the moment, pay real attention to the specifics of the situation. Where does it happen? What does he do with the object? How does it help him to ask the question?*

The groups worked exploring the moment for thirty minutes before being asked to share back. The street was recreated by using chairs which the students were invited to sit on. Each group shared what they had dramatised in the 'street', watched by their peers.

**The question:** *Why was I born?*

**Moment 1:** The boy curled up on the street. He has a piece of the newspaper in his hand. He slowly tears it into tiny pieces. He holds his hands out to a passer-by. She thinks he is begging. He asks the question but gets no response. The passer-by moves on. He lets the pieces fall to the ground and buries his head in his hands.

**Moment 2:** The boy walks down the street. He approaches people, asking each one the question. Several say 'sorry' or 'I don't know'. Some ignore him. Each time he gets more desperate. Finally he grabs a passer-by by the collar and threatens him with the cosh [used by Dan in the play to mug people and knock Richard out] demanding an answer to his question from a terrified stranger.

**Moment 3:** The boy takes the chair from the room out into the street, places it in the middle of the road, sits and waits. A passer-by (PB) approaches. The boy asks the question. The PB says that he doesn't know the answer. The boy insists that he needs an answer, the PB cannot give one. The boy asks again. The PB concedes that each person needs to find their own truth about why they're here. The boy lifts the chair above his head and invites the PB to look at the world underneath it.

The Facilitator did not invite discussion but allowed the work to resonate for everyone in the room. A thoughtful silence ensued before the F thanked the group for their work – noting that 'today marks a moment in the process of coming to understand what we have experienced together and the importance of asking the question: why am I born, what is life for?'

### g. Source Material

There is nothing to add for this example.

### h. Equipment

- The set and the objects from the play.
- Paper, pens and masking tape to make 'everyday' objects.
- Newspaper.
- White bed-sheets.

### i. Our approach (some of the thinking guiding our practice)

#### A. What is TIE?

The basis of the work is the use of theatre as a tool for learning. By this we do not mean teaching in the sense of the transmission of a message to the audience. TIE companies employ actor-teachers working with one class at a time. This is critical to the work we do, which is highly participative, requiring the highest teacher-student ratio possible, and it distinguishes TIE from any other form of theatre, including Theatre for Young People.

In TIE, learning is not instrumental but conceptual, using the power of theatre to resonate with our own lives in order to reach new social understandings about the world we inhabit; to explore the human condition and behaviour in order that it may be integrated

into young people's minds, and in doing so, make them be more human by allowing them to know themselves.

*'And, because such things concern the processes of social and human interaction, the domain particularly of drama and theatre in education, real understanding is a process of coming to understand: we cannot 'give' someone our understanding. Real understanding is felt. Only if the understanding is felt can it be integrated into children's minds, or anyone's. Resonance is the starting point of the integration process. The resonance of something engages us powerfully; that is, affectively. But, significantly, it also engages us indirectly with that which it resonates. Resonance is not authoritarian; yet it's an offer you cannot refuse!'*

**(Gillham, SCYPT Journal 1994)**

Gillham's understanding that resonance is not authoritarian but "an offer you cannot refuse" connects directly with how the plays of Edward Bond work with their audience.

In theatre we do not encounter real life but reality imagined. TIE utilises this to draw young people into the fiction. This projects them into the situation; in this way the fictional context is subject to the child's control, they can engage with the absolute guts of the situation in safety.



The most distinctive feature of TIE, however, is participation.

In all of our work the theatre or performance element is a part of a whole programme - there is often work before a performance, in-between scenes and episodes and / or after the performance. The participatory element is sometimes integrated even further into the structure, with a much more fluid boundary between the two different modes of audience and active participant, with rehearsed theatre moments shifting seamlessly in and out of spontaneous 'improvisation' or lived-through interaction

in the drama. Participation will sometimes relate to the use of a role, and there is an always a central task, a purpose to it for the class. (For example, the play element of the programme concerns the death of people in a village as a result of contaminated water. The children are in role as investigators for the UN whose task is to produce a report which will bring those responsible for contaminating the water to account and set up a more accountable and efficient means of water purification). The task is a way of encoding their learning. Being able to engage in this way enables the participant to bring their whole selves to the TIE programme, it matters to them, and

they are not watching it but are in it. But by utilising the safety that fiction provides, as referred to above, the participants are protected into the world of the fiction. The physical manipulation of the TIE programme has all the characteristics of learning in real life.

The plays of Edward Bond also seek to place the whole 'self' in the site of the plays that he writes. In many ways the process is the same, and demands giving the situations over to the audience/participants. This is achieved by employing dramatic devices to get behind the ideology that constrains and determines both thought and action, and brings us imaginatively into the site; 'Bondian' drama puts us on the stage.

## **B. Bond's concept of the Centre**

In rehearsing the play and creating the TIE programme to go with it, we were working consciously with Bond's notion of the centre. Two applications of the concept have informed our practice:

- The **Centre** of a text and its relationship to acting – play the situation not the character.
- The **Centre** of a TIE programme or workshop for young people – the particular aspects or areas of justice/injustice we are exploring for learning with the participants.

### **Some notes you may find useful on the Centre**

The central problem of all drama is justice. Particular plays deal with the centre in relation to specific situations. The play's main metaphors and similes (and metonyms) reflect this. Its patterns or structures are extended from the centre.

#### **The central discourse**

*"A play consists of one speech which is repeated in increasingly searching ways. Each character takes the speech and reworks it. This speech is the central speech (CS) - it contains the basic theme of the play and also - in its utterance - the way the characters relate to the theme. At each occasion a character will take the speech and then push it as far as he can in exploration of the theme. It will search for the truths the play wishes to tell. Usually in the speech there will come a line which is the furthest that character can take the speech - for himself - at that time. Often the speech will continue for a while. It will then reflect on what it has discovered in the central line of the central speech....as the play progresses the CS and the CL [central line] will develop, becoming more clarified, revealing and definite. The speaking of the speech will define the characters: for some the CL will become more human, in others more inhuman." (Bond 1992)*

Very early on in the exploration of the text, the Company began to define the centre of the play, and therefore the centre of the TIE programme, for us. There are two important things to note here. The first is that by doing this we were provided with the basis of an entire rehearsal methodology for actors and director alike. Everything – dramatic action, characters, etc. – was refracted through the centre and the concepts embedded in it. But in doing so we were defining a useful centre specific to our production, not trying to determine the centre for all time for all future productions. It could and perhaps should be different for another production as long as it relates to the need for justice and how that need is expressed and corrupted throughout the course of the play. We characterised the centre of *A Window* as:

### **The centre of the play**

*“Ideology hides its petty crimes in back alleyways but hides its greatest crimes on the open city square.” (E. Bond notes to the Company, August 2009.) Corruption blinds us to reality, governing what is seen and unseen. In the confrontation with the city the self is balanced between innocence and compromise, it is a confrontation between surviving and living.*

From this we distilled some central binary concepts, dialectically related, on which to centre our exploration and dialogue with the young people:

- Seen/unseen
- Surviving/living
- Innocence/corruption

### **The Central Speech**

**Liz:** [She blinded ‘er kid.] So it’d ‘ave t’ stay with her. Always be with ‘er. When it grew up. Never ‘ave t’ go out – mix with – never ‘ave t’ fight its way in the – grovel t’ survive – tear itself t’ bits. She did it ‘cause she loved it. She’d always care for it – look after it – it’d grow up as if ‘er ‘ouse was its playpen. Be buried in it! (see note below)

**NOTE:** Bond’s dialogue is poetic and demotic. In this play it is sparse, brutal and beautiful. To paraphrase the central speech for anyone who might struggle to read it in English:

[She blinded her kid]. So it would have to stay with her. Always be with her. When it grew up. Never have to go out – mix with – never have to fight its way in the – grovel to survive – tear itself to bits. She did it because she loved it. She’d always care for it – look after it – it’d grow up as if her house was its playpen. Be buried in it.’

### **Central Line**

‘She did it [blinded the child] ‘cause she loved it’

### **Central Image**

A mother blinding her infant with a pair of scissors

As the rehearsal process unfolded so did the meaning of the centre, which did indeed become ‘more clarified and revealing and definite’. “She did it ‘cause she loved it” revealed itself to be a lie, and this realisation led Liz to the decision to end her own life in order to save the son she had endlessly ‘blinded’ so much, in order that he could survive and retain his innocence. Liz is obsessed by the story of the blinding, which she picks over endlessly, embellishing it with detail she could not know. But each character tells the story too from their own experience and perspective. It is hard to know what the truth is or who to believe. That is a decision for the audience, and what they choose to believe reveals their relationship to the centre of the play, it is an expression of their own values. Richard taunts his son with the story, but Liz and Dan have to dramatise it in order to understand what it means; the central image of the blinding is transformed by the action of the play. In this way the centre defines the people in the story and the actors are directed by the situation. It is a tool for penetrating meaning. Liz’s centre/central decision to take her own life is further negated (in the dialectical sense) by Dan’s decision not to blind his father for ‘the kid’, thus expanding the meaning of the centre and complexifying it for the audience.

### **j. Further reading**

See Suitcase Documented Practice

#### **Additional:**

- Bacon, Francis (2008) *Catalogue*, Tate Publishing
- Bond, Edward (1996) *Letters Volume III*, Harwood Academic Publishers
- Bond, Edward (1996) *Notes on the Imagination – in Coffee by Edward Bond*, Methuen
- Cohen, Stanley (2001) *States of Denial*, Polity Press
- Gillham, Geoff (1993) *What is TIE?*, SCYPT Journal [contact Big Brum]
- Hawkes, David (2003) *Ideology*, Routledge

### **k. Teachers: A guide to practice**

#### **Recommendations, issues and questions to consider**

#### **My role as teacher, artist-educator:**

- This documented practice is predicated on some fundamental principles that underpin the work of Big Brum and are transferable to any learning environment or arts based context.

Children are human beings in their own right. As practitioners we proceed from the premise that children are not undeveloped adults but human beings in their own

right with specific experiences that go to the heart of being human. The implications of this impact on everything we do with young people.

Firstly, in terms of how we assess material that is 'suitable for children', it is our contention that in educational theatre and drama it is possible to tackle any subject matter with young people – not only those that they consciously see as directly affecting their lives, but also those that they may not be conscious of but are of critical importance to the future of our society, species, planet. It requires the choice of an appropriate form, and the intervention and mediation of more competent adults and peers to put the young people in their zone of proximal development (Vygotsky), and engage them in the 'crucible paradigm' (see No 2 Learning to Learn, Suitcase).

We are not operating in a transmission model but creating structures to support young people in becoming stewards of their own learning. The aim is not to impart our values, or tell the young people what to think, but to encourage and teach them how to think.

To do this it is necessary to trust the art form and the young people. Our role is not to provide the 'right answers'. There is no right or wrong when exploring what it is to be human.

In ETD we are trying to engage what Heathcote calls the 'self-spectator' – whereby the participant is engaged in the site but is also an 'audience to oneself' and one's own behaviour, heightening consciousness and maximising learning. But we must also employ self-spectatorship to our practice as artist educators: How open-ended is this question? Am I allowing polyphony in the classroom? Are the children responding in the way they want to respond or telling me what they think I want to hear? Am I really giving the group the freedom to take responsibility for their own learning?

### Why use the plays of Edward Bond with young people?

*"Who can help us most to heal our damaged selves in a damaged world? It is undoubtedly our children, and it is children who have been at the heart of the playwriting practice of Edward Bond, a giant among pygmies in post-war British theatre. Bond's most recent plays have not been premiered at the RSC or the National but by the Birmingham-based company Big Brum, which works with children and young people. ....Don't expect an easy ride, but rather to be challenged and transformed."*

**Lynn Gardner, *The Guardian*, October 2010.**

Ever since his production of *Saved* was censored (the production stopped) by the Lord Chancellor for 'obscenity' in 1965, Bond has been the most controversial and, in the opinion of many, the greatest, living English playwright. The headline for an interview with Bond prior to the premiere of *A Window*, was: *Writer Still Going to the Extremes*; but

it is our contention that it is society that is extreme and Bond consistently explores the extremity of society and asks the questions that too many of his peers fail to ask of us.

He has written 48 plays that have been performed in over sixty countries, spanning nearly fifty years.

He began to work with Big Brum in 1995, and since then has produced seven plays for the Company: *At the Inland Sea*, *Eleven Vests*, *Have I None*, *The Balancing Act*, *The Under Room*, *Tune and A Window*.

You might want to consider using his plays with young people if:

- You want to use complex texts. Very often artist-educators see the role of drama and theatre as a curative or a means to solving a problem, not so Bond.

*"All important drama has shown that there are no 'cures' for the problem of being human. Just as there are no 'facts' which constitute 'knowledge'. In the past, the effort to say what it means to be human was always accompanied by the struggle to maintain basic life. 'Art' was created in the world of needs and dangers – just as the vision of utopia is created in times of dystopia. Now it's as if the process were reversed – and our (theoretical) ability to supply all our needs seems to be creating cultural, social and personal despair.*

*There must be a simple story – incident – which enables a young audience to experience this – and so become self-creative. Art must always pass responsibility back to the spectator. The artist is creative in order to make the audience self-creative. That is, neither 'cure' nor mere propaganda."*

**Edward Bond. *Preliminary Notes on a Play for Young People*, 1995  
[Big Brum archive].**

Bond has remained true to this vision of the function of drama.

- You want to work on and grapple with a new form of theatre and theoretical writings. Although he is often identified with Brecht, neither Brecht nor Stanislavsky will help you in exploring or staging his plays as director, actor or designer.
- You want to explore the relationship between drama and democracy.

### Theatre in Education

The model of TIE outlined in this documented practice has evolved in the UK over 45 years. It has a clearly defined set of practices and attendant body of theory characteristic of a discrete art form that was shaped by The Standing Conference of Young Peoples Theatre (SCYPT) – 1973-2003.

It is our belief that this model of TIE is at its most potent artistically and educationally when it places the highest premium on the aesthetics of theatricality, exploring what it is to be human, and focuses on meaning making and conceptual learning rather than issue-based or more instrumental work.

If this interests you and you want to go further we strongly recommend that in order to begin to develop TIE work in this tradition you might:

- Identify a content – idea or story – that moves **you** to want to create a TIE programme.
- Identify like-minded practitioners to work with.
- Identify key skills you might need to develop – artistically and educationally.
- Identify key individuals/organisations – artists and teachers, theatres/universities you can share a vision with and who can support you in beginning this work.
- Identify a community you want to work in/with.
- Build working relationships and partnership with teachers.
- Begin a dialogue with Big Brum or another TIE company that shares this approach to theatre in education.

“ [Discussing a drama activity in which the children were given a torn bandage to examine from the play] *It's like the start and the end of the life; and then the slits are like all the gaps..... It's like a life has been building up and building up..... It's like holes in the cloth represent the life hidden.[...] the holes represent what he's missing. He's missing his dad. He's missing a gap in his life. [...] Once his mum's died, obviously he's going to miss his mum. So this represents what he's missed in his life, what's missing.*

*You've always got a set answer in most other subjects. I know this is a weird comparison, but when you're in here watching the thing [TIE programme] - it's kind of like learning to ride your bike when you're a little kid. Because you're going along with your ideas, then you fall off your bike - like when you go slightly off-track; you have one little small idea in your head (which would be the kid getting back on the bike), and you start up again with your ideas.*

*Thank you so much for the talented work you have done. I am so grateful because you made me discover new windows of my life and the way I look at it.”*

**Dunia Abu Al-Naaj, Nazareth**

“ *I acquired new skills to express my opinions and feelings in a different way.”*  
**Miriam Odeh, Nazareth**

“ *Everything was wonderful, it was one of the best times of my life.”*

**Safaa Adb Allah, Nazareth**

“ *It opened lots of doors in my mind, it made me think in another way, a deeper way ... I will never forget this experience my whole life.”*

**Tasneim Khateb, Nazareth**

“ **From the teacher in Nazareth:**

*Yesterday was one of the richest days in our children's lives.”*

“ **A teacher in UK responding to Big Brum's work with her children:**

*I was very unsure at the beginning whether the children would be able to follow the story. The actor-teachers were emphatic that they would. They were right and I stand corrected! In follow-up discussions the children showed they had completely understood and the amount of detail they remembered was amazing. These activities raised the pupils' self-esteem and developed such expressive language, as well as extending their thinking skills.*

## All this and more...

*Definition: The No6 on our DICE incorporates the first five but adds a new dimension because educational theatre and drama is fundamentally concerned with the universal competence of what it is to be human. An increasing concern about the coherence of our society and developing democratic citizenship requires a moral compass by which to locate our selves and each other in the world and to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be.*

## 12. Puppets – a theatre in education programme, Káva Drama/Theatre in Education Association, Hungary

### a. Programme summary

This 150 minute-long Theatre in Education (TIE) programme is about freedom, obligation and necessity. The actor-drama teachers and the young participants think and play

together using theatre and drama as a tool. The focus is on whether, where, and when we can really be ourselves amidst all the pressures of our designated roles in society and the attendant expectations they bring. The play – which focuses on clothing (the costumes we wear) - examines the behaviours, expectations, compulsions and thinking we take on with our clothes, through the story of a young prince.

## b. Practitioners

There are three full-time actor-drama teachers from Káva and one guest actress who perform in the project. Each of the actor-drama teachers has more than ten years of professional experience in this field of work. A theatre director, a costume and scenery designer, and a dramaturg worked with the actor-drama teachers in the planning and preparation of the programme.

## c. Target audience/participants

The programme was designed for 14-15-year-olds, and on each occasion one class participated in the project.

## d. Duration

The process for producing the programme took place in several stages. After an initial three-day-long discussion in the summer of 2008, the intensive planning work started in September 2008. Over the past two years Káva has performed this TIE programme 57 times.

Following the first performance, the theatre scenes and the drama-based participatory elements were redesigned several times as a result of the collective work and thinking with the children who participated in the programme. As the collective work with the young people was progressing, the actor-drama teachers could see more precisely and in a more complex way those areas and aspects of the areas under exploration which engaged the most developed thinking of the participants. After some major modifications the programme settled into its final structure in autumn 2009.

## e. What we were exploring (objectives / learning areas)

The aim of the programme is to make the young participants think together about the issues raised in the story (the theatre part of the programme) from as many different aspects as possible. Our play focuses on the ultimate human question: who am I really?

The actor-drama teachers – using theatre scenes, dramatic actions and metaphors – offer the following statement to the participants for exploration: “Throughout our lives we act like different characters, we play social roles which require different clothes (social

costumes), social expectations, forms of learned behaviour.” (This statement is never formulated directly – it is suggested by the theatre parts and the characters instead.)

In the programme the actors and the participants examine together the above statement through the theatre, elaborating the following important questions:

- Where do these roles come from, and what do they consist of?
- Why do we have to play roles?
- What are these roles for?
- Which part is me, who am I in truth, and which part is a role, a character that I learned and keep playing?
- Where do the role and the 'Self' begin and where do they end?



## f. What we did and how we did it (structure of the project)

The programme structure does not differentiate between the theatre and discussion parts; instead it is one long continuous theatre piece, with some pre-written parts and many improvisational parts. The actor-drama teachers, except the programme leader, are continuously in role and communicate directly with the participating children as dramatic characters. It means on the one hand that the children watch theatre scenes in which the actors raise the issues to be examined, and on the other, at certain points in the story, the actors turn towards the children and draw them into it without stepping out of the roles they play. The characters present their different opinions (their own truths, their own specific point of view) about the situation they are in to the participants.

The children are given the opportunity to interpret the scenes they see, to ask questions, talk and debate with the characters. They are then given the opportunity to join the characters in order to suggest ideas and plan strategies for the roles to achieve their aims, to make their point and live their own truth.

### Characters:

**Prince:** An 18-year-old prince in a kingdom somewhere in contemporary Europe. A searching, rebellious young man who does not want to accept the role that his environment has placed upon him. He does not want to meet these expectations, because he looks for freedom and happiness.

The caged lion ... who looks out for himself... who does not want to play the role that is expected of him... who wants to change the world... who does not want to toe the line...

**Krisztina:** 37-year-old woman, the personal assistant of the prince. A dutiful woman who respects conventions, adheres strictly to the rules, and makes every effort to meet the requirements of her 'role'. At first sight she does it easily. A beast of burden, a snake, a rat, a dog, an iceberg.

She performs her role professionally; it is very seldom that she does not fulfil her role. She knows what her task is... she shows no more nor less of herself than is needed. A woman who knows her duties... toes the line... who does not ever doubt...

**Barbara:** 25-year-old woman, who is a probation trainee personal assistant at the palace. She is always worried because she is not sure whether she can fulfil the requirements of her 'role' at the palace. In some ways she is a typical victim, full of fears. She keeps forgetting what her role is, however, because her sense of justice and human feelings intervene.

She suffers from her role... she would like to toe the line but is always pushed aside by others ... a young woman who is innocent and naive... who can be made to conform because of her fears... who wants to be a good girl... but can lash out...

**Funnily-dressed fellow:** The free spirit, the bad lot who is cool, playful, lazy and sparkling; a monkey, a sloth. A man who plays with roles as he wishes... who laughs at those who toe the line... or just simply ignores the line... who wants to enjoy life... who does not fear... who does not take things too seriously... who is not interested in success, and does not expect great things of his life... who just lives without goals...

**King:** The experienced one, who knows a trick or two, who is smart, wise (sententious), a macho man.

A fox, an eagle, an owl, an old elephant.

Who knows exactly when to toe the line... who performs his roles professionally... who knows how things go... who likes his son but in a manipulative way (there is no favour without conditions)... whose suit fits (not too tight, not too loose)...

## The proceedings of the programme

### First part

#### *Greeting, introduction in front of the door*

The programme leader greets the participants. (This documented practice refers to the programme leader as he because it has, so far, been facilitated by a male; but the programme can of course be facilitated by a female.) At this point the participants receive short, practical information about Káva, the length and structure of the programme. Finally the programme leader invites the participants to the theatre hall.

#### *Preparatory conversation in the theatre hall*

*Site:* The participants take a place in the performance area on the chairs set out in advance. The chairs are arranged loosely between the stage and the auditorium (the stage

is approximately five to six metres from the auditorium). On the stage there are two chairs and a suit on a dress-stand (puppet). Right in front of the auditorium there is an artificial grass area, four by four metres, which symbolises the yard of the palace. The scenes will take place on the stage, on the auditorium and amongst the participants as well.

After the participants occupy their seats between the stage and the auditorium, the programme leader and the actor-drama teachers (before they change into their costumes) explain to them the course of the programme. They explain that the participants will be involved in a story: but unlike in traditional theatre, they can not only watch the roles but will have the opportunity to ask questions, give advice and to argue their opinions with them. They draw the participants' attention to the fact that this artistic form gives an opportunity to think together and to learn from each other. However it can only work if they co-operate and participate in the programme. The actor-drama teachers encourage the participants to be frank in their opinions about what they will see. After this the actor-drama teachers leave the room and get dressed in their costumes.

The programme leader defines his own role in the programme as well: he is a mediator, a bridge between the characters and the participants; in the beginning he is not involved. He helps the group to generate interaction with the characters of the story.

#### *Warm-up: discussion about clothing*

The programme leader first initiates discussion with the participants about clothing: 'In our story clothing plays an important role. So I am interested in what you think about it. I notice that people spend a lot of energy, time and money on clothing. What do you think the reason behind this is?'

Afterwards the programme leader starts talking about some specific clothes (the suit on the clothes stand on the stage):

*'Let's look at this suit. This is a costume that belongs to the main character of our story. I know it is a typical costume, you can see many people in similar clothes on the street too.'*

- *'What role comes to your mind when you look at this suit? (What's common between them?)*
- *'Why does anybody wear a suit like this? (Where do these expectations come from?)*
- *'What does this suit do to its wearer?*
- *'What do people think about the person wearing a suit like this?'*

At the end of the discussion the programme leader tells the participants that in our story this suit belongs to a prince. This prince lives today, in the 21<sup>st</sup> century, so he is not wearing a cloak and does not travel on horseback. The programme leader briefly makes clear what the difference is between the role of kings today and in the Middle Ages.

Programme-leader: *'What should a prince today wear and how should he behave? Two experts will talk about it.'*



## First scene

**The characters of the story appear: the staff, Krisztina and Barbara.**

*In the middle of the stage stands a clothes stand wearing a shirt, a jacket and a tie. Krisztina and Barbara wear uniforms: they arrive in totally identical grey jackets and skirts. The programme leader takes a back-seat and becomes a spectator. Krisztina addresses the participants from her role, and while she is talking, she walks between the participants.*

KRISZ Welcome Everybody! Let me introduce ourselves in a few words: my name is Krisztina, and my colleague is Barbara. We two are the personal assistants of the prince. Our task is to help the prince in every possible way. It's our duty to guarantee the prince's presence on the public occasions that are prescribed for him. It's also our duty to make sure that the prince always wears clothes suitable for each occasion, since he represents the royal family. Today is a busy day for us, because the prince will have to participate in an extremely important event; that is, a press conference. To Barbara: Barbara, please get ready! We are going to robe the prince!

This press conference is going to be arranged with regard to the fact that our prince graduated successfully in high school. The reporters will ask him about his plans for the future now that he has reached adulthood. Our task is to make sure that the prince will appear in the press conference on time, and will wear the most suitable clothes.

*Krisztina goes back to the stage, to Barbara.*

## Second scene

KRISZ She eyes the dress-stand up and down, and gesticulating with her hand sets up the clothes. What else is missing?

BARBI The waistcoat, the cuff... She cannot think of anything else.

KRISZ After a while: The gloves!

BARBI But it is summer, isn't it possible... / But the halls are heated, isn't it possible...

KRISZ We are acting upon a strict protocol, I shouldn't have to remind you of that should I? It is going to be his first assessment by the public, Barbara. He must not make a single mistake. So, in what order should we clothe the crown prince?



BARBI Order... I'm sorry but when you spoke about it...

KRISZ Barbara, in our position it is extremely important in all circumstances not to show ourselves oblivious, embarrassed or doubtful even to the smallest extent in questions related to protocol. It has been my task during the last two weeks to prepare you to fulfil the obligations of your job. If your performance today isn't satisfactory, that would cast a shadow over my present and my past performance as well. I hope you understand me.

BARBI You have done a perfect job.

KRISZ I'm glad that you think so. Let's go on.

*Barbara's phone rings. She reaches for it to answer the call.*

KRISZ While we are on duty any kind of private call is forbidden.

*Before Barbara can switch off the phone, she checks the caller.*

BARBI I must answer it...

KRISZ In a superior tone. Staff's private phones should be left in the dressing room, as we made clear on the first day of the...

BARBI My daughter is sick, and the baby-sitter is calling. She answers the phone.

*Krisztina with a rigid face lets Barbara talk on the phone.*

BARBI ...Did you give her the homeopathic medicine? Hasn't it pushed the fever down yet? Getting more and more upset. No, not the antibiotics! Fill the bath with cold water, and sit her in it for at least half an hour. I have to hang up now, I'll call you back later.

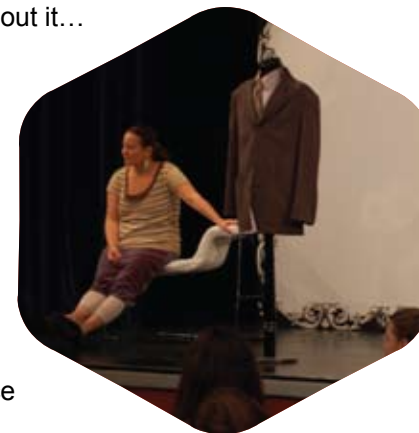
KRISZ In a familiar tone. These new treatments are not effective in every case, sometimes it is necessary to take antibiotics.

BARBI Why are you chipping in?!!

KRISZ You are right, I went beyond my jurisdiction.

BARBI I'm so sorry, Krisztina, please forgive me!

KRISZ She looks at her watch. We only have one hour until the press conference, so we have to get the crown prince prepared. Are you ready, Barbara? Barbara nods without a word.



### Third scene

#### (Prince)

*The prince runs past the participants, goes toward the auditorium, and pretends to behave as if the auditorium is full of people who are waiting for the press conference to begin. Meanwhile the staff prepare the event.*

PRINCE Walks toward the lawn (artificial grass). The Prince delivers a monologue to the empty auditorium. He stops between the rows, looks around, speaks aloud: So how am I intending to lead my life now that I've reached adulthood? Who asked this? He looks around, points to an imaginary figure. You ... from which television company? Oh, of course, excuse me! But how could I know? I do not even know who I am! Could I be this? Or this? Or that? Take my word for it, I'm becoming gripped by fear, I could totally pull myself apart. Acts as if he is the king: But, but after all you have to be someone, my dearest son! – If your majesty orders so! Standing to attention like a soldier. The prince always appears on time at the prescribed public occasions. He always wears the clothes most suitable for the occasion, since he always represents the royal family on these occasions. – Could I be like this, my majestic father!?! – I turn myself inside out like a glove twenty-four times a day! To what extent do I know myself? I know what I'm going to do in the next fifteen minutes and next week. I know what I'm going to think or dream about for the next year. Oh my God, how boring it is! He looks around. Gentlemen, stop staring at me like this, and let me see my image in the mirrors of your eyes, because I don't actually ever know who I am! By the way, I have decided that his princeness will be pleased today, and will celebrate his 18th birthday. Who would dare to ruin my pleasure? Pause. Our pockets are empty, the world is full of puppets. What shall we do to them?

### Fourth scene

#### (Prince and the staff)

*At the end of the previous scene Krisztina and Barbara enter. Barbara holds the puppet in her hands, she doesn't dare put it down. They look for the right moment to address the prince.*

KRISZ Your Majesty, may I disturb you? Please, your Majesty!

*The prince notices the personal assistants now.*

PRINCE Still sitting between the rows, to the audience: Should we daub a moustache under their nose?

*During the next sentences he walks slowly toward the stage among the participants.*

Aloud: I'm getting fairly depressed thinking of how dark it is, even in daytime, as if we might be in the darkest hole of Hell. Am I right?

KRISZ Rhythmically: Just like in Hell!

PRINCE Though it's never totally dark. Just like in Heaven.

KRISZ Just like in Heaven!

PRINCE Although if we look at it more thoroughly, this huge amount of light is hellish!

KRISZ Yes, it's hellish!

PRINCE Or is this darkness even more so heavenly?!

KRISZ Of course, so heavenly!

*The prince arrives at the stage, Krisztina and Barbara bow low before him.*

PRINCE What are you getting at, madam?

Pause. Krisztina gets embarrassed for a moment.

KRISZ Your Majesty...

PRINCE Heaven or Hell, is it all the same to you? Please tell me, why don't you disagree? Just once! For once in your life!

*Krisztina instructs Barbara with a glance to put the jacket over the Prince.*

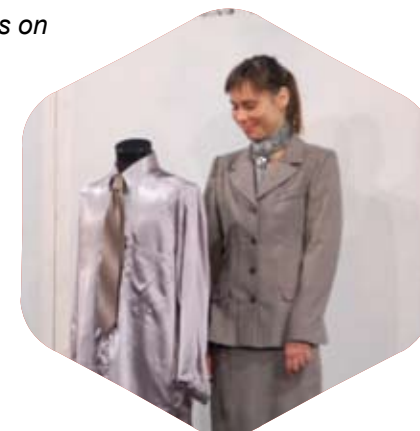
*To Barbara, shifting off the jacket:* Both of my hands are full of to-dos. I have so many tasks, I don't even know what to do first! Can you see this handful of sand? I'll throw it up in the air. Will you bet me? How many grains of sand are there now on my hand? Odd, even? What do you say? You don't want to bet me? Do you believe in God? Or are you an atheist? I usually bet myself, and I do it for whole days long...

*Barbara's phone rings out loud. She looks startled at the Prince first and then to Krisztina, and she does not dare even to make a move.*

PRINCE Won't you answer it?

*Barbara doesn't know what to do. The phone keeps on ringing.*

PRINCE Quite assiduous – it must be an important call! To Krisztina, meanwhile he steps beyond the puppet: You haven't prepared the new staff in the house rules, you have to spit on this puppet three hundred and sixty-five times one after the other. No, not this one, but this one! He pulls back the puppet and points to Barbara.



*The Prince takes the jacket out of Barbara's hands, and leisurely puts it back onto the puppet. Meanwhile Krisztina and Barbara watch each other, and the Prince observes them from beside the puppet. Krisztina comes to a decision, and prepares to spit.*

*For god's sake, do not spit on her!!! He comes forward from beside the puppet, and not even looking back: You have some urgent things to do, haven't you?! I'm sorry I've kept you for so long. Go to hell both of you!*

*Krisztina and Barbara sit down on the stage, the prince goes down to the participants and then goes to the garden.*

## Fifth scene

### (Prince)

PRINCE How many things do people just fit into? They dress, study, pray, love, marry, reproduce, only to fulfil expectations. And finally they die! Why is it me, who has to see it so clearly? Why am I unable to fuss round as others do? Why am I unable to pull a jacket on the poor puppet, to bind a tie around his neck, to make myself, in a minute, a good, obedient and dapper person? Oh, I wish I could be someone else just for once! Just for one minute!

### Interaction with the roles (characters)

At this point the story stops, and the programme leader turns towards the participants. The staff sit on the stage, the Prince does so in the garden, sinking into himself. The most important questions the programme leader asks are the following:

- *“When you look at the staff and the Prince, what can you tell from the expressions on their face? (Which phenomena of nature come to your mind?)*
- *‘Why does the prince reject putting on the jacket?’*
- *‘What actually happened? (What happened inside the staff and the prince?)’*
- *‘During the conversation the programme leader insists that the participants address the characters, tell the characters their opinion, and ask questions of the characters.*



### The characters' interaction with the participants

#### Prince, Barbara and Krisztina address the participants, and initiate conversation with them

If the participants do not address the Prince, after a while he addresses them, and then the staff get involved in the conversation as well. The Prince, Barbara and Krisztina represent different, well-defined points of view, in accordance with their roles.

PRINCE: That's it! I want to be me, myself! This is what's worrying me! It is not easy at all! How could I know who I am? A prince? No, I won't play this ridiculous role. It's not me. It's none of my world. These two women won't fool me! Can you see them? Look at them. I can only see their faces. And when I look through the window it's just a huge masquerade out there! Everybody plays his role without error, and everyone is so desperate not to show who he actually is.

BARBI: Excuse me, so I dare to speak. Would you listen to me as well? Do you think it is fair how the Prince handles us? Is it right? Why does he do so? I didn't ever do badly by him! Why should I be spat on? What crime have I committed, how did I deserve it? I don't understand! I'm doing my best to hold on to my work, this job is important to me! How could I do it better?

KRISZ: Barbara, keep your chin up! You'll get used to this work. We are only small cogs in a big machine. To guarantee that the royal office operates without a glitch, we have to follow the rules and instructions, otherwise the order would collapse. Keep in mind that you are also a tiny little screw in this big machine. One has to forbear. The best thing to do is not to take anything to heart. Everybody has to swallow a bitter pill sometimes. This is how things go, that's how the world goes round. Isn't it so?

### Dividing into two groups

At the peak of the debate the prince asks a few participants to join him, and they pass by to talk to each other. Barbara joins the remaining part of the group, and she asks for help from them.

#### The Prince's group

PRINCE: What would these two women be like if they could be themselves for just a moment? Would I care for it? How could I get them out of their roles at least for a moment? Laugh or cry, it is the same to me, just be real for a minute! What should I do for them? How could I bring them out of their shells? How could I make a crack in their defences?

#### Barbara's group

BARBI: Ah, it doesn't matter how I behave, because the Prince picks a quarrel with anyone. He keeps mocking and abasing me, and uses me like a target. If I confront him, I can only lose. The best thing to do is shut my mouth and forbear everything. Little people are treated like this anywhere. Those who have power tread on the smaller. If you are not loud enough, if you don't play your role well enough, the only things that remain for you are fear and abasement.

It's impossible to change this! What would you do? Should I talk to him? Oh, no, I wouldn't dare to... Would you talk to him? What would you say? Ah, so

you would be afraid to talk to him as well! My hands and legs are shaking, I have a lump in my throat, my teeth are on edge: that's how I work. How long can one stand it?

Meanwhile Krisztina may join the group, playing the role of “devil’s advocate”, always contradicting Barbara, and trying to convince the participants of her own truth. *“It is not the task of the staff to rear the Prince, since that’s what his parents are for. We don’t have to bother about the Prince’s psyche, that is not our job (we are not nurses or psychologists). We mustn’t brief the Prince, and according to our contract of employment, our most important duty is to be compliant!”*

Krisztina threatens Barbara, telling her that it would lead to serious problems if she set her face against the Prince.



### Scene involving the whole group

The previous part with small groups is in fact a kind of preparation. The next scene is an improvisation between the Prince and Barbara, in which the characters will use the arguments received from the participants during the group work. Not only will the two of them be in dispute but they will insist on the participants from their groups helping them represent the truth as that character sees it - the whole group can step into the dispute.

Then the Prince provokes Krisztina, exploring the ideas raised during the small group work.

### Complication

When the most important arguments – pro and contra – have been raised, and the debate reaches a climax, Krisztina’s phone starts ringing.

KRISZ. Let’s stop for a moment! Keep silent, please! *She talks on the phone.* OK, I see. I’ll make arrangements immediately! *To the participants.* I’ve just got information from the security staff that someone got into the palace. A strangely dressed fellow has been seen in the garden. The security staff ask the Prince to go to his room at once and stay there until the area is cleared!

At this point the programme leader asks the participants to leave the hall, while the security staff check the palace and the garden – a break of ten minutes takes place.

BREAK

## Second part

### New clothes, new role, new character

When the participants come back after the break, on the stage there are the costumes of the **Funnily-dressed fellow** (Fellow) in a pile on the stage. A colourful, patterned T-shirt, a cap, a pair of training shoes, peanuts in a pouch. The clothes suggest a free-spirited, autonomous character, who does not care too much about how they appear. The programme leader initiates a conversation apropos these clothes.

PROGRAMME LEADER There is a costume here. The costume of a new character. As Krisztina said, the clothes of a strangely dressed fellow. Funny. A funnily-dressed fellow... What is so funny about it?

The programme leader goes to the clothes, takes a good look at them, and then puts on the patterned T-shirt. While talking to the participants, he puts on the costume, and transforms step by step from programme leader to the ‘funnily-dressed fellow’.

*“Is this T-shirt funny? So many people wear the same! What is so funny about it? What do you think, what’s wrong with this? Who would wear clothes like these? What do these clothes tell us about the person who wears them? Here are the shoes. They fit me! They’re comfortable! Is it funny? Wow, peanuts!” (He smells them.) “Still good to eat!” (He tastes the peanuts.) “They’re really nice! Would you like some?” (He offers them to the participants.)*

While talking to the participants the programme leader steps into the role gradually. Then he gets into an interaction with the dress-stand which is on the stage with the jacket on it. He takes a good look at the puppet, wants to shake hands with it, and then hiding behind the puppet he acts as if he is a dismissive, detached and contemptuous suit-wearing man.

*“What does this funnily-dressed fellow think of the suit-wearing one? What does the suit-wearing man think of me? Why did this funnily-dressed fellow get into the palace?”*

### Again in the middle of the story

The programme leader now playing the Fellow starts singing: “Get up, stand up: stand up for your rights!” He hits the rhythm on the puppet, then he walks amongst the participants down to the garden.

### First scene (Prince and Funnily-dressed Fellow)

*The Prince appears on the stage, Fellow stands with his back to the prince, urinating.*

PRINCE Who are you?

FELLOW *Still with his back to the prince, keeping on urinating:* Why, you know who you are?

PRINCE The son of the king.  
 FELLOW *Turns round:* What a position!  
 PRINCE I asked you something. Who are you?  
 FELLOW Why, you know who you are?  
 PRINCE *To the participants.* It's a fool!  
 FELLOW A fool! So you are someone then! You are a fool!  
 PRINCE And you are a big bastard! Something urges me to get into a closer relationship with you! *Introducing wrestling game.*  
 FELLOW *Laughing.* "Get up stand up..."  
 PRINCE My greatest desire is to throw you out!  
 FELLOW And my greatest desire is to lie on the grass and sing "Get up stand up..." Take your place on the ground, don't be embarrassed. What face do people put on when hearing the word 'place'? This lawn is so beautiful that I would like to become an ox and graze on it, and then I would become a man again, to eat the ox that ate this grass.  
 PRINCE Please tell me, what is your job, profession, placement, position or art?  
 FELLOW My engagement is quite serious, since I don't do anything, and I have a most sophisticated talent for doing nothing, and an unbelievable level of endurance for laziness. Callus doesn't revile my palms, the Earth has never drunk my sweat, and I am still innocent of work!  
 PRINCE My haircut is for free. Someone always makes my bed...  
 FELLOW "Get up stand up..." *They sing together.* And did you know that if you jump off the tower, you break your neck, and that if you eat too many peanuts, your stomach would ache? "Get up stand up..."  
 PRINCE Sometimes I'm seized by fear...

*They keep on singing.*

### Second scene

**(Prince, Fellow, Krisztina and Barbara)**

*The assistants appear on the stage again.*

KRISZ Majesty! Majesty!  
 PRINCE Oh, no more majesty...  
 KRISZ Majesty...  
 PRINCE If you don't want to make a murderer of me, please don't say majesty again!

*Krisztina and Barbara go the grass, but they don't step on it. They stand by the side of it.*

KRISZ Forgive us, your majesty...  
 PRINCE As for myself! I'll forgive myself the kindness that lets me listen to you! Madam, have a seat!

*Krisztina steps on the grass cautiously as if the lawn was a minefield. Barbara follows her.*

PRINCE Sit down, here on the grass! Don't be embarrassed!

*Krisztina hesitates, the Prince shouts at her.*

PRINCE Sit down!  
 KRISZ *Krisztina sits on the grass in terror.* His majesty, the royal father of your highness reminds your majesty that the arranged press conference is starting soon. His majesty is waiting for your majesty.  
 PRINCE If my father is waiting for me, I'll be so gracious as to wait for him.



*The Prince lopes away to the seats in the auditorium.*

PRINCE Is there anything else? Don't let things get caught in you!  
 KRISZ Your majesty! His majesty decided to announce today that at the beginning of the new year the supreme royal power will be placed in your majesty's hands!  
 FELLOW *From the artificial grass, nibbling peanuts.* "Get up, stand up..."  
 KRISZ Your majesty, according to your royal father's most rigorous...  
 PRINCE I don't give a shit for his most rigorous whatever! I'm going away, understand me? I'll clear off, I'll disappear!  
 BARBI Your majesty, may I note that the press conference starts in five minutes?

*Krisztina takes the jacket off the puppet dispassionately and starts to put it on the Prince.*

PRINCE We still have five minutes? I thought we have only had, let's say, three and a half! Ah, the absence of telephones! Apropos, could you arrange that urgent phone call? Don't be so embarrassed!

*Barbara and Krisztina go back to the stag;, there they wait.*

### Third scene (Prince, Fellow)

FELLOW *From the lawn.* Sire, wouldn't you take your position? It must be fun to be a king! What a position, what a main role! You can go for rides for whole days long, or you can fly in your private plane. You can throw through the window any face you don't like. Everything seems like a house on fire! You can choose the woman you like, my friend, what a position, hahaha! You can assign, open, proclaim, announce and do charity! You can behave nicely and smile! Oh, what faces, what poses! And when at last you die, all the other kings and queens will come and perform a real fashion-show beside your tomb! Chanel, Armani... Isn't it entertaining?

PRINCE Rather piteous! Let's see, what you are good for, advise me what to do now.  
 FELLOW Oh, science! Science! Be a scientist!  
 PRINCE So I should cut out the brain of a rat, plant it in a pot, and pour in vitriol, until it flowers? Let's start with you!  
 FELLOW Then be a hero! Emancipate the Earth! Freedom!  
 PRINCE What I hear now smells of blood!  
 FELLOW Then be an artist! A pensive, idealist spirit!  
 PRINCE I'd rather launch myself into space!  
 FELLOW Then nothing else remains. Be a useful member of society!  
 PRINCE Go to Hell!  
 FELLOW Can you see the old trees, bushes and flowers? Each has its own story, its own beautiful, secret story.  
 PRINCE I'm so young and the world is so very old!  
 FELLOW And sometimes I'm seized by fear.

*The Fellow takes off his costume and throws it to the prince.*

KRISZ Your majesty, the press conference begins in a minute. Your father is waiting for you!

#### **Decision situation: what actually happens?**

At this point the programme leader takes action again. The staff on the stage are in strained suspense, the Prince in the garden is in an absolute muddle. The programme leader turns to the participants:

- 'What did this Fellow actually throw before the Prince's legs?
- 'What do these clothes mean to the Prince?'
- 'How many people can you really see now? Which one is the real Prince?'

#### **What should the Prince do?**

The Prince addresses the participants, asking for advice.

PRINCE If I listened to my heart, I would run away! I'd just clear out, and that'd be it, isn't it so? I'm putting on these clothes and I'm saying goodbye! I can do it, can't I?

*The discussion goes on until the participants share their ideas, then the prince notices Barbara on the stage, sunk into herself, and he starts to provoke her.*

#### **Fourth scene (The outburst of Barbara)**

PRINCE I'll quit this masquerade! Oops, you'll get a right scolding, the Prince is lost, the kingdom is lost! You'll be fired, both of you! Your thoughts are written on your forehead! *He steps over to Barbara, and knocks her forehead. Here*

*is the warning light. He makes a circle with his finger in front of Barbara's forehead, straight to her face:* Nee Nah, Nee Nah! Have you got something off your chest? Spit it out! Come on, spit it out at last! Now we'll say goodbye to each other, just spit once! That one over there would have spat on you, remember?

BARBI Awful! Leave me alone at last! Are you enjoying it? Aren't you ashamed?! You have absolutely no idea who I am, or who the other person is! You are nothing more than a pampered, piteous, egoist stupid kid! Nothing more! Find someone else for your childish games, I won't go on with it! I'm quitting! And as far as you are concerned Krisztina, I pity you so much! You are selling your soul!

*Barbara takes her uniform off quickly, throws it on the floors, and walks out.*

PRINCE Bless me! A human being! A human amongst the puppets! Did you hear this? That's how it should be done? I declare! Wow! Now, it's your turn! Show me something!

KRISZ It was a great scene, your highness, an outstanding performance! Though may I caution you that the press conference...

PRINCE Get out!!!

#### **Fifth scene**

##### **Forum-theatre: King and his son**

When the Prince is ready to take his first step to leave, the king appears on the scene. The father of the Prince is played by the programme leader, who puts on the costume during the previous conversation.

KRISZ. Your majesty! *She bows low*

KING(father) Son! What's going on here? What is this masquerade on you? Who are these people? Never mind, we have to go now, we are running out of time! A whole lot of people are waiting for you. I excused you for ten minutes, but it would be really impolite to make them wait anymore. Today is the turning-point of your life, since your adult life begins now. You have two minutes!

During this part of the programme there is a piece of Forum Theatre. The king goes out several times, so the Prince has the opportunity to consult with the participants. Sometimes he might offer his role to one of the participants to discuss with his father. The outcome of the conversation depends on the decision of the participants.

This part is an improvisation with the following partially pre-written thoughts in it.

KING *(wearing suit jacket)* Let's talk to each other as one man to the other. We have given you everything, you've got everything you wished for. I've made every effort to make a real man of you, therefore now it's your turn to fulfil your obligations! Believe me, I know better what is good for you, since I have learnt how life goes. There is no success without making an effort! I would like to see you become someone!

*(at a later stage, coming back without suit jacket)* Son! Don't you have enough pocket money? Do you need anything? Why haven't you told me? Right. And who do you want to be? What do you want to be? And how do you want to get by? You think that you don't have to play roles then? Life will give you much worse roles! You are deluding yourself with false hopes! You are who you play, and you are like who you are playing.

PRINCE I want to play myself.

KING *(even later, coming back wearing suit jacket again)* You are going too far now! It will lead to a dead end! It's nothing more than jumping into the darkness!

*Pause. The King takes out a handkerchief and wipes sweat off his forehead. He takes his jacket off, and loosens his tie.*

KING I know these are serious words, but there are necessities in life. Nobody lives forever. I would like to get prepared for this. I'm getting tired. Something is wrong, I feel it. If you leave me now, you ruin everything I ever built. Of course destroying is much easier than building! You have to decide now!  
*The King goes out.*

### The decision of the Prince (silent scene)

Finally the prince decides in accordance with the opinion of the majority of the participants: to either start walking to the press conference or he decides to "clear out" of the palace.

### To meet others' expectations, to meet my own expectations

In the closing part of the programme the actor-drama teachers step out of their roles, and we step out of the story. The programme leader sets the colourful, patterned T-shirt on the grass and the suit opposite to it in the palace (on the stage). We draw an imaginary line in-between the two sets of clothes, where one endpoint is **the total fulfilment of social expectations** (suit), and the other endpoint is **the fulfilment of our own expectations and desires** (colourful, patterned T-shirt).

- The actors join a number of participants as themselves, holding their costumes in their hands, and they discuss the following in small groups: *'To what extent did the character just play a role during the story? How much could he or she be himself/herself? What kind of roles did he or she play? Why did he or she want / or have to play a role (outer and inner pressures)?'*

- Then the actors set the costumes of their characters on this imaginary line, giving reasons for their decisions. The question is always to what extent were the given character's actions motivated by outer expectations or his/her own expectations.
- The programme leader asks a few children to set themselves on this imaginary line, and give reasons for their decisions with one or two sentences.

### Closing, farewell

The programme leader and the actor-drama teachers thank the participants for their work and co-operation, and answer any questions arising.

## g. Source material

Some of the scenes of the programme are based on the play *Leonce and Lena* written by Georg Büchner. The characters (Prince and servants) and some of the situations in Büchner's drama inspired the theatrical parts of the programme. These scenes were expanded by the actors' improvisations.

## h. Equipment

We use simple sets during the scenes (white display panels, chairs, artificial grass, puppets that can be clothed). Costumes (clothes) play a very important educational role in the programme – these are the most important 'equipment' of the session.

## i. Our approach (some of the thinking guiding our practice)

We bring theatre (the scenes) close to the participating children: we do not play only on a stage (located higher than the auditorium), but the actors arrive amongst the children, and later the children can also enter the stage, the playing area. They can use the different sites to express their thoughts and to test their strategies.

Use of site is very important in the programme. There is always an opportunity for the participants to become part of the story. However, they can quit the story at any time as well, without leaving the space. This way, if their attitude or state of mind fits being an observer rather than an active participant, it is possible to be engaged like that too.

The project cannot be realised and cannot operate without the following basic conditions: the actor-drama teachers, the story and the drama situation must draw the children into collective exploration both emotionally and intellectually; and the children should have the opportunity to speak up freely, without any fears. Clothing, fashion, is a topic that interests teenagers (they talk a lot about it with pleasure). That is why we get to the more complex, deeper problems through this topic. We get from the superficial subject of fashion to the deepest human questions (Who am I? What do I put on, and what do others put/throw on me?), almost unnoticed.

## Pedagogical and artistic perspectives<sup>13</sup> to interpret the theatre in education programmes of Káva Cultural Group

In the course of our activity we start from the pedagogical principle that children are not immature adults but independent human beings with specific experiences.

We consider our theatre in education a method for provoking communication. By using these programmes, a specific way of thinking can evolve. Thus we can get closer to understanding more thoroughly the problems that arise, through which we can get closer to understanding ourselves, other people and the world around us. So we can achieve some kind of a change in our knowledge. We believe in the construction of active, inward, personal knowledge: all knowledge we possess personally is a knowledge constructed in and by us. Learning, on the other hand, is a social process too: social intercourse has a decisive effect on how we construct a model of the world in ourselves.

**Our objective** is that the young people, coming to our programmes, get the opportunity to understand and experience that social expectations, cultural norms, accepted forms of behaviour and ideologies are not constant, fixed values, but continuously changing systems of expectations and regulations that are created and operated by people. Thus we have the chance to question and to change them. We do not talk about what is good and what is bad, but about the fact that appropriate and inappropriate are relative categories, and that they can be defined only in a certain social context, in a specific human situation.

The play must be provocative because it has to address the solidarity of the participants. Our intention is to make the participants think and act; thus it is worthy if their sense of justice arises, if they chafe at the story. The dramatic situation will be the nutritious source for the theatre play, the actor-participants and the guest-participants. This situation will create the common starting point that a human cannot pass wordlessly.

We bring our own personalities to the activities with the young people. We are also part of the collective thinking: we too have our own opinion about the theme we work on. However, we are ready to redefine our values and thoughts in the course of the artistic-pedagogical process; we do not intend to constrain the participants with our views.

Over recent years, in our theatre in education programmes, we have been looking for what we can learn from each other with the help of the theatre; what theatrical instruments make it possible to create real communication between the playing area (stage) and the auditorium. We have been looking for a way that leads to understanding through theatre. There are many ways of learning; we have chosen a theatrical way.

<sup>13</sup> Based on the artistic/ pedagogic conception of Káva and on Romankovics Edit's study: *The Theatre of the Participant*.

For the sake of free thinking we try to make up precise problems in the theatre plays. It means mainly that we define the topic and the questions that help to elaborate the problem as precisely as possible. We intend to use language not only as a bridge that leads to the children, but also as a 'weapon' that can provoke rich and artistic thinking if we use it well.

**Our aim** is to change our guests' attitude from audience to participant (and partner at the same time) in the course of the collective creative activity. On many occasions the young people are not only observers of the story but writers of it as well. The story is created after a process of reconsideration, analysis, concentration, changing and sometimes visualisation.

Collective work means thinking together in this case. The participants have the opportunity to define the dramatic situation, to explore it from several perspectives, to try to understand it and to interpret it with theatre and other artistic tools. Practically, it means

- that the participants can do many things that are not possible in traditional theatre;
- they can say what they think about the characters and the dramatic situation;
- they can argue with each other and the actors;
- they can test their ideas with many theatrical (dramatic) techniques;
- they can step into the characters of the story, play with the actors and change the beliefs of the characters and the storyline.

Participation cannot be obligatory. In any case, it is an opportunity that the participants may or may not want to make use of according to their free will. It is the creators' and the actors' task to create an inspiring environment that makes the participants want to become involved in the quest. The tension of the dramatic situation, the informal theatre form, and authentic acting are what make the participants willing to understand what is happening.

**Our task** is for the young people who come to our programmes to get to a higher level of understanding, to have the opportunity to 'reframe' a situation, to try and sometimes to adopt a different attitude. They can achieve these with the complex analysis of a certain problem, also with the artistic instruments available and with the help of the actor-drama teachers who catalyse and facilitate the process. We believe that it can only happen if the participating young people take some kind of responsibility and become partners in the process.

We intend to question existing paternal ideas and practice, and at the same time to emphasise the responsibility we have towards the surrounding society and ourselves.



**Our theatre** must deal with the question of what it means to be human in our time. We have to deal with deep verities that highlight not what makes people different, but what is part of every human being.

In our theatre the actor is not an artist first of all, but human - a human playing roles. Just like the participating guests. It means that it is not enough that the actor is there as an actor, but s/he has to be in the play with her/his full personality.

In the course of the theatre in education programme, the participants can replay and reflect on their everyday actions in a one-off event played in a fictitious space (with dramatic visualisation). If we look at it this way, our programmes give space to such public experience that makes the participants define and redefine their relations to each other and the connections that organise these relationships. In this sense, our programmes, as a 'postmodern ritual', integrate and enlarge the typical conflicts and values (affecting the children as well) of society. Our programmes are connected to these 'rituals' in an artistic way and they create a kind of 'social performance'.

## j. Further Reading

The following methodological booklets are available, unfortunately only in Hungarian.

Deme, János, and Kata Horváth (eds) (2009) *Színház és Pedagógia 1. „Konstruktív” dráma*. Káva Kulturális Műhely – andBlok Egyesület, Budapest (Theatre and Pedagogy 1. "Constructionsit" drama.)

Deme, János, and Kata Horváth (eds) (2009) *Színház és Pedagógia 2. Társadalmi performansz*. Káva Kulturális Műhely – andBlok Egyesület, Budapest (Theatre and Pedagogy 2. Social performance.)

Deme, János, and Kata Horváth (eds) (2009) *Színház és Pedagógia 3. Drámapedagógiai esettanulmányok I*. Káva Kulturális Műhely – andBlok Egyesület, Budapest (Theatre and Pedagogy 3. Case studies from drama pedagogy.)

## k. Teachers: a guide to practice

Usually we prepare a so-called teacher's pack for every single theatre in education programme. This pack contains a few games that could be played after the programme. Playing these games helps the teacher and the class to think further about what happened in the theatre. We offer these for your consideration in the hope that you might like to try them, or adapt them to your particular context. However, please always consider that these exercises have been created to help teachers who have taken their classes to the Puppets TIE programme.

## Suggested games to be played after the Puppets TIE programme:

### Photo exhibition: 'freedom'

Ask the members of the class to bring in photos, showing themselves, that represent a moment, a situation in their life when they felt really free! (If somebody cannot find a picture at home it is possible to create such a picture: describe it, draw it, or even make that photo if it meets the above-mentioned requirements.) In school, everybody will have the opportunity to briefly say where, when, and in what circumstances the photo was taken.

After a discussion, the class can make an exhibition of the pictures and photos. The title of the exhibition will be: 'My freedom'. We should work on the concept of the exhibition: we should decide whether we want to arrange the photos according to similar themes, or make a photo montage where the variant pictures oppose each other. It could be interesting talking about what messages could be presented to 'visitors' by this exhibition. (If we really make an exhibition we could invite other classes or teachers to visit it.)

**Method used:** discussion in one group.

**Tools:** photos, glue, and probably a display panel for the exhibition.

### Island where we can live free

The students form groups of four to six, based on compatibility. The groups, simultaneously, create a drawing of an imaginary island where people live really freely. They can use large sheets of paper and coloured pencils. What does this island look like? What buildings, institutions are on this island? While drawing the pictures the members of the groups should talk about the everyday lives of the people living on the island.

When the small groups are ready, they show their drawings to the other groups and say what life is like on the island. It is worth encouraging the students to make the story about the island really colourful and interesting. (We can even imagine that the drawing is prepared for a competition and the other groups are our contestants; and that a European Union subsidy would help in the realisation of the best plan.)

After the groups present their drawings to the others, we can discuss which island could exist in reality as well, and which one is the most unrealistic. At the end of the game everybody votes as to which island s/he would like to live on.

**Method used:** collective drawing in small groups, presentation in small groups, discussion in one group.

**Tools:** large sheets of paper or cardboard, coloured pencils or crayons, felt-pens to make the drawings.

### Puppets and frees: occupations

We need cards to play this game. An occupation is written on each card. The teacher can simply make these cards from paper or cardboard. Any occupation can be written on the cards that we suppose the students of the class know enough about: e.g. teacher, TV presenter, doctor, shop assistant, cashier, electrician, politician, cleaning woman, porter, etc. (Mentioning ten to fifteen occupations is enough.)

The students form groups of six to eight, based on compatibility, and every group receives the occupation-cards. The groups have to put the cards in order, in relation to the following aspect:

- In which occupation do you have to meet requirements/expectations the most?

To answer this question the members of the group must agree on the expectations that the person meets while doing it.

- There are other aspects as well that can be used to order the cards:
- Which occupation requires greatest responsibility?
- Which occupation leaves greatest freedom for the one who is doing it?

**Method used:** discussion in one group, discussion in smaller groups.

**Tools:** 'Occupation-cards': exactly as many of each occupation as each small group creates.

### Statues of freedom

Children, in small groups of four to six, create a group of statues using their own bodies. The group of statues is called *Freedom*. We can specify that they get the theme of their statue from their own lives.

When they are ready, the groups show their statues of freedom to the others. The others (the audience) have to decipher and explain what the statues symbolise. Afterwards, we ask the groups to change the statues so that the theme of the new creations would be *Captivity*. Ask the groups to change as little as possible to achieve the desired solution. They get the opportunity to play, in slow motion, the transition between the two statues. How do we become captives from being free? Pay attention to the posture and the expression of the performers. (Is it possible that only these should be changed?)

**Method used:** preparation of a statue (still picture) in small groups, report in small groups, analytic dispute in one group.

### Teacher-student dispute

First the teacher starts the conversation about the rules and regulations/orders that must be kept by the students in our school. *'Let's choose one of these!'* One aspect of our choice can be which rule, regulation/order is the hardest to keep, or which regulation the students consider to be the most pointless.

After choosing this regulation, we create a scene together in which a student and a teacher are arguing: the student would like this regulation to be repealed; however the teacher adheres to it.

Preparation is as follows:

- we decide who plays the teacher and the student in the scene, we choose volunteers from the class;
- before we start the scene, one half of the class prepares the student, the other half prepares the teacher, in order to convince the other of her/his opinion. We have to collect the most logical pros and cons of the regulation during the preparation. Moreover we can also suggest strategies and tactics on how to convince the other. We can also collect ideas on how the regulation could be changed, what other way the problem (regulated by that order) could be handled;
- it is important that before the scene we define the site (e.g. classroom, corridor, courtyard) and the time (during class or in the break);
- it is advisable to build up the situation that precedes the scene (e.g. the student broke the regulation).



After the preparation, the volunteers play the scene in front of the class. After the scene, we discuss with the children what the student could achieve, how much s/he could convince the teacher.

**Method used:** discussion in one group, preparation in two groups, scene with two 'actors'.



# C Another throw of the DICE – What you can do

Developing the use of educational theatre and drama & how to find out more about it.

This section is aimed at what you can do next to develop educational theatre and drama in your context:

*When you throw the dice, you don't know what number you will get. There is a moment of excitement, of anticipation, expectation even, as it rolls... This is the excitement, anticipation and expectation you should seek when doing educational theatre and drama. You will never know exactly what the next throw of the dice will bring. It is the same for each stage of a drama or theatre process, because all the participants have an impact on each step of the way. And even if you do not always score "the highest number" in*

*your drama work, like in a game of dice you always get another chance. And sometimes a number one is just as useful as a number six. You can act upon the outcome from any roll of the dice.*

For educational theatre and drama to be sustained and developed in new places there are many key players who need to engage with DICE, but we would like to start with these:

## Teachers

Sometimes teachers feel isolated in their work. The pressures of a punishing schedule and a relentless routine engender forgetfulness: of things that once invigorated us and our students, inspirational moments, the thrill of sharing something new and challenging. Sometimes the pressure stops us from looking to find different ways of teaching or enriching what we already do. If you feel there is a need for change in your classroom or at your school, however small, you can take the first steps. Give yourself the chance to use DICE – and make a difference:

1. **Find your schedule** and, choosing from whatever curriculum materials you are working with right now, try to establish a dramatic fiction as a frame for exploration. It does not need to last more than ten minutes.
2. **Turn to SECTION B of this book**, and use one of the examples as inspiration to create your own drama structure.
3. **Knock at your Head Teacher's door**, and speak with her/him about what your school can do to develop a policy for using educational theatre and drama (including to develop your school's profile).
4. **Walk over to a colleague**, tap her/him on the shoulder; your opening line is: "Will you join me in my next drama session?" (This could be for the evaluation of what you are doing, but also to get some advice, or to inspire your colleague, or to initiate collegial co-operation – team teaching.)
5. **Make a phone call**, and invite a TIE company or theatre group or theatre/drama educator to come to your school.
6. **Think of your favourite artist or art form or something that has inspired you** (for instance a play, film, painting, novel, poem, dance, photograph, music, or even the artists who created them) and use it to form an idea for a drama that will interest you and your students – and see if this could be part of your current curriculum learning area.

## Head teachers

As Head Teacher you have a significant impact on school life, the children's experience and learning, and of course the school's profile. A school that prioritises the arts – and recognises the educational potential of theatre/drama, will at the same time support

the general development, learning and self-esteem of the students. The first steps to consider in moving in this direction are not economic, but they necessitate openness from you and your staff to change and develop. Try using DICE and see what can happen at your school!

1. **Create a think-tank team** of arts teachers in your school in order to develop an arts education project with theatre/drama as the central activity.
2. **Tell a fellow Head Teacher** about your school's new educational theatre and drama profile.
3. **Apply for funding** to realise an educational theatre and drama project for a) low achievers and b) high achievers in your school.
4. **Visit a TIE company or theatre/drama educator** in your area with the intention of co-operating with them. (If there are no TIE companies in your region, contact a theatre group that wants to do more than merely entertain).
5. **Find the right space for theatre and drama in your school.** If you have a theatre/drama room, how can it be improved? If there is none, how can the school develop one?
6. **Invite an expert theatre/drama educator** to run your school's next in-service course for the entire staff.

## Theatre artists

Most theatre artists choose to play only for adult audiences. In our culture (of the DICE countries), children's and young people's theatre does not enjoy the status of adult theatre because children and young people are not given the same respect as adults. Theatre artists who work for and with a younger audience, however, will testify to the honesty, demands and challenges that the young audiences bring – and if you move into the participatory genres you will understand the importance of your work in an entirely new way. If you work with young people and children, use DICE to connect with other theatre artists to share your experience.

If you have never tried this work, pick up the DICE and give yourself new artistic experiences, and try the following:

1. **Reflect on your own artistic experience.** When did you feel you made an impact on young people – and why?
2. **Invite a drama class** to your next rehearsal and talk with them about it and/or seek out an invitation to observe a drama class at work in school.
3. **Listen to this:** Theatre remains theatre even when it is educational theatre, and as long it is good theatre it is also entertaining.<sup>14</sup> Is this quotation of relevance in your practice?

4. **Call a theatre/drama educator** and see if you can find a common space to make a theatre/drama project together.
5. **Knock on an artistic director's door** and volunteer to work with the education department (if it exists) – or with a theatre/drama educator in your region to create preparatory material for schools.
6. **Make a performance** for a target audience of 13-16-year-olds, and write down your reflections from each performance experience and share it with others.



## Students

If you have read this book or participated in some work inspired by it, and you would like to participate more in educational theatre and drama, use DICE to create an opportunity. If theatre/drama is not part of the curriculum in your school, or an educational theatre and drama programme is not available in your school or neighbourhood, there are things you can do about it. The research findings demonstrate that educational theatre and drama encourages us to be more active citizens and to take the initiative – so create an opportunity to develop both your love of theatre and drama and to have more say in your own education.

1. **Check out all the possibilities in your neighbourhood:** not just your school, but cultural centres, youth centres or theatres. You might find an open theatre/drama programme in one of these.
2. **Give this book to your teacher or your class or even Head Teacher.** Tell them why you want educational theatre and drama in your school.
3. **Share this book with your friends and your parents,** and ask for their help in presenting the case for educational theatre and drama in your school.
4. **Write a letter** to someone in authority such as the school governors, your mayor, local representative, or even to the local newspaper telling them why you think there should be educational theatre and drama in your area. Very few young people do this – it might even bring about a change.
5. **Start doing it.** Find something to work on - a story, an incident from your life, your favourite play, and ask your teachers to find you somewhere to work and to support you in presenting it on stage with your friends. If it is a story or play you are studying, it is literature and part of the curriculum.

6. **Write to us** – we might know whom to contact in your country that can help you further.

## University lecturers in dramatic arts or teacher-training

As a university lecturer reading this book, you are either involved in the teaching of educational theatre and drama, or the subject does not exist in your institution and you are interested enough to introduce it. Training skilled drama teachers is crucial, because drama is very difficult for anyone to do without some training and support. Use DICE in both cases to lobby for educational theatre and drama courses and modules.

1. **If educational theatre and drama has its own BA or MA in your institution** – give this book with its twin (DICE research findings and recommendations) to the Dean. It is proof that your course is needed and has a strong impact.
2. **If educational theatre and drama does not have its own BA or MA in your institution** – give this book with its twin to the Dean and recommend to her/him that your institution introduces such a course. You might wish to take a leading part in writing its accreditation.
3. **Convince your Dean that the basics of educational theatre and drama should be part of all teacher training courses.** Competence in using educational theatre and drama as a method for cross-curricular learning can be integrated into other subjects such as pedagogy, language studies, social science, history and even sciences.
4. **Launch a research project in educational theatre and drama or join an ongoing one.**
5. **Invite an expert from another region or country to give a lecture or workshop.** It is always good to bring in new expertise and develop new working partnerships locally, nationally and internationally.
6. **Organise an open day or a conference on educational theatre and drama,** with the participation of colleagues and other professional educators and artists, and including students and former students – particularly drama teachers who now work either in schools, theatres and cultural or other relevant organisations.



## Policy-makers

As a policy-maker, if you have read this book and you have reached this section, you must be very committed to the case of educational theatre and drama. There are few like you, and your expertise, help and influence are much needed to support the educational theatre and drama community in achieving change.

1. **Get a copy of this publication's twin** (*The DICE has been cast. Research findings and recommendations on educational theatre and drama.*) and take a look at it.
2. **Get a copy (of both) for your colleagues as well** and ask them to read it.
3. **Turn to the "Recommendations" section in that book** (*The DICE has been cast. Research findings and recommendations on educational theatre and drama.*) and identify what you can do in your area to improve the situation for educational theatre and drama.
4. **These recommendations are based on the real needs of real people** – take the time to seek out schools and practitioners in your area and begin a dialogue with them in order to formulate a strategy to support the development of this work.
5. **Help us to identify other policy- and decision-makers** who could implement the recommendations in other areas. Contact them and send a copy of the two books to them as well.
6. **Get some first-hand experience.** Take yourself and your child (or another child you know well) to an educational theatre and drama activity nearby and/or convince her/his teacher to take the whole class, with your support.

There will be other individuals in other groups or organisations and institutions who can be approached to support the development of educational theatre and drama. They may even be professionals and practitioners from many different fields who have the interests of young people at heart - there is always another throw of the DICE.

Remember, each step you take can be significant, however small. And you do not begin entirely on your own. The DICE research findings and recommendations publication, and this educational resource publication, provide a host of references and contact points that extend throughout the EU and exist for you to call upon.



# D Resources

## Appendix A. Terminology

Some theatre and drama terms found in this book, explained.

<b>Analogy</b>	Analogy is a parallel to the main issue or situation – a kind of detour to find meaning in one context, which otherwise because of its immediacy or sensitivity might inhibit exploration, through another. Analogy is a means of distancing (see metaphor).
<b>Actor-in-role</b>	Like teacher-in-role (see teacher-in-role) but often with the added theatricality of full costume and props. In a TIE programme there are often 2 or 3 actor-teachers interacting with the young people simultaneously.
<b>Applied drama</b>	Applied drama is related to the practices of community-based theatre and is usually a reference to forms of dramatic activity that primarily exist outside mainstream theatre institutions. As an umbrella term, applied drama (or applied theatre) is comprised of dramatic practices as diverse as educational drama, theatre-in-education (see theatre-in-education), theatre in health education, theatre for development, theatre in prisons, community theatre, heritage theatre and reminiscence theatre. Applied drama and theatre are interdisciplinary and hybrid practices, representing both process-oriented and performative activities. A shared aspiration is to use drama to improve the lives of individuals and create better societies.

<b>Conceptual learning</b>	An abstract expression of what is to be explored in the dramatic activity, the meaning embedded in it such as 'freedom', or 'globalisation'.
<b>Convention</b>	Role convention is a non-naturalistic, stylised representation of 'that which could not be there in reality'; or put slightly differently: a dramatic expression which contains within itself a meaning (or layers of meaning) in a distanced form. Convention in this sense is very closely related to Verfremdung (see distancing). Conventions are not exercises, but dramatic forms, and should be understood as poetic structuring and reflecting devices. In theatre, the term convention is also used to denote elements of dramaturgic traditions, for example the conventions of time, space and action.
<b>Depiction</b>	Depiction is also known as tableau, still photo, still image, statue, freeze frame, frozen image (see tableau). A depiction is a concrete physical image made either by actors or participants in a drama using their own bodies to embody meaning. Depiction is often a strategy used for looking at what the participants are thinking, in which case it is "concretised thought"; but depiction can also serve as metaphor (see metaphor) or to highlight a poetic or dramatic moment.
<b>Distancing</b>	Distancing is a composite concept. It is used to denote protection from 'the real', the quality of detached involvement, awareness of oneself and others as agents in a dramatic fiction. It also involves the idea of making strange, as a means of inducing reflection and discussion. In this sense, distancing is often used as a collective term for a range of devices, for example, devices to break action, analogy and metaphor, estrangement effects (Verfremdung, alienation), and drama conventions (see convention).
<b>Distortion</b>	Distortion is a poetic estrangement device, related to concepts like selectivity and particularity. It takes an aspect of reality and gives it a different, but recognisable shape, so that it is brought to notice. Distortion is like seeing from a new angle. Most distancing devices are means of distortion.
<b>Dramatic action</b>	Dramatic action is not to be confused with story or plot. It is a form of physical image. It is the action that embodies meaning. It could be a major moment of action, such as the blinding of Gloucester, or a brief moment such as when Lear requests 'undo this button' (both in Shakespeare's King Lear). Dramatic action moves outwards towards the real world and the lives of the audience rather than inwards towards the lives of the characters. Dramatic action creates tension both within the fictional context and the minds of the audience.
<b>Drama Event</b>	Drama Event (DE) – sometimes also referred to as Theatre Event (TE) - is a tool for getting behind ideology in order to take us closer to how the world really is and to our humanness. Critical to this device is the use of objects. The DE uses objects that are ideologically neutral or where the ideological content is striking in a given dramatic situation, and deconstructs its meanings. This process imbues the object with meaning (and energy) and value that extend beyond the thing itself and penetrate ideologically-given meanings in order to reveal to us what was previously concealed – the objective situation (also known as the Invisible Object). (See Competence No2 Learning to Learn, Suitcase.)

<b>Dramatic play / Dramatic playing</b>	Dramatic play is acting out and/or living through life-like situations to envisage, explore, and experience what it might be like 'if' we were in the actual situation. Dramatic play is a common reference for children's role play, and for role play in general (see role play). Dramatic play essentially denotes entering a make-believe situation, a dramatic 'as if', with the commitment to 'suspending disbelief' – whereby the audience/participant invests in accepting the 'reality' of the fictive context. Dramatic playing is a term sometimes used for the improvisational mode in process drama (see process drama).
<b>Dramatisation</b>	Dramatisation conventionally means the process of transforming an epic text into dramatic form. It is also used to denote any conversion of an idea, situation, issue, story or literary text into a dramatic representation.
<b>Encoded learning</b>	Encoding is placing understanding or intuition into a different form from abstract or direct speech, for example depiction or a letter.
<b>Exposition</b>	Conventionally, exposition in theatre is a device for providing background information about the main characters and their situation, and to inform the audience about the theme and plot, etc. In educational theatre and drama, exposition can have the extended function of being a launching strategy, in a similar way as pre-text (see pre text). In this sense, exposition functions as an opener of the subject matter, to provide a motivation for further work, and as protection (see protection) for the participants.
<b>Facilitator</b>	The facilitator in a drama activity is a mediator between the participant and the material under exploration. S/he assists them to see, do and learn and to reflect upon what they are seeing, doing and learning about. S/he sets up the fictive context and the central task. In a process drama or TIE programme the facilitator will often be the bridge between the actors and the audience/participants, the fictional world and 'our world'. S/he will usually frame (see frame) the drama. S/he often moves between being outside the fiction, inside the fiction and being in a 'twilight zone' – both partially outside and partially inside the fiction.
<b>Fiction</b>	The dramatic fiction is an imagined reality, the essential ingredient for an activity to be called theatre/drama. It is the nucleus for all acting behaviour and is dependent on a willingness to make-believe, i.e. to enter the 'as-if' or the dramatic world (see also dramatic play).
<b>Forum theatre</b>	Forum theatre is a genre and a strategy in which a situation with an unhappy ending, where a person usually is suffering some kind of oppression, is played out before an audience, who are invited to enter the action and try out solutions for transforming the situation to a more satisfactory ending. In 'classic' forum theatre, the situation is devised in small groups; the problem is based on the participants' own experiences, and acted out in the plenary (the common forum). The participants in a forum theatre take on functions as both actors and spectators, from which the term spect-actor has been coined.
<b>Frame / framing</b>	Frame or framing in drama denotes both a role function for the participants in a dramatic event, a degree of distance from the actual event, and a certain perspective or viewpoint through which the event is explored. Frame gives participants a certain role authority, providing a heightened consciousness of the significance, implication and understanding of the event. Frame is also a means of providing dramatic tension.

<b>Image theatre</b>	Image theatre employs conventions like tableau (see tableau) or statue. A depiction (see depiction) of an agreed theme or situation is created containing some kind of oppression/frustration. A next step is to create alternative depictions, ideas for how the situation can be changed.
<b>Improvisation</b>	Improvisation in drama means playing without a script: to offer a spontaneous response to the dramatic situation unfolding and being explored. Improvisation is setting out to solve a problem with no pre-conception as to how it should be done, permitting everything in the environment – animate or inanimate, actions or ideas – to work in solving the problem and investigating the situation. Improvisation in the context of this resource book is not a skit, a game or theatre sport. It is a process of creating an imagined world together with fellow participants, to discover, articulate and sustain fictional roles and situations without a given plot or story line for the communication. Improvisation means saying 'yes' to one's own intuition and imagination within the constraints and 'rules' of the fictional situation, whilst accepting ideas offered by fellow players. Process drama (see process drama) essentially relies on improvised encounters.
<b>Joker</b>	The Joker is a term associated with Forum theatre (see Forum theatre). The Joker is a facilitator (or a kind of Master of Ceremonies) whose role it is to explain to the audience/participants the concept of Forum Theatre and guide the interventions. The Joker serves as a link between the action performed and the audience, helping the audience volunteers to sustain their interventions. The Joker must be sensitive, avoiding being too controlling, while not allowing "magic" solutions or letting an intervention go on repetitiously or pointlessly.
<b>Metaphor</b>	Theatre and drama can be viewed as metaphor. Its meaning lies not in the actual context nor in the fictitious one, but in the dialectic set up between the two (see also analogy).
<b>Plot</b>	Plot is the sequence of events in the external action of the drama. Plot has references to concrete persons, places and situations. It is not the same as story (see story).
<b>Pre-text</b>	Pre-text refers to the source or impulse for the drama process (see process drama). Such an activating source may be a word, a gesture, a location, a story, an idea, an object, an image, a piece of music, a newspaper headline or caption, etc., as well as a character or a play script. The function of pre-text is to stimulate the construction of the 'text' of the drama. A pre-text can give birth to a number of themes; it hints at previous events and foreshadows future occurrences. Pre-text does not need to be included in the final outcome, but it may productively be a reference in it.
<b>Process drama</b>	Process drama is a genre of educational drama which focuses on collaborative investigation and problem-solving in an imaginary world. Process dramas use 'pre-texts' (photographs, newspaper articles, music, artefacts, etc. – see pre-text) to frame the investigation and raise questions for the students. Process dramas are improvised, not script-based, built up from a series of episodes or scenic units, usually in a non-linear and discontinuous fashion. The entire group of participants are engaged in the same enterprise, and the teacher may function within the drama as playwright and participant (see teacher-in-role). A primary purpose of process drama is that the participants discover, explore, and articulate a theme, narrative or situation together as percipients, i.e. as both participants and observers, or put differently: as audience to their own acts. In process drama there is an intention to learn and understand, rather than to perform and entertain.

<b>Protection</b>	Protection in drama means to shield participants from unwanted personal exposure. The awareness of the make-believe reality, which presumes a degree of detachment from 'the real', is a basic condition for protection. Protection is not necessarily concerned with protecting participants from emotion, but rather with creating a safe enough space for the participants to be both engaged and detached; to be protected 'into' the drama.
<b>Resonance</b>	Resonance is the capacity of a dramatic situation to activate responses in the minds of the audience concerning their own experience or the world, or both. It is the interaction between the imagination of the audience and the real world and their lives. Resonance frequently occurs at a subliminal level in the minds of the audience. It is not an intellectual process of decoding or deconstructing meanings, but is better compared to a sensation such as a smell or sound that triggers something in the audience which the imagination has to actively search for and give meaning to.
<b>Ritual</b>	Ritual is akin to ceremony and in a way related to the essence of theatre itself. Ritual in drama is stylised enactment bound by rules and codes; it is ordinary behaviour but transformed into something ceremonial by means of condensation, signification, heightened emphasis, repetition or rhythm. Ritual is patterned action well-suited to creating a significant moment, requiring a reflective attitude from within or encapsulating an inner meaning.
<b>Role play</b>	Role play means consciously adopting a role that is not your own, pretending to be someone else in a fictitious situation (see also dramatic play). Playing a role does not necessarily involve changing the way you speak or move as in playing a character, but does involve adopting new attitudes and beliefs to fit the evolving needs of the drama. In most educational theatre and drama contexts, for example in process drama, role playing is improvised (see process drama and improvisation). However, role play is also used as a term in certain training contexts, for example in vocational training. These are usually pre-scripted role plays, often based on role cards, with simulation of a given situation rather than creative exploration. Then there is LARP (Live Action Role Play), which is not educational role play as such, but a form practised in groups to play and explore for one's own entertainment, often thematised within a historical context, a mystery context, a battle context, etc., and with great attention to costume, dramaturgy, and story. Similarly, but not in live action form, the computer games in new media also display characteristics of role play.
<b>Site</b>	The site is a tool for actors and directors working on play texts but also for the structuring of the devising process and participatory workshops. There are many sites: historical, social, cultural and specific to the particular situation being dramatised. The site locates the drama in the objective situation, the logic of the situation for the exploration of justice/injustice and where humanness is either created or corrupted. The characters in a play are expressions of this wider site and can be considered to be sites in their own right. The site however is also subjective because it includes the 'self' site of the audience which is brought onto the stage through the imagination. (See Competence No2 Learning to Learn, Suitcase.)
<b>Statue</b>	See tableau.
<b>Story</b>	Story is the general narrative on which the drama is developed. Story is what the drama is about, briefly told without reference to concrete persons and places. It is not the same as plot (see plot). The fundamental idea of the story is usually expressed as its theme (see theme). In some traditions the term fable is used more or less synonymously with story.

<b>Task</b>	A task is what the participants are doing and the form it is being done in. It provides the form of exploration, the kind of exploration and the means for exteriorising thinking and making it social. Often there is an overarching or central task which incorporates other related tasks.
<b>Tableau</b>	Tableau is a depiction (or still image, freeze frame, frozen picture) created by the participants' bodies as a response to a situation, a narrative or a theme. The function of a tableau is to "stop time", arrest attention, and detain the viewers' perception. Tableau is often used to capture a significant moment, accompanied by interpretation, reflection and discussion. (See also image theatre).
<b>Tableau vivant</b>	Tableau vivant means 'living picture': the tableau can come 'alive' for a moment; it can move, speak or think aloud.
<b>Teacher-in-role</b>	Teacher-in-role means that the teacher takes on a role other than her/himself and works in a fictional context with participants who are usually also in role. The teacher-in-role-convention comprises various role dimensions, like: 'the leader' – authority role (for example, mayor, gang leader, captain, chairperson, chief executive), 'the opponent' – authority role (for example, unfair headmaster, insensitive director, cunning real-estate agent, dishonest politician, ghost), 'the second in command' – a mid-position role (for example, messenger, delegate, police officer on duty, doctor's assistant, acting manager), 'the oppressed' – low status role (for example, asylum seeker, newcomer in need of work, victim of bullying, prisoner, waitress), 'the helpless' – someone-in-need role (for example, pensioner, disabled person, homeless person, refugee without passport, outcast). The teacher-in-role represents a figure with an attitude and a sentiment; it is not a character and the teacher should not be perceived as a performer. T-i-R is a much-used strategy and form in process drama (see process drama).
<b>Theatre in education</b>	Theatre in education (TIE) is a theatre genre and dramatic outreach activity for schools or nurseries/kindergartens – tailored to specific age or target groups - by professional actors. Its primary aim is to use theatre and drama to create a wide range of learning opportunities across the whole curriculum. Most TIE programmes comprise performance and participatory/interactive elements. Actor-teachers (so called because they use the skills of the actor while thinking as a teacher at one and the same time) engage the pupils directly in parts of the play, or tasks and activities extending from it. Often the TIE programme involves preparation work and follow-up (usually drama) activities developed as a part of the whole experience.
<b>Theme</b>	Theme is the underlying area of exploration of the drama. Theme contains the fundamental idea of the story (see also story).



## Appendix B. Finding out more - where to find more information

### Homepages related to educational and cultural policy & advocacy in English

The following list is a selection of the most relevant current homepages in the field of educational and cultural policy. The selection is inevitably subjective and reflects the views of the project partners. As the area of policy is rapidly changing, the following links might not be relevant for long after the publication of this resource, and might even be removed.

European Commission	
EC – Civil Society Platform on Access to Culture “Policy Guidelines”	<a href="http://ec.europa.eu/culture/our-policy-development/doc/PlatformAccessCulture_guideline_july_09.pdf">http://ec.europa.eu/culture/our-policy-development/doc/PlatformAccessCulture_guideline_july_09.pdf</a>
EC – Europe 2020: A strategy for smart, sustainable and inclusive growth	<a href="http://ec.europa.eu/eu2020/index_en.htm">http://ec.europa.eu/eu2020/index_en.htm</a>
EC – Green Paper - Unlocking the potential of cultural and creative industries	<a href="http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm">http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm</a>
EC – Involving the cultural sector through a reinforced dialogue – consultation with three platforms	<a href="http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm">http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm</a>
EC – Key Competences for Lifelong Learning	<a href="http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_en.htm">http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_en.htm</a>
EC – Measuring Creativity: the book and conference materials	<a href="http://ec.europa.eu/education/lifelong-learning-policy/doc2082_en.htm">http://ec.europa.eu/education/lifelong-learning-policy/doc2082_en.htm</a>
EC – Social Dialogue	<a href="http://ec.europa.eu/social/main.jsp?catId=329&amp;langId=en">http://ec.europa.eu/social/main.jsp?catId=329&amp;langId=en</a>
EC – Your Voice in Europe	<a href="http://ec.europa.eu/yourvoice/index_en.htm">http://ec.europa.eu/yourvoice/index_en.htm</a>
EC – Youth in Action monitoring survey	<a href="http://ec.europa.eu/youth/news/news1755_en.htm">http://ec.europa.eu/youth/news/news1755_en.htm</a>
European Parliament	
EP – Culture and Education Committee	<a href="http://www.europarl.europa.eu/activities/committees/homeCom.do?language=EN&amp;body=CULT">http://www.europarl.europa.eu/activities/committees/homeCom.do?language=EN&amp;body=CULT</a>
Council of the European Union / the Consilium	
Consilium – Competitiveness Council	<a href="http://www.consilium.europa.eu/showPage.aspx?id=412&amp;lang=en">http://www.consilium.europa.eu/showPage.aspx?id=412&amp;lang=en</a>
Consilium – Conclusions on Creating an innovative Europe	<a href="http://www.consilium.europa.eu/uedocs/NewsWord/en/intm/114637.doc">http://www.consilium.europa.eu/uedocs/NewsWord/en/intm/114637.doc</a>
Consilium – Council conclusions on competences supporting lifelong learning and the “new skills for new jobs” initiative	<a href="http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114376.pdf">http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114376.pdf</a>
Consilium – Council conclusions on the contribution of culture to local and regional development	<a href="http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/114325.pdf">http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/114325.pdf</a>
Consilium – Council conclusions on the social dimension of education and training	<a href="http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114374.pdf">http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114374.pdf</a>
Consilium – Education, Youth and Culture Council	<a href="http://www.consilium.europa.eu/showPage.aspx?id=416&amp;lang=en">http://www.consilium.europa.eu/showPage.aspx?id=416&amp;lang=en</a>

Consilium – Presidency conclusions on education targets in the Europe 2020 Strategy	<a href="http://consilium.europa.eu/uedocs/NewsWord/en/educ/114393.doc">consilium.europa.eu/uedocs/NewsWord/en/educ/114393.doc</a>
Foundations and Umbrella Organisations	
Budapest Observatory	<a href="http://www.budobs.org/">http://www.budobs.org/</a>
Culture Action Europe	<a href="http://www.cultureactioneurope.org/">http://www.cultureactioneurope.org/</a>
Culture Action Europe – Second World Conference on Arts Education	<a href="http://www.cultureactioneurope.org/lang-en/component/content/article/41-general/601-a-shift-from-arts-education-to-arts-and-cultural-education">http://www.cultureactioneurope.org/lang-en/component/content/article/41-general/601-a-shift-from-arts-education-to-arts-and-cultural-education</a>
EUCLID Arts & Culture	<a href="http://www.euclid.info/">http://www.euclid.info/</a>
EUCLID Network of Third Sector Leaders	<a href="http://www.euclidnetwork.eu/">http://www.euclidnetwork.eu/</a>
European Civil Society Platform on Lifelong Learning (EUCIS-LLL)	<a href="http://www.eucis-lll.eu/">http://www.eucis-lll.eu/</a>
European Cultural Foundation	<a href="http://www.eurocult.org/">http://www.eurocult.org/</a>
European Network of Cultural Administration Training Centers	<a href="http://www.encatc.org/pages/index.php">http://www.encatc.org/pages/index.php</a>
European Policy Centre	<a href="http://www.epc.eu/">http://www.epc.eu/</a>
International Theatre / Drama & Education Association	<a href="http://www.idea-org.net/en/">http://www.idea-org.net/en/</a>
Network of European Foundations	<a href="http://www.nefic.org/">http://www.nefic.org/</a>
Rainbow Paper (Intercultural Dialogue: from Practice to Policy and Back)	<a href="http://rainbowpaper.labforculture.org/signup/">http://rainbowpaper.labforculture.org/signup/</a>
Rainbow Platform for Intercultural Europe “Intercultural Capacity Building and EU Advocacy”	<a href="http://www.intercultural-europe.org/">http://www.intercultural-europe.org/</a> , <a href="http://www.intercultural-europe.org/docs/PIEICDstudy2010def.pdf">http://www.intercultural-europe.org/docs/PIEICDstudy2010def.pdf</a>
UNESCO	
UNESCO – Arts Education page	<a href="http://portal.unesco.org/culture/en/ev.php-URL_ID=2916&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html">http://portal.unesco.org/culture/en/ev.php-URL_ID=2916&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html</a>
UNESCO – Convention on the Protection and Promotion of the Diversity of Cultural Expressions	<a href="http://portal.unesco.org/culture/en/ev.php-URL_ID=11281&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html">http://portal.unesco.org/culture/en/ev.php-URL_ID=11281&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html</a>
UNESCO – Second World Conference on Arts Education	<a href="http://portal.unesco.org/culture/en/ev.php-URL_ID=39674&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.htm">http://portal.unesco.org/culture/en/ev.php-URL_ID=39674&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.htm</a>
UNESCO – Seoul Agenda: Goals for the Development of Arts Education	<a href="http://portal.unesco.org/culture/en/files/41117/12790338165Seoul_Agenda_Goals_for_the_Development_of_Arts_Education.pdf/Seoul%2BAgenda_Goals%2Bfor%2Bthe%2BDevelopment%2Bof%2BArts%2BEducation.pdf">http://portal.unesco.org/culture/en/files/41117/12790338165Seoul_Agenda_Goals_for_the_Development_of_Arts_Education.pdf/Seoul%2BAgenda_Goals%2Bfor%2Bthe%2BDevelopment%2Bof%2BArts%2BEducation.pdf</a>
Portals	
culture.info portal	<a href="http://www.culture.info">http://www.culture.info</a>
Labforculture.org portal	<a href="http://www.labforculture.org/">http://www.labforculture.org/</a>
Rhiz.eu portal	<a href="http://www.rhiz.eu/">http://www.rhiz.eu/</a>
SALTO Toolbox for Training & Youth Work	<a href="http://www.salto-youth.net/tools/toolbox/?oldEngineRedirect=true">http://www.salto-youth.net/tools/toolbox/?oldEngineRedirect=true</a>
Miscellaneous	
A Creative Economy Green Paper for the Nordic Region	<a href="http://www.nordicinnovation.net/_img/a_creative_economy_green_paper_for_the_nordic_region3.pdf">http://www.nordicinnovation.net/_img/a_creative_economy_green_paper_for_the_nordic_region3.pdf</a>

## Homepages related to educational theatre and drama in English

The following list is a selection of the most relevant homepages in the field of educational theatre and drama. The selection is inevitably subjective and reflects the views of the project partners. As the internet is constantly changing the following links might not be relevant for long after the publication of this resource, and might even be removed later. Sources of the selection: [www.dramanetwork.eu](http://www.dramanetwork.eu), [www.idea-org.net](http://www.idea-org.net), [www.dramapedagogia.lap.hu](http://www.dramapedagogia.lap.hu)

Homepages of DICE partners	
CZ: Charles University, Prague	<a href="http://www.cuni.cz/">http://www.cuni.cz/</a>
HU: Káva Drama & Theatre in Education Association	<a href="http://www.kavaszhaz.hu/english">http://www.kavaszhaz.hu/english</a>
NL: Foundation Leesmij	<a href="http://www.leesmij.org">http://www.leesmij.org</a>
NO: Bergen University College	<a href="http://www.hib.no/english/">http://www.hib.no/english/</a>
PL: University of Gdansk	<a href="http://www.univ.gda.pl">http://www.univ.gda.pl</a>
PS: Theatre Day Productions	<a href="http://www.theatreday.org">http://www.theatreday.org</a>
PT: Technical University of Lisbon	<a href="http://www.fmh.utl.pt/aventurasocial/">http://www.fmh.utl.pt/aventurasocial/</a>
RO: Sigma Art Foundation	<a href="http://www.sigma-art-romania.ro">http://www.sigma-art-romania.ro</a>
RS: CEDEUM	<a href="http://www.cedum.org.rs/about.htm">http://www.cedum.org.rs/about.htm</a>
SE: Culture Centre for Children and Youth in Umea	<a href="http://www.umea.se/kulturcentrum">http://www.umea.se/kulturcentrum</a>
SI: Taka Tuka Club	<a href="http://www.takatuka.net">http://www.takatuka.net</a>
UK: Big Brum Theatre in Education Co. Ltd.	<a href="http://www.bigbrum.org.uk">http://www.bigbrum.org.uk</a>
International drama organisations	
AITA/IATA	<a href="http://www.aitaiata.org">http://www.aitaiata.org</a>
ASSITEJ International	<a href="http://www.assitej.org">http://www.assitej.org</a>
Association of Theatre Movement Educators	<a href="http://www.asu.edu/cfa/atme/">http://www.asu.edu/cfa/atme/</a>
International Theatre / Drama & Education Association	<a href="http://www.idea-org.net/en/">http://www.idea-org.net/en/</a>
ITI Worldwide	<a href="http://iti-worldwide.org">http://iti-worldwide.org</a>
Drama Associations around the world	
ABRACE – Brazilian Association of Research and Post Graduate Education in Dramatic Arts	<a href="http://www.portalabrace.org">www.portalabrace.org</a>
AGITA, Italy	<a href="http://www.agitateatro.it">www.agitateatro.it</a>
American Alliance for Theatre and Education (AATE)	<a href="http://www.aate.com/">http://www.aate.com/</a>
ANRAT, France	<a href="http://www.anrat.asso.fr">www.anrat.asso.fr</a>
Association For Creative Drama, Turkey	<a href="http://www.yaraticidrama.org.tr">www.yaraticidrama.org.tr</a>
Belgrade's Community and Education Company	<a href="http://www.belgrade.co.uk/site/scripts/websection.php?webSectionID=12">http://www.belgrade.co.uk/site/scripts/websection.php?webSectionID=12</a>
Beroepsvereniging Docenten Drama – BDD, Netherlands	<a href="http://www.docentendrama.nl">www.docentendrama.nl</a>
Bundesverband Theater in Schulen, Germany	<a href="http://www.bvds.org">www.bvds.org</a>

Bundesverband Theaterpädagogik e.V.- BUT	<a href="http://www.butinfo.de">www.butinfo.de</a>
Centar Za Dramski Odgoj Bosne I Hercegovine, Bosnia and Herzegovina	<a href="http://www.cdobih.org">www.cdobih.org</a>
Council of Ontario Dance Educators, Canada	<a href="http://www.theatrecanada.org">www.theatrecanada.org</a>
Croatian Centre for Drama Education	<a href="http://www.hcdo.hr">www.hcdo.hr</a>
DALA Edutainment, Korea	<a href="http://www.dala.co.kr">www.dala.co.kr</a>
Drama Australia	<a href="http://www.dramaaustralia.org.au">www.dramaaustralia.org.au</a>
European Performers House, Denmark	<a href="http://www.performershouse.dk">www.performershouse.dk</a>
FIDEA Finnish Drama Theatre Education Association	<a href="http://www.fideahomepage.org">www.fideahomepage.org</a>
Hellenic Theatre/Drama Education Network, Greece	<a href="http://www.ThetroEdu.gr">www.ThetroEdu.gr</a>
Hydrama Theatre and Arts Centre, Greece	<a href="http://www.hydrama.gr">www.hydrama.gr</a>
Iceland IDEA	<a href="http://www.fliss.is">www.fliss.is</a>
Landslaget Drama I Skolen, Norway	<a href="http://www.dramaiskolen.no">www.dramaiskolen.no</a>
Läraryrket Drama, Sweden	<a href="http://www.lararforbundet.se">www.lararforbundet.se</a>
LOUSAK, Bangladesh	<a href="http://www.lousak.org">www.lousak.org</a>
Macau Worldwide Art Collective Productions Ltd	<a href="http://www.macwac.com">www.macwac.com</a>
Magyar Drámapedagógiai Társaság (HUDEA), Hungary	<a href="http://www.drama.hu">www.drama.hu</a>
National Drama, UK	<a href="http://www.nationaldrama.co.uk">www.nationaldrama.co.uk</a>
Natya Chetana, India	<a href="http://www.natyachetana.org">www.natyachetana.org</a>
Olusum Drama Enstitüsü (Olusum Drama Institute), Turkey	<a href="http://www.olusumdrama.com">www.olusumdrama.com</a>
Philippine Educational Theater Association	<a href="http://www.petatheatre.com">www.petatheatre.com</a>
Riksorganisationen Auktoriserade Dramapedagoger (RAD), Sweden	<a href="http://www.dramapedagogen.se">www.dramapedagogen.se</a>
Sdruzeni pro tvorivou dramatiku – STD, Czech Republic	<a href="http://www.drama.cz">www.drama.cz</a>
Singapore Drama Educators Association	<a href="http://www.sdea.org.sg">www.sdea.org.sg</a>
Teatarska Mladina na Makedonija (TMM), FYROM (Former Yugoslav Republic of Macedonia)	<a href="http://www.teatar.com.mk">www.teatar.com.mk</a>
The Danish Drama Teachers Association	<a href="http://www.dk-drama.dk">www.dk-drama.dk</a>
The National Association for Youth Drama (NAYD), Ireland	<a href="http://www.youthdrama.ie">http://www.youthdrama.ie</a>
The New Zealand Association for Drama in Education	<a href="http://www.drama.org.nz">www.drama.org.nz</a>
Theatre Tsvete, Bulgaria	<a href="http://www.theatretsvete.org">www.theatretsvete.org</a>
Vichama - Centro De Arte y Cultura, Peru	<a href="http://www.vichama.org">www.vichama.org</a>
Portals & Resources	
Child Drama	<a href="http://www.childdrama.com">http://www.childdrama.com</a>
Creative Drama & Theatre Education Resource Site	<a href="http://www.creativedrama.com/">http://www.creativedrama.com/</a>
drama.com	<a href="http://www.drama.com">http://www.drama.com</a>
drama-education.com	<a href="http://www.drama-education.com/site">http://www.drama-education.com/site</a>
Drama for Learning and Creativity	<a href="http://d4lc.org.uk">http://d4lc.org.uk</a>

Drama education	<a href="http://drama-education.com/lessons/index.htm">http://drama-education.com/lessons/index.htm</a>
Drama resources for teachers	<a href="http://www.dramaresource.com">http://www.dramaresource.com</a>
Dramatool	<a href="http://www.dramatool.org">http://www.dramatool.org</a>
Learn Improv	<a href="http://www.learnimprov.com">http://www.learnimprov.com</a>
Lesson Plan Central	<a href="http://lessonplancentral.com/lessons/Art/Drama/index.htm">http://lessonplancentral.com/lessons/Art/Drama/index.htm</a>
Let's Try This! Improv Troupe	<a href="http://coweb.cc.gatech.edu/ltt">http://coweb.cc.gatech.edu/ltt</a>
Mantle of the expert	<a href="http://www.mantleoftheexpert.com">http://www.mantleoftheexpert.com</a>
Performing Zone	<a href="http://performingzone.starlightstudiographics.co.uk">http://performingzone.starlightstudiographics.co.uk</a>
Proteacher	<a href="http://www.proteacher.com/080010.shtml">http://www.proteacher.com/080010.shtml</a>
The Drama Teacher	<a href="http://www.thedramateacher.com">http://www.thedramateacher.com</a>
The Virtual Drama Studio	<a href="http://www.thevirtualdramastudio.co.uk/">http://www.thevirtualdramastudio.co.uk/</a>
Virtual Library Theatre and Drama	<a href="http://www.vl-theatre.com/">http://www.vl-theatre.com/</a>

## Books on educational theatre and drama in English

The following list is a selection of relevant publications in the field of educational theatre and drama. It comprises both introductory books and books for the more advanced theatre/drama practitioners, including also some books related to research in the field. We have attempted to include books in English with a certain geographical distribution. See also the list of previous research in our twin publication *The DICE Has Been Cast*. The selection is inevitably subjective and reflects the views of the project partners.

Author/editor	Title	Publisher	Year
Ackroyd, Judith	<i>Role reconsidered. A re-evaluation of the relationship between teacher-in-role and acting</i>	Stoke on Trent: Trentham Books	2004
Balfour, Michael & Somers, John (eds.)	<i>Drama as Social Intervention</i>	Concord, ON: Captus University Publications	2006
Boal, Augusto	<i>Theatre of the Oppressed</i>	New York: Theatre Communications Group	1985
Boal, Augusto	<i>Rainbow of Desire</i>	London: Routledge	1995
Boal, Augusto	<i>Games for Actors and Non-Actors</i>	London: Routledge	2002
Boal, Augusto	<i>The Aesthetics of the Oppressed</i>	Oxford: Routledge	2006
Bolton, Gavin	<i>Drama as Education. An argument for placing drama at the centre of the curriculum</i>	London: Longman	1984
Bolton, Gavin	<i>New Perspectives on Classroom Drama</i>	Herts: Simon & Schuster Education	1992
Bolton, Gavin	<i>Acting in Classroom Drama. A Critical Analysis.</i>	Birmingham: UBC/Trentham Books,	1998
Bond, Edward	<i>The Hidden plot. Notes on theatre and the state</i>	London: Methuen	2000
Bowell, Pamela and Heap, Brian S.	<i>Planning Process Drama</i>	London: David Fulton	2001

Burton, Bruce	<i>The Act of Learning. The Drama-Theatre Continuum in the Classroom</i>	Melbourne: Longman Cheshire	1991
Byron, Ken	<i>Drama in the English Classroom</i>	London: Methuen	1986
Carroll, John; Anderson, Michael and Cameron, David	<i>Real Players? Drama, Technology and Education</i>	Stoke on Trent: Trentham Books	2006
Councill, Colin and Wolf, Laurie (eds.)	<i>Performance Analysis - an introductory coursebook</i>	London: Routledge	2001
Courtney, Richard	<i>Play, Drama and Thought. The Intellectual Background to Drama in Education</i>	London: Cassel & Co	1974
Courtney, Richard	<i>The Dramatic Curriculum</i>	London: Heinemann	1980
Davis, David (ed.)	<i>Edward Bond and the Dramatic Child</i>	Stoke on Trent: trentham Books	2005
Davis, David (ed.)	<i>Gavin Bolton. The Essential Writings</i>	Stoke on Trent: Trentham Books	2010
Eriksson, Stig A.	<i>Distancing at Close Range. The significance of distancing in drama education</i>	Vasa: Åbo akademi	2009
Erven, Eugène van	<i>Community Theatre: Global Perspectives</i>	London: Routledge	2001.
Fischer-Lichte, Erika & Jain, Saskya Iris	<i>The transformative power of performance: A new aesthetics.</i>	London: Routledge	2008.
Fleming, Michael	<i>Starting Drama Teaching</i>	London: David Fulton	1994
Fleming, Michael	<i>The Art of Drama Teaching</i>	London: David Fulton	1997
Fleming, Michael	<i>Teaching Drama in Primary and Secondary Schools</i>	London: David Fulton	2001
Fox, Jonathan & Dauber, Heinrich eds.	<i>Gathering Voices. Essays on Playback Theatre.</i>	Klinkhardt Verlag	1999
Gallagher, Kathleen	<i>The Theatre of Urban Youth and Schooling in Dangerous Times</i>	Toronto: University of Toronto Press	2007
Gallagher, Kathleen & Booth, David (eds.)	<i>How Theatre Educates: Convergences and Counterpoints with Artists, Scholars and Advocates</i>	Toronto: University of Toronto Press	2003
Govan, Emma; Nicholson, Helen and Normington, Katie	<i>Making a Performance. Devising Histories and Contemporary practices</i>	London: Routledge	2007
Govas, Nikos; Kakoudaki, Georgina; Miholic, Damir (eds.)	<i>Drama/Theatre &amp; Education in Europe. A report. Part 1</i>	Athen: Hellenic Network Theatre and Edu. and IDEA Europe	2007
Govas, Nikos (ed.)	<i>Theatre/Drama and Performing Arts in Education: Theatre and Education at Centre Stage, 5<sup>th</sup> International Theatre and Drama Education Conference</i>	Athen: Hellenic Network Theatre and Edu. and IDEA Europe	2009
Grady, Sharon	<i>Drama and Diversity. A Pluralistic Perspective for Ed.Drama</i>	Portsmouth: NH, Heinemann,	2000

Heathcote, Dorothy and Bolton, Gavin	<i>Drama for Learning. Dorothy Heathcote's Mantle of the Expert Approach to Education</i>	Portsmouth, NH: Heinemann	1995
Heathcote, Dorothy and Bolton, Gavin	<i>So you want to use role-play? A new approach in how to plan</i>	Stoke on Trent: Trentham Books	1999
Hornbrook, David	<i>Education in Drama. Casting the Dramatic Curriculum</i>	London: The Falmer Press	1991
Jagiello-Rusilowski, Adam (ed.)	<i>Drama as dialogue for social change</i>	Gdansk: Pomost	2010
Johnstone, Keith	<i>Impro. Improvisation and the theatre</i>	New York: Theatre Arts Books	1979
Johnstone, Keith	<i>Impro for storytellers</i>	New York: Theatre Arts Books	1999
Jackson, Tony	<i>Learning through theatre : new perspectives on Theatre in Education</i>	London: Routledge	1993
Jackson, Tony	<i>Theatre, Education and the Making of Meanings: Art or Instrument?</i>	Manchester: Manchester Univ. Press,	2007
Johnson, Liz and O'Neill, Cecily	<i>Dorothy Heathcote. Collected writings on drama and education</i>	London: Hutchinson & Co.	1984
Kempe, Andy	<i>The GCSE Drama Coursebook.</i>	Cheltenham: Stanley Thornes	1997
Kempe, Andy and Nicholson, Helen	<i>Learning to Teach Drama (11-18)</i>	London: Continuing Publishing Group Ltd	2007
Lehman, Hans-Thies	<i>Postdramatic Theatre</i>	London: Routledge	2006
McCammon, Laura & McLauchlan, Debra (eds.)	<i>Universal Mosaic of Drama and Theatre: The IDEA2004 Dialogues</i>	ON: IDEA Publications and IDEA 2004 World Congress, Ottawa	2006
Morgan, Norah and Saxton, Juliana	<i>Teaching Drama. A mind of many wonders</i>	London: Hutchinson	1987
Neelands, Jonothan	<i>Making Sense of Drama</i>	London: Heinemann	1984
Neelands, Jonothan	<i>Beginning Drama 11-14</i>	London: Routledge	2010
Neelands, Jonothan and Goode, Tony	<i>Structuring drama work. A handbook of available forms in theatre and drama</i>	Cambridge: Cambridge University Press	2000
Neelands, Jonothan & Dickinson, Rachel	<i>Improve Your Primary School Through Drama</i>	London: Routledge	2006
Nicholson, Helen (ed.)	<i>Teaching Drama 11-18.</i>	London: Continuum	2000
Nicholson, Helen	<i>Theatre and Education</i>	London: Palgrave - Macmillan	2009
O'Connor, Peter (ed.)	<i>Creating Democratic Citizenship Through Drama Education: The Writings of Jonothan Neelands</i>	Stoke on Trent: Trentham Books	2010
O'Neill, Cecily	<i>Drama Worlds. A framework for process drama.</i>	Portsmouth: NH, Heinemann	1995
O'Toole, John and Haseman, Brad	<i>Dramawise. An introduction to GCSE Drama</i>	London: Heinemann	1988
O'Toole, John	<i>Doing Drama Research. Stepping into enquiry in drama, theatre and education</i>	Brisbane: Drama Australia	2006
O'Toole, John	<i>The Process of Drama. Negotiating Art and Meaning</i>	London: Routledge	1992

O'Toole, John & Donelan, Kate - eds.	<i>Drama, Culture and Empowerment. The IDEA Dialogues</i>	Brisbane: IDEA Publications	1996
O'Toole, John and Dunn, Julie	<i>Pretending to learn: Helping children learn through drama</i>	Frenchs Forest, N.S.W.: Longman	2002
O'Toole, John; Burton, Bruce and Plunkett, Anna	<i>Cooling conflict : a new approach to managing bullying and conflict in schools</i>	Frenchs Forest, N.S.W.: Pearson Longman	2005
O'Toole, John; Stinson, Madonna and Moore, Tina	<i>Drama and Curriculum: A Giant at the Door</i>	Dordrecht: Springer	2009
Owens, Allan & Barber, Keith	<i>Dramaworks</i>	Carlisle: Caryl Press	1997
Pickering, Kenneth and Woolgar, Mark	<i>Theatre Studies</i>	London: Palgrave - Macmillan	2009
Prendergast, Monica and Saxton Juliana (eds.)	<i>Applied Theatre. International Case Studies and Challenges for Practice</i>	Bristol: Intellect Books	2009
Prentki, Tim and Preston, Sheila (eds.)	<i>The Applied Theatre Reader</i>	London: Routledge	2008
Prentki, Tim and Selman, Jan	<i>Popular Theatre in Political Culture.</i>	Bristol: Intellect Books	2003
Rasmussen, B., Kjølner, T., Rasmussen, V., Heikkinen, H. (eds.)	<i>Nordic Voices In drama, Theatre and Education</i>	Bergen: IDEA Publications	2001
Rasmussen, Bjørn og Østern, Anna-Lena (eds.)	<i>Playing Betwixt and Between. The IDEA Dialogues 2001</i>	Bergen: IDEA Publications	2002
Robinson, Ken (ed.)	<i>Exploring theatre and education</i>	London: Heinemann	1980
Sauter, Willmar	<i>Eventness: a concept of the theatrical event</i>	Stockholm: STUTS	2008
Saxton, Juliana and Miller, Carole - eds.	<i>Drama and Theatre in Education: International Conversations.</i>	Victoria, BC: IDIERI (Papers)	1999
Schechner, Richard	<i>Performance Studies - An Introduction</i>	New York: Routledge	2002
Schonman, Shifra	<i>Theatre as a Medium for Children and Young People: Images and Observations</i>	Dordrecht: Springer	2006
Schonman, Shifra (ed.)	<i>Key Concepts in Theatre/Drama Education</i>	Rotterdam: Sense Publishers	2010
Shepherd, Simon & Wallis, Mick	<i>Drama/theatre/performance</i>	London: Routledge	2004
Shu, Jack and Chan, Phoebe et. al. (eds.)	<i>Planting Trees of Drama with Global Vision in Local Knowledge: IDEA 2007 Dialogues</i>	Hong Kong: Hong Kong Drama/Theatre and Education Forum	2009
Taylor, Philip	<i>The Drama Classroom. Action, Reflection, Transformation.</i>	London: Routledge Falmer	2000
Taylor, Philip	<i>Applied theatre. Creating Transformative Encounters in the Community.</i>	Portsmouth: NH, Heinemann	2003
Taylor, Philip	<i>Pre-Text and Story Drama. The Artistry of Cecily O'Neill and David Booth</i>	Brisbane: NADIE	1995
Taylor, Philip	<i>Redcoats and Patriots. Reflective Practice in Drama and Social Studies</i>	Portsmouth, NH: Heinemann	1998

Taylor, Philip & Warner, Christine D. (eds.)	<i>Structure and Spontaneity. The process drama of Cecily O'Neill</i>	Stoke on Trent: Trentham Books	2006
Thompson, James	<i>Applied theatre: bewilderment and beyond</i>	Oxford: Peter Lang	2003
Toye, Nigel and Prendiville, Francis	<i>Drama and traditional story for the early years</i>	London: RoutledgeFalmer	2000
Turner, Cathy and Behrndt, Synne K.	<i>Dramaturgy and Performance</i>	London: Palgrave - Macmillan	2008
Winston, Joe	<i>Drama, narrative and moral education: Exploring traditional tales in the primary years</i>	London: Falmer Press	1998
Winston, Joe and Tandy, Miles	<i>Beginning Drama 4-11</i>	London: David Fulton	1998
Woolland, Brian	<i>The Teaching of Drama in the Primary School</i>	London: Longman	1995
Wooster, Roger	<i>Contemporary Theatre in Education</i>	Bristol: Intellect	2007
Østern, Anna-Lena et.al. (eds.)	<i>Drama in three movements: A Ulyssean encounter</i>	Åbo: Åbo Academy University	2010

## Journals on educational drama in English

The following list is a selection of journals in the field of educational theatre and drama. The selection is inevitably subjective and reflects the views of the project partners.

Applied Theatre Researcher - IDEA Journal	<a href="http://www.griffith.edu.au/centre/cpci/atr/">http://www.griffith.edu.au/centre/cpci/atr/</a>
Curtain Up	<a href="http://www.curtainup.com/">http://www.curtainup.com/</a>
Drama Australia Journal	<a href="http://www.dramaaustralia.org.au/publications.html">http://www.dramaaustralia.org.au/publications.html</a>
Drama Magazine	<a href="http://www.dramamagazine.co.uk/">http://www.dramamagazine.co.uk/</a>
Drama Research	<a href="http://www.dramaresearch.co.uk">http://www.dramaresearch.co.uk</a>
Research in Drama Education. The Journal of Applied Theatre and Performance	<a href="http://www.tandf.co.uk/journals/titles/13569783.asp">http://www.tandf.co.uk/journals/titles/13569783.asp</a>
The Journal for Drama in Education – NATD	<a href="http://mpa10@btinternet.com">http://mpa10@btinternet.com</a>
Journal of Aesthetic Education (JAE)	<a href="http://www.ijea.org/index.html">http://www.ijea.org/index.html</a>
Youth Theatre Journal	<a href="http://www.aate.com/">http://www.aate.com/</a>

## Courses on educational drama

If you are interested in attending a course on educational theatre and drama in your country, contact your national umbrella organisation. A list of IDEA members can be found here: [http://www.idea-org.net/en/articles/Current\\_members/](http://www.idea-org.net/en/articles/Current_members/)

If you are interested in learning more about one of the methodologies described in this book, or inviting the designers of a programme for a course, feel free to contact the appropriate consortium member ( See Appendix C).

## Appendix C. Contacting consortium members

### **Hungary: Káva Drama / Theatre in Education Company.**

@ Address: H-1022 Budapest  
Marczibányi tér 5/a.  
Hungary  
Tel/Fax: +361 315-0781  
E-mail: kava@kavaszhaz.hu  
Website: www.kavaszhaz.hu

### **The Netherlands: LEESMIJ**

@ Address: Stichting LEESMIJ  
Postbus 265  
6700 AG Wageningen  
Tel: +31 6-47688963  
Email: info@leesmij.org  
Website: www.leesmij.org

### **Poland: University of Gdansk**

@ Address: Instytut Pedagogiki UG  
ul. Bazynskiego 4  
80-952 Gdansk  
Poland  
Tel: +48 58 523 42 05  
Fax: + 48 58 523 42 58  
Email : arusil@ug.edu.pl  
Website : www.ug.edu.pl

### **Romania: SIGMA ART Cultural Foundation for Youth**

@Address: Str.Mitropolitul Nifon 14  
Sector 4 Cod 040502  
Bucuresti  
Romania  
Tel: Sigma Art STUDIO: +40 21 335 33 41  
E-mail: sigma\_art\_romania@yahoo.com  
Skype: sigma\_art\_romania  
Web site: www.sigma-art-romania.ro

### **Slovenia: Društvo ustvarjalcev Taka Tuka.**

@ Address: Vodnikova cesta 30  
1000 Ljubljana  
Slovenija  
Tel: + 386 31 322 569  
E-mail: info@takatuka.net  
Website: www.takatuka.net

### **United Kingdom: Big Brum Theatre in Education Company (Big Brum)**

@ Address: Pegasus Primary School  
Turnhouse Road  
Castle Vale  
Birmingham B35 6PR  
United Kingdom  
Tel: +44 121 464 4604  
E-mail: tie@bigbrum.plus.com  
Website: www.bigbrum.org.uk

### **Czech Republic: The Charles University**

@ Address: Filozofická fakulta UK  
nám. Jana Palacha 2  
116 38 Praha 1  
Tel : +420 221619111  
Fax : +420 221619360  
Email: ped@ff.cuni.cz (this is email to  
department of education, which is part of the  
faculty) Website: http://www.ff.cuni.cz/

### **Norway: Bergen University College**

@ Address: Bergen University College  
Faculty of Education  
Drama Department  
Landaassvingen 15  
N-5096 Bergen  
Norway  
Tel: +47 55585700 (operator) &  
+4755585700/+47 55585713  
Fax: +47 55585709  
Email: AL-Drama@hib.no & kari.heggstad@hib.  
no  
Website: http://www.hib.no/avd\_al/drama/index.  
htm

### **Palestine: Theatre Day Productions (TDP)**

@ Mailing Address: PO Box 18669  
91184 Jerusalem  
Tel: +972 2 585-4513  
Fax: +972 2 583-4233  
Email: tdp@theatreday.org  
Website: www.theatreday.org

### **Portugal: Technical University of Lisbon (UTL)**

@ Margarida Gaspar de Matos  
Address: Estrada da Costa  
Cruz Quebrada  
1499 Lisboa codex  
Portugal  
E-mail: mmatos@fmh.utl.pt  
Webpages: www.utl.pt, www.fmh.utl.pt, www.  
aventurasocial.com

### **Serbia: NGO CEDEUM Centre for Drama in Education and Art**

@ Address: Pančičeva 14  
11000 Belgrade  
Serbia  
Programmes: Cultural Institution Ustanova  
kulture "Parobrod", ex Centar za kulturu "Stari  
Grad"  
Kapetan-Mišina 6a  
11000 Belgrade  
Serbia  
Tel: + 381 11 2 639  
Fax: + 381 11 2 183 792  
E-mail: cedeumidea@gmail.com  
Website: www.cedeum.org.rs

### **Sweden: Culture Centre for Children and Youth in Umea**

@Address: Umea kommun  
Umea Kultur  
901 78 Umea  
Sweden  
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DICE (“Drama Improves Lisbon Key Competences in Education”) was an international EU-supported cross-cultural research study investigating the effects of educational theatre and drama on five of the eight Key Competences. The research was conducted by twelve partners (leader: Hungary, partners: Czech Republic, Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and United Kingdom).

***Making a World of Difference*** is an Educational Resource divided into four sections:

**Section A** is an introduction to the DICE project: what the project was and set out to achieve, the partners, our ethos, the form of educational theatre and drama, and key research findings.

**Section B** is broken down into the six competences. The impact of educational theatre and drama activities on each competence is illustrated by documented practice, two per competence.

**Section C** – Another throw of the DICE, focuses on what you can do to develop the use of educational theatre and drama in your own context and how to find out more about it.

**Section D** has three very useful appendices on terminology, where to find more information and how to contact DICE partners.