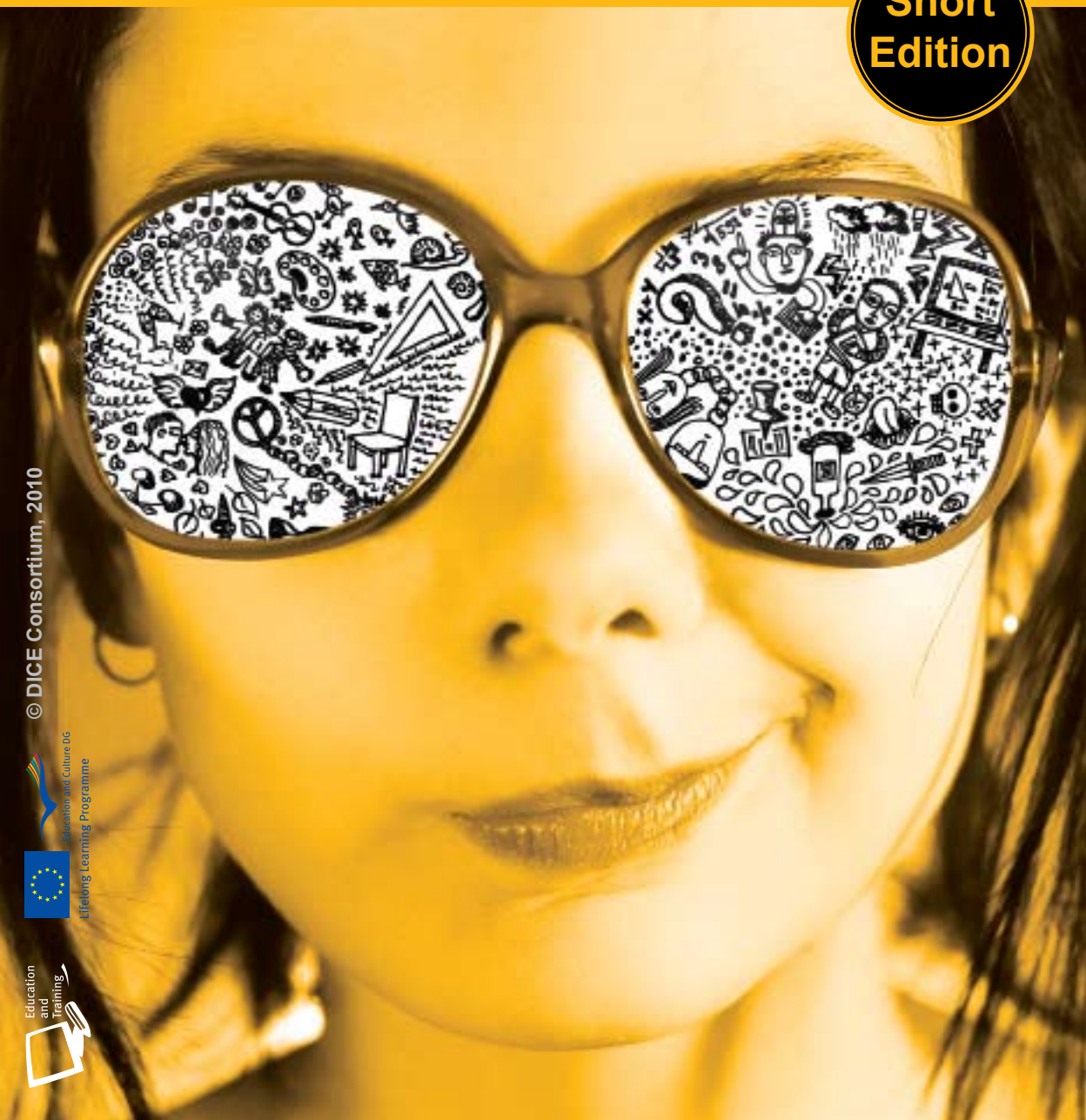


Making a World of Difference

A DICE resource for practitioners on educational
theatre and drama

**Short
Edition**



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Drama Improves Lisbon Key Competences in Education



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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 6th 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. In this short version we publish just the summaries of the documented practices. If you are interested in the complete description of the documented practices, please download the longer online version of this publication.

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.



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 Competences¹. 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.

¹ 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 youngsters 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 youngsters 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, youngsters 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 21st-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 Umeå 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, please visit www.dramanetwork.eu

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 Bentley²:

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.



² 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),³ 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.⁴ 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.

³ 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.

⁴ 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 explained earlier in chapter The DICE Project, 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

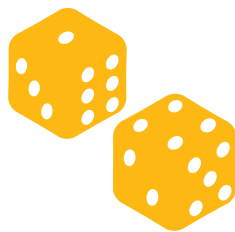
- are assessed more highly by their teachers in all aspects,
- feel more confident in reading and understanding tasks,
- feel more confident in communication,
- are more likely to feel that they are creative,
- like going to school more,
- enjoy school activities more,
- are better at problem solving,
- 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.

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*.



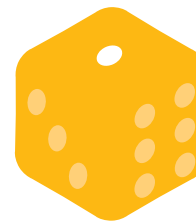


B How educational theatre and drama improves key competences



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

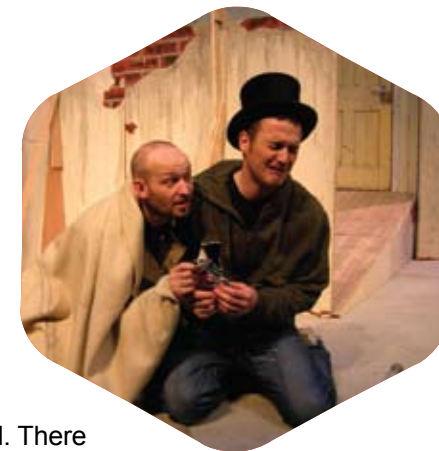


Definition: 'Learning to learn' is the ability to pursue and persist in learning. Individuals should be able to organise their own learning, including through effective management of time and information, both individually and in groups. Competence includes awareness of one's learning process and needs, 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

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 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 cathexing objects to constantly recreate the meanings of a situation.

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

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.

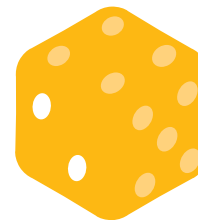


Premiered during the school year 2009/2010, this programme was a collaboration between Káva Drama / Theatre in Education Association and Krétakör Theatre (“Chalk circle”, one of the most internationally acknowledged independent Hungarian theatres; director: Árpád Schilling). The programme was performed 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.



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

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 17th 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.



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

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

The participants move back in time to 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?

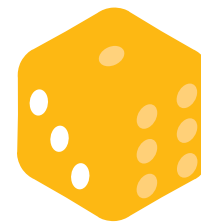
4. Kids for Kids - The Magic Grater, Theatre Day Productions, Gaza, Palestine

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 youngsters: 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.



Drama is used 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. This particular project also studies 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.

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



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

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.

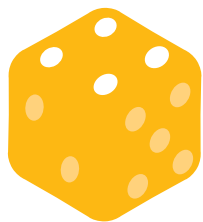
This workshop is based on the epic poem Banovic Strahinja. This unique epic narrative provides an opportunity to engage students in exploring the mother tongue and literature through a new dynamic; to learn and express and interpret thoughts and feelings as required by the first Lisbon Key Competence in communication in the mother tongue.



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

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 TIE⁵. This was Norway's contribution to the DICE research. The programme was toured to four schools.

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 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).



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.

⁵ 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.

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.

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.

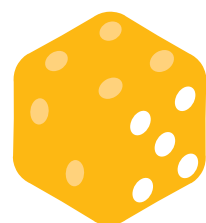
8. Early Sorrows – drama workshop, CEDEUM, Serbia

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 *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.

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. The workshop attempts 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.



This project contributed to *Entrepreneurship* because it managed the implementation of an imaginary idea into a real, planned public campaign for the naming of a street in Subotica, Danilo Kis's place of birth, in recognition and honour of the well-loved and appreciated author.



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.

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.

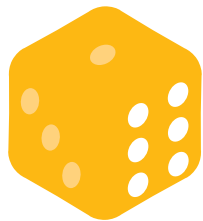
10. *The Teacher – Theatre in education programme*, Sigma Art, Romania

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 programme attempts 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. It aims to challenge 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.

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.



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

A TIE Programme created by Big Brum TIE Company based around a new play for young people by Edward Bond. *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. The programme uses the concepts of what is seen/ unseen, surviving/living, innocence/compromise to explore this. The structure includes a pre-performance workshop, a performance with interaction between scenes, and a post-performance workshop



A Window, and the centre of the programme as the Company 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....*

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.

12. *Puppets – a theatre in education programme*, Káva Drama/Theatre in Education Association, Hungary

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.



The project cannot be realised and cannot operate without these 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.

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. The play focuses on the ultimate human question: who am I really?



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.⁶ Is this quotation of relevance in your practice?

⁶ Brecht, Bertolt (1936). "Theatre for Pleasure or Theatre for Instruction?" In John Willett (2001). Brecht on Theatre. The Development of an Aesthetic, London: Methuen Publishing Ltd.

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.

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 three 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.