

Project Number: 2017-1-LT01-KA201-035235

3. Theatre as Experiential Learning Tool: Step by Step Process to Implement Theatrical Laboratories in Classroom

There has always been a continuous approach to make education more involving, more comprising, without making it more difficult. From simply giving information to students to experiential education and the relatively new theatre laboratory activities, people have been adjusting education to the present day society, focusing on the psychic as well as the social and physical side of the students.

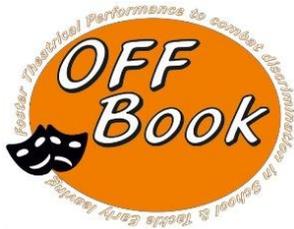
In this chapter you will be shortly introduced to examples of existing projects in Europe. Countries in which they are held are Denmark, Malta, United Kingdom and Norway. The main criterion was that organisations must have been founded by the governments or other reliable authorities. The activity of such organizations should be clearly focused and should have systematic programs that show their long lasting results. The main aim correlates with OFF- Book project in such a way to prevent bullying in schools and in private life.

In the last part of this guideline we explore the role of theatre as a site for learning in a community context and how it can provide informal learning opportunities for young people experiencing social difficulty. Theatre in Education (TIE) is used to encourage effective learning in schools. It calls for careful consideration of the audience's age and requirements in order to engage them and get the message across. Theatre as education has a number of important functions for young people. Using structured processes such as rehearsal techniques and exercises that involve the experiences of young people, theatre can positively contribute to the transmission of their skills development, influencing and supporting intellectual development, as well as empowering them to affect change in their own lives by opening up further education opportunities. In this chapter we describe how to use theatre as learning tool from setting-up to final feedback.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

Table of Contents

3.1 The History of Theatre in Learning Education

3.1.1 The History of Theatre in Learning Education

3.1.2. From Theatre Games...

3.1.3 ... to Theatre Laboratories

3.1.4 Advantages of Setting up Theatre Laboratories in Secondary School

3.1.5 Theatre Games within Theatre Laboratories Qualities; Final Conclusion

3.2 Examples of Existing Projects in the Past and Selection of the Best Practices

3.3 Theatre Laboratory (Theatre Lab) as a Space for Learning and Development Social Skills

3.4 How to Plan a Theatre Laboratory: Number and Typology of Participants (Teachers, Educators and Educators)

3.4.1 Typology of Locations Needed

3.4.2 Duration of Each Meeting and Duration and Frequency of the Whole Laboratory

3.4.3 Target Group

3.5 How to Set up a Theatre Laboratory

3.5.1 First Tuning Stage (Investigating the Educational Needs Each Group)

3.5.2 Techniques to Use to Free the Group and its Emotions

3.6 How to Manage a Laboratory

3.6.1 Competencies needed

3.6.2 Techniques

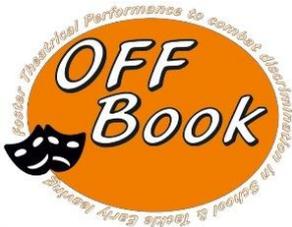
3.6.3 Different roles

3.6.4 Topics and Issues

3.6.5 Tools and environment

3.7 Typology of Final Feedback Expected (Performance, Written Papers, Video)

3.8 Final Debriefing with Users



Project Number: 2017-1-LT01-KA201-035235

3.1 The History of Theatre in Learning Education

3.1.1 The History of Theatre in Learning Education

Before theatre was pervasively acknowledged as an educational tool of social and achievement consequences, there was the idea of experiential education: an umbrella that made the first step towards shaping the personality of the student through experience.

Experiential education means to add reflexion, critical analysis and experience to classical education, shaping it holistically from an education-centred type to a student-centred-who-will-become-an-adult one. Experiential education enables the student to actively pose questions, investigate, solve problems, assume responsibility, and build the meaning of his /her society and world.

The characteristics stated by Chapman, McPhee (p.243) of experiential learning methods are:

- Absence of judgement to create a safe space for students' process of self discovery as the learner is a self-teacher too;
- The experiential process ensures a balance between experiential learning and the supporting theory and the real world;
- Students are able to reflect on their own learning, "bringing theory to real life";
- Students are engaged in the experiential learning to a point where learning strikes a central cord in them;
- Human mind is re-evaluating its value along the process of acquiring knowledge through experience.

Theatre has been demonstrated as one of the best ways to acquire knowledge and, at the same time, to tackle the problems our society faces by developing students' personality, contributing in this way to a decrease in the number of drop-outs or absentees in schools. Learning is more effective when it occurs "outside their own perceived comfort zones". Thus, theatre has proven to be one of the most effective methods for experiential learning. The need to act is mingling the man's anthropological message with the histrionic side the human being was born with. It is a manifestation of the universal ego.

Theatre is an intrinsic part of our life as all manifestations encompass drama: games among children, oral exams, job interviews, wedding rituals etc. Since ancient times, ritual movements –and then movements on stage- have been telling stories. Plato thought that children from three years old up to adolescence had to participate in artistic activities such as public choir and dances. Then, during the Renaissance, the humanist Juan Luis Vives developed the theatrical dialogue for learning Latin. Starting with Commedia dell'Arte in Italy and the physical gags called "lazzi" performed by actors, theatre mocks the weaknesses of the people and the injustice of their society. Therefore, theatre represents a strong social statement.

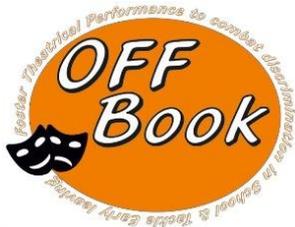
In the 19th century, the French François Delsarte started connecting gesture, body language and oration in the attempt to decode them. Then Konstantin Stanislavski stressed the necessity of the balance that should be maintained between the psychic, mental and physical status of the student, on stage or elsewhere. When Stanislavski and Meyerhold opened the first experiment of a theatre laboratory, they stated the plan and the dream they had in mind to create a "special institution" which Meyerhold named "theatrical studio": "a laboratory for the experiments of more or less mature actors." (Stanislavski, My life in Art, 1926)

Theatre and movements on stage were linked to education by Gordon Craig (1872-1966) who noticed the confluence of them and the advantages that theatre movement would bring to education. Further on, Grotowski (1933-1999) proposed a long set of complex physical warming up exercises in order to discover primitive human reaction in actors. First the director, later on the teacher, had the role to disinhibit the actor



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

of all his/her complexes, shyness, feelings of exclusion. At that point, in the mid 1960s, education turned for all these to theatre, first in Britain and then pervasively worldwide. It is of utmost importance that theatre generally becomes a possible subject in schools, as it brings the entire school community together and fosters mankind's best social virtues e.g.: cooperation and responsibility. It trains the students to develop themselves and perks up their diction and articulation to further express their opinion in society. Thus, theatre in school helps students to become confident learners and represents a catalyst to shape and boost their intellectual and emotional personality. A new chapter opens in history: the student-centred education. The present education must have a double aim: to be productive and formative, which is to include social knowledge and inter human skills, to embrace creativity in order to acquire freedom and psychological security (Carl Rogers, Freedom to learn).

Drama in school education is meant to make students overcome their shyness and develop their histrionic skills in order to make them adjust easier to the social life and the labour market later on in life.

Online Resources

Experiential Education as a Framework for Student Affairs' Educator Role

<https://commons.erau.edu/cgi/viewcontent.cgi?article=1251&context=publication>

This article by Aaron D. Clevenger speaks about broadening the possibilities throughout experiential education incorporating experiential education techniques into their daily practice.

Organizing the Experiential Learning Activities in Teaching Science for General Education

<http://www.sciepub.com/reference/218888>

This article by Cao Cu Giac speaks about experiential learning as the ultimate way to match learning with the practical application that consists of acquiring knowledge and skills.

Freedom to Learn

<http://www.napraviuchilishte.org/wp-content/uploads/2013/11/Carl-R.pdf>

This essay by Carl R. Rogers states the basic ideas on learning of a very creative psychologist: Carl R. Rogers;

Experiential learning: Learning by doing

http://adulthoodeducation.wikibook.us/index.php?title=Experiential_Learning_-_Learning_by_Doing

This is a summary of Haynes' book, explaining how learning by doing in experiential education brings so many advantages in the development of the students.

The Value of experiential learning. Show me and I will learn

<http://blog.core-ed.org/blog/2016/05/the-value-of-experiential-learning-show-me-and-i-will-learn.html>

This essay by Ruta McKenzie highlights Kolb's ideas (1984) on experiential learning which comprises four elements: active experimentation (doing), concrete experience (experiencing), abstract conceptualization (thinking), and reflective observation (reflective).

Learning by experience

<http://internships.about.com/od/internships101/p/TypesExperEd.htm>

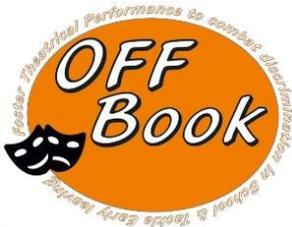
Loretto is one of the pioneers in supporting experiential education and explaining its advantages.

Teaching Note - The Classroom as the World: Understanding the Value of Experiential Learning

Litterio, Bridgewater State University

http://vc.bridgew.edu/cgi/viewcontent.cgi?article=1906&context=br_rev

This research by Lisa M. document tells us about experiential learning that makes students the agents of



Project Number: 2017-1-LT01-KA201-035235

their education: to learn by doing, discovering, reflecting and applying.

Theoretical Orientation (of experiential learning)

http://shodhganga.inflibnet.ac.in/bitstream/10603/50751/10/10_chapter2.pdf

This article speaks about the historical underpinnings of experiential education.

Northern Illinois University, College of Business Experiential Learning Center (2011) (ELC)

<http://www.cob.niu.edu/elc/>

This well-structured essay is a summary about experiential learning as a philosophy and methodology that engages students in direct experience.

The Potential of Experiential Learning Models and Practices In Career and Technical Education & Career and Technical Teacher Education

<https://ejournals.lib.vt.edu/JCTE/article/view/479/656>

This research, by Robert W. Clark, Mark D. Threeton, John C. Ewing (Pennsylvania State University), speaks about the experiential learning whose aim is to provide an authentic context in which students can benefit from doing.

Other Sources

Grotowski, Jerzy, Towards a Poor Theatre, Methuen Drama, A&C Black Publishers London 1991

3.1.2. From Theatre Games...

Aristotle calls “theatre” the act of purging emotional tension or “Catharsis”. We all need cathartic elements to overcome the flow of emotions. The way we are moved by imagined painful stories is similar to the man’s need of imagining drama to fight injustice in our life, to build self confidence, to annihilate bad feelings of exclusion or complexes. From the theatre activities/games to theatre laboratories there’s an evolvement step: they have in common many activities, but it’s the involvement, the dedication of students, the insurance of the space where they perform, the simplification of the procedure and the improvement of the results that make Theatre laboratories be preferred in the secondary school.

Theatre laboratories appeared in 1960s under the guidance of Jerzy Grotowski, whose ideas of stage movement gathering intellectual, visual and emotional techniques together had been envisaged also by Konstantin Stanislavski at the beginning of the 20th century.

Teachers who teach communication through theatre games activate the development of social problem solving skills, of confidence, of posture and they foster emotional intelligence. Through training in theatre games, “students favour choice over impulse and solution over anger.”(The Centre for Applied Psychology, 1996)

These techniques tackle students’ inhibiting thoughts, level their interior conflicts and help them get rid of their phobias, fears and complexes. (I.Muñoz-S.Díez-JJ Izquierdo, Talleres de teatro en educación secundaria.una experiencia lúdica, (page 27).

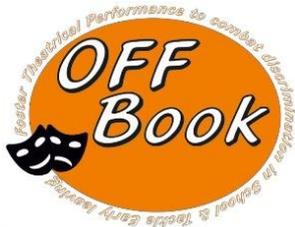
The schools that use social skills training through theatre classes reported less disruptive behaviour and a lower number of early school leavers.

Theatre offers students the chance to foment verbal and non verbal communication easiness and strategies in specific situations and contexts. Theatre is often associated with social cognition. Theatre can provide an incentive process for learners by living through or experiencing an event; through theatre, students explore knowledge as: facts, abstract concept and social experiments linked together.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

There are also obvious the following main advantages in theatre games:

- theatre games suspend judgement
- theatre games acknowledge individual contribution
- theatre games encourage a high level of inclusion to the students who reflect societal difference and calm down the conflict in the classroom.

Social life skills learnt in theatre games are transferable life skills. They can be used later in life to tackle conflict and face problems. They can be used to speak in public. They can be used to handle situations that couldn't have been handled without the theatre exercises.

At the end of the 20th century (1998) Newman named different stages of lesson or theatre games in English, according to their purpose:

- Icebreakers
- Warming up
- De-inhibitors
- Initiative games
- Trust building activities
- Team building
- Problem solving activities

Newman highlighted the role of theatre games as simulators of different aspects of real life; he used theatre games in teaching English, but stated that such techniques could be used by teachers of other subjects as well, for the benefit of their students. Theatre games correlate the intellectual, physical and mental aspects of education.

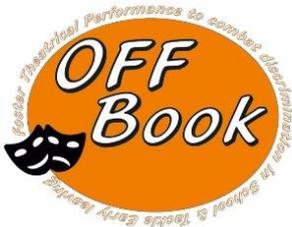
Along the years, more and more teachers use theatre games based on Viola Spolin and other authors' work to encourage social interaction and creative stimulation. During their classes, improvement comes from the safe atmosphere the teacher provides, from the appropriateness of the exercises proposed and is validated by students' feedback. The teacher's participation in the games brings a positive change in the students' perception, the teacher becoming their peer. Thus encouraged, the students develop social and language skills and show a better ability to focus. Students stop skipping classes and the number of those who leave school early diminishes.

In the last decades, pedagogy has approached a holistic view of the learner as a human being and the dramatic expression is the perfect tool to support this approach. In 2014 Gaetano Oliva wrote about the tendency of "Education to theatricality" as an innovative pedagogy having the following purposes:

- To contribute to the psycho-physic well-being of each learner;
- To give everybody the chance to reveal his/her own diversity and specificity;
- To stimulate skills and develop awareness about personal acts.

As gestures and words, verbal and non-verbal manifestations are equally important for human communication, to dramatize a situation means to play it, decode it and complete the interpretation with the body language. We meet the others through handshakes, hugs, looks or calling them by names; that is why gestures are as important as language. If education trains language, it should train gestures too.

The human movement to express the overflow of vitality and feelings finds correspondent in the 20th century innovative theatre. And which better period in one's life to use it for the person-social actor's blossom than the secondary school or teenage? It is that exact period when the human characters take shape and are easily influenced towards becoming introverted or extraverted adults. The methods used in theatre should be used in schools too.



Project Number: 2017-1-LT01-KA201-035235

Online Resources

These web sites present the beginning of experiential education and mainly the theatre games benefits for students' inclusion in school and society.

5 Collaboration or Warm Up Games for the Drama Classroom, by Lindsay Price

<https://www.theatrefolk.com/blog/5-collaboration-games-for-the-drama-classroom/>

As stated in the title, there are 5 activities explained, ready to be used in the classroom.

Theatre Games for the Classroom, by Viola Spolin

<http://www.nupress.northwestern.edu/content/viola-spolins-theater-games-classroom>

Viola Spolin's theatre games are explained and can be applied in the classroom, altered according to the students' level.

StageMilk: Acting Games

<http://www.stagemilk.com/acting-games/>

A large number of theatre games are explained and can be improved or adapted to our students, according to their age, level and class aims.

3.1.3 ... to Theatre Laboratories

There are strong reasons why theatre must be a subject in schools:

- Theatre is an incentive to escape one's tension, anger, sadness, depression, frustration, inadaptability, giving room to tolerance, empathy towards the others and positive feelings about oneself;
- Theatre makes students thoughtful and considerate towards the others, accumulating skills of team-working;
- Theatre humbles egotistical performers and gives confidence to the shy ones, enhancing their self-awareness in their values and strength;
- Theatre teaches open-mindedness and understanding;

As theatre itself may be focused on performance, the next step for education is the theatre laboratory, whose resources can be applied in any school. The most effective theatre games take place in theatre laboratories. Therefore, theatre laboratories are processes of acquisition of meaning, connecting thoughts and movements, verbal and non-verbal expressions towards a greater understanding of the self and of the others.

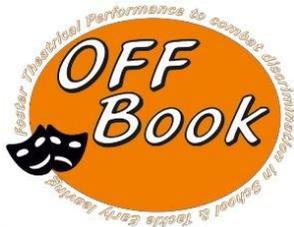
The role of the theatrical teacher / educator in the theatre laboratory is to provide the resources and situations most suited to help the students build their own selves and to promote a positive, affective climate, as only then – when they have the certainty of not being judged- will the students trust the environment and disclose themselves in relation to their age and the group. The teacher will provide an academic adjustment to the students with a physical or mental disability who identify themselves as such, trying to include them in the general group.

Along the years, the theatre games within the theatre laboratories were called "physical acting" or merely "movement" or "physical theatre training". Regardless of what they are called, the technique is spread throughout the world in different fields, such as: team building sessions within companies, courses of all kinds and all subjects, camps and even gyms. Yet the most effective and appropriate is the technique applied to secondary school education, in the best period of students' life: adolescence- when they have the



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

chance to shape their personality themselves.

Another reason these games seem to be designed to be used nowadays is that the human beings live more and more in a virtual world, so, more than ever, they need an education that is adapted to substitute the real world in the classroom and to prepare them to communicate, to express themselves in the real society.

For students, theatre games are expansions of getting at ease with each other and with the surroundings in an imaginary world prior to their classroom lessons. They represent a clarifying reinforcement of students' statements encompassing both story and subtext. Theatre games are meant to launch emotional recalls in students, which means they find their own personal, parallel and emotional situations that merge with the given settings of the games ("Affective memory" according to Stanislavski: "The language of the body is the key to unlock the soul" here quoted by Blumenfeld in Stagecraft, p.72)

The evaluation of the theatre games is made through:

- Personal reflection;
- Personal / group analysis
- Journals
- Game reports at the end of the session

Many theatre/drama centres deliver theatre education, but the method of theatre laboratories is still not spread in schools as much as it should be.

Online Resources

Association of experiential educational is a global community of experiential educators and practitioners with the shared goal of enriching lives through Experiential Education

<http://www.aee.org/>

There can be found articles and journals about experiential education and the introduction of theatre games and Theatre laboratories.

El teatro y la pedagogía en la historia de la educación,

<http://www.tonosdigital.com/ojs/index.php/tonos/article/viewFile/1215/745>

This is an attempt by Vicente Cutillas Sánchez of analysis of active pedagogy on theatre games and even Theatre laboratories.

El teatro en educación infantil,

<https://www.feandalucia.ccoo.es/docu/p5sd6972.pdf>

This article by Sofía Domínguez Martínez speaks about the importance of the theatre in children's education.

Teatro y educación, by M^a Dolores Sánchez Gala

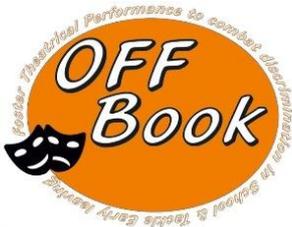
<http://www.iacat.com/revista/recreate/recreate07/Seccion3/3.CD.%20%20lola%20Sanchez%20Gala.%20T EATRO%20Y%20EDUCACI%C3%AEN.pdf>

This article presents the impact of theatre laboratories on students, schools and educational system.

Gaetano Oliva, Education to Theatricality inside Secondary School, Art and Body, Faculty of Education, Catholic University, Milan, Italy, 2014.

<http://www.scirp.org/journal/PaperInformation.aspx?PaperID=51457>

Due to its theme and purpose, this book explains why the secondary school is the best period in the students' life to participate in theatre laboratory.



Project Number: 2017-1-LT01-KA201-035235

Other Sources

Importance of Theatre in School Curriculum by The Progress Teacher, July 11 2017
LearnThroughExperience.org;

Gas, M.A., Gillis, H.L., Russel, K.c., (2012) Adventure Therapy: Theory, Research and Practice, New York, NY: Routledge.

3.1.4 Advantages of Setting up Theatre Laboratories in Secondary School

Jerzy Grotowski created the first "theatre laboratory". He mentions in his book Towards a Poor Theatre that theatre becomes a tool of knowledge for the actor as a person. The laboratory objective is to discover the man who exists beyond the actor and learner by looking for the origin of one's actions, awareness of values and urge to socialization.

The theatre laboratory is a friendly environment where the student is able to develop his psycho-physical well-being without the fear to be judged, because the laboratory is set up on the solid foundation of respect to the others. Students' spontaneity will go beyond expressing emotionally and intellectually towards creating themselves strong persons.

A young student, as all human beings, is a relational, gregarious being, so he will function within a group all his life. Classical education only cannot prepare him for this. It's the reflection of his behaviour in the others that will make him understand himself. This confirms once more the convergence between theatre and education, mainly in secondary school. Theatre laboratories also give students the opportunity to see their past and relive their behavioural situation and become aware of their progress in strength and positivity; all through physical rhythm and more structured exercises.

The new technologies alienation caused by exhausting the social skills in the virtual world until communication becomes difficult in the real world is cancelled by theatre laboratory if this is set up in secondary school in order to be more effective.

Pupils' auditory, visual and kinesthetic perception develops attention, empathy and sensorial data, and is able to stimulate emotional intelligence and foster emotional skills.

Theatre games experimentation highlights technical skills to manage and control the settings in the theatre laboratories, thus pupils become more thoughtful towards their peers.

In the theatre laboratory, socialization strengthens students, helping them to reach uninhibited management and expression of their own body and voice in individual or group activities.

Theatre laboratories allow students to explore and recognize their own possibilities and potentialities, methods and options in order both to combine the elements of the dramatic structure and to develop their own social personality.

Students' reflection after theatre games within theatre laboratories makes them think about the artistic activity they have developed and link it to their own real life.

During the theatre laboratory activities, students will develop **reproductive imagination** - that allows them to imitate and interpret productions of others - and also **creative imagination** - that allows them to improvise and transfer the newly acquired skills into real life situations: job interviews, working under pressure, taking quick decisions etc.

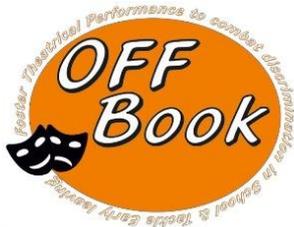
In theatre laboratories, students will develop their aesthetic awareness and through it they will identify in themselves appropriate resources that allow them:

- To express their ideas, feelings, emotions and sensations.
- To get rid of phobias, prejudices or the tendency to judge other people.
- To accept diversity both in people and ideas.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

The activities within theatre laboratories will produce aesthetic enjoyment (Catharsis), will develop artistic sensitivity and also empathy in students.

Online Resources

El teatro como herramienta didáctica en el proceso enseñanza-aprendizaje en primaria y secundaria

<http://www.escuelasqueaprenden.org/articulo.php?articulo=Antologia%20Teatro%20Herramienta%20Didactica&ambito=%C3%81mbito%20de%20Aula&dossier=Educaci%C3%B3n%20F%C3%ADstica%20y%20Art%3%ADstica>

This is an introduction by Eduardo Villapando Macías to the usefulness of theatre mainly in secondary school, when the students shape up their personality.

European Theatre Lab, web site

<https://www.europeantheatrelab.eu/openlabs/>

It highlights the advantages of setting theatre labs for students and learners.

Drama games for kids

https://www.amazon.com/Drama-Games-Kids-Todays-Theatre-ebook/dp/B01DCPPSUQ/ref=sr_1_1?s=digital-text&ie=UTF8&qid=1520274973&sr=1-1&keywords=denver+casado+drama+games+for+kids

This book by Denver Casado is very rich in resources for teachers and tutors who will understand the importance of drama games in the students' life and education.

Towards a Poor Theatre

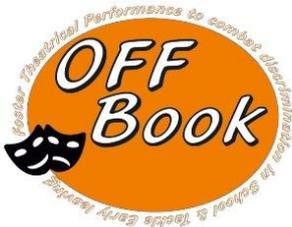
https://monoskop.org/images/e/e2/Grotowski_Jerzy_Towards_a_Poor_Theatre_2002.pdf

This book by Jerzy Grotowski presents the theatre laboratory, its history and effectiveness. It explains methods and exercises.

3.1.5 Theatre Games within Theatre Laboratories Qualities; Final Conclusion

These are the qualities of the theatre activities within Theatre laboratories:

- They favor the uniqueness and integrity in the development of the pupils' personality, through a wide range of exercised concepts of socialization and inclusiveness.
- The aesthetic function of pupils' intelligence is intensified as they make contact with the world of metaphor and fiction and gives them an incentive to study and prepare for the labor market.
- Theatre games develop creative thinking because they allow the students to find their own communication codes, to reach self-expression and to be at ease within a group with other students. This will lead to a healthy social personality of the adult to become.
- By getting aware of their thoughts, body, voice and action and by accepting the others' actions in the group, students create aesthetical situations that lead to reflection, dialogue and constructive debate, therefore these situations help them later on to see life situations objectively.
- The analysis of attitudes and ways of resolving conflicts - from the different roles that are played -



Project Number: 2017-1-LT01-KA201-035235

fosters their set of values and principles that will help students in social life.

- Theatre laboratories help students increase their power of taking decisions based on broader perspectives facilitated by the theatre exercises that also make them aware of the consequences of their decisions.
- The theatre laboratories facilitate the insertion in the society of the students as the group work practiced there allows students to experience participation and involvement until they actively have results, cherishing the common effort.
- Theatre games strengthen personal security because they enable the discovery of the students' own abilities, the interaction in the game and the reliability of the peers.
- Students acquire the wonderful messages that art sends through them to their own future enhancing their expectancy and working for a better quality and harmony in their life and the life of the others.

To conclude with, we state that theatre games within Theatre laboratories prove to be a valuable asset in tackling early school leaving and absenteeism in secondary school education. They add to the acquisition of empathy, inclusion, non judgmental interaction among the students.

Online Resources

Didáctica y teatro

<http://bdigital.uncu.edu.ar/2904>

The book 8 by Trozzo, Ester, Sampedro, Luis) tells us how the student's body can be a vehicle of expression and communication, it stresses how to overcome cultural stereotypes through theatre games that make the mind flexible and develop the students as persons.

Reading Horizons: Using Drama in the Classroom

http://scholarworks.wmich.edu/reading_horizons/vol33/iss5/6/

This work by J. Lea Smith, J. Daniel Herring shows how drama is a potentially powerful tool for connecting students with learning and content, with real life.

Children's Theater: A Paradigm, Primer, and Resource

<https://books.google.ro/books?id=mjw9kOHIGcMC&pg=PA15&lpg=PA15&dq=Internet+resources+for+theatre+laboratories&source=bl&ots=25bpYh4Yuu&sig=KFBzAAjc2PCrxtw0fbXWtJdOZg&hl=ro&sa=X&ved=0ahUKEwilsOiwslNaAhVEPFAKHw1DvcQ6AEIYTAH#v=onepage&q=Internet%20resources%20for%20theatre%20laboratories&f=false>

This book by Kelly Eggers, Walter Eggers underlines how theatre is a tool for teachers and students in overcoming shyness, becoming empathic and broadening their own horizon.

These works present the most impacting theatre activities and games for students with a high risk of early school leaving.

Video demonstration

<https://www.youtube.com/watch?v=Vh2tNfTTbUU>

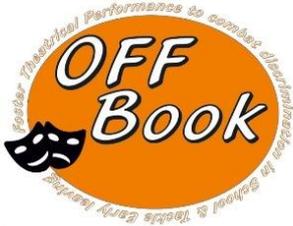
How theatre education can save the world | Rachel Harry

The following three web sites provide lessons on Theatre That Has Nothing to Do With Acting. They can help



Co-funded by the
Erasmus+ Programme
of the European Union

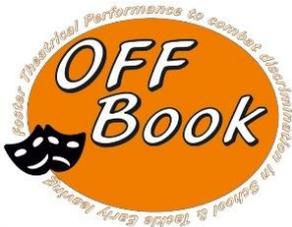
The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

students become more assertive, more analytic, less judgemental, more empathetic and give them a holistic view of different social situations:

- <https://www.youtube.com/watch?v=IBsIHZRA2ho>
- <https://spolingamesonline.org/>
- https://archive.org/stream/improvisationfor010408mbp/improvisationfor010408mbp_djvu.txt



Project Number: 2017-1-LT01-KA201-035235

3.2. Examples of Existing Projects in the Past and Selection of the Best Practices

Good examples of existing projects come from Europe. In **Denmark**, the Minister for Culture has set up the *Network for Children and Culture*. The purpose is to coordinate activities in the area of children, culture and the arts, and act as an advisory board to the Ministry of Culture. The network brings together representatives from four of the ministry's institutions and three ministries: the Danish Agency for Libraries and Media, the National Cultural Heritage Agency, The Arts Council, the Danish Film Institute, The Ministry of Culture, The Ministry of Education and the Ministry of Social Welfare. The agency provides advice to the Danish minister of culture and is involved in setting and achieving the government's cultural policy goals. Another task involves allocating funds for individuals, organizations and institutions as well as collecting, processing and disseminating information and findings to promote cultural development.

The agency is always looking for professional and innovative approaches to optimize the use of resources in achieving the goals under the government's cultural policy and it ensures that all government grants for children, culture and the arts are spent in the most effective and efficient way. The network also has its own website offering a publication service and featuring examples of arts and cultural activities currently undertaken with children in daycare centers, schools and cultural institutions and designed to encourage others to emulate the agency's practice.

In **Malta**, an organization called Heritage Malta has set up an Education Unit. The Education Programs Department within Heritage Malta strives to create such a learning environment by means of various programs, thematic events and other activities to support the education of Maltese and foreign students, as well as visitors of all ages. The Department is constantly striving to create innovative means of informal education conscientious of the current policies of Outdoor Learning and Lifelong Learning. The main responsibilities include: the provision of specialized educational heritage-related resources; the consolidation and creation of partnerships with local educational institutions and assisting with cultural education activities.

In Europe we can also find those small organizations which remain and bring the idea 'alive' to nowadays. There are companies which still acknowledge the need for an authentic teaching approach. For example, in **United Kingdom** we have Big Brum founded in 1982. This Company continues to develop praxis within schools though under constant pressure from funders and perceived educational priorities. On the other hand there is Leeds TIE. It was founded in 1993. The Company currently consists of three full time staff, which create and deliver programmes and a part-time Administrator. They devise their own projects and pieces and frequently work in collaboration with other theatre companies, drama therapists and a range of specialists working with people living in challenging circumstances – providing a high impact intervention to support organizations tackling social exclusion. Programmes are delivered in the participants' own place or in professional space. Leeds TIE work with homeless people, parents' groups, women's groups, bail and probation hostel residents, refugees, excluded pupils, pupils/ young people at risk, mainstream school pupils, professionals as part of CPD programmes and anyone who would benefit from their services. But mushrooms organization problem is still unsolved. We still don't have scientific proves that the program is good and effective. But we can be like R. Wooster and believe that in the future there will be a strong and successful programme which will give us tools to teach children how to think critically, analyse, question everything, see negative things in positive ways by understanding the results of their decisions and know that they are not powerless. Let's be optimistic and believe that those children will have colourful imagination, creativity and bravery to act and participate. And there will be a chance if we do the same thing.

In **Norway**, the national Norwegian center for the arts and culture in education, established in 2007 and located in Bodø University College. The center is professionally positioned under the auspices of The Norwegian Directorate for Education and Training and administratively hosted by the University of Nordland. The center reports directly to The Norwegian Directorate for Education and Training which has been given the responsibility for the national centers by The Ministry of Education and Research.

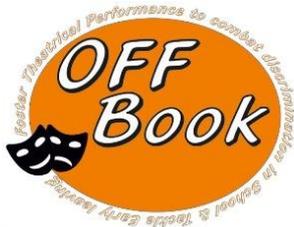
The aim is to facilitate higher quality in art and culture subjects in kindergartens, primary and secondary education. The activity as a national center is aimed at achieving more involvement and greater interest in education, in art and culture subjects. The activity of the center is meant to offer kindergarten and school leaders, teachers, and pre-school teachers support and competence in order to strengthen their work on art and culture subjects in education. Furthermore the center is to co-operate with relevant environments in these subjects at national and international levels.

A good example of this network effect is the project against bullying.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

In Norway, there is an Education Law which aims at providing pupils with a positive school environment. According to this law, children and young people have the right to grow up and learn in a secure environment, which is free from bullying. Schools therefore have a duty to take action whenever bullying occurs. This is the reason why the project *Zero* was born. *Zero* is an anti-bullying program which schools can use to prevent and reduce bullying. The Centre for Behavioral Research at the University of Stavanger has developed the program supported by the National center of Art and Education. *Zero tolerance of bullying* is one of the main principles of the program, and it is the schools employees who possess the responsibility to execute this zero-tolerance principle in an authoritative, but not authoritarian way. *Zero* gives school employees the knowledge and skills they need in order to:

- recognize bullying
- solve issues in bullying
- prevent future bullying
- make prevention of bullying an integrated part of the school's everyday work

In *Zero*, pupils participate actively in the school's work to create a bullying-free environment. Pupil representatives from each year group have a special responsibility and parents are also actively involved. The initial implementation of the *Zero* program lasts for one year. During this period, the school receives support from one or two advisors. In addition to the teachers' book, *Zero* provides an *Ideas Book* for student councils, an action plan and films.

Experience shows that a clearly focused, systematic program, aimed at individuals and systems within schools, is effective in preventing bullying. A long-term commitment gives the best and most lasting results.

Online Resources

The Agency for Culture and Palaces

<https://english.slks.dk/english/about-the-agency/>

The agency provides advice to the Danish minister of culture and is involved in setting and achieving the government's cultural policy goals. The website offers a publication service and featuring examples of arts and cultural activities currently undertaken in Denmark with children in daycare centres, schools and cultural institutions and designed to encourage others to emulate the agency's practice.

Eurydice Network

<https://eacea.ec.europa.eu/national-policies/eurydice/>

Eurydice is a network of 42 national units based in all 38 countries of the Erasmus+ program. The task is to explain how education systems are organized in Europe and how they work. Eurydice publishes descriptions of [national education systems](#), [comparative reports](#) devoted to specific topics, indicators and statistics, as well as [news and articles](#) related to the field of education.

Focus on: Do we need music education in schools?

https://eacea.ec.europa.eu/national-policies/eurydice/content/focus-do-we-need-music-education-schools_en

Sometimes countries view music and arts education as a luxury addition in the curriculum rather than an integral cornerstone. Indeed, in some parts of Europe the responsibility for musical education has been taken out of schools and is offered only as an optional extra-curricular activity. While the compulsory school curricula ensures more equal educational opportunities, this approach of placing music education outside the school setting may lead to unequal take-up of provision and may reinforce social inequity.

Leedstie

<http://leedstie.co.uk/about-us/>

A website of a successful project nowadays.

Big Brum theatre in education

<https://www.bigbrum.org.uk/>

A website of a successful project nowadays.



Project Number: 2017-1-LT01-KA201-035235

3.3 Theatre Laboratory (Theatre Lab) as a Space for Learning and Development Social Skills

OFF-book Theatre Lab places emotional, cognitive and behavioural people components and their creative potentiality at the centre of the training process. *OFF-book Theatre Lab* is characterized as a privileged educational tool to meet the training needs not completely covered by traditional training. Theatre reveals people's potential attitudes, promotes free expression, encourages relationships' management and the ability to respond individually and collectively to the stimuli from time to time encountered. *OFF-book Theatre Lab* represents the space in which individual and collective realization can be cultivated.

OFF-book Theatre Lab works constantly with students on two levels:

- 1) On the group level;
- 2) On the individual level

Analysing point 1, we immediately see that the theatrical laboratory is a privileged space for learning social behaviours and not just a school of 'dramatic art' that works mainly on the rational cognitive sphere.

Off-book Theatre Lab at school has a human training educational purpose and is a space in which students can discover guidance to the management of relationships. *OFF-book Theatre Lab* for students is focused on the process rather than on the product. Focus is on the way in which the activities are carried out, putting the concrete result of the final performance in second place. The final performance that is shown to the public must be formally precise and valuable in terms of aesthetic standards taken as reference, but more important is the educational effectiveness of the path taken by the pupils-actors and by all those who participated. This dimension in which all the work with the students is carried out, is expressly declared during the opening of the *OFF-book Theatre Lab* and allows the students to move in a comfort zone, free from the judgement related to the performance. Peer relationships are developed through trial-error mechanisms, not recreated in the context of traditional training. This atmosphere carried out helps group inclusion and students permanence within the school.

Analysing point 2, we see *OFF-BOOK theatrical laboratory* as privileged space for growth, in which there is constant reflection between the student and the use of his body. A fundamental actors' objective is to reach a full awareness of their potential and their limits, in order to better express themselves and communicate. In this journey of progressive self-awareness the actor's first step is represented by the experimentation of every aspect of his own physicality, to get to know his own body and all his expressive potential. Knowing his own body means perceiving rhythms and communication methods. To reach this goal pupils-actors are involved in activities aimed at acquiring their corporeality during *OFF-book Theatre Lab* initial phase.

OFF-book Theatre Lab represents a concrete and virtual space in which to experiment, develop and analyse all the dynamics listed above.

Online Resources

Spaces for learning a review of learning spaces in further and higher education

<http://aleximarmot.com/userfiles/file/Spaces%20for%20learning.pdf>

The report gives an overview of trends in learning and teaching that play a major role in shaping the physical learning environment (section 3). Evidence on the effectiveness of learning spaces is summarised, together with implications for sustainability, density, utilisation and space management (section 5).

Student Practices and Their Impact on Learning Spaces

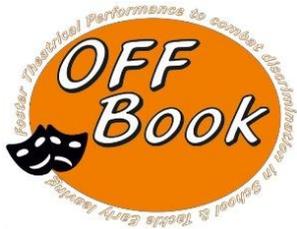
<https://www.educause.edu/research-and-publications/books/learning-spaces/chapter-5-student-practices-and-their-impact-learning-spaces>

Article tells about students' behaviour and how they are no longer confined to computer terminals; indoor and outdoor spaces can become study areas or a social space as long as the Internet and power are available. It



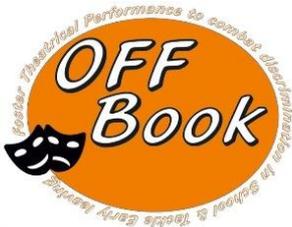
Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

tells about the importance of no formal space as social skills people development



Project Number: 2017-1-LT01-KA201-035235

3.4 How to Plan a Theatre Laboratory: Number and Typology of Participants (Teachers, Educators and Educators)

3.4.1 Typology of Locations Needed

In order to organize a theatre laboratory, it is necessary to face some technical issues. If the philosophy of OFF-BOOK and Theatre in education (TIE) in general is to improve students' experience and the school environment, now we need to introduce some technical information about the locations needed.

First of all, make sure the space is not dangerous, especially for physical work. Check the ground, the walls, avoid objects that can become obstacles or barriers. However, it is useful starting the work session, inviting all students to walk in the room and get conscious of the characteristics of the space.

OFF-Book Theatre Labs require empty spaces, not too small or too large. For a middle group of students it takes a room bigger than a class-room but smaller than a school gym. You must consider to have enough space per person, laying on the floor without touching each other, or standing with open arms. It is important to avoid distracting environments, acoustically and visually. It would be good if this room were as neutral as possible.

This place has to become a space in which students feel comfortable, safe and free, as if they were not at school but somewhere else.

Cleaning is also required, especially if you work on the floor or barefoot. Cleaning can also be a little ritual to be done before and after a work session. Students themselves can set up a cleaning schedule.

Obviously, all these recommendations are preferable but not obligatory. Projects and students themselves easily adapt. However, these requirements are useful to keep on mind in any case. For example, *OFF-Book Theatre Labs* can take place also in the same classroom where students live during the lessons.

In this case, we suggest to move benches and chairs out of the room, it is safer; to clean the space, and change it the more you can (for example with a different lamp, or laying a carpet etc..).

By creating some rituals (taking off shoes, changing clothes, starting with music... etc...), you can give students the sensation to take part to something different that the normal school hours, the possibility to enter in a non-daily space.

Sometimes it can be useful to change habits, for example doing a session outside, for example in a nature context, or even in the school courtyard, to let students have a different experience of the space they live.

Online Resources

Children with no shoes on 'do better in classroom', major study finds.

<http://www.independent.co.uk/news/education/education-news/schools-encouraged-to-adopt-no-shoes-policy-to-improve-pupils-learning-and-behaviour-a7044576.html>

Following example set in Scandinavia, a decades-long study involving 25 schools around the world found that children were more engaged in a 'shoeless' environment.

Empathy, key component in moral studies

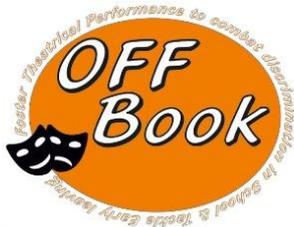
<https://www.thestar.com.my/news/education/2015/01/18/empathy-key-component-in-moral-studies/>

There are various definitions of empathy. Various theorists and psychologists have suggested different definitions for empathy like Feshbach, who asserted that empathy has both cognitive and affective components.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

3.4.2 Duration of Each Meeting and Duration and Frequency of the Whole Laboratory

The purpose of OFF-BOOK is to work successfully on difficulties and diseases, by creating a positive environment at school, between mates, and between students and teachers. The most effective proposal for this aim is the institution of a regular laboratory, whose duration is about the whole school year, once a week. From twenty to thirty encounters of one or two hours can build a solid base to work well.

Two hours of duration for a meeting ensure a deeper work. In fact, we always suggest, during the laboratory sessions, to have two different approaches: the mental one and the physical one.

For example, at the beginning and at the end of a meeting, it is useful to ask students some considerations about the path, or the exercises done, or thoughts about the arguments. But it is very important to separate this moment from the rest of work, in which mental approach has to be denied. Remember that this proposal wants to reduce the power of rationality and judgement, and to restore the primacy of emotions, of body language, of freedom to be oneself.

If it is not possible to engage a complete path, it can also be useful a medium term duration work: ten encounters of one or two hours. Obviously, because of the limited time available, it is necessary to focus as well as possible to the topics of the work. For example, if the aim of the laboratory is to face the phenomenon of bullying, the ten encounters needs to be calibrated on it. In this case it is not recommended to work on a final performance. It could be too stressful because of the lack of the right time to absorb materials. It is better to address to another type of feedback.

Otherwise, a more intensive and concentrated work can be useful. For example, three entire days of workshop, for a total of about twenty hours. This type of work is very different from the others options. It is a breakup, a very intensive experience, that can produce deep results, especially in relationships between members and in deconstruction of schemes, helping by a hard work for abandoning barriers. This option is more risky, pedagogically speaking, than the other two. So we recommend the guide of a trained educator.

Online Resources

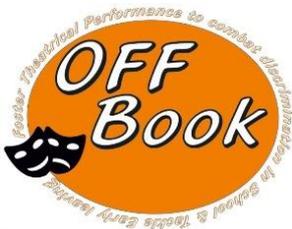
[Experiential Learning in Washington, D.C.: A Study of Student Motivations and Expectations](#)

A Practical Guide to Experiential Learning Environments written by Joli Barker tells about lessons, stacks of resources and materials and put together a plan of action that elicit effective learning experience for students. Joli Barker speaks about theory and practical issues too, such as planning session and time needed in experiential learning as method or learning approach.

Experiential learning needs time, experiential learners need support

<https://www.sciencedaily.com/releases/2016/03/160323185653.htm>

Internships and experiential learning programs typically span the length of a semester, but preliminary findings of a new University of Houston study indicate that's not long enough for students to get the full benefits. At issue are the students' expectations and their advisors' guidance.



Project Number: 2017-1-LT01-KA201-035235

3.4.3 Target Group

To manage a group is a very sensitive issue. You can have two similar groups, in purposes and composition, but using the same approach, you always have different responses.

OFF-Book project wants to encourage and qualify differences and uniqueness of every individual and so of every group. Complexity needs to be considered a value. The experience proves the best results come from very heterogeneous teams, where purposes are clear and shared, and the work reward originality instead of standardisation.

In a team composition, you technically must consider these characteristics: number of members, age, gender, difficulties and disabilities.

For an effective work, the number of students involved should be between twelve and twenty people. Nevertheless, you can work very well with less than twelve students or more than twenty. It depends also from the type of room, and the specific qualities of the professional. Groups made by more than thirty people are hard to manage, in concentration, listening, and time dedicated one by one.

As concerns the age, we have two possible sceneries: a class group or a mixed group.

The mix is always preferable, because it breaks roles and habits, inherent of a class group. However, it is always necessary to work on knowing each other, even though participants already do.

A positive aspect of a mixed-age team is contamination: the older people drag the others and the youngest bring discovery, amazement and simplicity of thinking.

However, it is better to separate pre-adolescents from adolescents: as an indication, from 10 to 14 years and 14 to 18, even though every person grows up with different time. So, it is a task of the educator to understand which work adapts better to every student.

We consider more productive groups composed by both male and female. Actually, we recommend the maximum mix as possible. *OFF-Book Theatre Lab* works on emotional growth, on meeting the others, on respect each other's age, race, religion, gender identity and sexual orientation.

The same is true for disability. Of course, you have to provide the presence of a support staff, that works with students with difficulties, according to their times and needs.

In a team, knowing each other means to know limits and qualities of all, and learning how to manage them. Students themselves can learn to deal with the troubles of the members, and this would already be a great result.

Online Resources

Creating a School Community

<http://www.ascd.org/publications/educational-leadership/mar03/vol60/num06/Creating-a-School-Community.aspx>

What would be on your mind? You might be wondering, "Will I make friends here? Will I be popular?" Or, "Will my teachers like me? Will they care about me?" Or, "Will I be able to do the work here? Will I be smart enough?" Or, in all too many cases, "Will I be safe here? Will I be teased, shunned, humiliated?" or even "Will I be ripped off or beaten up?"

These questions reveal our basic psychological needs—for emotional and physical safety; for close, supportive relationships—a sense of "connectedness" or "belongingness"; for autonomy, or a say in what happens to us; and for a sense of competence—a belief that we are capable people and able to learn. These fundamental needs shape human motivation and have major implications for learning and development.

Characteristics of a group

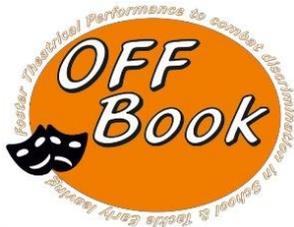
<https://www.brookes.ac.uk/services/ocslid/resources/small-group/sgt104.html>

As a general rule, a heterogeneous mix of students in each group provides the best chemistry for interaction and achievement of task.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

3.5 How to Set up a Theatre Laboratory

3.5.1 First Tuning Stage (Investigating the Educational Needs Each Group)

In the first part of the OFF-book Theatre Lab, trainers need to understand exactly the group's maturity and knowledge about the aspects investigating and developing during the educational process. The chosen instruments to reach the prevention of early school-leaving need to be adapted to the specific needs, the specific speeds of learning that is different from one group to another. The first phase of the OFF-book Theatre Lab consists of trainers' listening activities towards the group and its members, in order to understand the degree of maturity and awareness of issues. The most effective socio-affective education methodology that allows the group to reveal himself and help trainers to understand in depth is the circle-time method.

The circle-time method:

- 1) Promotes self-knowledge;
- 2) Facilitates interpersonal communication;
- 3) Facilitates the free feelings expression and personal experiences expression;
- 4) Promotes ideas and opinions sharing.

Circular communication mode, in addition to creating a climate of greater serenity and trust within the group of students, greatly enhances the involvement and participation in all activities.

The arrangement in circles makes knowledge and communication at the point of acceptance in the classroom. It helps in setting up working groups and the beginning of any collective action.

Equal distribution of physical space and the strict rotation of operations produce almost immediately in the participants a sense of positive complicity within the group.

The circle is perceived as a solid free and comfortable space that develops and strengthens networks and cooperation. Students soon show a preference for this method of work because is more relaxing and more productive.

It is important to underline three recommendations:

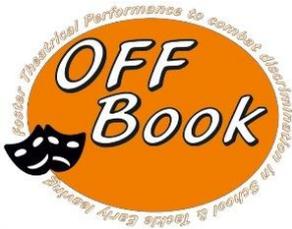
- 1) Students must be arranged in a circle
- 2) Everybody listens to others
- 3) Nobody is obliged to speak or to participate in the proposed activities but is invited to do.

Trainers should never be authoritarian, with verbal or non-verbal communication, and even if more importantly They should never make value judgements on the content of students interventions or actions carried out by students within the activity.

Any of the OFF-book Laboratories activity trainers chose as the first, it shall comply with this executive methodology. Through the circle-time method, trainers will have valuable information on:

- 1) Level of listening skills within the group
- 2) Degree of openness of the group
- 3) Degree of acceptance within the group
- 4) Ability to concentrate
- 5) Ability to self-control
- 6) Degree of reciprocity

With this information, the investigation phase of the OFF-book Theatre Lab can be considered concluded. At



Project Number: 2017-1-LT01-KA201-035235

this point, the business can continue in a targeted and calibrated way.

Development of collaborative and supportive climate among students can be carried out.

Communication skills and inclusion become cornerstones to enhance learning and to make the class a cohesive group in dealing with learning and combating aggressive and deviant behaviours.

To deal with particularly students' problematic behavior we suggest to use proper exercises described in the section dedicated to Tabs.

Online Resources

Quality circle time in the secondary school

<https://www.circle-time.co.uk/product/quality-circle-time-in-the-secondary-school/>

Quality Circle Time is not only for younger children. When life starts to get more challenging and pupils transfer to secondary school and they face extra challenges as having different teachers for different subjects, and different rooms and systems Circle Time sessions can give great benefits for them.

Circle Time: The perceptions of teachers and pupils

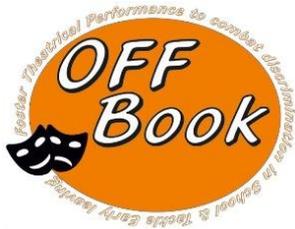
<http://www.tandfonline.com/doi/abs/10.1080/02667360220144539?src=recsys>

The paper outlines a research study, undertaken within one local education authority and as part of the researcher's work on the Education Doctorate programme at Sheffield University, that aimed to investigate teacher and pupil perceptions of circle time.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

3.5.2 Techniques to use to free the group and its emotions

To reach the individual's openness towards the group and the group towards the individual there are some techniques to be used to. The individual components solicited by the techniques during OFF-book Theatre Lab are:

- Cognitive: this represents our thoughts, beliefs and ideas about something.
- Affective: this component deals with feelings or emotions that are brought to the surface about something, such as fear or hate.
- Conative: this can also be called the behavioural component and centres on individuals acting a certain way towards something.

Each one of these components is very different from the other, and they can build upon one another to form our attitudes and, therefore, affect how we relate to the world.

The techniques used by the trainer during *OFF-book Theatre Lab* can be summarized as follows:

- Techniques related to physical movement: observation and concentration, tensions and stasis, posture, gait, a perception of one's body and body in the scenic space, work on individual rhythm and common rhythm, relationship with partners, action and reaction, intention and motivation of actions..
- Vocal techniques: sound emission linked to the body resonance boxes, breathing techniques and diaphragmatic breathing, articulation, elements of acting, pronunciation and diction.
- Techniques related to listening: body's and voice's creation in harmony with the others without direction, development of internal listening skills, scenic presence, improvisation techniques
- Techniques related to actor training: improvisation, acting and choice of styles, interpretation techniques.
- Techniques relevant to the work on texts: re-reading and rewriting, processing. Write a own text, writing in team, writing on stage.

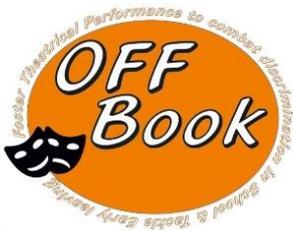
Preference is also given to improvisation techniques, to encourage the expression of one's own emotions, learning to manage it and to use its emotional resources.

During the *OFF-book Theatre Lab* the students are therefore called to work:

- 1) On the body, through relaxation techniques and body perception.
- 2) On space, to become aware of oneself and the environment.
- 3) On emotions, to get in touch with your emotions and recognize them.
- 4) On the group, through exercises of trust and courage.
- 5) On the relationship, with the monologue and the dialogue.
- 6) On the creation of the environment in the scenic space.
- 7) On time, with the story of a story on the scene.

It is, in fact, a long path, divided into several stages that correspond to the same number of work phases. In these phases the students are called to work on several levels, to eventually arrive at the realization of a final performance.

After the first phase of mutual knowledge and investigation of needs, students are invited to reflect on the conscious use of their body, gestures and facial expressions. Through this type of training, based on psychomotricity and the basic principles of theatrical animation, students can learn the language of the body, improving the relationship with their corporeity and enhancing their full potential. Knowing your body, learning to dominate it and giving it a voice, also means acquiring a greater awareness of the spatial dimension and, consequently, being able to move within it with more confidence and confidence, with advantages also in terms of the relationship with oneself and with the other. To deal with particularly students' problematic behavior we suggest to use proper exercises described in the section dedicated to Tabs.



Project Number: 2017-1-LT01-KA201-035235

Online Resources

Social Emotional Teaching Strategies

<http://csefel.vanderbilt.edu/modules/module2/script.pdf>

The script topic is about the need of teaching social-emotional skills. Teachers should be able to better define emotional literacy and identify activities that build “feeling vocabularies.” Teachers should improve the importance of providing opportunities for students to begin to understand their own, as well as others’ emotions.

Teachers’ emotional intelligence: The impact of training

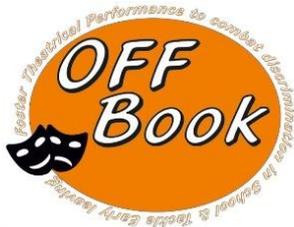
https://www.um.edu.mt/_data/assets/pdf_file/0012/278967/v1i8p6.pdf

A growing number of studies have suggested that teachers' personal competencies, and more specifically Emotional Intelligence (EI), are particularly important for teacher effectiveness. Recently, there has also been a growing recognition of the importance of social-emotional competencies to students' learning and academic achievement.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

3.6 How to Manage a Laboratory

3.6.1 Competencies needed

For the OFF-book Theatre Lab's correct management, trainers need three groupings of competences:

- 1) Area related to *knowledge* skills;
- 2) Area related to *know-how* skills;
- 3) Area related to *knowing how to be* skills.

Regarding point **1. area of skills related to knowledge**, we refer to the specific knowledge on theatrical education and on the environmental conditions in which trainers work. Technical skills related to directing and stage composition are required. And a range of technical skills including sound and lighting operation, stage management, stage and set building, live sound and lighting operation music if necessary, amplification are needed too. Trainers must be able to coordinate artistic elements, and he must be able to get ideas across to designers, without restricting with interpretations. We consider the need for acting competences only to help students. We use acting skills in order to favour the learning climate.

Regarding point **2. area of skills related to know-how** we refer to the methodological bases on the project construction, on communication techniques and group management. Basic skills such as knowing how to detect the training needs of a group, knowing how to manage the reception phases of a group of students, knowing how to use the techniques to define the shared groups' rules, knowing how to accept all the peculiarities, how to communicate and share the objectives, knowing how to choose the most suitable communication method are absolutely necessary for the trainers.

Regarding point **3. area of skills related to knowing how to be** we refer to the ethics of responsibility and the ability to manage participatory processes. The trainer must indeed be self-aware, as he must be able to accurately assess his emotional states, interests, values, and his strengths. He must have the ability to manage himself, he must know how to adjust his emotions in order to manage stress. He must control impulses, he has to be able to persevere in the face of obstacles. He must be able to plan and monitor his own progress at school and in personal life, expressing his emotions in an appropriate way. He must have social awareness and he must be capable of empathy and understand the point of view of the other. He must be able to recognize and appreciate individual and group similarities and differences. He must be able to recognize and use all the human resources in the class. He must have relational skills, he must be able to establish and maintain positive and rewarding relationships based on cooperation. He must be able to prevent, manage and resolve interpersonal conflicts. He must be able to make responsible decisions bearing in mind ethical aspects, social norms, respect for others, and the possible consequences of the actions themselves.

The inclusion of all these skills allows the union of practical-dynamic activities with those theoretical-intellectual and can represent for students, one of the possible ways, if not even to be preferred, for the acquisition and / or development of some of the eight key European competences for lifelong learning, in particular: learning to learn, social skills, spirit of initiative and, above all, cultural awareness and expression. With this awareness, we reinforce the main goal of the OFF-book project, which is a referenced model to help design interventions against school dropouts.

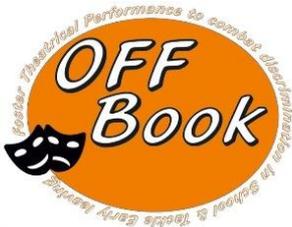
Online Resources

Facilitating Effective Student Learning through Teacher Research and Innovation

<http://csefel.vanderbilt.edu/modules/module2/script.pdf>

Publisher: Faculty of Education, University of Ljubljana, Slovenia.

Innovation of didactic and learning strategies is one of the basic demands in teacher training at all levels of education, as has been clearly recognized by the European Union. The book is intended for teachers, teacher trainees, school managers, teacher trainers and policy makers in education – all those who shape the educational experience. It contains 20 papers contributed by researchers from 14 countries. The main conclusion of all the contributors is that thorough change of educational practices requires committed, long-



Project Number: 2017-1-LT01-KA201-035235

term cooperation between researchers and teachers in implementing theoretically supported change.

KeyCoNet 2013 Literature Review: Key competence development in school education in Europe

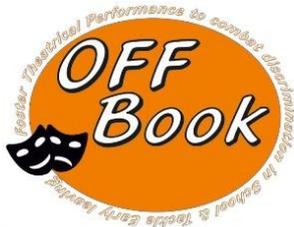
http://keyconet.eun.org/c/document_library/get_file?uuid=947fdee6-6508-48dc-8056-8cea02223d1e&groupId=11028

This literature review outlines the key issues in relation to the definition and implementation of key competences in school education in Europe, at the classroom/school as well as systemic level.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

3.6.2 Techniques

OFF-Book Theatre Labs are based on three key concepts: respect, listening and freedom, which together mean empathy. We have already specify, this is a work that uses theatre techniques to work on the person, not on characters. The techniques to reach the aim of this project, as fighting early school leaving, bullying and negative environment inside school in general are lots.

Generally speaking we can divide the path of an *OFF-Book Theatre Lab* in 5 steps:

- Team building (Knowledge)
- Confidence and strengthening of the group (Inclusion)
- Freedom and self-confidence of the individual (Deconstructing)
- Development of skills (Positive Relationships Building)
- Artistic creation (Performance Elaboration)
- Final debriefing (Process Understanding)

These phases also appear on the project's descriptive tabs, where we suggest different kinds of practical exercises, related to this paragraph.

The first point to go through is the team building. Understanding not to be alone and judged, not to be outcasts; being a part of something, where everyone is important for the others and for the work itself: this is the most relevant thing to reach, in the very first part of the laboratory.

The second aim comes naturally. When girls and boys feel the possibilities of a group, the increasing energy, the strong effects the team has on the individual, they start to let themselves go.

Only at this moment, you can successfully prove the third phase. The most difficult finality of this project is deconstructing. It means you set students free from the mental and judgemental approach, they always experience in everyday life, and you bring out their pure energy, their free bodies and voices. Students understand they are free when they do something stupid, wrong, ugly. But especially they understand that in this special place, the theatre lab, they can do everything they feel, they can be who they are.

After they recognise themselves in a very natural way, they are ready to recognise the others, in a protective space, where intimacy, respect and lightness are aloud, and rational thinking, categories and critical attitudes are not. This is what we call empathy and positive relationships building.

This is the perfect moment to work on a topic, and ask them to produce some kind of materials with their own skills, one by one, in small groups, all together (acting, writing, singing, dancing, moving, drawing...)

The last step can be the most interesting. Remember it is not about organizing rehearsals of a show. You have a strong team, knowing each-other deeply, you have worked on a specific topic and individuals and group have brought, built, prepared some materials: now they can put all together and build a performance, a creation they actively participate. Something that can turn the materials they built for themselves into something to donate to an audience.

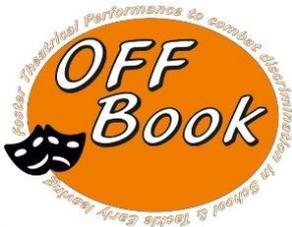
A well done work lasts also after the laboratory end. Every phase can be followed by a teacher, next to the professional educator, so that the teacher can give a sense of continuity of the work during school life.

Online Resources

What Is Positive Youth Development?

<http://faculty.wiu.edu/P-Schlag/articles/What%20is%20Positive%20Youth%20Development.pdf>

This article explores the recent approach to youth research and practice that has been called positive youth development. The author makes the case that the approach grew out of dissatisfaction with a predominant view that underestimated the true capacities of young people by focusing on their deficits rather than their



Project Number: 2017-1-LT01-KA201-035235

developmental potentials. The article examines three areas of research that have been transformed by the positive youth approach: the nature of the child; the interaction between the child and the community; and moral growth. It concludes with the point that positive youth development does not simply mean an examination of anything that appears to be beneficial for young people. Rather, it is an approach with strong defining assumptions about what is important to look at if we are to accurately capture the full potential of all young people to learn and thrive in the diverse settings where they live.

Development of Self-Concept in Diverse Students

<https://www.education.com/reference/article/development-self-concept-diverse/>

An individual's self-concept is the complex product of all life's experiences. During the elementary and middle school years, students develop a sense of independence; they learn to cope with feelings of jealousy, fear, and aggression; and they form friendships and develop empathy. Each of these social areas seems to be universal across cultures, although they may be expressed differently in various societies.

3.6.3 Different roles

OFF-Book Theatre Labs are led by professional theatre educators, with the teacher's assistance.

It is important to understand differences, peculiarities and possible synergies between these professionals. Theatre educators can be very effective on *OFF-Book Theatre Lab*. On the one hand, they are theatre workers, with technical skills they can use with students, by adapting exercises or performance scenes to the aim of the lab. On the other hand, they are strangers, they come from outside of the school, becoming soon reference adults for students. They deal equally with students, without knowing them in the school environment. They must have a completely different approach compared to teachers or parents.

However, in *OFF-Book* project the key role is represented by teachers. Teachers are the link between teenagers and school, between students and families, between theatre educators and school.

Teachers can take part to an *OFF-Book Theatre Lab* in four different ways:

- as project managers,
- as leader's assistant,
- as connection and development of the educator's work,
- as members of the group of participants.

The project management is everything that can help the lab to take place and to be successfully completed. (bureaucracy, contacts with school, families, meetings' organization, timetables, space ...etc...). All this stuff is very important to ensure a relaxed work environment.

Trained teachers can also take part of the laboratory, as leaders' assistants, helping them to reach their targets. To do this, teachers need to abandon their usual role, to be perceived by student as peers, who play with them, who show their humanness, by taking off the dress of judges. They can also try to export some exercises or some debates out of the lab meeting, for example during their lessons, obviously, according to their own skills and to the leader's method.

Teachers in this condition can also take part to the lab as participants, working together with students. In some occasions it can be interesting, useful and prolific, also for the relationships during the school time. However, teachers are not teenager, and in some kind of exercises it is better they don't work.

It is a leader task to decide which role is the best for the involved teachers. The leader's aim has to be to ensure a fruitful environment for the work and a peaceful atmosphere.

However, every professional has to face different challenges in relation with the role she/he adopts in front of students. Skills and practices never are enough. The unique way is learning to listen for what is needed and to be always aware of the dangerous power they have, working with the frailty of young people.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

In conclusion, theatre educators and teachers should find their proper way to work together successfully, also helped by the OFF-Book training.

Online Resources

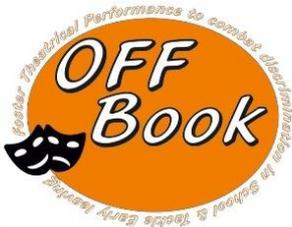
[The Role of Teachers' Experiential Learning and Reflection for Enhancing their Autonomous Personal and Professional Development](#)

Today's teachers are not only teaching, but they have to fulfill various educational roles. This situation demands teachers to learn continuously. They should develop themselves to improve students' achievement. To grow continuously, teachers should not just wait for formal, instructed or top-down training or learning. They should be autonomous and self directed. They should be aware and analyze what they need and how they should obtain knowledge or skill that they need. Autonomous teachers learn by reflecting their daily teaching and learning experiences. They use their experience as opportunity to learn. There are three main sources of teachers' learning: their teaching experiences, sharing ideas in professional communities, and by researching. Keywords: professional development, learning from experiences, professional communities, researching, reflection.

Extending experiential learning in teacher professional development

<https://www.sciencedirect.com/science/article/pii/S0742051X16300713>

Paper introduces the use of experiential learning during the early stages of teacher professional development. Teachers observe student outcomes from the very beginning of the process and experience new pedagogical approaches as learners themselves before adapting and implementing them in their own classrooms. This research explores the implementation of this approach with teachers in Irish second level schools who are being asked to make significant pedagogic changes as part of a major curriculum reform. Teachers' self-reflections, observations and interviews demonstrate how the process and outcomes influenced their beliefs, resulting in meaningful changes in classroom practice.



Project Number: 2017-1-LT01-KA201-035235

3.6.4 Topics and Issues

OFF-Book Theatre Laboratories want to be a useful instrument to fight teenager's difficulties, problems and discomforts, related to school environment but not only. All these issues generally emerge from fears, lack of self-confidence, relational inabilities. So, *OFF-Book* proposes an artistic work on relations, emotions and communication skills. Using Theatre in Education (TIE) you can engage a positive process, working on bullying, social exclusion, racism, and other phenomenon.

All these topics can be addressed in the theatre laboratory, openly, explicitly or not.

Sometimes it can be more effective to face some issues from other points of view, for example in an artistic way. You can see soon, that every kind of topic will deal with the project issues, if it gets involved teenager's life and thoughts. Arguments like love, friendship, identity, death, fear, rebellion, rage, war, freedom, metamorphosis, madness are all big boxes, containing everything students want to talk about.

Other interesting topics can be arguments related to our present time, like connections, digital world, the image power, terrorism, dictatorship, economics, Europe, woman and violence, genders, sex, religion, rights ...etc...

Even though you choose a reference book, or one of these huge arguments, you must remember this is not a school work, done because students learn something about the world or literatures. They are all pretexts, excuses, to let the students speak about themselves.

Technically, during the circle time you can face the topic you choose, but in total openness, trying not to give students any answer or point of view. Let them go through the issue, with their own instruments. Then ask them to prepare some proposals, in a theatrical language, and work on their suggestions.

You will soon see that the discussions on the topic, made after the physical and performative creation, are more concrete and intense, and students tend to be more open.

In conclusion, *OFF-Book Theatre Labs* work on student's problems very deeply, but not necessarily cards on the table. The theme chosen and the process made by theatrical techniques can facilitate a not aggressive approach, which could be also dangerous according to different levels of sensitivity in the group.

Online Resources

[Interventions for Students At-Risk of Dropping Out of School](#)

In creating strategies to address attendance, behavior and course performance it is important to plan prevention initiatives that affect all students, interventions that target smaller populations of students and personalized interventions that meet the individual needs of specific students. The charts provide examples of each of these.

Empathy and Moral development.

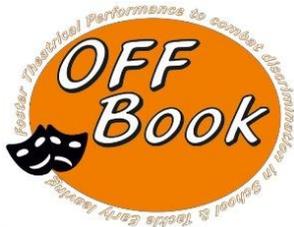
<http://catdir.loc.gov/catdir/samples/cam032/99029669.pdf>

The main issue of the paper understands the way in which empathy impact on students daily life and why.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

3.6.5 Tools and environment

OFF-Book work needs a particular care for environment and tools, which are used, concretely and abstractly. Concretely, to create a positive atmosphere you need an appropriate working environment. *OFF-Book Theatre Labs* require empty spaces, not too small or too large, with a good floor, if you work barefoot. It would be good if this room were as neutral as possible.

For some exercises can be useful to have complete darkness, and, generally, a different kind of illumination, maybe something more intimate that neon lights can help, as well as curtains at the windows, not to observe or be observed by the world outside.

Music and sounds are essential. So, this room needs to have a music equipment. Furthermore, it has to be a place where students feel safe if they sing or scream, without disturbing others, and especially where they don't feel judged by someone outside.

In short, everything can give a sense of isolation, protection, safe and intimate environment can help the work becoming deeper and more useful.

You can also need pens and papers, colours and every material could be needed for the exercises proposed. A participant's list is necessary too, to check the student's frequency and to sign notes on them, about how they respond to the exercises, or if you want to remember something they have said.

Other tools needed can be asked to the students. For example, appropriate dresses for the physical work, or objects can be used during the exercises.

But the abstract tools are the real important equipment of theatre educators and teachers.

Openness is the basis. Listening and advising skills, care and attention are always requested. Educators and teachers sign the contract with students at the beginning. They also respect the rules of the laboratory: not to judge not to be judged, not to speak when it is not required, to try everything at one's best in the unique possible way: one's. Teachers and educators accept to be considered peers, as human beings, especially for teachers, in a different way compared to school life.

All these requirements contribute to have a very positive working environment.

Online Resources

Experiential learning

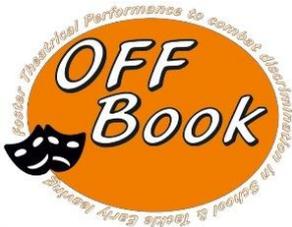
<https://facultyinnovate.utexas.edu/experiential-learning>

Experiential learning takes various shapes and takes place in various settings. As seen in this video, students can benefit from experiential learning at any stage of their development through any or many disciplinary pathways. But such an approach to teaching requires ample planning and guidance to ensure the highest chances for success. The following tips highlight the most important elements of the best experiential learning opportunities.

Experiential learning tools to enable participants to get hands-on experience with concepts

http://www.experiential-learning-games.com/experientiallearningtools.html#link_357241

On this page we will be looking at Experiential learning tools to enable participants to get hands-on experience with concepts. All of this site is about one kind of tool - games. On this page and its connecting pages though we will look at other tools.



Project Number: 2017-1-LT01-KA201-035235

3.7 Typology of Final Feedback Expected (Performance, Written Papers, Video)

The final feedbacks of *OFF-Book Theatre Lab* depend on the type of work done, the group characteristics, the educator skills, the student's proposals, and after all the availability of spaces and times provided by school or organizers.

A final performance, to be effective for OFF-book, needs to be designed and written by the students. The educator has to accept their proposals, turn them into scenes, building a highly emotional performance, for boys and girls and for the audience too. Students need the right time and method to be ready to tread the boards, feeling secure and appreciated, supported by the whole group, and the dramaturgy of the show. To act, doing and saying things they wrote, will have a powerful effect on their growth, self-confidence and relational skills. That's why we consider the final performance an important step of the path. A show, not to be harmful, must be a team performance, where everyone participates equally, according to each one's possibilities. This type of final feedback is not recommended when the path is short-lasting. The emotional strain to handle is high and dangerous, if not well trained.

Educators and teachers must absolutely avoid the classical theatre patterns: delivering a script already written, assigning roles and characters. It would be against the OFF-Book method.

Other types of feedback are available. Travelling performances, for example, remove the problem of having a theatre or a stage to be set up. Performances are more interesting than shows because of the option for the audience to actively participate. It is a sharing event, which can move along a path and in every stop something happens. This kind of experience can take place everywhere, by building the performance site-specific.

A team performance can take place also in the city spaces, squares, parks, streets, preparing small actions to do in groups, involving people passing by and residents. Being like a party or a meeting this feedback can be stress less and positive, also for the fact students are welcome in a community.

Other options are the work demonstrations: open lessons, the audience are invited in, to watch the work of OFF-Book from the inside, and perhaps to take part actively of a work session.

There are also not performative responses that can be essential, collective or personal feedbacks. For example, written papers, drawing, anything students leave at the end of the lab as a sign, a goodbye, a word of thanks.

Online Resources

Examples of final *OFF-BOOK Theatre Lab* performances

<http://www.premiogaber.it/gallery.html>

Teatro Stabile di Grosseto addresses its main attention to the world of childhood and adolescence through the production of theatrical performances focused on educational issues of great impact:

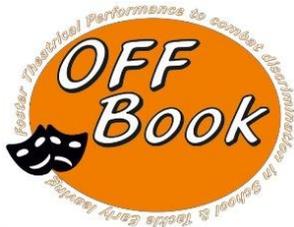
- acceptance of diversity
- inclusion
- correct use of media and Internet

Through the web link mentioned, you will discover final Theatre Lab performances. "**Giorgio Gaber Award in New Generations - Freedom is participation**" annually hosts three workshops experience for each of the 20 Italian regions for a total of 60 theatrical educational projects, covering the whole Italian school system according to each grade. Groups of thousands of students and hundreds of teachers exchange their experiences in a shared three-days session, which represents an important moment of encounter, dialogue, human exchange and training.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Project Number: 2017-1-LT01-KA201-035235

3.8 Final Debriefing with Users

The OFF-book Theatre Lab places at the centre of the training process people with emotional, cognitive and behavioural components as well as creative potential. The OFF-book Theatre Lab is therefore characterized as a privileged educational tool to meet the training needs not completely covered by traditional training. Learnings are fixed by a final reflection (debriefing moment). In this phase, trainers focus on what happened in the experience (what?), on the consequences of the behaviours implemented (so what?) and on the possible behaviours useful in everyday life in the school environment (now what?).

At the end of each laboratory stage, therefore, trainer must design a relevant space dedicated in the classroom to the conceptual elaboration of the experience, to the development of effective behavioural models and concrete action plans. In this phase trainers provide support and orientation, to ensure that the training process proceeds in a coherent and effective way towards the defined objectives.

The transfer of learning content to the school context is the fundamental phase of the training process; During reflection and conceptualization phases, trainers stimulate and facilitate the connection between what happened during the experience and the reality of group's daily life. In order for the transfer to be as deep and effective as possible, the planning phase is important: already in the construction of the program, it is necessary to keep in mind the context in which the participants "read" and give meaning to the experience, providing space and appropriate times. Space will be represented by the classroom, for the time we consider necessary from 4 to 8 hours of work.

We write down on following a small user guide, composed of general indications and possible questions, for the trainer to manage the debriefing phase.

General indications:

- Stimulate reflection on targeted questions
- Encourage everyone's participation and dialogue
- Summarize the meaning of the interventions

Possible questions for further study:

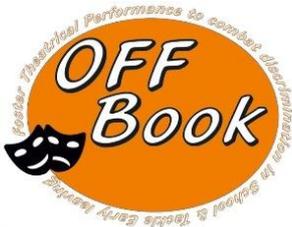
- Before the story of positive events in the debriefing phase: What struck you? Why do you consider it important?
- Before the problems highlighted during the debriefing phase: Why does this happen? (Please ask the question several times, to get to the root causes)
- In the face of a criticality not sufficiently analyzed: What would be a significant improvement?
- Before the difficulties emerged: What would it take to improve?
- Before accepting the difficulties and challenges: Why is it difficult to change? What are the obstacles?
- Before challenges: What could you help? Who could help?
- Before the alleged exceptionality of the laboratory with respect to everyday life: What could be done differently? (repeatedly, to generate alternatives)

Useful techniques to encourage everyone's participation:

- Conversations in pairs
- Discussions in small groups
- Movements between subgroups
- Brainstorming
- Post-it

Useful techniques to summarize:

- Ask: what is the common theme?
- Ask: what does this tell us?
- Explicit the common theme and ask for consent (it seems to me that here there is a common theme ...).
- The explicit part of the common theme and ask what is missing (is there anything else?).
- Ask what the consequences of the statements made are.



Project Number: 2017-1-LT01-KA201-035235

- Create a logical thread starting from the comments made by the participants (so, in summary, you said first of all that ... then ... then ...).

Online Resources

Debriefing Strategies Can Improve Student Motivation and Self-Efficacy in Game-Based Learning.

<https://journals.sagepub.com/doi/abs/10.1177/0735633115598496>

Debriefing is an important step in game-based learning environments. Fanning and Gaba defined debriefing as “facilitated or guided reflection in the cycle of experiential learning.” In the present study, the effect of different debriefing strategies in terms of two factors, grouping (self vs. team) and timing (in-game vs. postgame), was investigated on the motivation and self-efficacy levels of students.

Completing the Experience: Debriefing in Experiential Educational Games

<http://scottnicholson.com/pubs/completingexperience.pdf>

By including more debriefing activities in an experiential game, the learning experience can be more effective. These debriefing elements in games can also assist teachers wanting to use these games as at-home supplements to classroom lessons by ensuring that the students go through the critical debriefing process.



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.