



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.

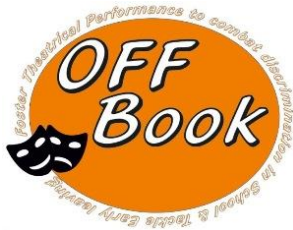
In this chapter you will be shortly introduced to examples of existing projects in Europe. Countries in which they are held are Denmark, Malta, United Kingdom and Norway. The main criterion was that organisations must have been founded by the governments or other reliable authorities. The activity of 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.



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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.

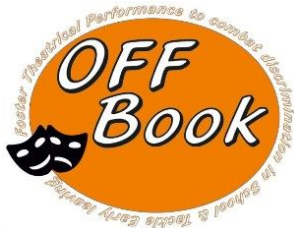
In the 19th century, the French François Delsarte started connecting gesture, body language and oration in the attempt to decode them. Then Konstantin Stanislavski stressed the necessity of the balance that should be maintained between the psychic, mental and physical status of the student, on stage 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



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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>

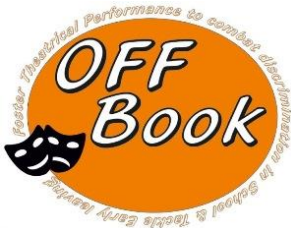
Loretto is one of the pioneers in supporting experiential education and explaining its advantages.

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



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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.



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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.

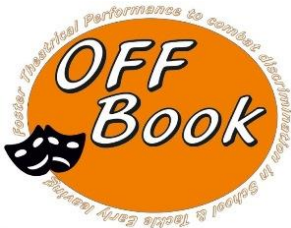
Along the years, more and more teachers use theatre games based on Viola Spolin and other authors' work to encourage social interaction and creative stimulation. During their classes, improvement comes from the safe atmosphere the teacher provides, from the appropriateness of the exercises proposed and 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.



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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.

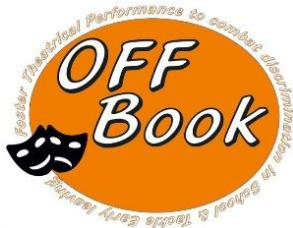
The role of the theatrical teacher / educator in the theatre laboratory is to provide the resources and situations most suited to help the students build their own selves and to promote a positive, affective climate, as only then – when they have the certainty of not being judged- will the students trust 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



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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.



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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.



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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%ADsica%20y%20Art%20C3%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 -



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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=0ah_UKEwilsOiwslNaAhVEPFAKHw1DvcQ6AEIYTAH#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>

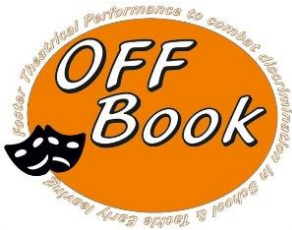
How theatre education can save the world | Rachel Harry

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



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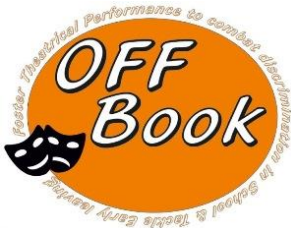
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students become more assertive, more analytic, less judgemental, more empathetic and give them a holistic view of different social situations:

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



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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.

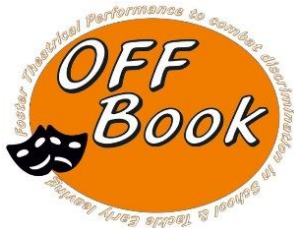
The aim is to facilitate higher quality in art and culture subjects in kindergartens, primary and secondary education. The activity as a national center is aimed at achieving more involvement and greater interest in education, in art and culture subjects. The activity of the center is meant to offer 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

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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.