



Using drama to address bullying

A Teacher's Manual

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## Introduction

This manual has been developed by InSite Drama, partner of Action Synergy, which support teachers to address bullying with young people in schools, youth groups or other formal and non-formal settings. The project intends to make a difference within the education system in each partner's country or region through:

- better trained teachers and support staff to address bullying in all its forms
- better trained staff in community environments to support young people and their parents, carers, guardians and wider family and friends networks to address bullying
- greater confidence in using drama techniques at school in and outside of the classroom to create safe places to discuss bullying and other contentious issues
- more understanding that the "classroom" can be different to the traditional concept of a classroom located within a physical building of a school and can encompass a theatre environment to offer informal learning opportunities
- offering greater flexibility for teachers to use a more diverse range of learning styles and content by using drama in education techniques and apps developed for mobile technologies
- improving the content of anti-bullying programmes on offer in schools at all levels within the compulsory education sector by adopting a whole school approach to cascading learning across the whole school curriculum
- improved knowledge of the frequency of cyber bullying taking place
- reducing the disparity in knowledge, skills and understanding between countries in the partnership in regard to bullying and its impact

## Context

Bullying is an oppressive force that impacts on the lives of many young people and adults, be that through the devastating psychological and physical consequences experienced by a victim, as a bystander or by acting as a bully themselves. With the ever growing development of online technologies, young people face a 24 hour intrusion from strangers and unwelcome, unavoidable communications. This dark online world can easily be hidden from trusted friends or adults, and without a lease for their emotions, it may lead to feeling of entrapment, or worse, damaging coping strategies including self-harm and suicide.

## What is drama?

Drama creates the possibility for contextualised learning; problems, themes and events can be seen within a specific situation and from the perspective of people affected by it. Drama helps to deepen the understanding of certain problems or scenarios.

Working with particular problems such as bullying might be emotionally and/or intellectually challenging and demanding; it can strike a chord with our own experiences and personal attitudes. However, this opens up the potential for deeper learning and understanding of our societies, ourselves and how we interact with each other in it.

Through drama we look at these issues from different angles, different points of view and continuously evolving perspectives. We build a fictive but detailed context; we build a story by creating specific situations, that is shaped by the imagination and experiences held in the group.

On one hand fiction helps to keep a distance from the situation and protects the participants. On the other hand, fiction helps to build engagement. Drama happens *in our head* by activating our imagination.

### **In drama, we frequently change working styles and perspectives:**

- Working in large groups/small groups/pairs/individually
- Watching/ listening/ discussing/ creating still images/ improvisation/ directing
- Working with the location/ working with the character/ working with the problem/ working with the story
- Building the story/ listening to the narrative
- Addressing the perspective of the bully/ accomplice/ bystander/ victim/ teacher/ parent
- Building up fiction and a story as well as reflecting and presenting back

## The basic steps of structuring drama

The below stages provide an outline of how to plan and set up a drama lesson with any group.

### 1. Setting the aims

You will first need to consider:

- Who am I working with? (age, size of group, maturity of group, experience in drama, any other important features, eg. special needs)
- What am I interested in? What is the purpose of the dramatic process?
- What interests the group? What is my aim with their subject of interest?

### 2. Setting the situation

Think about the following criteria in you scene:

- Place
- Time
- Roles
  - Who are we playing?
  - What is the frame distance?
- Consider the issues that could arise within the fiction
  - Possible tensions
  - its relation to potential problems in real life



**3. Planning the steps to build the situation, to deepen in and reflect on it-** how will your participants build up the situation and how will you facilitate their reflection on the scenario they have built?

**4. Planning the roles and the questions of the facilitator** – decide which roles the facilitator will take on (e.g. the victim, the bully, the headmaster) and what kind of questions to ask during the discussions to draw out meaning.

## Structuring a drama lesson

This chapter will look in depth at the stages of a drama lesson and the kind of activities and techniques to include at each one.

1. **Identify your Central theme:** understanding the impact of bullying and the responsibility of different actors in it.
2. **Identify your aims of the lesson:**
  - participants will investigate the problem from different perspectives, and think about the responsibility of different actors in bullying,
  - those who have experienced bullying from one perspective (the bully /accomplice / bystander / the bullied) will have the possibility to place themselves in another role,
  - participants will have the opportunity understand the adults' (parents'/teachers') point of view
  - group members will have the chance to give advice and offer solidarity indirectly to the victims of bullying.

**All this can happen within a fictive situation through the safety of taking on a role of a character.**

**Props needed:** paper, felt-tip pens, post-it notes, masking tape, school bag.

**Space needed:** at least a classroom sized space with moveable chairs and desks.

### 3. The structure of the drama piece



#### Introduction

1. **Introduction** from the facilitator. In case it is the first time she/he is meeting the group they could introduce themselves as well. "I brought you a story that we could look at together".



2. **Warm-up game:** to learn names/an energiser/to get the group concentrating and ready. The use of this can depend on the needs of the group (optional element in the structure).
3. **Discussion:** *What will make a difference to how a young person feels in his/her school?*



#### Sharing the problem

4. **Marking the space:** a bus stop near Thessaloniki. The bus stop is marked using three chairs by the facilitator. The surrounding is described through the participation of the group; what can be seen, what the feeling of the space is, what are the smells, etc.

The chairs have strips of masking tape stuck on them.

We ask the participants to write/draw the graffiti that is on the bus stop on to strips. The graffiti on the strips are then shared with the group, and discussed.

5. **The facilitator narrates:** she/he will take on the role of Peter<sup>2</sup>, who is 11 years old<sup>3</sup>. We will see him on a school day in the afternoon. **A short scene:** Peter is fleeing, he throws his bag on the ground. "Fuckers." Reads the graffiti, takes out a pen and writes something on top of one of them.

6. **Discussion:** what did you see?



#### Analysing the situation from the victim's side



7. **Narration:** a teacher from the school saw Peter running away, but did not see what happened. The teacher follows Peter to the bus stop.  
**Improvisation:** one of the participants can play the teacher. The facilitator remains in the role of Peter and he does not reveal what happened but tries to diverge the discussion, saying everything is fine.

8. **Discussion:** What is holding Peter back from talking? The facilitator puts masking tape between the spot where the teacher sat and the spot where Peter sat and writes the things the participants say are stopping Peter talking.

<sup>2</sup> If there is a Peter in the group the name should be changed!

<sup>3</sup> The age of the boy can be changed depending on the group. There should be a difference between the group's age and Peter's.

➤ **Analysing the situation from the perspective of the bully, the accomplice and the bystander**

9. **A whole group still-image:** Something happened at the school gate. The site is created with the group and the school's motto is put on the gate. We discuss what might have happened, but do not fix the role of all the participants. Whether the bullying brought in is physical or verbal and the extent of it, is decided by the participants.<sup>4</sup>

The image is set up step by step with the active participation of the group. Everyone should place themselves in the image of the school gate scene. The facilitator stays in the role of the victim.



**Thought tracking:** The facilitator goes around and asks those she/he touches on the shoulder to say something or do a gesture. They can say something which their character would actually say or do in that situation, or a thought that remains in their head.

10. **Creating depth:** the bully, an accomplice and a bystander is chosen by the facilitator. They are all given fictional names. We discuss the following in all three cases:
- action - what is she/he doing?
  - motivation - why is she/he doing it?
  - investment - what is at stake for her/him?
11. **Working in groups on images or scenes:** three groups work on a different role, either the bully, or the accomplice or the bystander, and look at the model for their action. Where did they learn to act like this? These scenes or images are **shared**. Whilst they are shared the facilitator discusses: what is the characters' outlook on life – how do they show this through their action?

➤ **Analysis of the situation from the parents' perspective**

<sup>4</sup> This is the only situation in the drama where a participant plays the role of the bully, in all other moments both the role of the bully and the victim is taken on by the facilitator. It might be useful to reinforce the fictional nature of the situation, that everyone is playing a role.

12. **Narration:** Peter arrives home and locks himself in his room. **Short discussion about the space:** Peter's room is set up as described by the participants. **Still image:** Peter in his room alone. The facilitator is directed by the participants.

13. **Forum theatre:** the participants are offered the role of the parent who tries to talk with Peter. The situation starts with the doors closed and the question is how the parent could get in. Peter only says as much as would be appropriate in such a situation; he might hint that the bullying is happening on other forums as well, e.g. the internet.



➤ **Analysis of the situation from the teachers' perspective**

14. **Meeting:** the whole group is in the role of the school's teaching staff. The facilitator is in role as an "unmotivated" head teacher. Some parents have complained that there is too much aggressive behaviour among the students. The head teacher is not very motivated to deal with this problem, but worries about the reputation of the school. We don't know who the aggressors are or what is happening really, so it would be useful to get to know more and participants decide how to do this.

15. **Improvisation in pairs:** The participants form pairs, one of them is a teacher, the other one is a student. The teacher tries to find out what is happening among the students. The student was present at the incident at the school gate but can decide if she/he was a bystander or an accomplice (she/he cannot take on the role of the bully or the victim), and can decide how much and what she/he says. (Try to be realistic, how much would a student tell a teacher?)

16. **Meeting:** the participants that had taken on the role of the teachers make a circle together with the facilitator in the role of the head teacher, and they report back on what they found out and what could be done. The participants who played students earlier can watch the discussion. They can reflect on what they saw *after* the meeting is finished.

➤ **Possibilities to change the victim's situation**

17. **Small group discussion:** what could the different actors do to improve the situation? The participants collect ideas about what the following people could do:

- classmates who are bystanders
- teachers
- parent
- victim

The groups **share** their ideas with each other.



18. **Whole group improvisation:** There will probably be suggestions for the bystanders to do something in the group discussion. We then choose a situation where this could actually happen and test it out in an improvisation. The victim is not present in this moment, and the role of the bully is taken on by the facilitator. The situation should be directed so that the bully (facilitator in role) is placed standing opposite to the group. This should be made possible for the group to get their message through to the real life bullies in the group by aiming it at the facilitator in the safety of their fictive roles.

➤ **Reflection and closing the process**

19. **Discussion** about any issues arising from the whole group improvisation. Possible directions for this could be to discuss the responsibility of different people in the bullying situation, or what could have been done at other stages of the bullying?

20. **Closing the process:** Everyone can send a message to Peter. They are written on post-it notes and can be placed on the graffiti in the bus stop.

## Key terms

(Source: DICE Consortium (2010): *Making a world of difference. A DICE resource for practitioners on educational theatre and drama* (Ed. Cooper, C.). Budapest, Hungary)

<p><b>Applied theatre and drama</b></p>	<p>Applied drama is related to the practices of community-based theatre and is usually a reference to forms of dramatic activity that primarily exist outside mainstream theatre institutions. As an umbrella term, applied drama (or applied theatre) is comprised of diverse dramatic practices as:</p> <ul style="list-style-type: none"> <li>• community theatre</li> <li>• psychodrama</li> <li>• social theatre</li> <li>• theatre of the oppressed</li> <li>• debate theatre</li> <li>• youth and children theatre</li> <li>• games and exercises</li> <li>• interactive theatre</li> <li>• pre- and post-performance sessions</li> <li>• theatre in education (TIE) programmes</li> </ul> <p>A shared aspiration is to use drama to improve the lives of individuals and create better societies.</p>
<p><b>Process drama (also known as drama in education, educational drama, creative drama)</b></p>	<p>Process drama is a genre of educational drama which focuses on collaborative investigation and problem-solving in an imaginary world. Process dramas use 'pre-texts' (photographs, newspaper articles, music, artefacts, etc.) to frame the investigation and raise questions for the students. Process dramas are improvised, not script-based, built up from a series of episodes or scenic units, usually in a non-linear and discontinuous fashion. The entire group of participants are engaged in the same enterprise, and the teacher may function within the drama as playwright and participant. A primary purpose of process drama is that the participants discover, explore, and articulate a theme, narrative or situation together as percipients, i.e. as both participants and observers, or put differently: as audience to their own acts. In process drama there is an intention to learn and understand, rather than to perform and entertain.</p>
<p><b>Theatre in education</b></p>	<p>Theatre in education (TIE) is a theatre genre and dramatic outreach activity for schools or nurseries/kindergartens – tailored to specific age or target groups - by professional actors. Its primary aim is to use theatre and drama to create a wide range of learning opportunities across the whole curriculum. Most TIE programmes comprise performance and participatory/interactive elements. Actor-teachers (so called because they use the skills of the actor while thinking as a teacher at one and the same time) engage the pupils directly in parts of the play, or tasks and activities extending from it. Often the TIE programme involves preparation work and follow-up (usually</p>

	drama) activities developed as a part of the whole experience.
<b>Fiction</b>	The dramatic fiction is an imagined reality, the essential ingredient for an activity to be called theatre/drama. It is the nucleus for all acting behaviour and is dependent on a willingness to make-believe, i.e. to enter the 'as-if' or the dramatic world.
<b>Frame / framing</b>	Frame or framing in drama denotes both a role function for the participants in a dramatic event, a degree of distance from the actual event, and a certain perspective or viewpoint through which the event is explored. Frame gives participants a certain role authority, providing a heightened consciousness of the significance, implication and understanding of the event. Frame is also a means of providing dramatic tension
<b>Protection</b>	Protection in drama means to shield participants from unwanted personal exposure. The awareness of the make-believe reality, which presumes a degree of detachment from 'the real', is a basic condition for protection. Protection is not necessarily concerned with protecting participants from emotion, but rather with creating a safe enough space for the participants to be both engaged and detached; to be protected 'into' the drama.
<b>Improvisation</b>	Improvisation in drama means playing without a script: to offer a spontaneous response to the dramatic situation unfolding and being explored. Improvisation is setting out to solve a problem with no preconception as to how it should be done, permitting everything in the environment – animate or inanimate, actions or ideas – to work in solving the problem and investigating the situation. Improvisation in the context of this resource book is not a skit, a game or theatre sport. It is a process of creating an imagined world together with fellow participants, to discover, articulate and sustain fictional roles and situations without a given plot or story line for the communication. Improvisation means saying 'yes' to one's own intuition and imagination within the constraints and 'rules' of the fictional situation, whilst accepting ideas offered by fellow players.
<b>Still image, Tableau</b>	Tableau is a depiction (or still image, freeze frame, frozen picture) created by the participants' bodies as a response to a situation, a narrative or a theme. The function of a tableau is to "stop time", arrest attention, and detain the viewers' perception. Tableau is often used to capture a significant moment, accompanied by interpretation, reflection and discussion.
<b>Teacher-in-role</b>	Teacher-in-role means that the teacher takes on a role other than her/himself and works in a fictional context with participants who are usually also in role. The teacher-in-role-convention comprises various role dimensions, like: 'the leader' – authority role (for example, mayor, gang leader, captain, chairperson, chief executive), 'the opponent' – authority role (for example, unfair headmaster, insensitive director, cunning real estate agent, dishonest politician, ghost), 'the second in command' – a mid-position role (for example, messenger, delegate, police officer on duty, doctor's assistant, acting manager), 'the oppressed' – low status role (for example, asylum seeker, newcomer in need of work, victim of bullying, prisoner, waitress), 'the helpless' – someone-in-need role (for example, pensioner, disabled person, homeless person, refugee without passport, outcast). The teacher-in-role represents a figure with an attitude and a sentiment; it is not a character and the teacher should not be perceived as a performer. T-i-R is a much-used strategy and form in process drama.
<b>Forum theatre</b>	The Forum theatre designed by Augusto Boal is a genre and a strategy in

which a situation with an unhappy ending, where a person usually is suffering some kind of oppression, is played out before an audience, who are invited to enter the action and try out solutions for transforming the situation to a more satisfactory ending. In 'classic' forum theatre, the situation is devised in small groups; the problem is based on the participants' own experiences, and acted out in the plenary (the common forum). The participants in a forum theatre take on functions as both actors and spectators, from which the term spect-actor has been coined.

## Suggested further reading on drama education

(Source: DICE Consortium (2010): *Making a world of difference. A DICE resource for practitioners on educational theatre and drama* (Ed. Cooper, C.). Budapest, Hungary)

Szerző	Cím	Kiadó	Év
Ackroyd, Judith	<i>Role reconsidered. A re-evaluation of the relationship between teacher-in-role and acting</i>	Stoke on Trent: Trentham Books	2004
Balfour, Michael & Somers, John (eds.)	<i>Drama as Social Intervention</i>	Concord, ON: Captus University Publications	2006
Boal, Augusto	<i>Theatre of the Oppressed</i>	New York: Theatre Communications Group	1985
Boal, Augusto	<i>Rainbow of Desire</i>	London: Routledge	1995
Boal, Augusto	<i>Games for Actors and Non-Actors</i>	London: Routledge	2002
Boal, Augusto	<i>The Aesthetics of the Oppressed</i>	Oxford: Routledge	2006
Bolton, Gavin	<i>Drama as Education. An argument for placing drama at the centre of the curriculum</i>	London: Longman	1984
Bolton, Gavin	<i>New Perspectives on Classroom Drama</i>	Herts: Simon & Schuster Education	1992
Bolton, Gavin	<i>Acting in Classroom Drama. A Critical Analysis.</i>	Birmingham: UBC/Trentham Books,	1998
Bond, Edward	<i>The Hidden plot. Notes on theatre and the state</i>	London: Methuen	2000
Bowell, Pamela and Heap, Brian S.	<i>Planning Process Drama</i>	London: David Fulton	2001
Burton, Bruce	<i>The Act of Learning. The Drama-Theatre Continuum in the Classroom</i>	Melbourne: Longman Cheshire	1991
Byron, Ken	<i>Drama in the English Classroom</i>	London: Methuen	1986
Carroll, John; Anderson, Michael and Cameron, David	<i>Real Players? Drama, Technology and Education</i>	Stoke on Trent: Trentham Books	2006
Council, Colin and Wolf, Laurie (eds.)	<i>Performance Analysis - an introductory coursebook</i>	London: Routledge	2001
Courtney, Richard	<i>Play, Drama and Thought. The Intellectual Background to Drama in Education</i>	London: Cassel & Co	1974
Courtney, Richard	<i>The Dramatic Curriculum</i>	London: Heinemann	1980
Davis, David (ed.)	<i>Edward Bond and the Dramatic Child</i>	Stoke on Trent: Trentham Books	2005
Davis, David (ed.)	<i>Gavin Bolton. The Essential Writings</i>	Stoke on Trent: Trentham Books	2010
Eriksson, Stig A.	<i>Distancing at Close Range. The significance of distancing in drama education</i>	Vasa: Åbo akademi	2009
Erven, Eugène van	<i>Community Theatre: Global Perspectives</i>	London: Routledge	2001
Fischer-Lichte, Erika & Jain, Saskya Iris	<i>The transformative power of performance: A new aesthetics</i>	London: Routledge	2008

Fleming, Michael	<i>Starting Drama Teaching</i>	London: David Fulton	1994
Fleming, Michael	<i>The Art of Drama Teaching</i>	London: David Fulton	1997
Fleming, Michael	<i>Teaching Drama in Primary and Secondary Schools</i>	London: David Fulton	2001
Fox, Jonathan & Dauber, Heinrich (eds.)	<i>Gathering Voices. Essays on Playback Theatre.</i>	Bad Heilbrunn: Klinkhardt Verlag	1999
Gallagher, Kathleen	<i>Drama Education in the Lives of Girls.</i>	Toronto: University of Toronto Press	2001
Gallagher, Kathleen & Booth, David (eds.)	<i>How Theatre Educates: Convergences and Counterpoints with Artists, Scholars and Advocates</i>	Toronto: University of Toronto Press	2003
Govan, Emma; Nicholson, Helen and Normington, Katie	<i>Making a Performance. Devising Histories and Contemporary practices</i>	London: Routledge	2007
Govas, Nikos; Kakoudaki, Georgina; Miholic, Damir (eds.)	<i>Drama/Theatre &amp; Education in Europe. A report. Part 1</i>	Athens: Hellenic Network Theatre and Education and IDEA Europe	2007
Govas, Nikos (ed.)	<i>Theatre/Drama and Performing Arts in Education: Theatre and Education at Centre Stage, 5th International Theatre and Drama Education Conference</i>	Athens: Hellenic Network Theatre and Education	2009
Grady, Sharon	<i>Drama and Diversity. A Pluralistic Perspective for Educational Drama</i>	Portsmouth: NH, Heinemann,	2000
Heathcote, Dorothy and Bolton, Gavin	<i>Drama for Learning. Dorothy Heathcote's Mantle of the Expert Approach to Education</i>	Portsmouth, NH: Heinemann	1995
Heathcote, Dorothy and Bolton, Gavin	<i>So you want to use role-play? A new approach in how to plan</i>	Stoke on Trent: Trentham Books	1999
Hornbrook, David	<i>Education in drama: Casting the dramatic curriculum</i>	London: The Falmer Press	1991
Jagiello-Rusilowski, Adam (ed.)	<i>Drama as dialogue for social change</i>	Gdansk: Pomost	2010
Johnstone, Keith	<i>Impro. Improvisation and the theatre</i>	New York: Theatre Arts Books	1979
Johnstone, Keith	<i>Impro for storytellers</i>	New York: Theatre Arts Books	1999
Jackson, Tony	<i>Learning through theatre : New Perspectives on Theatre in Education</i>	London: Routledge	1993
Jackson, Tony	<i>Theatre, Education and the Making of Meanings: Art or Instrument?</i>	Manchester: Manchester University Press	2007
Johnson, Liz and O'Neill, Cecily	<i>Dorothy Heathcote. Collected writings on drama and education</i>	London: Hutchinson & Co.	1984
Kempe, Andy	<i>The GCSE Drama Coursebook.</i>	Cheltenham: Stanley Thornes	1997
Kempe, Andy and Nicholson, Helen	<i>Learning to Teach Drama (11-18)</i>	London: Continuing Publishing Group Ltd	2007
Lehman, Hans-Thies	<i>Postdramatic Theatre</i>	London: Routledge	2006
McCammon, Laura & McLauchlan, Debra (eds.)	<i>Universal Mosaic of Drama and Theatre: The IDEA2004 Dialogues</i>	ON: IDEA Publications and IDEA 2004 World Congress, Ottawa	2006
Morgan, Norah and Saxton, Juliana	<i>Teaching Drama. A mind of many wonders</i>	London: Hutchinson	1987

Neelands, Jonothan	<i>Making Sense of Drama</i>	London: Heinemann	1984
Neelands, Jonothan	<i>Beginning Drama 11-14</i>	London: Routledge	2010
Neelands, Jonothan and Goode, Tony	<i>Structuring drama work. A handbook of available forms in theatre and drama</i>	Cambridge: Cambridge University Press	2000
Neelands, Jonothan & Dickinson, Rachel	<i>Improve Your Primary School Through Drama</i>	London: Routledge	2006
Nicholson, Helen (ed.)	<i>Teaching Drama 11-18.</i>	London: Continuum	2000
Nicholson, Helen	<i>Theatre and Education</i>	London: Palgrave – Macmillan	2009
O'Connor, Peter (ed.)	<i>Creating Democratic Citizenship Through Drama Education: The Writings of Jonothan Neelands</i>	Stoke on Trent: Trentham Books	2010
O'Neill, Cecily	<i>Drama Worlds. A framework for process drama.</i>	Portsmouth: NH, Heinemann,	1995
O'Toole, John and Haseman, Brad	<i>Dramawise. An introduction to GCSE Drama</i>	London: Heinemann	1988
O'Toole, John	<i>Doing Drama Research. Stepping into enquiry in drama, theatre and education</i>	Brisbane: Drama Australia	2006
O'Toole, John	<i>The Process of Drama. Negotiating Art and Meaning</i>	London: Routledge	1992
O'Toole, John & Donelan, Kate ( eds.)	<i>Drama, Culture and Empowerment. The IDEA Dialogues</i>	Brisbane: IDEA Publications	1996
O'Toole, John and Dunn, Julie	<i>Pretending to learn: Helping children learn through drama</i>	Frenchs Forest, N.S.W.: Longman	2002
O'Toole, John; Burton, Bruce and Plunkett, Anna	<i>Cooling conflict : A new approach to managing bullying and conflict in schools</i>	Frenchs Forest, N.S.W.: Pearson Longman	2005
O'Toole, John; Stinson, Madonna and Moore, Tina	<i>Drama and Curriculum: A Giant at the Door</i>	Dordrecht: Springer	2009
Owens, Allan & Barber, Keith	<i>Dramaworks</i>	Carlisle: Carel Press	1997
Pickering, Kenneth and Woolgar, Mark	<i>Theatre Studies</i>	London: Palgrave – Macmillan	2009
Prendergast, Monica and Saxton Juliana (eds.)	<i>Applied Theatre. International Case Studies and Challenges for Practice</i>	Bristol: Intellect Books	2009
Prentki, Tim and Preston, Sheila (eds.)	<i>The Applied Theatre Reader</i>	London: Routledge	2008
Prentki, Tim and Selman, Jan	<i>Popular Theatre in Political Culture.</i>	Bristol: Intellect Books	2003
Rasmussen, B., Kjølner, T., Rasmusson, V., Heikkinen, H. (eds.)	<i>Nordic Voices in Drama, Theatre and Education</i>	Bergen: IDEA Publications	2001
Rasmussen, Bjørn and Østern, Anna-Lena (eds.)	<i>Playing Betwixt and Between. The IDEA Dialogues 2001</i>	Bergen: IDEA Publications	2002
Robinson, Ken (ed.)	<i>Exploring theatre and education</i>	London: Heinemann	1980
Sauter, Willmar	<i>Eventness: a concept of the theatrical event</i>	Stockholm: STUTS	2008
Saxton, Juliana and Miller, Carole ( eds.)	<i>Drama and Theatre in Education: International Conversations.</i>	Victoria, BC: IDIERI/University of Victoria	1999
Schechner, Richard	<i>Performance Studies - An Introduction</i>	New York: Routledge	2002

Schonman, Shifra	<i>Theatre as a Medium for Children and Young People: Images and Observations</i>	Dordrecht: Springer	2006
Schonmann, Shifra (ed.)	<i>Key Concepts in Theatre/Drama Education</i>	Rotterdam: Sense Publishers	2010
Shepherd, Simon & Wallis, Mick	<i>Drama/theatre/performance</i>	London: Routledge	2004
Shu, Jack and Chan, Phoebe et. al. (eds.)	<i>Planting Trees of Drama with Global Vision in Local Knowledge: IDEA 2007 Dialogues</i>	Hong Kong: Hong Kong Drama/Theatre and Education Forum	2009
Taylor, Philip	<i>The Drama Classroom. Action, Reflection, Transformation.</i>	London: Routledge Falmer	2000
Taylor, Philip	<i>Applied theatre. Creating Transformative Encounters in the Community.</i>	Portsmouth: NH, Heinemann	2003
Taylor, Philip & Warner, Christine D. (eds.)	<i>Structure and Spontaneity. The process drama of Cecily O'Neill</i>	Stoke on Trent: Trentham Books	2006
Thompson, James	<i>Applied theatre: Bewilderment and beyond</i>	Oxford: Peter Lang	2003
Toye, Nigel and Prendiville, Francis	<i>Drama and traditional story for the early years</i>	London: RoutledgeFalmer	2000
Turner, Cathy and Behrndt, Synne K.	<i>Dramaturgy and Performance</i>	London: Palgrave - Macmillan	2008
Winston, Joe	<i>Drama, narrative and moral education: Exploring traditional tales in the primary years</i>	London: Falmer Press	1998
Winston, Joe and Tandy, Miles	<i>Beginning Drama 4-11</i>	London: David Fulton	1998
Woolland, Brian	<i>Pupils as playwrights: Drama, literacy and playwriting</i>	Stoke on Trent: Trentham Books	2008
Wooster, Roger	<i>Contemporary Theatre in Education</i>	Bristol: Intellect	2007
Østern, Anna-Lena et.al. (eds.)	<i>Drama in three movements: A Ulyssean encounter</i>	Åbo: Åbo Academy University	2010

## Suggested international websites for further guidance

- 🔗 <http://www.dramanetwork.eu>
- 🔗 <http://www.childdrama.com>
- 🔗 <http://www.creativedrama.com/>
- 🔗 <http://www.dramaresource.com>
- 🔗 <http://www.learnimprov.com>
- 🔗 <http://lessonplancentral.com/lessons/Art/Drama/index.htm>
- 🔗 <http://www.mantleoftheexpert.com>
- 🔗 <http://www.proteacher.com/080010.shtml>
- 🔗 <http://www.thedramateacher.com>
- 🔗 <http://www.thevirtualdramastudio.co.uk/>
- 🔗 <http://www.vl-theatre.com/>

## About

InSite was founded by two internationally acknowledged specialists of drama and theatre education. InSite hopes to become a new voice and a catalyst of discussion in Hungary and internationally in the field of drama.

InSite's vision is to facilitate facing the most pressing problems of our times through drama and to enable changes in understanding of individuals' concerning their values and stance; so that they are able to act responsibly in society and become active agents of change.

The organisation's work affects primarily the youth and children age-group directly or indirectly. To achieve greater social impact we also work with decision makers, communities and higher education institutions.

The organisation's work is based on theatre in education and drama in education practices pioneered in the UK and the drama theory of Edward Bond, creating possibilities of dramatic engagement where participants can question their received cultural values and biases through situations, and make meaning of events freely to form their own values in relation to the problems under scrutiny.

*InSite is happy to offer its services in the following fields:*

### **Drama in education training for teachers**

- *Introduction to drama education* – an introduction to the theory and practice – with an emphasis on practice - demonstrating the essential uses of drama as a tool for learning for teachers working in theatre and drama or across a range of subjects.
- *Different approaches to drama education* – mapping out the difference in approach between pioneers in drama education (Heathcote, Bolton, Neelands, O'Neill) through examining their practice.
- *Bondian drama education* – the potential for using Edward Bond's approach to theatre in classroom drama.

### **Training for theatre practitioners**

- *Educational practices linked to performances* – training for actors, staff working with young people/children.
- *Course in Theatre in Education* – for designing and implementing complex TIE programmes for different age-groups and different contexts.

### **Specialist advice in designing educational drama programs and research**

- With the successful implantation of a variety of drama and theatre education programs behind us, and a considerable amount of experience in research of different scope and approach, we can assist in designing new or evaluating and re-working existing programs to enhance effectiveness and efficiency.

### **Drama education projects or theatre interventions for specific purposes in projects**

- We design and execute drama based interventions in order to achieve specific aims outlined in projects. We have experience ranging from aiding civic youth projects to helping equity research with dramatic tools.

We believe that any educational and artistic activity should take into consideration the specific context it is being implemented in. We adapt all our trainings in relation to specific needs and circumstances.

