

FACING THE GAP

TRAINING MATERIAL

Resources for teachers and youth workers applying drama and theatre education methods

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About the Facing the Gap project

led by InSite Drama Nonprofit Kft

www.facingthegap.eu

The Facing the Gap project aims to develop and advocate the use of arts in youth work. The project sees the importance of opening spaces through artistic creation where young people have the freedom to face the burning problems of our times and reach new understandings, to take responsibility for their thoughts and action. We believe there is an immense need for this space and working on problems socially in times when most of Europe is radicalizing, and populism and political apathy take their toll.

The partnership created from organizations from the UK, Malta, Hungary and China builds on similarities of methodology and theoretical background and the common wish to develop and spread this methodology.



The project will start with a meeting and continue with a seminar which will help define and articulate the common approach. We will continue with trainings for youth workers in all four countries, based on this jointly edited course material. The partners will work with young people on artistic initiatives based on the same text written

specifically for the project in their own countries, and then bring together young people in a youth exchange to define the working methods further, create artistic products that can be used in advocacy and help the young people become capable of leading youth work for their peers. A final conference with a number of international presenters will showcase the achievements of the project and play a central role in the advocacy work. This advocacy will continue through videos spread online and also the direct approach of policy makers in the field by the partner organizations.

There are a number of specific activities in each country that you can join including trainings, workshops, youth activities and finally an international conference in Budapest in July 2016. Please inquire from the project partners about specific dates and opportunities of attendance. **The project partners are:**



InSite Drama, Hungary is the main coordinator of the Facing the Gap project.

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.

Website: www.insite-drama.eu



The GAP Arts Project, formerly known as Theatre Ark, is a youth-led arts organisation that seeks to support young people as artists, arts producers, creative thinkers and managers of artistic projects around the city of Birmingham, UK. The GAP provides quality experiences in the arts for young people of

Birmingham aged 16 – 25 years. The organisation delivers a broad programme of mixed arts, generating artistic productions, events, projects and training in response to members' interests and skills gaps.

The company is young-person led, and members are encouraged to contribute to the running of the company, and hone their management and entrepreneurial skills through their engagement with its operation. They are mentored by a professional arts worker, and external professionals are from time to time invited to contribute to training within specific areas of expertise.

The GAP Arts Project runs a rolling programme of mixed arts projects and activities. This to date has included theatre, drama, film, photography, poetry, music, writing and curation. Alongside these artistic projects, we are currently designing projects which engage young people in conversation and dialogue with others, with a view to contributing to a developed sense of self in relation to community and facilitating the making of informal but concrete connections with professionals, artists and business people active in the city. Alongside this is a programme of Creative Leadership workshops that offers training in skills relating to

careers in the arts, such as project management, finance, fundraising, marketing, etc.

Website: www.gaparts.org



Located in Beijing, **Drama Rainbow**

Education Centre is a centre for progressive education, arts education and a centre of community. It's aimed to create public or

civic spaces for dialogue, where young people learn what it is to be human, and to create socially engaged and caring adults who will continue to develop and contribute to the education community. The centre has 7 main bodies which include Drama Centre for young people aged 3 to 18 to experience child-centred education through drama on weekly basis; a Theatre in Education Centre that provides experiential learning programmes for local schools; a youth theatre centre that develops theatre work for youth and adolescents aged 13-21; a Teaching and learning Centre that provides training on Drama in Education methodology, active learning in early age and arts education planning, etc for local and domestic teachers, institutions and both public and private education bodies; a Research Centre that develops all strategies in development other centres, research in methodologies in progressive education in China and internationally, the research centre is also connected with local universities and education ministry; a play centre for children under 3 and a community centre for parents, educationists, policy makers and education departments in universities. Since 2009 Drama Rainbow's work with young people has made its name in the progressive education in contemporary China as it seeks to nurture the young by enabling them to take responsibility for themselves and reflect on society and create a mind of their own.

Website: <http://en.dramarainbow.com/>



The aim of **Unifaun Theatre Productions** is to create Theatre and Theatre related learning opportunities for the Maltese people.

Unifaun Theatre Productions, a theatre group founded with the intention to work on challenging scripts and to produce new and engaging productions to the Maltese theatre audiences. We at Unifaun also believe in giving young and unproven talent a chance to prove its worth by aiming to strike a right balance between established actors and new exciting talent.

The kind of theatre we are really interested in is the kind that offers its audience food for thought. We are interested in capturing the world and realities around us and present them in new creative and imaginative contexts. We are interested in human emotions, social issues relevant to everyday life, psychological patterns, situations and imagery combined with honest acting. We are interested in dramas, farces, comedies, classics, experimental theatre ... anything that challenges the mind and enlightens the heart.

Website: www.unifauntheatre.com

A 'Bondian' approach to Drama¹

by Chris Cooper

Bond's drama enables us to create 'self' through making values - humanness - by reconnecting reason with imagination in a Drama Event or DE. Our post-modern culture has disconnected the rational and the imaginative, the social from the personal, and thus destroyed the human.

The role of the imagination

in common perception the imaginary is the opposite of the real, or linked with the unreal. Bondian imagination is found in the real, 'desires reality', is linked with the real, is in itself real. Bondian imagination is not so much a matter of inventing something new as of (paradoxically) understanding what already exists. It is a way of gaining knowledge, extending sensory perception, and complementing reason, allowing us to apprehend and interpret, and therefore 'create' the outside world. And, as 'we act with humanity when our imagination recognises imagination in others' and as 'we must imagine each other', it is fundamentally altruistic and is therefore the primordial source of The Human.

The imagination is born out of the neonate's (baby's) need to understand the world.

It is connected with the imperative for justice and our radical innocence.

In the imagination we ask 'Why is he doing that?' we ask, and in doing it we have to imagine that we were doing it to see what it would feel like. We put our selves in the shoes of the dying soldier: the audience work here is very close to the actor's work.

We don't experience second hand in the DE but first hand, we don't echo the characters' emotions, we have to generate our own emotional response by entering into the site.

The Site

All drama must have a site. There are many sites but Bond identifies 4 key inter-connected/interpenetrating aspects of the sites (*See Modern Drama – The Hidden Plot*)

¹ Bond's concept of drama incorporates theatre and performance but distinguishes between 'effect' and 'event'. Bond asserts that contemporary theatre relies on effect rather than drama event.

A: The social sites – the culture which is self evident to the audience

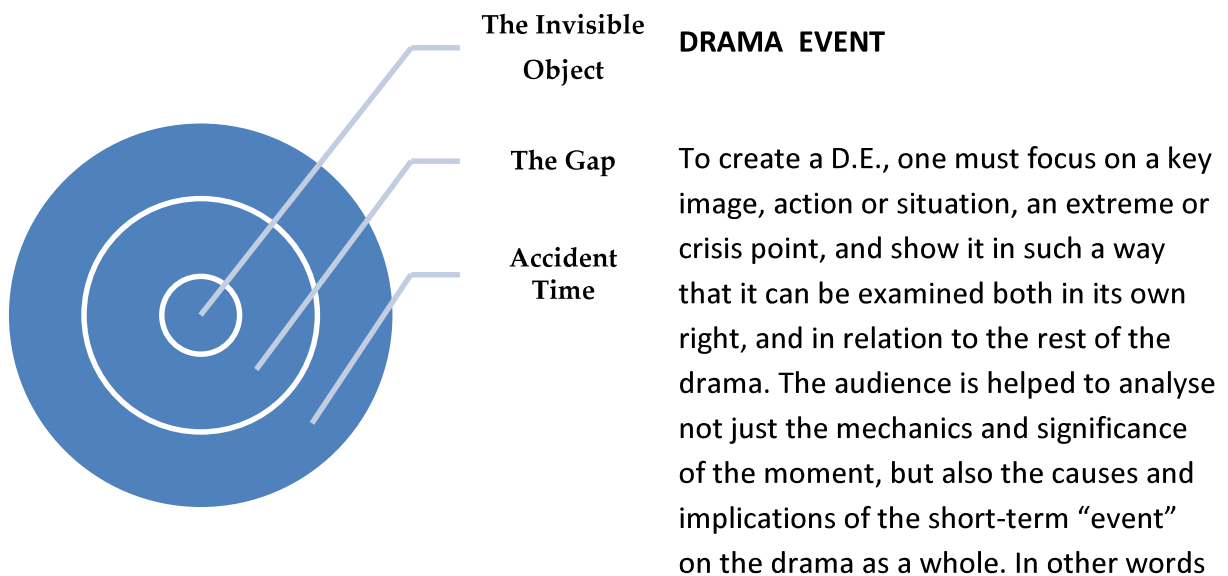
B: The specific sites of the drama, the story, which incorporate site A.

C: The means by which sites A and B are conveyed to the audience as site – primarily through the images, action and objects.

D: The audience as a site of the imagination. A, B and C must be conveyed to this site. D is drama's specific site because it contains all the other sites and their interrelations. Drama's identity comes for meeting the needs of D. D - This is the 'self' site.

We access Site D through DE. The audience experiences Accident Time, we create a gap for the audience in which the Invisible Object is revealed.

The Drama Event



it helps reveal the *full* significance of the moment, to show what makes it a significant 'event.' It is all about opening up, not the story told, but the *analysis* of this story, something which Bond, many times before has said is essential when 'dramatising.'

It could be argued that Bond's most important dramatic device relates to cathecting the objects. The objects are SITUATED. They have a geography that is both physical and emotional. We need to act the geography of the situation and then the objects become psychosocial. They are what Bond calls a modern form of soliloquy: "they combine both the psychology of the owner or user of the object - but also the social situation."

Cathexis occurs when an object is wrenched from its ideologised meaning and charged with a different energy and new values in the DE. In the first scene of *Eleven Vests* for example we encounter a book (Bond doesn't specify what kind of Book) which has been slashed by a knife. In the next scene a knife has been used to slash a school jacket/blazer – school badge has been cut out. The Head Teacher accuses a student. In the next scene the student uses a knife to kill the Head Teacher. In the fourth the student is trained to kill with a bayonet in the army. In the final scene the student commits a war crime using the bayonet to kill an enemy who has already surrendered. We follow the logic of the cutting of the book through the play. Both 'book' and 'knife' have acquired new value through action. There is a tension between the received values (use values – how it is used – and its ideological values – how it should be used) ascribed to the book and the knife in everyday life. And furthermore the book and the knife are present in the bayonet in the atrocity at the end of the play. The values now embedded in the cathexed book and knife still remain - contained within a cathexed bayonet and the new values invested in it that begin to articulate a new story; the story of those it wears, a story of self in society. It is the logic of the imagination.

When we TE a drama we create a gap, which interrupts the story, by entering accident Time, and doing so get behind the ideology which proscribes meaning and reveal the hidden object.

ACCIDENT TIME (AT)

A biological effect. In emergencies such as a car crash the brain is flooded with chemicals as concentration increases. The effect is the apparent slowing down of time. More is seen and more actions become possible. Extreme drama creates this effect. The accident is not physical, it is a crisis in existential meanings. It exposes contradictions we accept in daily life in order to survive. The contradictions are historical limitations. For instance, slavery was necessary in the ancient world (it led to the glory that was Greece). When contradictions lose their historical purpose they are destructive, but they have become deeply interwoven into daily life. They are unjust and provoke injustice and are maintained through violence. The extreme reveals the contradictions in the form of paradoxes. This creates an "accident in the *self*" just as a car accident occurs in the street. In the accident we must choose. The crises prevent withdrawal. If we close our eyes - literally or metaphorically - we still suffer the consequence. A choice must be made in the paradox. Refusal to choose is itself a choice with consequences. But in the deep creativity of human beings it is natural to want to choose. The choice we make redefines our self, we choose what we are. This is the reality of drama.

Note **AT** is not artificial slow-motion. The Audience not the actor are in AT. They enter it through the intensity of concentration created by what passes on the stage. Perhaps all creativity occurs in AT. If so, the audience's and the actor's AT are different. AT cannot be aesthetically faked.

THE GAP

Bond writes of the gap as “the space between the material world and the self.” Its essential nature is at once individual (psychological and ethical) and collective (indeed *communal*). Above all, it is an essentially ontological dimension, made up of our ‘being’: *we are the gap*. And, just as it can be contaminated or corrupted, so the gap has the authority to produce Value and Meaning, to be the site of Humanness.

Finally, a stage, when empty, is not simply a theatrical space - it reproduces and symbolises the gap. It is a ‘literal representation’, a ‘replica’, of the ontological gap at the heart of the self and the world – that’s to say a ‘void’ already inhabited by invisible presences, which are waiting to become creative through presenting action.

IO (Invisible Object)

Fundamental to DE. The difference is between acting and enactment. The actor finds the IO in the extreme of the situation. The site is social but the self must express it individually. The IO is the actor-and-character in the specific situation. More than one actor may create the IO. It is called Object because it objectifies the situation on the site: it is its meaning. Before the IO is enacted it is hidden in ideology and convention. The actor enacts the meaning and makes it visible. It may be action, vocal, brief or ongoing - anything may be used. It relates to the centre. Only the actor may find the IO and make it visible. The IO involves the logic of imagination and the logic of humanness.

Examples In *Chair* Billy's appearances after he leaves the house is a series of IOs. In

Saved Len's final poses on the chair are also IO. In *Have I None* Sara's IOs are drawn to their extreme expression when she poisons herself and leaves the room.

For further reading:

Edward Bond and the Dramatic Child – Ed D. Davis. Trentham Books 2005

Introduction to Saved, student edition – D Davis, Methuen Books 2009.

Notes on Story

by Chris Cooper

The need for story

In the past people found ways to explain their good times and bad times. The explanations were stories because they gave meaning to what they described. Together the stories made one complete story called a 'culture'. And so the stories became the reality they described. They appeared in language: coloured words, drove idioms, prescribed rational language and evoked poetry. The stories were served on plates and eaten. It was worn. Beaten into weapons. People lived and died for it.

A culture's story is a plot which binds its people to their place and means of existence. It gives life meaning and so is the source of judgement. It isn't reason that makes us human. It is imagination. The child who never told stories would be a human shell. If it didn't imagine it couldn't reason. Stories structure our minds. In fact we are our story, it's what we live. We wear it in our selves and in our objects. This connects the mind and society. And it relates us to the world, the imagination that creates the story is logical and disciplined – more so than reason (because reason alone isn't human and therefore irrational). We used to call this fate, and thought the gods owned the story. Really it our story and we are the storytellers.

(Adapted from Our Story, the Hidden Plot, Methuen, Edward Bond 2000)

But what happens when our story is stolen from us? When reason is detached from the imagination? When authority occupies our minds? I believe that this is the problem we are dealing with today. We are losing our story – our own individual story which defines who we are and it is being told for us.

Narrative and abstract thinking

There are primarily two modes of thinking, the abstract and narrative. Analytic, abstract thinking is ideal for reporting the regular, the expected, the normal, the ordinary, the unsurprising, the mundane, the things we often take so much for granted that we are hardly conscious that we know them at all.

Narrative thinking, encapsulated in stories and storytelling, is ideally suited to discussing the exceptional. Narrative thrives on the disruptions from the ordinary, the unexpected, the conflicts, the deviations, the surprises, the unusual. Stories flourish in the overthrow of the

existing order by some event or thought that changes our perspective. Stories derive their power from a violation of the normal and the legitimate and the ordinary, which in turn generates the fear and curiosity and excitement which we all feel when listening to a good new story. In this way, stories appeal not only to the mental process of the brain, but are grounded in the feelings of the listener. They appeal to both the mind and the heart – enabling us to think feelingly or feel thinkingly.

Stories revolve around what matters to people. They are human-centered and we are therefore naturally drawn to them.

Stories go from the particular from the universal, in contrast to science's power to ascend to the general from the particular.

Stories, unlike logic, are not confounded by contradiction. Stories thrive on conflict, on difficulties, on inconsistencies, on the very fault lines of society.

Storytelling doesn't replace analytical thinking. It supplements it by enabling us to imagine new perspectives and new worlds, and is ideally suited to communicating change and stimulating innovation. Abstract analysis is easier to understand when seen through the lens of a well-chosen story and can of course be used to make explicit the implications of a story.

"...stories are important to people, politics, and education. Stories are how people make sense of themselves and their worlds. In young children's spontaneous stories that they act out as they play, we can see how they believe people relate to one another, who they hope to become, and how they will behave. We can see adolescents play roles in their own and other people's stories in order to figure out where they fit into their ever-expanding worlds. As adults, the true and imaginary stories we wish to tell and believe suggest what we value most in this world. In a real sense, stories make people."

From: Shannon, P. (1995). Text, lies, and videotape: Stories about life, literacy, and learning. Portsmouth, NH: Heinemann.

This probably goes some way to explaining why we have told stories for time immemorial. It is our need to know who and where we are. So stories have become an interwoven into every aspect of our lives and culture, whether it is in the need to recount our day or to share in stories like fairy tales and myths. Fairy tales exercise and cultivate the imagination. The imagination is a powerful component in the development of the mind. Myths like Prometheus or Oedipus contain the profoundest philosophy of life, and beg retelling and retelling.

An early story

The first storyteller of the Greeks was Herodotus. In the fourteenth chapter of the third book of his *Histories* there is a story from which much can be learned. It deals with Psammenitus. When the Egyptian king Psammenitus had been beaten and captured by the Persian king Cambyses, Cambyses was bent on humbling his prisoner. He gave orders to place Psammenitus on the road along which the Persian triumphal procession was to pass. And he further arranged that the prisoner should see his daughter pass by as a maid going to the well with her pitcher. While all the Egyptians were lamenting and bewailing this spectacle, Psammenitus stood alone, mute and motionless, his eyes fixed on the ground; and when presently he saw his son, who was being taken along in the procession to be executed, he likewise remained unmoved. But when afterwards he recognized one of his servants, an old, impoverished man, in the ranks of the prisoners, he beat his fists against his head and gave all the signs of deepest mourning. From this story it may be seen what the nature of true storytelling is. The value of information does not survive the moment in which it was new. It lives only at that moment; it has to surrender to it completely and explain itself to it without losing any time. A story is different. It does not expend itself. It preserves and concentrates its strength and is capable of releasing it even after a long time. Thus Montaigne referred to this Egyptian king and asked himself why he mourned only when he caught sight of his servant. Montaigne answers: "Since he was already overfull of grief, it took only the smallest increase for it to burst through its dams." Thus Montaigne. But one could also say: The king is not moved by the fate of those of royal blood, for it is his own fate. Or: We are moved by much on the stage that does not move us in real life; to the king, this servant is only an actor. Or: Great grief is pent up and breaks forth only with relaxation. Seeing this servant was the relaxation. Herodotus offers no explanations. His report is the driest. That is why this story from ancient Egypt is still capable after thousands of years of arousing astonishment and thoughtfulness. It resembles the seeds of grain which have lain for centuries in the chambers of the pyramids shut up airtight and have retained their germinative power to this day.

From *The Storyteller* by Walter Benjamin

The Imagination

"The ability to analyse and calculate is characteristic of isolated reason: when it is combined with emotion, to produce imagination, it becomes "story-ness" (storyability etc). Imagination is essentially storyability. Imagination needs to relate experience as story or potentially storyable. When experience becomes overwhelming or chaotic radical stories are told."
(Bond, Edward Bond and the Dramatic Child)

In the imagination we envisage the possible not the actual. We develop empathy for others and through that begin to test and define our values or morality. The imagination schools us in being human.

The role of the imagination in human life is to give value to things.

“Imagination is either creative or destructive. There is no passive state in between. We need to imaginatively understand human problems so that they – and we – do not become destructive. We solve them only by being creative. It is not the vitality of our imagination that makes this necessary: it is the urgency of the problems. This makes imagination the basis of human education; because nothing else teaches the imagination other than the imagination – the images, language, emotions, stories, records, which are the substance of imagination. Without imagination facts may still have meaning (consequences) but they cannot have value. This means that all facts may become destructive – just as all tools may become weapons: part of the Death Culture which abuses the economy and technology – if the imagination is not creative. Increasingly the economy provides us with weapons and toys – the gadgetry of the market. The things we need for a good happy life – peaceful cities, unsmirched countrysides, efficient medicine, healthy food, are the gift of the demos. Instead, our way of life tends to shut up individuals inside a solipsistic Virtual Reality – so that we become voyeurs at our own sickness and destruction. Childhood becomes a time of disciplining; youth is made a ghetto; adults spend their lives trying to recover from their upbringing and education; and old age is made an infirmary. If the imagination is not creative it must be destructive.”

Edward Bond (personal letter March 1996)

The Centre

by Chris Cooper

In rehearsing a play and creating a TIE programme or process drama in DIE, we work consciously with Edward Bond's conception of the centre. Two applications of the concept have informed our practice:

- The **Centre** of a text and its relationship to acting – play the situation, not the character.
- The **Centre** of a TIE programme or drama workshop for young people – the particular aspects or areas of justice/injustice we are exploring for learning with the participants.

Some notes you may find useful on the Centre

The central problem of all drama is justice. Particular plays/dramas deal with the centre in relation to specific situations. The play's main metaphors and similes (and metonyms) reflect this. Its patterns or structures are extended from the centre.

The central discourse

"A play consists of one speech which is repeated in increasingly searching ways. Each character takes the speech and reworks it. This speech is the central speech (CS) - it contains the basic theme of the play and also - in its utterance - the way the characters relate to the theme. At each occasion a character will take the speech and then push it as far as he can in exploration of the theme. It will search for the truths the play wishes to tell. Usually in the speech there will come a line which is the furthest that character can take the speech - for himself - at that time. Often the speech will continue for a while. It will then reflect on what it has discovered in the central line of the central speech....As the play progresses the CS and the CL [central line] will develop, becoming more clarified, revealing and definite. The speaking of the speech will define the characters: for some the CL will become more human, in others more inhuman." (Bond 1992)

This can also be applied to drama and stories. Every story has a central discourse too.

The centre of the story

The Central Line of the story

Central Image

Central action

Central object

SEQUENCING AND INTERNAL COHERENCE

by Chris Cooper

SEQUENCING is the step-by-step staging of tasks by the teacher, either pre-planned or negotiated with the students, which is *externally* observable e.g. they are choosing roles for themselves as servants in the household where Cinderella is being brought up.

INTERNAL COHERENCE is the internal logic experienced by the student as they go through a sequence of activities e.g. developing the roles above may have followed the task of tracing Cinderella's route through the mansion house on a typical day and locating all the places where she may have stopped for a while to do a task, if this task raised all sorts of possibilities of what might be going on in the house where she is being treated as a servant.

Teachers often think of sequencing in terms of story line and can fall into the trap of building external coherence (i.e. logical for the teacher only) rather than internal coherence (where each step builds coherently for the student).

If the teacher and the class know the arrival point e.g. getting to the stage where the servants are faced with the need to decide if something has to be done about the child abuse going on in the case of Cinderella, then planning can be seen as 'backfilling' i.e. to provide all the necessary stages for this moment to be arrived at and engaged with authentically in role. This is sequencing which has to build internally coherently for the child.

SEQUENCING

Sequencing is the ordering of processes, which are required so that the classes always have the prior experience they need in order to progress to the next stage of their drama work. It is the order of the process, not the order of events. (Heathcote quoted in Frost 1994 see below)

INTERNAL COHERENCE

All the parts are logically organised consistent with each other and comprehensible to the receiver because the internal structure they exist within develops without dissonant factors for the participants. (Roughly transcribed from Heathcote, Tape 2, Making Drama Work in the Classroom, Video Archive UCE)

Useful reading

Frost, S (1994), 'Lessons learnt about sequencing from NATD Annual Conference March 1994' *SCYPT Journal* Issue 28,11-21

Heathcote, D and Bolton, G, (1995) *Drama for Learning*, Heinemann (Ch 8 gives an extended lesson structure setting out each external activity and its internal coherence)

Key ideas in socio-cultural theory

by Chris Cooper

"In fundamental, everyday situations a child's behaviour is the opposite of his behaviour in play. In play, action is subordinated to meaning, but in real life, of course, action dominates meaning." (Vygotsky – Mind in Society 1978)

Here we can instantly recognise the connection between imaginative play and drama (see note below). In both the child creates an imaginary situation to explore a real one and from the point of view of development, creating imaginary situations can be understood as a means of developing abstract thought. Vygotsky emphasises the importance of objects in play, which become pivots for the child's imagination, so, for example a broom becomes a horse because the broom has the qualities of horse-ness; similarly a box can become a ship. Vygotsky understood that imaginary play belongs to the category of higher mental functions in development. He also observed that in play, because meaning dominates of action, a child stands a "head taller than himself." By this he means that in imaginary play he is ahead of his actual development. In drama action is subordinated to *meaning* too, which is why drama is a great tool for learning.

Cultural mediation:

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

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

Central to this conception of the child's culture and in their overall development is their interactions with significant others – especially in relation to cognitive development. In particular, a child's interactions with adults and more able peers. A child will internalise dialogues with others and use this information to guide actions and acquisition of new skills later on. From Vygotsky's perspective learning is dependent on support from adults.

Key to Vygotsky's theory are the notions of private speech, scaffolding and the zone of proximal development. Key ideas

- the child is viewed as an active seeker of knowledge;
- the child and environment interact together enabling cognitive development in a culturally adaptive way;
- the mind is perceived to be socially constructed;
- the child is born with basic attentional, perceptual and memory capacities;
- development occurs as a direct result of contact with the environment;
- child as self communicator – leads to higher order thinking;
- language and thought develop independently, but eventually merge and interact.

Private speech

Vygotsky believed that in order to learn children must speak to themselves in a self guiding and directing way- initially aloud and later internally. As children develop and become more competent in a particular area, they begin to internalise this speech and gradually decrease its use. Vygotsky identifies private speech as the foundation for all higher order thinking processes.

Just as we see children talking themselves through learning tasks on a daily basis, we too use forms of private speech in our daily lives. How many times have you spoken these words aloud "Now where did I put the car keys", "Now I must remember to....." Vygotsky observed that children's use of such talk in daily learning tasks was particularly significant in working with difficult concepts and in teaching children with disabilities.

Zone of proximal development

Vygotsky's sociocultural theory conceives of cognitive development as dependent on interaction with adults. Key to this social interaction is the notion of the Zone of Proximal Development (ZPD). The ZPD refers to the tasks a child is unable to complete alone, but is

able to complete with the assistance of an adult. That is the teacher pitches a learning experience for a specific child at a level just beyond his/her current level of performance. In doing this, the child and the teacher engage in cooperative dialogues to enhance learning that the child is able to recall privately when completing a similar task/activity independently. Therefore the child takes in the discussion of the task/activity and uses it as private speech on later occasions.

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

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

Scaffolding

Vygotsky's notion of scaffolding directly relates to his notions of Private Speech and the Zone of Proximal Development. In order for a child to learn new concepts or skills the teacher must provide scaffolds for the learning experience. These scaffolds refer to the changes in social support over the teaching of a concept. Scaffolding is directly linked to the personal needs of the individual. Like scaffolding on a building, supports are withdrawn as individual competence develops. Scaffolding may include physical presence and prompts along with more specific metacognitive strategies.

Educational implications

- Child as an active participant in the learning process.
- Importance of individual difference.
- Assist children in discovery.
- Teachers should guide learning through explanation, demonstration and verbal prompts.
- Tailor lessons to each child's zone of proximal development.

- Early childhood – promote teacher/child and child/child interactions.
- Promote imaginative play.
- Within the learning environment focus on literacy activities – this why we focus on story for DR.

Use prompts, reminders, increase independence, give information, use cooperative learning and reciprocal teaching strategies.

Excerpt from: The Performer in TIE²

by Chris Cooper

Exploring the situation

To take *The Broken Bowl* as an example: the site and the centre were used to define the performance of the play and the TIE programme as a whole. To understand the text the Company began identifying the concepts within it by exploring what was outside the room (Site B) but never seen in the street. The actors were then asked to explore the objects that appear in the play and identify what they tell us about both Sites A and B. We identified that there was a lot of hunger in the play that could be centred on the bowls, connecting the street with the room, but that the Girl, The Mother and Father are hungry for different things and so the bowls acquire different values for each of them – for the Mother it contains routine family life, for the Father a means of survival, for the Girl it is a means of feeding the imagination. We then began to look at the text using these insights and identify a central speech for the play, and also central lines, actions and images connecting these different hungers in each scene. We were doing this in order to build the scaffolding for the enactment of the play. Over time we defined the centre we decided to work with as an exploration of how fear and isolation impacts on our perception of the real and the imagined. This became the centre of ‘our play’ and the starting point from which to build a programme to which the children could bring their own life and meanings. The TIE programme was then structured accordingly.

Before the play started the children were framed by being asked if they had ever been frightened and were invited to share their experiences in pairs. Then they were asked to look at the living room carefully and explore what they could see, before being asked if they could see or sense any fear in it, if so, where exactly? After sharing what had been discerned the facilitator explained “We want to share a story with you, a story we need to understand, about a Girl your age. A Girl who [here the facilitator would reflect back what they had said about the room and fear] Like life, it is a difficult ...complicated story. We need to understand it. Will you help us do that?”

Invitation accepted the programme moved into the performance of the play (around 1 hour 10 minutes) which had three scenes. The play was stopped after each scene to explore what had happened. The tasks varied depending on the response of the children, while sustaining a focus on the centre (fear, isolation, reality and imagination): asking young people to be the imaginary friends at the table, articulating his thoughts and responses to the Girl, examining the objects such as the broken bowl to explore what has been shattered. The actors worked to respond to what the children offered by taking the social understandings into

² Cooper, Chris. “The Performer in TIE.” In *Learning Through Theatre: New Perspectives on Theatre in Education*, edited by Anthony Jackson, Third edition. London: Routledge, 2013.

performance, perhaps changing the way something was said or done to deepen it. The aim was to make the play useful to the participants, the changes were nuanced and subtle but helped to aggregate new meaning, “perfect the sphere.” At the end of the play the actor-teachers explored moments from the play with the children, inviting them to step into the shoes of the Father, The Girl or the Mother, in the understanding that it’s not just what is done but how it is done that reveals understanding, the process of exploration continued in groups before sharing in order to learn from each other about the site.

In the enactment of a play then, the actor is a mediator through which the play needs to speak and through which the audience speaks to the play. It’s not a question of finding the inner motivations of the character but playing the character on the site of the play, playing the play. Bond consistently advises actors to stop acting. “He means start enacting: start to lay bare the processes which enable, or deprive us of, our humanity.” (Davis 2009: 1) Acting closes down meaning, enactment opens meaning up and the world becomes an open question.

How do we keep the world open? To return to *The Broken Bowl*, the Girl uses a bowl to feed her imaginary friend, which is a source of immense conflict with the Father, it disturbs and confounds his grip on reality. In the second scene he smashes the bowl with a hammer to end her play. In an act of courageous defiance the Girl, determined to feed her friend, brings a tin bowl back into the room. Father comes in and the Girl tries to hide the tin bowl from him but he doesn’t notice it:

Father We’ve got to chop the furniture up.

Mother Chop the -- ? Why?

Father The whole street’s doing it?

Mother Why?

Father To burn for firewood. There’s no electricity -- there won’t be anymore.

Mother Good heavens! But burn the --

Father If you don’t you lose it. There’s looters. Going in gangs. They’re taking all the furniture they can find!

Mother But burn the -- !

Father Help me! If we don’t we’ll lose all of it! (Gives the tin bowl to Girl) Take it.... That’s how we have to live from now on -- on the floor.

The Mother and Father take the table and three chairs. The 4th chair (the one she seats her imaginary friend at) remains in the Girl’s protection. She sits on it, pleading with her absent friend to return to help her. The father re -enters:

Father I want it.

Girl It's his.

Father What's in the bowl?

Girl (She twines her legs round the chair legs) His meal.

The Father threatens to chop the seat from under the Girl when he returns for the chair. She leaves the house in search of her friend in the street. Father returns with a hatchet.

Father Damn. (Under his breath) Run off. (Goes towards the kitchen. Stops) How do I tell her mother? Be a row Be my fault. (Sucks his thumb) Hurts. (Shakes his hand) Blood tastes of nails and hammers. (Turns back to the chair. Stares at the food. Hooks a finger in it. Licks it from his finger. Slowly moves it around in his mouth. Suddenly drops the hatchet, grabs the bowl and eats all the food. (Licks the bowl.) Waste food on a zombie when the world's starving.

What are the options available to the actor in the site? The actor must find all the possibilities, but they can only be found in the moment, in the situation. It is important *not* to determine how the actors respond to each other in advance, but let the logic of situation dictate this. There is no blocking, the actors need to find the topography of the situation. We used the sites and the centre as a guide to break the situation down precisely to avoid generalisation. In rehearsal it is very important not to make decisions on what is 'right' too soon and fix things, only to eliminate what is not reflecting the centre. There are virtually limitless possibilities for exploration that, if properly centred and sited, can continue to be unearthed in performance.

In the rehearsal we worked with the central concepts of isolation and fear – what feeds them? The Girl and her Father occupy two different realities, as if in two different worlds – his is existential, hers is ontological. The Father is driven by the fear of what is happening outside. The Girl is driven by the imperative to feed her friend – it's her intuitive connection, through imagination, to understanding what is happening outside in the street, she has 'cathected' the bowl, investing it with a different value to the Father's.³

³ Cathexis occurs when, an object is imbued with energy and emotional value or meaning greater than the object itself, while still retaining the original use value. For the Girl the bowl is invested with new value. When the father devours the food in the bowl he is destroying what she imagines, stealing his daughter's food is like an act of cannibalism. The object can be de-cathected and re-cathected. One of the strategies for creating the Drama Event (DE) is the use of objects in action. To create a DE, it is necessary to focus on the object at an extreme moment (not necessarily violent), and show it in such a way that it can be examined both in its own right, and in relation to the rest of the drama. It ruptures, but does not interrupt the story, enough to surprise us and create a gap for reflection and analysis.

To return to the text quoted above, the Father returns to the room in a panic about what is happening outside and no longer registers the significance of the tin bowl, he simply tells the Girl to take it so he can move the table because they must now eat from the floor. He has a bigger (more extreme) problem, embodied in furniture, to deal with. Yet the bowl retains a different value for the Girl, she is driven by the imperative to feed her friend and the bowl has to go on the table. The clash of values is of critical importance if we are to access the sites for the audience and specifically engage Site D – not simply tell the story but open it up for the audience’s analysis.

This is achieved by creating the two co-existing realities on the site. For example, looking at “The Girl tries to hide the tin bowl from him but he doesn’t notice it” to, the Father “Gives the tin bowl to Girl”, the text is silent on how it gets on the table. But it has to be put on the table at some point in order that the Father can hand it to the Girl. It would be easy to miss this detail or simply step over the problem by making it a technical problem, ‘I could put it down when he’s looking the other way’. But it is *not* a technical question. It’s a question of the site and centre. It is perhaps far more useful that the Father sees her put the bowl down on the table before giving it back to her to create more of a gap for Site D.

The actors began to define their territory in the site, focused their energy on the centre through the objects in the situation: the Mother clinging on to the furniture (her family), the Father (blinded by fear) insisting that reality demands living and eating off the floor, the Girl clinging to the tin bowl for autonomy, seeking to feed another rather than herself. This is an extraordinary collision between reason (the Father), accepting their fate, which becomes socially mad, and the imagination (the Girl), which is seeking another way of dealing with the crisis, two different but interconnected realities coexisting in the movement of the bowl. The Girl becomes absorbed in the bowl, she cradles it like a vulnerable baby, yet at the same time acutely aware of the threat of the Father, the cradling is also a shielding. It creates a gap for the audience to fill with meaning. In the playing of it though, the actor has to remain in the logic of the situation. The cradling of the bowl is practical, not symbolically abstract. To play it this way (symbolically) would be to close down the meaning. The Girl has to protect it from her Father. The Father has to destroy the table and a bowl is in the way.

The journey of the bowl of course is not yet completed because the tin bowl is re-cathected once the Father returns from the kitchen and realises that it is a replacement for the one he has smashed. His hunger for control is reasserted when confronted once again by her determination to feed her imagination. The Father’s decision to eat the food through existential self pity, also opens up ontological meaning for the audience who have access to all the values invested in it in the site: the Girl sees future life in the bowl; the Father sees zombies, the living dead.

The way the actor playing the Father enacts eating the food is also a Drama Event, it is achieved without comment from the en-actor and in doing so he reconfigures the world as a question for the audience. Why are they doing what they are doing? Could I be him? What

would I do now in his situation? And leave the answers to the audience/participant. We are forced to decide because the reason for what is happening has not been interpreted for us. "We don't experience second hand in the Drama Event but first hand, we don't echo the characters' emotions, as in realist drama, but, imaginatively seeking reasons, we have to generate our own emotional response...." (Davis 2005: 210). For the audience/participant to take this on is an act of self creation; it means taking responsibility for ourselves and therefore contains the potential for being socially responsible: how can we take responsibility for others if we cannot take responsibility for ourselves?

Excerpt from Imagining the Real

by David Davis

Five layers of meaning

Heathcote developed this extremely helpful tool over a number of years but never wrote it up. Gillham (1988/97) was the first to do so and elaborate on its usefulness. Heathcote argued that there were at least five major levels in an action: the action itself; its motivation; what was invested in the action; from where it was learned; and its universal dimension or what it revealed about the stance of the participant or, in a more immediately useable form, how life should or should not be.

If the five levels are applied to our small drama, it might look like this.

For the child:

ACTION	What is done	Tying a shoe lace
MOTIVATION	Immediate reason	To keep the shoe on
INVESTMENT	Why it is so important/ what's at stake	I want to be grown up
MODEL	Where learned from (positive/negative model)	All the other kids at school can do it
LIFE-VIEW	How life should or should not be	How independent can young people be allowed to be?

For the mother:

ACTION	What is done	Encouraging her child to hurry up
MOTIVATION	Immediate reason	To get to the supermarket
INVESTMENT	Why it is so important/ what's at stake	Whether or not we eat well this week

MODEL	Where learned from (positive/negative model)	The bitter experience of getting into debt
LIFE-VIEW	How life should or should not be	Is it possible to be the parent you'd like to be given the sort of society we live in?

To take another example; imagine a sequence of actions. A young girl is carrying a cup of tea. She is young enough to need to put it down as she opens the door so as not to spill it. She picks it up and goes into the room where her father stands looking out of the window. He has just come in from work. She crosses to him. He turns. She holds out the tea. He takes it and smiles. He is pleased. The major action of bringing father a cup of tea could be set out as follows.

ACTION	What is done	Bringing a drink
MOTIVATION	Immediate reason	Father always has a drink when he comes in from work
INVESTMENT	Why it is so important/ what's at stake	I want to be loved
MODEL	Where learned from (positive/negative model)	Mummy makes daddy a drink and he loves her
LIFE-VIEW	How life should or should not be	Children should/should not have to be the 'ideal' child to be loved

One of the key things the chart enables the teacher to do is quickly assess where the student is at in terms of the significance of the action. Every child can do levels one and two. The child goes into the bank with a gun and says 'Hands up', the action, and the immediate reason for pointing the gun is wanting some money. But to take it to the next level of the action 'What's at stake?' is a quantum leap. Now we are into the child inventing a background and motivations. 'My mother is dying of a rare illness and I need to get money

urgently to send her to the United States for treatment'. Then into 'Where was this learned from?' – perhaps the TV. And then to the key areas of exploration: how life should or should not be.

Gillham (1997) added to the theory by moving the five layers firmly into the area of the social. The five layers became: the action; individual consciousness of the action; the social (class) relation of the action; the historical or the individual in the social in the historical; and finally all these in the universal (p.15).

Gee (2011) has these levels as Action and then describes the next levels as Psychological, Sociological, Historical, and Philosophical (p.25). She seems to indicate this is with Heathcote's approval but this is not clear.

Putting into practice the five layers of meaning and the components of making drama

An exercise I have found useful is to ask students to take a piece of narrative and re-structure it as drama. The students in this example could range from older teenagers to students in initial teacher education to teachers on in-service courses. It begins to give them practice in finding dramatic actions that have significance and also begins the complex skills the drama teacher, and, later in their development, their students themselves need in order to make drama. The exercise involves the re-structuring of story into drama. Drama manuals that suggest that pupils can act out a story, in my view, take pupils in entirely the wrong direction. Story and drama are different art forms and have different constraints to actualisation. The exercise also acts as a stimulus for them to begin consciously using the components of the art form (see figure 1 above).

The narrative extract is from Jeffrey Masson's *Against Therapy* (1990). Masson was a psychotherapist who for 20 years had psychotherapy and at the end of this period found he was basically the same as when he started. He gave up both being a therapist and having therapy and wrote the above book. He examines every form of therapy available at the time and finds them wanting. His final recommendation is for people to form self-help groups: to me this feels a bit like the blind leading the blind. The following extract is taken from his visit to the Bellevue clinic in Kreuzlingen, Switzerland. It had recently closed but the son of the founder of the clinic allowed him access to the archives where there were thousands of files containing the case histories of every patient who had been in the clinic between 1875 and its closing in 1975. He looked only at the case studies of women who were there between 1880 and 1900. The following is an extract from Masson's book.

A common scenario, as revealed by the case histories, was the following. A young woman is told by her father (from whom she is somewhat distanced) that he is taking her to visit family members in Switzerland. On the way, the train stops at the rather desolate railway station of Kreuzlingen. It is a quiet winter day. The woman looks out of the window, notices

the bleak trees, the stillness of this little place, the streets bare of people, the silent buildings. She sees the dark lake and the mist, and remembers that people call it romantic. Nothing could happen here. (Is it any wonder one patient wrote, 'Nothing exists here,' and another, 'I was hoping it was a bad dream – that it would go away, that I would wake up?') She shudders, glad that she comes from Berlin, or Munich, or Vienna. Her father calls her out of the train and introduces her to a man she has never seen: 'Herr Doktor Binswanger.' The father looks embarrassed, shuffles his feet, then abruptly turns away and boards the train, saying, as he leaves: 'Go with him.' This is no vacation; this is her destination. She has been brought, by trickery, to a clinic for hysterical women, a sanatorium for *Nervenkrankte*, those ill in their nerves. Binswanger knows little about her. But solely by virtue of her having been brought to him, he 'knows' she is sick, suffering, hysterical. The looks she gives her father in parting makes the diagnosis easy: This young woman is suffering from moral insanity. That is, in the opinion of her family and her doctors, there is nothing wrong with her intellect, or her senses, yet she cannot live like other women. She wants too much, she has too many ideas, she is too independent. She does not know what is best for her. She does not know what correct behaviour is. She is morally insane.

Binswanger was much taken by the term invented by the English doctor. It fit his patients well. What was wrong with them was that they were morally insane. There were so many of them and there seemed to be more all the time. He could barely cope. He had to hire assistants, distinguished doctors like himself.

(pp.67–8)

This was the period just before Rosa Luxemborg became active. It was a period of progressive ideas, of women's emancipation, and women becoming more independent: socialism was in the air. There must have been many young women who no longer wanted just to do what their fathers expected of them. They may even have begun to ride bicycles and, heaven forbid, started sitting astride when riding a horse. Masson quotes from an abridged letter to Binswanger in 1894.

Dear Doctor: On the morning of the 11th I shall come to Constanz directly from Innsbruck. I would appreciate it if you could send somebody to meet us since I do not know my way around. My daughter and I are in mourning. She is a tall, slender girl, somewhat taller than I am, very pretty, with black eyes. I will be wearing a hat and shall carry an umbrella with a golden handle in my right hand so that you will be able to recognize me. My daughter does not know that I intend to leave her there. I will tell her that she and I are going to stay in a *Pension* so that we can rest. Everything will then fall into place. Sincerely yours,

(p.67)

Masson goes on to describe some of the case studies; young women who arrived in the full bloom of youth only to be discharged 40 years later straight into an old people's home; other cases where incest may have been present and it was better for the father to lock his

daughter away; and another case where the daughter showed lesbian tendencies and was shut away for life.

Working in small groups the students are given the task of creating a short piece of drama to present to each other with a dramatic action at its centre, thus changing the narrative structure into a drama structure. It is to be set in the station where that fateful handover takes place. All the members of the group must take part. Each group will need to justify the five layers in the action by naming them and describing the intended outcomes. It is possible to let the students do whatever they think will make a piece of theatre to present to the others. This will allow a diagnosis of their present level of skills. Most often the drama is all words with a minimal action. Those watching can be asked to pick out the central action and its meanings and it is surprising how difficult this becomes. There can also be many clear demonstrations of potential dramatic action once the creativity of the participants is stimulated. What is the weather like? Is it raining? Do people have umbrellas? Or, what else is on the platform? Is there a flower stall and a flower seller? Are there porters or station workers present? And so on. Once the idea of imagery in the context has taken hold and the realisation that theatre is not predominantly words but made up of actions, images, and words (in that order of priority) then things can begin to happen. One example that comes to mind is of the father who pretends reconciliation and takes his daughter to the flower stall to buy her a bouquet of flowers and then walks down the platform towards the doctor and his assistants, creating the image of a father walking his daughter down the aisle to be married and then handing her over to imprisonment, which must have happened to many a young woman in an arranged marriage. Then what she does with the flowers when she realises what is happening gives plenty of scope for inventive action.

The whole exercise can be worked at in stages if that is more likely to help the participants: exercises to begin to protect into the role of people in that highly formalised class structure, allowing them to approach the sort of register they might have used with each other; focussing possible central meanings; different images that can be created and so on.

It can be useful just to focus on simple actions rather than trying to put together a whole scene that is likely to be dominated by storyline. For example, the daughter sanely questioning her father while she is being restrained. He is at the carriage window and slowly and firmly pulls up the window with the leather strap. Or the girl, who is being held firmly by her father, simply taking her hand away, which possibly takes some effort. These two examples of action could be illustrated as follows:

ACTION – father winding up window

MOTIVATION – train has to go

INVESTMENT – final shutting out of daughter from his life

MODEL – his own father

LIFE-VIEW – the young who won't stay gratefully in the nest should be thrown out

ACTION – release of hand from father by girl

MOTIVATION – train has to go

INVESTMENT – she will stand alone

MODEL – not to be like father

LIFE-VIEW – not the sort of autonomy needed by children

Re-working the above situation as a 'living through' experience

One of the centrally important areas of theory is how to embed the components of process drama as art into improvisations set up by the drama teacher so there can be a dimension of a 'lived through' experience but with no support of teacher in role. 'Living through' is again one of those strange terms. Everything has to be lived through but the term carries with it sense of the unplanned, of exploration, of the experiences that might come from this form of involvement. Again, the *metaxis* dimension means the part which is 'I am making it happen' involves a dimension of consciously working in the art form. The more the student knows about how the art form operates, the more those dimensions can be worked for. In the following drama event the participants are supplied with a tight structure within which they can explore what lies between them. Let us take the above relationship between father and daughter and re-work it as a pair's improvisation. Let us go back to the imagined incident that led up to the father's decision to have the child committed to create a possible final straw that broke the camel's back.

I am imagining the students have all explored the group exercise above and now they are asked to work in pairs. I am presuming that in each pair there is a female who will take the role of the daughter. First the context is given. The original text is of a German family but it could be any big European city during the last 20 years of the 19th century, including late Victorian and into Edwardian England. I ask them to imagine an upper-middle-class family. It is the time when those who can afford it will have their own horse and carriage. I describe one of those big city houses where you can drive into an inner courtyard. Here there is a stable for the horse and carriage. It is an early autumn evening, a night when the father has arranged a dinner for important guests, maybe people he wants to influence for some reason. The scene takes place in the stable. Outside on the first floor gas lights have already been lit and the first guests are arriving. There is the sound of socialising, voices, laughter maybe. In the stable is the daughter – in work clothes. She is cleaning the tack (the horse's harness) by the light of a lamp. She has decided that the next day, when they are due to visit

relatives in the country, she will drive the carriage. She cannot see why they need a servant to drive them. It is only for show and why shouldn't a woman drive a carriage? She has dismissed the stable hand. The pair, father and daughter, are asked to set up the scene. The lamp is shown simply by a circle of paper placed on the floor. To pick up the lantern a person just needs to mime picking it up from above the circle of paper. The circle of paper simply shows where the lamp is positioned. A little time may be worth spent finding what will work as the leather harness. For example, the strap of a leather handbag might well work whereas a plastic belt would totally disrupt the visual aesthetic. If nothing is to hand then completely miming the action will be better. The daughter is terrified of the dark. Maybe as a child, as a punishment, she was locked in a cellar in the dark and had rats crawling on her. The father has told her she is to take her recently dead mother's place as hostess for the night's party. After dinner she will play the piano or sing. The father has bought her a very suitable dress for the occasion which lies unworn upstairs on her bed. He is determined to get her to come and take her rightful place. He has to do this carefully and subtly. He cannot raise his voice or cause her to shout or scream. It would cause a scandal. They are asked to make a still image so that all the pairs can start the scene at the same time: the girl in the act of cleaning the harness; the father standing in the doorway. As a final resort he is sure he could get her to comply simply by taking away the lamp but this would risk a scene.

Then the five layers can be introduced as questions. The pairs are warned that they should stay in their still images and just think of their answer to the question in silence.

Of the daughter: What do you do? Of the father: What do you intend to do?

Why do you do it? What is the immediate reason you do it?

Why is it so important? What's at stake here for you?

Where did you learn this? (A very interesting one for the daughter to invent.)

How does this capture how you think life should or should not be?

Then all the pairs are set off together. They can find their own moment to finish. Those who finish before the others are just to sit and talk it over quietly. I have known pairs, totally immersed, still going strong after 20 minutes of improvising. The dead mother tended to play a prominent part in the exchange introduced from both sides. Also the growing rights of women in opposition to the dominant patriarchy and the developing sense of class struggle appearing socially. These sorts of comments tended to come from adults involved in the improvisation and it had been devised for them. Clearly for a teenage group of students more background work would be needed to enable them to have material to draw on.

If the event is analysed the major components in figure 1, above, have been laid in.

A **context** has been set up: the stable and outside that the dinner party and outside that the rapid development of modernity very much dominated by a patriarchal society whose value

system is self-advancement. It has **pre-text**: the important (to the father) social evening that has been arranged; for the daughter, her plans for the next day. There are **roles** and each role has an **objective** which is set up so that together they make **counter-objectives**. The father has to get her to agree to come and take her dead mother's place: to clean up and put on her lovely new dress. The daughter is determined that she will no longer play the stereotypical role. This is her extreme bid for freedom. The father's preliminary **attitude** is one of treading carefully. The daughter's is likely to be wary. The way they each work to pursue their objective creates the tension of the scene. There is a **constraint** in that the father cannot just drag her screaming from the stable and this slows down **time**. This allows time to **focus the layers of meaning**: she is fighting for her independence and is forced to try something that to the average citizen of the time would seem outrageous. As they work for their objectives they have available **objects, images, body language, and words**, particularly the language register appropriate to the time. The more experience, skill, and knowledge of how drama works, the more resources they will have to draw on. The less they have the more protection into the roles they will need. The situation has the potential to help them experience from inside the thematic dimensions of **sub-text**. The **event**, persuading the daughter to take her mother's place, has all the potential complexities of a Strindberg play: the exploring of oedipal relationships and sexual tensions; love/hate relationships; the power struggle between the genders; the possibility of emotional blackmail; the struggle between a humanising and an inhuman agenda. The father has the threat of picking up the lantern and testing the waters of taking the light away. In fact this is a horrific potential **dramatic action**. How could any loving father threaten an act that would traumatise his daughter? These may seem extreme or exaggerated claims to make but as students become more familiar with this sort of work, and develop the ability to submit to the experience they are also making, then it is possible to reach for these themes.

It is easy for the experienced drama teacher to see at a glance who is 'in', working at being in role, and those who are 'out', working at it from outside as a staged event. Of course, I have also experienced those who have a real difficulty finding a way in. Where this is strongly present it is usually because I have not done enough to protect them into role, particularly into the language register and the family/social mores of the time.

It might be worth underlining this as an example where the students can 'live through' a situation *without* the teacher in role, provided that the teacher has made sure the components, without which the form will not work successfully, are made available for the students to employ. With this heavy teacher structuring, it is possible for students new to drama to have success. It may be useful to set out another example where the components are put in place by the drama teacher and the students then engage and explore a situation but with each participant having only part of the information. This is, of course, a well-known strategy, but the impact is increased by adding the components. When the teacher makes these available to the students it is possible for them to engage with the situation significantly without the long building into role that could be necessary for a more complex

process drama. As the students become more experienced they can be made increasingly aware of how the art form is structured.

Using hidden information

The following short drama situation was invented for Palestinian teachers who had never tried drama before. I started with short pairs exercises where they are neighbours in all sorts of different situations: good friends discussing problems they are having with teenage sons; one neighbour finding a way to tell the other that she had been gossiped about; one neighbour asking another for a favour, and so on.

Then they are asked to form pairs **A** and **B**. All they are told as shared information is that neighbour **B** has moved recently to live next door to **A**'s family. **B** has not had time to get to know the **A** family very well but has met and talked with all the family members and likes them. **B** knows that there have been politically active members of the family and several of the family members have spent time in Israeli prisons. (This would be the norm in Palestine.) **B**'s family is not politically active and doesn't want to get involved with activism and is asked to invent the reasons for this while waiting for **A** to arrive. There is some past experience that means they definitely want no involvement but of course **B** supports the struggle for independence. Neighbour **A** is the son or daughter in her late teens or early 20s. S/he lives with her brothers/sisters and her parents. S/he is shortly going to arrive at neighbour **B**'s house with a large heavy suitcase. If **A** is a daughter and **B** a man it could be seen as improper to invite her in so they may have to talk on chairs in the garden or yard. If they are of the same gender then there is no problem.

While **B** is asked to set up his/her house, signed by at least two chairs, **A** is given separate information. His/her family are all away visiting and looking after a very sick relative. S/he has been left to look after the house and the suitcase, which s/he has been told contains important family papers and deeds to property inside Israel. It is extremely heavy and a great struggle to move. The father has the key and has taken it with him. Now s/he has been told to come to say her goodbyes to her relative whose health has deteriorated. **A** has been told to see if the neighbour will keep the suitcase safely until their return. **A** presumes it is the truth that there are only masses of family papers in the case but cannot check. The case has never been opened in **A**'s presence. It will be important to observe any usual courtesies before moving on to the suitcase. However, **A** has to get a bus/taxi as soon as possible.

Again, many of the improvisations went on for some considerable time. Some of the Bs accepted care of the suitcase; some of them found very respectful and careful ways of declining. This latter tended to cause some distress to the As and this, in turn, sometimes led to a change of heart. The discussion afterwards centred around questions like: Should we always help our neighbours? Can we always do that? In our society can we always be as we

would like to be? Would that be possible in any society? Where does lack of trust in another come from?

The components could be set out as follows:

- Pre-text** – the family background and present circumstances
- Context** – the daily problem of living in an occupied country
- Roles** – language register and rules of behaviour within reach
- Attitudes** – they like each other and get on together but don't know each other well
- Constraint** – the key is not available to show contents of the suitcase but there is the need to catch a bus
- Action in event** – taking suitcase to leave at neighbour's house
- Object** – heavy suitcase
- Focussing meaning** – to trust neighbour or not
- Counter-objectives** – one neighbour wanting to leave suitcase the other not sure – producing
- Tension/dilemma and**
- Slowing down time** – in order to provide a space to explore meanings

One of the reasons for choosing this example is because of the different cultural setting. There is always the challenge of finding just that context for the drama that students can relate to. After many years of visiting Palestine and teaching there I remained, of course, an outsider to the intimacies of the culture, so I was taking a risk with my material. There seem to me to be parallels here for any teacher. Process drama, in fact any drama, is always context specific. If the teacher is working in a classroom where 90 per cent of the students are of an ethnic minority then the teacher is working in a different immediate cultural setting to the teacher in a white middle-class catchment area although the larger social context remains the same in both cases. And this would alter country to country and area to area. The teacher has to tune in to that cultural setting as closely as possible. I remember teaching a workshop session for Palestinian teachers and right in the middle of an improvisation one of the women suddenly ran out in enormous haste and with an air of anxiety. Everyone else ignored her sudden departure. I followed suit. In the lunch hour I was able to ask her if she was alright. She was full of apologies and explained that her husband was in prison but there was a mobile phone that had been smuggled into prison that the

prisoners took turns in using. This was extremely difficult and the moment had to be seized when it was possible to use it with less chance of being discovered. She had received the signal that he could speak to her and so rushed out to snatch that precious moment. Everyone else understood what was happening except for me. But this is the same for any teacher moving into a totally different environment.

The relevant areas of theory that could be of use here are: secondary symbolism; the angle of connection; relevance and significance; the play for class and the play for teacher. These are all areas predominantly the sole responsibility of the teacher.

Spectating society in the self:

Towards a debate about Bondian drama education

by Adam Bethlenfalvy

In his chapter on drama in education in *Edward Bond and the Dramatic Child* David Davis argues that drama in education theory and practice have “run into some difficulties” (2005:163). He advocates exploring the work of Bond as a possible way of giving drama in education new directions. As I believe Davis is raising an important question, I would like to revisit some questions put forth by him and examine the potential that Bond’s work offers the field of drama in education. In this article I will try to explain from a different perspective why I think Bond has a lot to offer our field and then go on to examine some of the statements made by David Allen in his article arguing with Davis to clear potential misunderstandings about Bondian theory.

There have been some articles in recent years published in this journal that are connected to Bond and drama education. Ian Yeoman (2010) investigates the practical difficulties of incorporating Bondian theory into planning a TiE program in a very useful case study, Chris Cooper (2012) reflects in a keynote address on the urgency of a Bondian approach in the current political climate, and John Doona points out that “Bond's conceptual framework offers progressive teachers of Drama a precise and enduring reason for being - and reason for doing.” He goes on to explain that this is because Bondian drama opens gaps for young people in which “they must enter and create themselves” (2010:91). David Allen (2012) discusses some of Davis’s statements about Heathcote in relation to Bond, but concentrates on analysing the Mantle of the Expert approach.

I believe that the most pressing reason for us to research what Bond has to offer is his understanding of the nature of our contemporary consumer reality. While there is widespread agreement among DiE practitioners in that participants of lessons reach new understanding about themselves and world through engaging in the fiction of drama they do not investigate the nature of the reality the participants need to understand. Bond starts out from the world we live in and offers dramatic methods that address issues caused by the nature of consumer reality.

Bond’s theory and practice are structured around the gap between our material-social surrounding and the understanding of this surrounding that is in our minds. When the neonate begins to realise that the world exists outside it, and that part of its sensations and experiences come from outside, it tries to make sense of the void, the meaningless matter that surrounds it. It gives meaning to things and events, re-creating an image of it in its mind.

So, Bond argues, what we think of as reality is the image of it in our heads, it is actually a fiction we create.

This image of the world includes the individual's experience of it, and it is the base of its relationship to the world, essentially it is what we could call the self, because what we think of the world informs our actions and relation to it, it is who we are. Bond explains that the imagination is central in filling the gap, in giving sense to meaningless matter. The child anthropomorphises things, for example "animals and trees talk, storm and wind are angry, the chair groans. These 'beings' are arranged into stories which provide meanings" (2003: xxiii).

Culture can also be seen as the codification of a community's understanding of the world, a common fiction that justifies why things are as they are. Ideologies often give explanation in the form of stories, using imagination to give meaning to human life, and also they present values and guidelines about how to understand things, what should be considered normal. Bond states that "all ideology and culture create their reality in the same way in the same gap, they create reality out of the imaginary" (2012:6). The problem is twofold according to Bond. One part of the problem is that this social fiction which impacts greatly on what we see as normal and abnormal is usually perceived as reality itself and not as a something that has been created, adjusted and upheld by social, ideological and economic structures. If it is created it can be changed, so this issue is crucial in relation to active social engagement too. The other part of the problem is that as individuals grow into society the culture, the understanding about the world that they grow into becomes part of their self and becomes undistinguishable from the individuals own relation to what surrounds it. Parts of our self build on our own subjective experiences of the objective world and other parts build on the social subjective. The boundaries between the two get blurred and the possibility of manipulation of the self through the culture that becomes part of us is great. The culture we live in becomes part of the imagination we use to understand our surroundings and self.

Bond's theory of course is more complex and much more detailed, I have tried to summarise a central problem addressed by him that can be useful for our field. Davis's introduction to the Student Edition of *Saved* (2009) gives an accessible, in-depth outline of Bond's thinking.

There are many others who claim that consumer culture is moving more and more into the realms of fiction and towards the direct manipulation of the self through occupying our imagination with commodity based processes like marketing. They become the culture that surrounds us in our everyday life, the context of our self-formation. In her research of 'lifestyle media' – all sorts of make-over shows, from gardens to personality – Jayne Raisborough reaches the conclusion that formation of the self is strongly dependent on consumption. The value of products are recast according to their symbolic efficacy, their ability to "circulate within the symbolic domain, investing and being invested with meanings

and emotional attachments to the degree that even the most mundane of purchases can, and do, say something about the self" (2011:30). Even though usually these programmes are present in the lives of most of us either literally or culturally as background noise, they still enter "the cultural imagination to help a dislocation of compassion and political passion from the self, a degradation of those most vulnerable in our societies and a renewed shaping of the cultural fiction of gender and gender differences" (2011:164). Naomi Klein's book *No Logo* (2000) examines commodity centred fiction building. She discusses the impact of the 'branding revolution' on the economy, on consumers and our culture. She argues that companies are not selling artefacts anymore, but narratives, because brands are "not a product but a way of life, an attitude, a set of values, a look, an idea" (2000:33). Klein claims that brands sell stories of lifestyles and we buy in to these narratives even if we are just purchasing clothes, as they become socially identifiable through advertisement. Richard Sennett writes about the change in capitalism that can be linked with the move from profit to share prices in rating companies. He sees a general move towards the virtual not only in the corporate world, but also in its impact on everyday life. He studies the field of advertisement where cars ranked in different categories share 90% of their build, so the narratives they are sold with have to differ. Sennett points out that "the realm of consumption is theatrical because the seller, like a playwright, has to command the willing suspension of disbelief in order for the consumer to buy" (2006:161). He identifies the main tool of branding as decontextualizing and re-contextualising products (2006:147), making the reference points of judgement, of 'reality' obscure. Slavoj Žižek argues that the problem is not that people are unaware of these 'ideological fantasies' becoming the reference points of our culture, but that "they know very well how things really are, but still they are doing it as if they did not know. The illusion is therefore double: it consists in overlooking the illusion which is structuring our real, effective relationship to reality" (2008:30). For this reason, he concludes, these cultural fictions, the ideological fantasy needs to be searched for in actions, deeds rather than thoughts.

I believe that the nature of the consumer culture we live in, the impact of rapidly changing technology on our culture obliges us to constantly revisit the concept of self-spectatorship and reflect on how the social context is present within our selves and what we can actually see. I will continue this article with looking at how Bond suggests drama can come to create gaps for individuals to understand themselves and the world.

Bond is well known for the detailed stage directions he gives in his plays, he does this because the self's relationship to the culture that it lives in can be examined if the structure of the play is not only working on the verbal level – language obviously carries the most ideological values – but by the connection or juxtaposition of words, action and images. Bond uses carefully crafted moments to create powerful contrast that open up gaps for the audience. He states that "in drama, putting fiction into reality can isolate and dialecticise the fiction already in it. It is a practical way to steal ideology's clothes" (2003:xli). In his plays Bond constructs moments in which the social-subjective, the fiction of our cultures conflicts

with our basic human need for justice. In these Drama Events he shows the “the artificiality of human behaviour” (2000:45), he demonstrates that what we considered natural actually derives from the culture we live, a historic human creation. He dramatises the human paradox; on one hand human beings need the world to be just to feel at home in it, on the other hand they they also need to take on the narratives of the culture they live in to be able to live by the rules of that specific community. These two needs come into conflict generating extreme moments. It is important that these moments are not outward rational reflections on the story of the drama, but situations that are part of the narrative, though breaking the linearity of the logic by which they are usually interpreted.

Cooper explains that in Bond’s plays “actors need to create living contradictions, and conflicts between the different strata become critical and show how the individual negotiates this in the face of a given situation. We can explore this through objects” (2005:60). In a way, Bond’s dramas are structures around the processes that the central objects go through in them. He uses mundane things that don’t carry a heavy ideological baggage, and these objects are re-described subjectively by the events that happen around them. The actions of the characters in the play force the audience to give meaning to them, but then as the situations change these meanings need to be constantly re-evaluated. Bond uses the Freudian term of cathexis to describe the process of the objects changing value and meaning. Kate Katafiasz claims that “it is the interrelationship between the two live and simultaneous processes, deconstruction and cathexis (which essentially comprise a Theatre Event) which is so innovative and powerful in Bond’s dramaturgy; perhaps because it echoes the way the mind sequences and values events” (2005:46). This dual process creates the possibility to have gaps and space for reflection within the drama, by creating a rupture in the narrative as Cooper phrases it, or by breaking the linearity of the social fiction that would give sense to the situation usually. Katafiasz explains that Bondian drama creates gaps by breaking the connections between the sign and signified (2005:41).

Site is another central concept used by Bond, through which he connects the different elements of the reality of drama so that they contain the socio-cultural environment with the audience’s imagination. He pays such attention to the site of the drama because he claims that the self can only be understood if its situation is understood as well. The situation needs to present the problems and the material, cultural and historic elements can be present in the specific site of the drama. There are several concepts that Bond writes about besides cathexis and site; centre, enactment, invisible object and accident time helps the understanding and performance of his plays⁴. Apart from these the analysis of his plays show that there a number of strategies used by him in practice to create these gaps that we as drama teachers could aim to create for the participants of our lessons.

⁴ Edward Bond and the Dramatic Child is a good place to start from if you want to understand these terms, it is beyond the scope of this article define them in detail.

In his chapter Davis argues that “the place we need to ‘return’ to in order to find a point where Edward Bond’s theory and practice can inform drama in education, and help find a way forward, is in the early work of Heathcote and in the late work of Bolton” (2005:174). He goes through a detailed comparison of Heathcote and Bond finding many common points and some differences, and examines the work of O’Neill and Bolton to reach this conclusion. David Allen (2012) uses Davis’ writing as the starting point of examining the Mantle of the Expert (MoE) approach to drama, primarily to support Heathcote’s claim that it only differs in the outer form from the ‘Man in a Mess’ drama of her earlier work. As Davis refers to Bolton (1998) as the source of making this differentiation it seems that Allen’s argument is actually with him, but some of the questions raised by him relate to a Bondian approach to drama education. I will be addressing these themes in the following part of my article and not engage in a debate about the differences between different phases of Heathcote’s work. I would like to visit some of the Allen’s claims about Davis’s chapter on Bond as they might lead to misunderstanding about the possibilities of adapting Bond’s work in the drama education field.

One of the subjects addressed by Allen is that of ‘living through drama’, a phrase often used to describe Heathcote’s early work, probably originating from an article written by her in 1969 where she says “Drama means ‘living through’” (1984:55). Allen cites an interview done with Heathcote by Davis in 1985 in which she says that this description is misleading, as it suggests that the process is primarily that of action, while most of her work is around the “journey in the mind”, she talks about the conscious and detailed work behind the famous episodes of *Three Looms Waiting*, the BBC film that played an important role in making Heathcote well-known. Allen uses a quote from Bolton to imply that Davis doesn’t know that the scene in the film is a heavily edited version of the lesson (2012:41), even though this is made evident in a footnote by Davis; Allen doesn’t seem to grasp what is behind the interest in ‘living through drama’. One of the reasons why Davis is interested in ‘living through drama’ is that Bond’s “notion of ‘being’ has much in common with Heathcote’s early approach to drama teaching and a lot to do with Bolton’s life work in drama” (2005:169). This is a reference to the Bondian concept of enactment, the need of ‘being’ in the situation to be able to understand it, which also makes it possible for the audience and the actors to feel the historic, cultural and objective elements of a situation, and see the individual in relation to these rather than understanding it from a psychological perspective of a character. Davis actually argues that drama education needs to find its roots as an art form, which doesn’t seem to conflict with Heathcote’s description of the amount of time and attention that goes into building moments of significance. ‘Being in the drama’ primarily relates to frame distance, the perspective from which participants of drama engage in the activity and the immediacy of the problem that is at the heart of the experience has for the roles played by the children. In the same interview Heathcote describes an event when her daughter arrived home while their house was being robbed, she explains the difference between her own and her daughter’s reaction to the situation, “Marianne was being and dealing with. (...) She didn’t have to simulate anything, she didn’t have to demonstrate

anything. She just was" (1985:68). Dorothy's imaginative response on the other hand included all the fears of what could have happened if things went wrong. Bond advocates being in the situation, and developing it to a point where the culturally predetermined readings of it don't explain the events and a gap is created that needs to be filled, but the usual social narratives of what could happen simply don't fit the gap. I think it is useful to ask what type of imaginative response to extreme moments does the expert role of the MoE allow, as it defines a very specific point of view in relation to problems encountered through the drama. I will shortly come back to the question of crisis in MoE and *Man in a Mess*, but before that I would like to discuss a point that sheds light on an interesting aspect of the Bondian approach to drama.

Allen uses Bolton's words to explain what he thinks Davis is arguing for: "a 'remarkable moment of natural, spontaneous' emotion (Bolton, 1998, p.221) – in other words, real 'gut-level' drama" (2012:41). Actually Davis doesn't use these phrases in his chapter, he does refer to them in the interview done in 1985. Probably the closest he gets to this phrase in 2005 is "intense experience" (2005:176) which is not quite the same, however it is useful to discuss this misrepresentation. Allen consequently uses 'gut-level' and emotional as synonyms⁵ but it is worthwhile to differentiate the two from a Bondian perspective. Bond refuses the dichotomy of reason and emotion as a false one (1994:99). He does want his drama to touch people on a felt level and argues for reason and imagination to be understood as the pair that need to work together to create human understanding. Bond says that drama events can make moments socially owned – by the actors and the audience – by creating "biological frisson" (2000:45). 'Gut-level', the phrase often used in drama seems a fairly good description of that bodily experience. While an emotional response can blur the possibility of understanding a situation holistically, and a rational reflection might rely purely on reasoning, a gut-level impact engages both reason and imagination in the site. Bond proposes that drama events can create this impact when the human paradox is dramatized, in other words the clash between our socially derived self and our need for justice in the self is presented on stage. Heathcote describes drama in an article written in 1975 as "the state of being trapped, a state from which one can escape only by working through the situation" (1984:91), this description would fit a Bondian drama event too. The 'working through the situation' would involve choices, in a practical sense for the actors on stage and imaginatively for the audience watching the Bond play. He too could claim what Heathcote writes in her article titled *Improvisation* from 1967 that "drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges" (1984:48). Allen brings examples of different types of crisis in MoE to support his underlying argument that there isn't a real difference between Heathcote's *Man in a Mess* and the *Mantle of the Expert* work. His examples raise useful questions about what are the problems, the crisis that drama lessons should be centred around. The real question is what is the purpose of these crises in the drama? Are they there to create a

⁵ For example: "gut-level emotional experience" (Allen, 2012:42)

creative tension? Do they create gaps for new understanding of the human situation? Do they allow us to spectate the cultural residue in ourselves? Bond claims that extreme moments need to be created, because these can offer problems that force us to reach beyond the usual, culturally fixed set of answers we have. A comparative examination of different problems examined, different crises created in drama would definitely help the development of our practice. Davis states that Heathcote's earlier dramas focused more explicitly on the crisis, while as Heathcote explains the mantle of the expert approach "is always an approach to the whole curriculum" (1995:16). Heathcote developed her theory and practice throughout her lifetime, she builds on her past but the focus of her work moves towards education. She has left us an immense heritage that we have to engage in and use to develop drama education in different ways.

In his chapter on Bond and drama in education Davis is looking for where and how can Edward Bond's theory and practice inform the field of drama in education in order to enhance its development as an art form. In this article I too have argued that it is important for our field to adapt Bond's practice into our work because it addresses the most important issue of our time: the difficulty commodity culture creates in understanding our self. I think that it would be important to re-examine the concept of self-spectatorship keeping the Bondian understanding of society in the self in mind. Maybe what we need to spectate is actually self-in-situation to really understand our position in the world and the values represented in our actions. Incorporating Bondian theory and practice in drama education could lead to an inspiring redefinition of theoretical models, the levels of meaning for example, and also the re-evaluation of practical structures and strategies used to create reflection and enhance self-spectatorship. Besides understanding how to implement his concepts of site, centre, cathexis, invisible object, enactment and accident time in DiE we also need to examine the strategies used in his plays to create drama events to find the right tools to be used within his theoretical framework. It is critical to examine our current DiE practice. We need to look at what sort of crisis are created in drama lessons and what is their purpose, We also need to examine what elements of a social context do we build into lessons through episodes that participants can be in. The answers to these questions define our practice.

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Drama and Reality

by Edward Bond

Drama is a tool of reality that makes reality a tool of drama. Reality is the total of everything. It is the whole of nature and human beings. There is also human reality, which depends on the human presence. Reality may be thought of as Newton's time and space -- the constants where things are. The events of drama occur on this site. The invention of the wheel made reality a tool which altered natural and human reality.

Human reality has two aspects. One is the effects of our actions on nature and other people. The other is that all reality comes to us through our consciousness. Physical cause-and-effect occurs in nature. It makes us aware of itself. But we read into this our understanding of why things happen in nature. We know why the rock falls, the rock doesn't know. So for us nature has this extra dimension. But how do we know the reason for cause-and-effect, the meaning it has for us? For Kant it is innate in the mind, for Hume it is an acquired habit. Either explanation may explain apparent free will. This is the site of drama. Its as if there were a gap between cause and effect. We explain why the effect follows the cause. This is already put into the infant mind when the infant manipulates its surroundings. Human cause and effect is the elementary basis of all drama. It applies to simple things but the mind acts on the same premise in the most significant and consequential concerns of human life. Drama is cause and effect combined with apparent free will, if not of action then of reaction, assessment, of what happens. I may not be able to change an action but I have an opinion of its meaning. The mind is a dramatising structure. It doesn't merely passively record events but acts in them through apparent free will.

The whole of reality is both received through the human mind and projected from it. Its because of this that we must supply reasons for the connection between cause-and-effect in the practical reality of small and large things but also of insignificant and important things. We must seek coherence. That is why drama is the site of the kitchen table and the edge of the universe. Consciousness is committed to understanding and reason. So kitchen events are seen in relation to universe events. Usually this passes unnoticed but the consequences for drama are enormous.

Reason attaches to emotion. This is so even when we think unemotionally and rationally. The un-emotion is another emotion because a person is a holistic totality. What does reason require for something to be considered unemotionally or abstractly? Its because we may think abstractly that questions of good and evil arise. Morality is based on abstraction. It does not exist in nature. The oddity is that politics consists of both force and reason. The dramatic consequences are enormous. The mind is ineluctably a dramatising structure.

The situations of drama heighten consciousness. In them the meaning consciousness gives to events is dynamic and active. This is the responsibility and imperative of being human. The

dramatic extreme provokes, requires, a consideration of the meaning of an event (or of any pretended indifference) and so “being human” has the possibility (and ultimately the necessity) of “being humanness.” We judge. As we interpret factually and morally we are, in that event, being part of the event by judging it -- and so we become insignificant, corrupt or just. “Insignificant” is itself corrupt because it puts being (all too) human in the place of humanness. The dramatic structure is created in the infant mind. In its involvement with its place by manipulation and concern with judgement it puts the edge of the universe on the kitchen table. This makes us human, the dramatic species. It gives reality a meaning. So natural reality becomes human reality.

Mostly we treat nature naturally. We eat, build, reproduce and create a set culture. We live on a set cultural world map. But creativity changes meaning. A sculptor takes a stone from a hill. He carves it into a figure. The meaning of the stone is changed. It is changed even if he sees only potential uses for it -- a figure or a prison wall. And so it is with all things. It is also so of situations. They are abstract but contain the concrete. They are the subject of drama. And as for us reality is human reality, we give all things a meaning. The meanings are coherent within a culture. A culture contains ideology. It is moral to burn living people on the square. Later doing that is wrong. Originally it was not wrong. It was part of the humanness of the time -- the beauty of the cathedral on the square confirms this. It is clear that significant meanings are contested. They were contests at the time but the victims who were burnt. If meanings were not contested there could be no drama.

The infant creates its world and applies its moral judgement to situations of right and wrong. The infant plays and learns to manipulate and judge. If the wall of wooden bricks stays up it is good. The infant is the authority which makes this judgment: it is the kitchen table commandeering the edge of the universe. The infant may question the universe by knocking down the wall. In the infant mind the universe has opinions. It may be equanimous and benign or may rage. In the abstractions of the wooden-block wall the infant glimpses the terrible seriousness of being. We are serious -- deadly serious -- because we played when we were infants. The meaning of humanness is enshrined not in the woodblock wall -- or stones -- but in play. Later, ritual is the imitation of this play in order to achieve its seriousness -- but ritual glimpses only the wooden bricks in their box. It is God’s coffin.

Adults perform the seemingly childlike activity of going to see plays in order to repeat the child’s creation of the human mind -- and to see the intimate confession of humanness performed within the public skills of a culture. When the sculptor shapes the stone he changes its meaning, when the actor puts on another character he takes up the office humanness. The plays’ subject will be justice in relation to the seriousness of the world -- the edge of the universe will be brought back to the kitchen table. The world is always out of kilter. For instance, death is wrong. Ideology must turn this wrong into the supreme right -- death as the gate of eternal life or condemnation for not recognising this while alive -- you cannot enter heaven without a passport. Ideology must always claim the opposite of reality

because it seeks to alter the foundation of reality -- so to die for your country means to die for your grave, not for the glimpse of humanness. A play is trivial if it does not go to the extreme because tragedy cannot compromise. Law, business, politics, social convention compromise -- but drama is absolute because of what the infant mind glimpses in play. Drama uses the structure first created in the infant mind when the "glimpse" became the boundary of consciousness and created the ontological. It leads to Leibnitz's question: why anything rather than nothing. That is the ontological. The existential may be Blake's soldiers' blood running down palace walls. Drama seeks to make the world innocent in the face of the weight, the burden, of its tragic seriousness. If it changes the meaning of reality then it changes reality -- as the stone will still be stone when it is carved but will change its meaning. Drama is the art of changing reality.

When the drama engages the mind it reverts to its infant module, not in its factual paraphernalia but in its purpose. A play's circumstances determine the outcome. A dance contest can result only in a better dance. A sport's game has no immediate effect beyond its boundary. Its only of drama that this is not true, because drama is not concerned with an event in reality but with reality itself. We can be in reality only through the human reality that we create. So we are responsible for what reality does to us. We may cause storms and floods and in some ways control them. But we cannot alter the basic constants of nature -- space and time. Ideology seeks to do that because its aim is the ideal -- some god or other. But we still die. Drama's ultimate object is human beings. It seeks to tear them free from their ideological integument. The logic of drama is absolutely determined by the human mind and it is exposed in the extreme. The extreme consists not in affect but in definition. The extreme is precise. As it almost inevitably confronts ideology it releases the violence with which ideology is bound to the human being.

Thought and mind itself are the consequence of factual social reality. If you change peasant husbandry to agricultural industry you change nature and the mind of the farmer, purchaser, cook, consumer. . . police. But not the infant, who will play as before. Two infants on the floor of the cave will play the same game. The infant uses the paraphernalia of reality not for their designated purposes but to understand the abstractions: the abstractions will come from the things and, certainly in drama, they will have an aesthetic component (just as the un-emotion is an emotion of compassion, ruthlessness, malice and so on). Drama is the only way we have to be human. It may be said that morality is genetic and an inheritance of the pre-human. This is meaningless. It does not make a moral point. Its like saying we inherit thickness or weight from animals, that when we point we imitate animalism. A judgement is moral not by instinct but by the reasons given for it. There is a constant historical problem: the corruption of society and the radical innocence of humanness. And because we are members of society, the corruption of society corrupts the human self. This is the agon of drama.

Drama is a tool of reality which makes reality a tool of humanness. If this is understood as changing the meaning (to us, since we are the location of meaning) of reality, then this seems obvious and insignificant. And if that were all, reality would still have one meaning for the reactionary and another for humanness. But that drama is a means of making reality its tool must be understood differently. *Drama changes what reality does to us, what nature does to us.* This changes the problem of freewill and morality. It was the problem of theology. Augustine (De libero arbitrio) “. . . the question that torments the greater part of mankind, how these two things can fail to be contrary and opposed, that God should have foreknowledge of all things to come and that we should sin, not by necessity, but by our own free will.” Drama creates and historically changes human determinism. Outside humanness there is no morality in the universe, morality concerns humans only because we are conscious of the future and guilt is a *consequence* of the future not of the past. We may not be free, or only limitedly free, because circumstances are obdurate, we may not be able to change ourselves, but collectively we change what reality does to us. Materialism may fail to understand this. Without drama materialism is not dialectical -- and the drama must be as self-conscious as the human mind. Nature does not take care of our humanness, it is not a product of evolution -- it is the only actual form of creationism, but not from God or anything supernatural -- it is the humanity of the private kitchen table and the public stage.

Drama changes what *reality does to us* because to the dynamic of nature and natural society (peasant farm to agricultural industry) it adds moral consciousness. This doesn't remain shut in the mind as opinion or belief, it effects the way nature effects us. Otherwise the effect of nature on us and society would be barbarous, either primitive force or the dehumanised science which is un-emotion made malice by using nature as coercion -- an ideology not of historic churches and thrones but bureaucracies and lethal chambers. (Bertrand Russell, *The Scientific Outlook* “. . . we may hope. . . to discover ways of beneficially influencing the human embryo, not only as regards those acquired characters that cannot be inherited because they do not affect the chromosomes, but also as regards the chromosomes themselves. It is likely that this result will only be achieved after a number of unsuccessful experiments leading to the birth of idiots or monstrosities. But would this be too high a price to pay for the discovery of a method by which, within one generation, the whole human race would be rendered intelligent?” --- How intelligent is that?)

Drama makes nature, for us, radically innocent. It accepts the tragic in nature but decreases it in history. We become the pivot of *our* universe, even of the silent cold empty vastnesses that agonised Pascal. Humanness must work through nature, embody itself in nature, but only drama can make our relation to nature, to natural law and necessity, moral and human. Humanness cannot evolve in nature. But without the “un-humanness” of nature we could not be human. Nature must be inhuman if we are to be human-beings-of-humanness. Without drama nature would reduce us to objects. We may talk of controlling nature, of being Lords of nature -- but because our present socio-economic organisation prevents us being in control of ourselves, being Lords of ourselves, we become victims of natural

evolution and spectators of our own impotence. In one way we are obviously ourselves objects of nature and would be caught up in its cycles and determinisms -- as determined as the natural stone -- except for that gap between the conscious mind and nature: and it is this which determines what nature does do to us. The gap is the site of drama.

We are destroyed by the black miracles of capitalism. If modern administration closes the gap we will be mobile stones and the sculptor's chisel will stab us.

[*Related references.* Reality is received by and projected from the human mind. / The human mind is ontological before it is existential – or the existential and the ontological are initially one. / Society is historically unjust not in terms of an ideal justice but of practical expediency. / Ideology is the life-lie, that the lie is the password to historical life, to surviving. / Drama is the organ of practical innocence and changes what reality does to us.

This thesis isn't a development from a Newtonian to an Einstein pattern because neither of them are concerned with consciousness but only with nature. When consciousness is a factor it is necessary to learn how it interacts with nature.]

FOUR LITTLE ESSAYS ON DRAMA

by

Edward Bond

HOPE

Its asked of a new play “Where is the hope?” The question misunderstands drama. You are in a room. The curtains are drawn. You do not ask “Where is the sky? – its gone.” The sky is always there. You have a lottery ticket. You hope it will win. But do you hope that the number on the ticket will change so that it will win? The playwright must point to reality – to the number on the ticket. The hope is the audience.

DRAMA

Drama is the text of democracy. When the Greek audience looked at the stage they saw themselves: “you saw you.” Later Rome took over. The soldiers looked at you. Later the church took over. It said the great creative fictions of Greek drama were real, were vulgar facts. Zeus was fiction, God Almighty was a vulgar fact. Oedipus was fiction who killed his father, Christ was a vulgar fact and God his Father killed him. And so on through the Greek dramatic cannon and Christian scripture. God looked at you and the Inquisition looked over his shoulder. Then science took over. The scientist looked at you. You were a specimen. Now commerce takes over: TV and film. The eyes on the screen cannot look at you – they are blind. So you are blind when you look at them. (It’s a bit difficult. It’s a mutation. Think about it. The eyes are the organ of sight. They cannot be touched, heard, smelt, tasted. Film is fiction in a particular way: film is the wink of the blind.) The modern stage is parasitic on the blindness of the screens. When it looks at the audience the blind are winking at each other. The stage has never before been so corrupt. There must be a new drama. In it the audience will look at the stage and see itself. It will be revolutionary because it will be democratic.

POLITICAL DRAMA

A recent article claimed “political theatre brings subjects into public and popular debate.” The things people write in newspapers! The opposite is true. Theatre takes subjects that are already in public, popular debate. Its plays are not political. They are current affairs. We have no political theatre. Yet politics is the core of drama. Drama deals with the relation between self and society. How each creates the other. It is how we create our humanness. Political

drama must look at the profoundest human paradoxes. Greek drama did this for us. All Western culture and religion are founded on this inheritance. It is our patrimony. We have exhausted it. Our theatre – our culture and politics – are dead. Post-mortem not post-modern. If we do not create a new drama we will be destroyed. Evolution will wipe us out. The times have never been so serious. It is a species crisis.

PURITY

The Royal Court staged my second play half my lifetime ago. I was attacked as the ultimate degenerate vicious debased playwright. Last year the Royal Court told me my moral purity prevented me from making contact with an audience. My first play (also staged at the Royal Court) had a rural setting. There was a murder. The murderer was the good man. The complexities of humanness. Last year the Royal Court staged another play with a rural setting. In it there was a good man. He was corrupt (and a danger to his child) but he had a heart of gold. Mr Really-Nasty came along. He didn't murder Mr Good but badly beat him up. The play was written with panache. It combined *News of the World* morality with *Mills and Boon* sentimentality. What has changed? Let us now be serious and for a start change everything.

(September 2010, revised September 2011)

Some keywords in drama in education⁶

Applied theatre and drama	<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"> • community theatre • psychodrama • social theatre • theatre of the oppressed • debate theatre • youth and children theatre • games and exercises • interactive theatre • pre- and post-performance sessions • theatre in education (TIE) programmes <p>A shared aspiration is to use drama to improve the lives of individuals and create better societies.</p>
Process drama (also known as drama in education, educational drama, creative drama)	<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,</p>

⁶ **Source:** DICE Consortium (2010): *Making a world of difference. A DICE resource for practitioners on educational theatre and drama* (Ed. Cooper, C.). Budapest, Hungary

	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.
Theatre in education	Theatre in education (TIE) is a theatre genre and dramatic outreach activity for schools or nurseries/kindergartens – tailored to specific age or target groups - by professional actors. Its primary aim is to use theatre and drama to create a wide range of learning opportunities across the whole curriculum. Most TIE programmes comprise performance and participatory/ interactive elements. Actor-teachers (so called because they use the skills of the actor while thinking as a teacher at one and the same time) engage the pupils directly in parts of the play, or tasks and activities extending from it. Often the TIE programme involves preparation work and follow-up (usually drama) activities developed as a part of the whole experience.
Fiction	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.
Frame / framing	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
Protection	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.
Improvisation	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

	<p>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.</p>
<p>Still image, Tableau</p>	<p>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.</p>
<p>Teacher-in-role</p>	<p>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.</p>
<p>Forum theatre</p>	<p>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</p>

	take on functions as both actors and spectators, from which the term spect-actor has been coined.
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A selection of literature on drama education⁷

Author	Title	Publisher	Year
Ackroyd, Judith	<i>Role reconsidered. A re-evaluation of the relationship between teacher-in-role and acting</i>	Stoke on Trent: Trentham Books	2004
Balfour, Michael & Somers, John (eds.)	<i>Drama as Social Intervention</i>	Concord, ON: Captus University Publications	2006
Boal, Augusto	<i>Theatre of the Oppressed</i>	New York: Theatre Communications Group	1985
Boal, Augusto	<i>Rainbow of Desire</i>	London: Routledge	1995
Boal, Augusto	<i>Games for Actors and Non-Actors</i>	London: Routledge	2002
Boal, Augusto	<i>The Aesthetics of the Oppressed</i>	Oxford: Routledge	2006
Bolton, Gavin	<i>Drama as Education. An argument for placing drama at the centre of the curriculum</i>	London: Longman	1984
Bolton, Gavin	<i>New Perspectives on Classroom Drama</i>	Herts: Simon & Schuster Education	1992
Bolton, Gavin	<i>Acting in Classroom Drama. A Critical Analysis.</i>	Birmingham: UBC/Trentham Books,	1998
Bond, Edward	<i>The Hidden plot. Notes on theatre and the state</i>	London: Methuen	2000
Bowell, Pamela and Heap, Brian S.	<i>Planning Process Drama</i>	London: David Fulton	2001
Burton, Bruce	<i>The Act of Learning. The Drama-Theatre Continuum in the Classroom</i>	Melbourne: Longman Cheshire	1991
Byron, Ken	<i>Drama in the English Classroom</i>	London: Methuen	1986

⁷ (Source: DICE Consortium (2010): *Making a world of difference. A DICE resource for practitioners on educational theatre and drama* (Ed. Cooper, C.). Budapest, Hungary)

Carroll, John; Anderson, Michael and Cameron, David	<i>Real Players? Drama, Technology and Education</i>	Stoke on Trent: Trentham Books	2006
Counsell, 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
Davis, David	<i>Imagining the Real</i>	Stoke on Trent: Trentham Books	201
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 & 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>Theatre, Education and the Making of Meanings: Art or Instrument?</i>	Manchester: Manchester University Press	2007

Jackson, Tony and Vine, Chris	<i>Learning through theatre : New Perspectives on Theatre in Education, Third edition</i>	London: Routledge	2013
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'Neill, Cecily (ed.)	<i>Dorothy Heathcote on Education and Drama: Essential writings</i>	London: Routledge	2015

O'Toole, John and Haseman, Brad	<i>Dramawise. An introduction to GCSE Drama</i>	London: Heinemann	1988
O'Toole, John	<i>Doing Drama Research. Stepping into enquiry in drama, theatre and education</i>	Brisbane: Drama Australia	2006
O'Toole, John	<i>The Process of Drama. Negotiating Art and Meaning</i>	London: Routledge	1992
O'Toole, John & Donelan, Kate (eds.)	<i>Drama, Culture and Empowerment. The IDEA Dialogues</i>	Brisbane: IDEA Publications	1996
O'Toole, John and Dunn, Julie	<i>Pretending to learn: Helping children learn through drama</i>	Frenchs Forest, N.S.W.: Longman	2002
O'Toole, John; Burton, Bruce and Plunkett, Anna	<i>Cooling conflict : A new approach to managing bullying and conflict in schools</i>	Frenchs Forest, N.S.W.: Pearson Longman	2005
O'Toole, John; Stinson, Madonna and Moore, Tina	<i>Drama and Curriculum: A Giant at the Door</i>	Dordrecht: Springer	2009
Owens, Allan & Barber, Keith	<i>Dramaworks</i>	Carlisle: Caryl Press	1997
Pickering, Kenneth and Woolgar, Mark	<i>Theatre Studies</i>	London: Palgrave – Macmillan	2009
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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
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Sauter, Willmar	<i>Eventness: a concept of the theatrical event</i>	Stockholm: STUTS	2008
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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
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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

Some international drama websites

<http://www.dramanetwork.eu>

<http://www.childdrama.com>

<http://www.creativedrama.com/>

<http://www.drama.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>

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<http://www.vl-theatre.com/>



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