

The Roles of Actor/Teacher in Creating Youth Community Theatre: Empowering and Re-Connecting Youths with their Community in a Partnership School Project, Pichit Province, Thailand

Pawaluk Suraswadi^{1*}



¹ Faculty of Learning Sciences and Education, Thammasat University, Pathumthani, 12120, Thailand

* Corresponding author: E-mail address: pawaluk@gmail.com

(Received: March 29, 2023; Revised: August 7, 2023; Accepted: August 24, 2023)

Abstract

This study documented the community theatre process for young people led by facilitators from the Play-Spirit Studio and examined how their processes and roles impacted the development of the youths. The program was implemented in four schools in Pichit Province, Thailand, with each project lasting five days. The facilitators used the community theatre process, working with youths between the ages of 9-12 and 13-18 as an intervention in 4 schools, encouraging them to create narratives based on their community. The narratives functioned as a learning process for the youths and as a production for the community audiences. The facilitators' leadership in the process provided a safe learning environment for the youths to explore social issues, assume roles in drama, and reflect on themselves. This was a transformative experience for both the young people and their teachers. The young people developed communication, team-working, and resilience skills through the theatre process while the teachers recognized the youths' potential and the importance of community engagement in the young people's learning.

Keywords: Applied Theatre, Community Theatre for Youth, Actors, Teachers, Facilitators

Introduction

A major problem of Thai education for decades has been the inequality of educational opportunities in rural areas. Many schools in rural areas of Thailand have limited numbers of teachers and learning resources. The Thai curriculum is focussed more on cognition and memorization than on active and community-based learning, which would be a more playful and holistic approach. Indeed, drama is one of the best learning tools to aid the holistic development of young people.

From July to August 2022, as part of the research of the Partnership School Project², I followed the Play-Spirit Studio, led by Saowanee Vongjinda and her actor/teacher teams when conducting community theatre workshops for youths (aged 9-12 years old and 11-14 years old) in 4 schools in Pichit Province, in the northern part of Thailand. This research used action research and qualitative methodology. I interviewed the applied theatre actors/teachers from the Play Spirit Studio, functioning as the facilitators in this project, recorded the activities used with the youths and interviewed and observed the youths regarding the skills, attitude and knowledge which they had gained from attending the project. I also interviewed their teachers about what they had observed in their students from the youth community theatre process.

² Partnership School Project is funded by Jaikrating foundation, by Faculty of learning Sciences and Education, Thammasat University, a project to create a learning ecology in 4 schools in Pichit Province, Thailand

Each workshop lasted one week with the objectives of using creative drama, theatre games together with staging local narratives and the youths' own issues in their performances, which were eventually staged for local audiences such as their peers, teachers and families in their schools and people in their community. According to Tim Prentki [1], applied theatre and the community theatre process was the agency of intervention forcing its way into a closed world such as rural communities or schools with the aim of bringing about change in the environment where the applied actor/teacher was working. The community theatre process of the Play-Spirit Studio was a learning process aimed at enhancing communication skills in youths together with empowering and re-connecting them with their communities and schools. According to Bronfenbrenner's ecological theory, family, teachers, peers and community have an influence on children's development and growing up. Thus, schools should include these factors and encourage their participation in the learning process for students [2]. The youths in this project experienced transformation through the community theatre process. They performed the stories back to the different audiences and teachers in their local communities from where they had gathered the information and learned about the issues. Using the information and issues, they then, along with the facilitators, developed the narratives. Funded by the Jai Krating Foundation, the project aimed to initiate change and foster connections amongst teachers, learners and the community. The community theatre process functioned as an intervention connecting schools, students, and the community together. The incorporation of community and school creates a better learning ecology for students and staff. This would help decrease the equality gap of Thai education and enhance a better quality of teaching and learning in students in rural areas of Thailand.

The objectives of the research are

1. To record and study the community theatre process for youths by the Play-Spirit Studio facilitators;
2. To study the learning process and the results in the youths;
3. To study teachers' perceptions of the changes in their students following participation in the community theatre process.

Theories and the Research Methodology

1. Community Theatre for Youth and the learning through theatre process

Community Theatre for Youth is part of the Applied Theatre, which is rooted in Educational Theatre. Educational Theatre includes Creative Drama, Drama in Education (DIE) and Theatre in Education (TIE). Pornrat Dhamrung [3] defined Creative Drama and Drama in

Education as a learning process through role playing in a selected situation targeted at younger children aged 9-12 years old to participate in the drama process, gain experiences, explore and learn through being in role. Theatre in Education is a type of interactive drama and scene works requiring the participation of youths (aged 12-21 years old) to make a final product as a performance based on issues in the school or community [4]. This learning process involves exploring an issue through inquiry, engaging emotionally by assuming a character and fostering reflexivity between the actors/teachers and the participants after each working section.

In Thailand, the community theatre process for young people had been developed by the Makhampom Theatre since 2009, and was called “The Transformative Theatre for Youth Project”. Makhampom Theatre incorporated Augusto Boal’s Theatre of the Oppressed and the Educational Theatre together and used the process as an intervention to work with the youths in the selected community. In the project, the youths went to search for information and issues from the community. Working with the actor/teacher as facilitators in the project, they developed a performance and performed in the community as the final process.

In Educational Theatre, exploring through role playing is a learning process for young people. Lynn McGregor [5] explained that theatre and drama is a process of acting-out involving the exploration and representation of meaning through the medium of the whole person. Role playing and building in Creative Drama and Theatre in Education required the children to use their experience through senses, memories, imagination and analytical thinking based on their age. The theatre process is also a medium for social interaction for the children and youths. The children need to work as a team and act the scenes out in front of the audiences in their community and school. Learning through theatre is rooted in John Dewey’s learning by doing, which places emphasis on providing learning activities for children. Thus, the children and youths are developed holistically.

Data analysis in the research:

1. The Community Theatre for youth process by the Play-Spirit Studio facilitators

The Play-Spirit Studio used theatre games, creative drama exercises together with inquiring issues with the youths to make a performance based on the local stories and histories of the community. Saowanee Vongjinda, first let the youths share and make a local map about the places where they liked to go or those that were dangerous and prohibited to them. This process engaged the young people with memories in their community and school. Then, they brainstormed for important people in the community and their local histories and legends. The selected legends or local histories would be used as the framework of the plot of the story for dramatisation. The young people then had to pick one of their issues such as teenage love, age-gap, social network addiction or poisonous farming chemicals. With

their peers and teachers, the youths went for an interview with their elders in the community in order to deepen their understanding of their selected topic. The process provided opportunities for the youths to reconnect with the people in the community around their school as their learning resources, together with enhancing their communication and listening skills.

Once the actors/teachers of the Play-Spirit Studio and the youths got the information for the dramatisation, they used Boal's image theatre process for making the plot of the story. The actors/ teachers of the Play-Spirit Studio worked with the youths to create characters, dialogues and blocking for the performance, together with giving exercises of sensory recall, imagination, creativity, creative movement, pantomime, verbal improvisation and improvisational drama based on Parichart Jungwiwatanaporn's 7 steps of creative drama exercises [6]. Saowanee Vongjinda (July 12, 2022, personal communication) said that the community theatre process encouraged and connected the youths with people in the community. What they had gained from the interviews was used in the making of their narratives and performance. The youths needed to analyse the problems and messages in the drama process. Through creating characters and dialogue in the process, the youths connected and immersed themselves with the problems and messages of the story in order to tell and act the story out.

In working with the younger age (9-12 years old) in Baan Huayyao School, Baan Noi Prek Utit School and Bangmulnak Rat-Utit School, Saowanee Vongjinda simplified the drama process based on role playing. Since role playing was aiming at "personal play"³ [7], which was more appropriate at their age, Saowanee let the younger children at this age interview their teachers, principals and the staff in the school for issues to work into the drama process. However, with older aged youths like those in Wangtaku Rat-Utit School (13-18 years old), Saowanee and the Play-Spirit Studio actors/teachers used the Theatre in Education (TIE) process as the youths were able to analyse and critically think in the play-making for the community.

The actors/ teachers as facilitators of the project helped the youth to conceptualise the story, find the message of the story and rehearse the play. Most of the plots and characters were created from legends and beliefs in the community. In some schools, of which the students were younger, the Play-Spirit studio incorporated Thai traditions or international festival plots into the story-making process such as Loy Krathong, Songgron festival, or Thanksgiving. However, the message of each story was contemporary and could be related

³ There are 2 kinds of human play; projected and personal play. For personal play, the whole person is used to explore through physical movements, emotional and spiritual responsibility in the actions. This type of play is similar to acting and improvisation because the person becomes someone else through his or her understanding of that person in emotions or objectives of his or her actions. Through this type of play, the person gains new experiences. Slade, Peter. *Child Play Its Importance for Human Development*. (1995). Great Britain: Jessica Kingsley. p. 3.

to the youths. In this project, the youths created contemporary narratives with which they could identify and be engaged. The narrative⁴ was the social construction of knowledge as participants and the actors/ teachers worked together to make their own meanings from the material [8]. The narrative also stimulated dialogue from the audiences after the performance in the community as Kincheloe [8] pointed out that the process of the workshop allowed the youths to construct knowledge of the hidden reality and reveal how it came into being. The community theatre process encouraged the youths to be aware of some hidden issues in their community or school. The process raised human interconnection, dialogue and creativity for finding solutions of the particular issue in the youth performance.



Figure 1. (The youths went for an interview in their community)

Source : (Pawaluk Suraswadi, June 14, 2022)

In the 16 workshops running in 4 schools as one part of the Partnership School project, the actors/teachers of the Play-Spirit Studio and the youths delivered performances that they had developed from the narratives based on their own interest or local concerns. Examples of performances are a performance based on the famous folktale of Chalawan, a villain crocodile transformed as a human being from Pichit province, who fell in love with a beautiful lady who eventually became a ghoulish being because of drinking and using water that contained too many toxic chemicals from local rice-farming. One performance spoke about comparing how teenagers in the past and at present were courting through the story of how

⁴ Narratives and stories in applied theatre provided opportunities for participants in the process to question the ownership, reality and also find different ways to retell the stories for better solutions or to further stimulate moral discussion. Helen Nicholson. (2005). *Applied Drama: The Gift of Theatre*. England: Palgrave. p.63-64.

the local sweets called Kao-Pong were made. Finding out that their parents also shared the same teenage experiences, the youths worked on the theme of the narrative about generation gaps and how eventually listening and communication in the family led to understanding and compromise within their family.

In schools with younger students (ages 9-12), the performances focused on real conflicts and dilemmas in the community, such as garbage overflow, drowning incidents, water pollution, and the negative consequences of blind obedience. These performances represented the real tensions felt in the community between local businesses and the Buddhist temple's religious values. The youths created characters based on the working issues and information they had gained from the community. Then, speaking and acting out as the characters, relating how the problems had developed, the community theatre team hoped to make some changes in their community and school. The narratives in this project were both process and product. It functioned as a learning process to help develop the young people. In addition, the process encouraged community members to share their thoughts and engage in dialogue following the performance.



Figure 2. (The working process)

Source : (Pawaluk Suraswadi, July 27, 2022)

In this project, the actors/ teachers as facilitators were from the Play-Spirit Studio. Led by Saowanee Vongjinda, who has been practising and working as a theatre practitioner in Likey, stage-acting, youth community theatre and learning facilitator for migrant youth for 30 years, designed the entire process of the project. Other facilitators in the team were

Padungpong Prasartthong, Attakrit Puerklertrakul and Chanyanuch Aumjang. Padungpong is also a Likey, and stage actor for Anatta Theatre troupe and a youth community theatre practitioner. Both Saowanee and Padungpong started their theatre career as volunteers for the Makhampom Theatre 30 years ago. Attakrit is a theatre director and actor, who has been doing productions and taking part in the Theatre in Education process for youth. Chanyanuch is a youth theatre practitioner and a learning facilitator for children and young people.

In this project, the Play-Spirit Studio facilitators (July 14, 2022, personal communication) explained that the actors/ teachers as facilitators needed to provide a safe and comfortable space for the youths to learn through the process. This space was very important for the youths to be able to express and share their thoughts and ideas and to have dialogue with their peers and teachers in an environment where there are no rights and wrongs. However, the facilitators tended to find possibilities to incorporate all ideas from discussing with the youths in the story-making and used the range of experiences that happened in the process to empower them. Saowanee Vongjinda (July 25, 2022, personal communication) pointed out that the drama and community theatre process provided opportunities for the youths to experiment and explore in order to bring out their potential. The community theatre process required the youths to analyse and connect their experience with the story-making. The youths needed to help with the writing of the script, act out and live through the characters in the story. Eventually, Saowanee Vongjinda (July 25, 2022, personal communication) said that the young people would have to step out of their comfort zones to perform the story in the community. Pornrat Damrhung [3] also discussed the role of facilitators in the applied theatre process, stating that the facilitators needed to provide a circle of safe and comfortable spaces for everyone to learn and share their ideas equally without hierarchy. Thus, the learning spaces and the roles of the facilitators in community theatre with young people are very important for the participants to develop skills such as listening, dialoguing, responsibility, and team-working throughout the entire process.

Sheila Preston [9] pointed out that autonomy and ownership of the facilitator was very important for the actors/ teachers as facilitators in the community theatre process for young people. In this project, the facilitators recognized each young person in the process. Padungpong Prasartthong (July 28, 2022, personal communication) said that it was crucial for the facilitators to connect with the youths. It was very important for facilitators to identify the strengths and weaknesses of each youth, such as lack of confidence, and adjust their approach accordingly by providing appropriate support. Padungpong Prasartthong (July 26, 2022, personal communication) also said that rehearsing in the process would transform them and ultimately lead to them gain more self-confidence. Chanyanuch Aumjang (July 26, 2022,

personal communication) said that assigning each youth in the group with a role was a vital step. All the roles that the young people were responsible for were very important in contributing to team-work in the production and the entire process. Chanyanuch Aumjang (July 26, 2022, personal communication) added that empowering and building a growth mindset in guiding them in the process, yet establishing the rules of the group, were important. The youths had learned to be self-responsible through the process. Facilitators needed to listen well to the participants. Attakrit Puerklertrakul (July 26, 2022, personal communication) said that the facilitator and youths developed the storyboard together. It was very important to let the youths share their ideas and participate in the process since all the information that they had shared would become the narratives of their community. However, the facilitators needed to let the young people be responsible for themselves, their roles, the team and the production. The facilitators needed to have questioning skills in order to let the young people participate in the story making and develop their ideas as much as possible. Chanyanuch Aumjang (July 14, 2022, personal communication) explained that Boal's image theatre technique helped both the youths and the facilitators see the same picture of the whole plot of the story. Once they were able to share the same picture, the facilitators started making and refining each scene until the entire story was finished. Reflection is also very important in the process, since after each rehearsal and performance, feedback from facilitators was vital in helping the youths understand what needed to be improved and how that might be carried out for the next run and performance (Attakrit Puerklertrakul, July 14, 2022, personal communication). Saowanee Vongjinda (July 15, 2022, personal communication) added that the community theatre process required the youths to learn through doing and trying out. The facilitators had to guide them through the process so they would eventually gain learning, living, team-working and resilience skills.

As outlined by Sheila Preston [9], facilitators in drama and theatre education must ensure that young people “live through” the process by following these guidelines:

1. Deepening the children's engagement with the themes and the dilemmas of the fiction that they are involved in by being *in there with them*.
2. Questioning, provoking, wondering, setting up possibilities *through the fiction*.
3. Retaining the structure or form of the drama for the children to work within and affording children an experience of ‘living through’ a dramatic moment so that they might have a *real-enough* experience of what it might be like in that context.
4. Protecting the children in their roles and giving them enough power and determination to succeed and be ‘authorities’ of their roles ‘in the play’, while learning from each other and about the world they are in.

5. Creating opportunities for reflection on the experience by the teacher stepping in and out of role.”

Through the community theatre process, the facilitators of the Play-Spirit Studio who have had a strong background in drama and theatre training, engaged the youth in the process. Apart from preparing the drama process, the facilitators observed the young people and recognized their strengths and weaknesses. The facilitators used the information received from the community and through a process of idea sharing, worked with the young people to create narratives and performances to be delivered to the community, parents and their teachers as part of their learning ecology⁵. The process was highly organic since in the working process, the facilitators provoked, yet empowered them. The facilitators needed to combine both acting, directing skills for youths and mentoring as part of the learning process. The facilitators also had to have a play-making/writing for community background in order to select the topic and make a narrative with the youths. Also, the facilitators provided a safe learning space for the youths to explore the issues, live through their roles in the drama that they had created, and reflect about themselves. Within the 5 days of working, the community theatre process slowly transformed the young people and introduced them to some important skills for living and learning, as well as providing perspectives and raising awareness regarding their community and social issues.



Figure 3. (Saowanee Vongjinda and the community theatre process)

Source : (Pawaluk Suraswadi, June 13, 2022)

⁵ According to Bronfenbrenner’s Bio-ecological Theory, the ecological system impacts the development of the child. The ecological system includes their family, friends, teachers and community where the child lives. This project aims at encouraging schools to incorporate all 4 factors in the learning curriculum and process for the students. Chalida Joongpan. Unpublished report for class Art and Sciences of Learning, Faculty of Learning Science and Education, Thammasat University. (n.d.). p. 182.

2. The Findings from the Community Theatre for Youth Project

In this project, I observed young people participating in the community theatre process. I interviewed them, their teachers and the facilitators in order to establish what the young people had gained and learned. Drama and the community theatre process for youths has been influenced by John Dewey's progressive education, which is the notion of learning by doing. This is, as Helen Nicholson [10] explained, that John Dewey believed that children's cognitive and emotional development was best supported by constructive childhood play and problem-solving. For Dewey, arts including drama have the special ability to integrate children's thoughts and feelings with their actions. Helen Nicholson [10] pointed out that through dramatic play, it brought together the child's internal subjectivity and the external world of objects. In this process, the youths wrote a script and made a narrative from the information and experience they had gained from the community. They played, acted and practiced improvisation skills, preparing a performance for the community. The knowledge and skills that they had gained from the process were constructed⁶ from their own experiences with help and support from their facilitators.

The community theatre process engaged the youths and made them concentrate on the activities, which required their emotional, intellectual, and physical involvement. The process included theatre games, playing, sensory exercises, imagination and improvisation. A youngster from Wangtaku Rat-Utit School, (July 12, 2022, personal communication) said that all the activities highly motivated them to be part of the process and made them completely focused on it. The teacher in Bangmulnak Rat-Utit School, (August 2, 2022, personal communication) said that her students gained self-confidence through being part of the process. The process required them to bring out their capabilities and be committed. Her students showed and expressed their thoughts, ideas and feelings confidentially through being in the characters in the rehearsals and performances. The teacher in Baan Huayyao School, (July 13, 2022, personal communication) felt that the script was rather long. However, she went on to note that her students were able to memorise it all and were able to act it out with enthusiasm and flawlessly in a very short time.

⁶ This is based on the notion of constructivism, a learning theory in which children actively make their own knowledge. The reality and knowledge are determined by one's own experiences. Badam, Steve Olusegun. Constructivism Learning Theory: A Paradigm for Teaching and Learning. *Journal of Research and Method in Education*, 5(6), (2015), (60-70).



Figure 4. (A performance in the community at Baan Noi Prek Utit School)

Source : (Pawaluk Suraswadi, July 15, 2022)

Through the process, the youngsters had gained life skills, together with improving their communication as well as raising their awareness about their community. The teacher at Bangmulnak Rat-Utit School (August 2, 2022, personal communication) said that community theatre for youth process brought the youths to learn with their community. Adding that it represented learning beyond any curriculum. The process reconnected the youths with their community, and their peers. As part of the theory of bio-ecological theory and constructivism, the youths were able to talk and listen to the people in the community which gave them many layers of perspectives and skills. The knowledge and narratives generated through the process were valuable to the participants' lives and personal identities.

Working in the community theatre process improved their team working skills. They needed to be self-responsible for their own role both in front of and behind the scenes in order to make the production run successfully. Effective community theatre making required a combination of skills, including open dialogue, compromise within the team, and individual self-responsibility. While, active participation from all members was essential for the success of the community theatre process. The youths needed to support each other and learned to be both leaders and followers in the process with their peers. The teacher at Baan Huayyao School (July 12, 2022, personal communication) said that they would eventually recognize what each member in the group was good at and were able to support each member in the team. Being in the process helped with increasing self-esteem, self-awareness and team building skills amongst the youths. They felt proud that they were able to create a narrative and perform in front of their families, peers, teachers and community members. Padungpong Prasartthong (July 29, 2022, personal communication) said that the young people would apply the experiences that they had gained from the process in their real lives, either

emotionally or intellectually. The teacher at Baan Noi Prek Utit School (July 27, 2022, personal communication) said that the youths had committed to the work. They had been highly motivated in writing scripts, rehearsing and performing for the audiences, which was a rare occurrence in the regular classroom and curriculum in school.

For those young people with learning disabilities, the process helped them change their attitudes and also gain self-esteem and self-motivation through the activities. Some of the youths in the process had behavioural challenges in learning. The community theatre process necessitated learning through physical activities that engaged the senses, memory, and emotions of the participants. This project-based process stimulated some of the youths who had problems in writing, reading and communicating in normal classes. The youths were more focused in the process and tried to be good members of their teams. The teacher in Baan Huayyao School (July 12, 2022, personal communication) said that her students were enthusiastic to read and write more following the project. Saowanee Vongjinda (July 15, 2022, personal communication) said that good or successful students did not solely refer to those who were intelligent or proficient in reading and writing. The community theatre for youth process was one of the learning tools that holistically developed children and young people. This project had changed the teachers' perceptions and gave them ways to deal with those with special needs or behavioural challenges in their class.

3. The Perceptions of the Teachers

Participating and observing changes in their students, the teachers reflected that they had changed their mindset about how they perceived them and would want to search for new and better processes to stimulate student learning in their classes. The teachers (August 2, 2022, personal communication) of 4 schools in this project reflected that to improve their teaching, they needed to modify their own methods of communication and interactions with their students. The community theatre process made them recognise the potential of their students and how to include the community as part of the learning curriculum. In the broader context of the Partnership School Project, the participating teachers gained agency and were able to create a more meaningful learning experience for their students by incorporating community engagement into their curriculum.

Conclusion

The community theatre for youth process facilitated by the Play-Spirit Studio in this project functioned as an intervention to connect young people with their community. The community theatre process engaged and helped develop the youths holistically. The facilitators' roles were crucial in engaging the youths by prompting them with questions to help shape

their roles and narratives. The facilitators empowered the youths, yet they provided a safe space for dialoguing in the process and reflection after the activities. Community theatre for youth in the Partnership School Project was both process and product. The narratives created by the youth reflected issues and ways of living in their community and school. The narratives retold the community story through the eyes of the youths who were the storyteller. The narratives also engaged people in the community to come to see the performance and engage in dialogue about their own issues after the performance. Within the 5 days of working in the selected 4 schools in Pichit province, the community theatre process slowly transformed the youths and introduced them to some important skills for living and learning, as well as introducing perspectives and raising awareness, regarding their community and social issues. The changes in the youths also resulted in a transformation in their teachers, who gained more agency in teaching. This change would create a better ecological system for the youths in learning in the schools in Pichit province. It is hoped that what has been learned from this project can contribute to wider changes in the Thai educational system.

Suggestions

In this project, the community theatre process ran for a period of 5 days. However, the process could be extended to be up to 15 weeks or 6 months in order to give the youths more time to collect information from members of the community and then to prepare a performance for them.

Reference

- [1] Prentki, T. (2009). Introduction to intervention. In Tim Prentki and Sheila Preston (ed.), *The Applied Theatre Reader*. (p. 181-183). Routledge.
- [2] Joongpan, C. (n.d.). *Ecological system theory*. Unpublished report for class Art and Sciences of Learning, Faculty of Learning Science and Education, Thammasat University.
- [3] Dhamrung, P. (2014). *Applied theatre: Using theatre for development*. Chulalongkorn University.
- [4] Downey, A. (2007). Theatre in education. In Adam Blatner (ed.), *Interactive and Improvisational Drama: varieties of Applied Theatre and Performance*. (p. 99-109). iUniverse.
- [5] McGregor, L., Tate, M., & Robinson, K. (1977). *Learning through drama: Report of the schools' council drama teaching project (10-16)*. Goldsmiths' College, University of London. Heinemann Educational.
- [6] Jungwiwatanaporn, P. (2004). *Creative drama for children*. Institute of Academic Development.

- [7] Slade, P. (1995). *Child play its importance for human development*. Jessica Kingsley.
- [8] Adams Jr., & Charles, N. (2013). TIE and critical pedagogy. In Anthony Jackson and Chris Vine (ed.), *Learning through theatre: The changing face of theatre in education*. (p. 287-303). Routledge.
- [9] Preston, S. (2016). *Applied theatre: Facilitation pedagogies, practices, resilience*. Bloomsbury.
- [10] Nicholson, H. (2009). *Theatre and education*. Palgrave Macmillan.