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ABSTRACT

EDUCATIONAL THEATRE AND DRAMA IN ADULT LEARNING

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Rationale for the choice of topic. Objectives of the research

My PhD thesis investigates the role of drama and theatre in education for adults. Since 2015, I have been studying the Hungarian applied theatre in Romania, specifically for adults, including the pedagogical and educational aspects of drama and theatre. The main area of my research is a set of models and methods implemented in the framework of the training series Theatre and Education for Adults. The study was focusing on the results and effects of the training in drama and theatre in education for adults. The topic, which is partly theoretical and partly examined in a training context, is based on results from a longer process, which I analyzed from a practical perspective, based on experiences from the period between 2015-2022.¹

In addition to the results of this practitioner workshop, my personal motivation is strengthened by two decades of experience as a drama teacher, gained as a teacher in several adult education forms and as a drama teacher in secondary schools: drama is a collectively liberating and educational power, its positive potential is not related to age, it can mean a stronger chance of self-identity and a better opportunity to succeed in life. The self, dissolved in the acting field, can experience the infinite possibility of its own freedom, the affirmation of its trust in life, and can start to explore the world, and in it, the human being, towards itself. The thesis has examined all these statements by applying them to the adult context, emphasizing its particularities and the comparative results of the work with adults and children.

As a professional leader of adult education, as a drama teacher, I have formulated the hypothesis that the approaches used in the areas of self-education, methodological training and community development are effective in their interaction and provocation of each other. The aim of the research was therefore to investigate how educational theatre as adult learning can create a synthesis of these: can it be a pathway for self-development, to what extent does it constitute a methodological training, and how does the personal change that is achieved survive in the students' own community building. The research considered the training as a self-educational process in a relaxed psychological atmosphere, in which participants can approach a state of healthy

¹ With a long tradition in adult education, the School of Arts and Folk Art is one of the adult education centres in Covasna County. The course is a 120-hour intensive weekend course during the school year, including a 5-day summer drama camp, with participants divided into beginners and advanced groups. The training is organised in partnership with the Osonó Theatre.

personality and self-identity. Therefore, I named the course, after the interpretation of Released Self-education with Theatre and Drama tools and shortened, **ResetED/ RSTD** and defined it as a complex method.

The RSTD in terms of its formal framework, it is part of adult education, in terms of its content it is a specialized continuous education, which uses the educational tools of theatre and drama and their models in its methods. While in its approach the permissive democratic participation is dominant, which is also operated by self-awareness groups and development training groups. The research was therefore concerned with exploring the theoretical background of RSTD and studying its methods in practice. And for my own reasons as a participant drama teacher, I assumed the hypothetical process of objectifying an internal contemplation.

Furthermore, my **goals** were to use drama as a group education, as an opportunity for the individual experiencing him/herself in a community to rediscover the genuineness of human connections, to strengthen his/her communicative culture in this, and to open up his/her self-identical behavioral courage.

Methods of the research

The academic contributions in the field were examined using the following methods: in the conceptualization of RSTD, a comparative study of verbal texts was carried out, comparing the method with group self-awareness techniques from andragogy, applied theatre and psychology in order to support my hypotheses.

In the operationalization phase, I conducted a systematic theatre history research by drawing a landscape of educational theatre fields for adults in Romania in Hungarian language, and I also compared the methods of the field of drama in education. Afterwards, I examined my own work in order to create the implementation section, and finally, I used a qualitative survey method to show the impact of RSTD among the adults who participated in the training.

Main findings and results of the thesis

In the theoretical framing chapter, (**chapter 1.**) I have situated the complex method of RSTD within the existing theoretical approaches to applied theatre genres and defined this activity as a group manifestation that in its realization also involves other disciplines, and which is capable

of fulfilling both andragogical and psychological goals - combining them to form its specific characteristics.

To show the relationship between *adult education* and RSTD, I took Sándor Karácsony's pedagogical approach as a starting point, according to which "The main goal of education is the individual, and even more: the personality. The function of the social-mind: is the education. This means that every socio-psychological manifestation of willing is nothing other than education. (...) Education will be successful if the personality remains intact, if it keeps its autonomy."² The andragogical theories that were explored, underlined the inevitable presence of the personality, which, together with self-education, became the most important component of adult education. These two elements play a key role in the educational process, from both the teaching and the student side. The metaphor of the 'man of flesh, blood and soul', of the 'undivided wholeness of the personality', is also very close to the pedagogical ethos of drama teachers, as can be seen in the contribution of László Trencsényi, who emphasizes the 'systematic organization of components'.³ It is also through this personality-focused analysis that it has become useful to explore the common ground between the theoretical background of the RSTD and self-awareness groups.

I examined the discipline of andragogy in conjunction with the principles of Malcolm Knowles⁴ and the main conclusions of Hungarian researchers in the field, with a greater emphasis on the additions of Miklós Magyar⁵ and the dialectic of education and self-education of Mátyás Durkó.⁶

² Sándor Karácsony, a significant pedagogical personality of the 20th century, sought new ways in the field of education, and developed the socio-psychological basis of his educational concept. He believed that education does not take place in the spiritual sphere of the individual, nor in the spiritual sphere of the masses, but is a *game of partners*. In: Durkó Mátyás, *Andragógia, a felnőttnevelés és közművelődés új útjai*, Budapest, Magyar Művelődési Intézet, 1999. 23.

³ The reference to Sándor Karácsony is from a post by László Trencsényi in an online discussion, quoted in Gábor Takács et al, Glossary of terms related to theatre education / theatre pedagogy programmes. In: Cziboly Ádám (edit), *Színházi nevelési és színházpedagógiai kézikönyv*, Budapest, InSite Drama, 2017. 146-167, 152.

⁴ Malcolm S. Knowles - Elwood F. Holton III - Richard A. Swanson, *The Adult Learner: The Definitive Classic in Adult Education and Human Resource Development*, San Diego, Elsevier Publishing, 2005. His andragogical theory was first proposed in his original book on adult learning, *The Modern Practice of Adult Education*, published as *Andragogy versus Pedagogy*.

⁵ Magyar Miklós, Megoldás lehet-e a tudásalapú gazdaság új kihívásaira az andragógia képzés, a lifelong learning és a tanuló társadalom? In: Juhász Erika (edit), *Andragógia és közművelődés. A 2006. szeptember 26-27-ei Durkó Mátyás Konferencia és Jubileumi Szakmai Találkozó konferenciakötete*, Debrecen, Felnőttnevelés, Művelődés Acta Andragogiae et Culturae serial, no 21., 2018. 186-199.

⁶ Durkó Mátyás, *Andragógia, a felnőttnevelés és közművelődés új útjai*, Budapest, Magyar Művelődési Intézet, 1999.

According to Knowles, andragogy is the art and science of learning and helping adults.⁷ RSTED is defined as the field of adult education and adult training: an organized, purposeful educational process in which the development of the personality is carried out for specific purposes, i.e. self-education and the transfer of professional knowledge. In my research, I have expanded on Knowles' well-known propositions, researcher Jason White's⁸ methodological observations and researcher Judit Fogassy's explanations⁹, concluding that the methods used in childhood education may have different or opposite effects on adults learning-andragogy. To **summarize** the differences between pedagogy (the science of educating and training the growing generation) and andragogy in terms of process and methodology: the adult is no longer a dependent but a self-directed person, and it is from this capacity that the responsibility for learning is not only that of the teacher but also that of the learner; his rich collection of experiences compared to the child is a resource for learning - but this experience can also make it difficult to absorb new knowledge; his learning ability is closely linked to the educational tasks of his social role; while pedagogy focuses on the future application of knowledge, adult learning focuses on its immediate application; adult learning is needs-oriented and seeks to solve an existing problem, and therefore life practice is a facilitator for the acquisition of new knowledge¹⁰; adults are motivated by internal factors rather than external motivations: self-esteem, self-realization, desire to meet new challenges; adults need to know why they are learning something.¹¹ According to the interpretation of the principles, *RSTD is different from school-based learning, here the adult participant takes part in the training on a voluntary basis and from personal motivation (self-development, knowledge acquisition, competence development, etc.), mobilizing his/her own existing experience and seeking to acquire problem-solving knowledge.*

It was essential for the RSTD to take into consideration the observations of Miklós Magyar, which highlighted the fact that *differentiated attention* is inevitable in adult education: in the learning process, everyone is involved as a biological, intellectual, emotional and social human being at the same time. The knowledge, acceptance, love and maintenance of the adult's personality

⁷ Knowles – Elwood F. Holton III – Richard A. Swanson, i.m. 2005. 61.

⁸ White, Jason A., *Andragogy in Action: Drama Techniques for Adult Learning*, *Mask & Gavel*, Volume 6., 2018, 54.

⁹ Fogassy Judit, *A felnőttek katekézisének alapelvei*, *Keresztény Szó*, X, 2010.

¹⁰ Knowles, *idem.*, 49

¹¹ White, *i.m.*, 54.

Knowles – Elwood F. Holton III – Richard A. Swanson, i.m. 2005. 61.

is an indispensable condition and guarantee of success.¹² Magyar takes Knowles' principles further, arguing that the new challenges of the 21st century,¹³ the expectations of new roles, the different quality of the tasks to be solved, must and can be met here and now. In this, learning as a life activity can be key for both the individual and the community. The expert sees adult learning as the second step in personal development. According to the andragogues, the only way to encourage individuals to acquire and develop an essential culture is to ensure that they do not feel that their personal rights and independence are being harmed. This is an important condition for the success of any kind of education, precisely because of self-activity. This will be the extract and the result of "the main secret of every educational process, the transformation of external educational influence into self-education", says Mátyás Durkó, the pioneer of Hungarian andragogy.¹⁴

In the complex method of the RSTD, in adult education using the tools of theatre and drama in education, the teaching and shaping of the adult personality is carried out in such a way that the success of learning and training is determined by the proportion of the personality's presence, devotion and motivation to learn. In the relationship between the determination of personality and learning, Magyar highlights the way in which the personality and type of learner involved in learning becomes decisive in the effectiveness of learning, personality and activity development processes that operate as a supplementary function in the period of adult socialization. As a result of studying the discipline of andragogy, my own empirical observations got placed into a system: those who enter the field of andragogy arrive at the field of learning at a different rhythm and in a different state of intellectual and spiritual openness than young people or children, the easiness of dissolving in drama, the subject of assuming the self, experiencing this, are lived at different rhythms.

At the same time, this learning process is determined by principles, beliefs, mental set-up shaped by previously acquired knowledge and experience, by behavioral patterns, habits, social origins, experienced joys, pains, stages and stresses of self-realization, all of which require

¹² Magyar, *idem.*, apud Juhász (edit), 2018. 194.

¹³ "The new challenges of the 21st century and the opportunities for adult education to meet them were foreseen and predicted as early as the 1985 Paris and the 1997 Hamburg World Conference on Adult Education. The European strategy and recommendations to nations for the creation of a Europe for citizens, for the mainstreaming of lifelong learning, were formulated and published in the Memorandum of the Lisbon Conference in 2000. Learning has been valorised. Learning is the key to the new challenges and the roles to be played. Socio-economic transformation and the increasing use of high technology require a new quality of knowledge in the labour market." Ibid, 187.

¹⁴ Durkó, *idem.*, 1999, 27.

different attention from the trainer, drama teacher. The drama teacher is confronted with ready-made, existing, established, sometimes inflexible thought structures and mentalities, the recognition, acknowledgement, understanding and comprehension of which make the drama teacher job or this collective group work similar to self-awareness training. I have interpreted this results from a methodological point of view, underlining the need to take into account the diversity of the participants in the training already at the planning phase of the sessions, and I have therefore treated the resolution of the games, offered by the ice-breaking and relaxation parts of the drama class, as a conceptual issue in the middle and final parts, too. I came to the conclusion that we need to be more aware of the convertibility of the methods we teach, i.e. how the participant can use what he/she has learned in his/her own work or life, since the adult "...constantly compares what he/she has learned in school with his/her practical experience."¹⁵

I have taken Durko's point of view from the perspective of personality development and self-education patterns that are achieved. In terms of educational-didactical organization, he assigns decisive importance to two main particularities of adult learning. The first is the need to shorten the process of theory becoming practice due to the particular life situation of adults, and the second is the need to take into account the psychic characteristics of adulthood.¹⁶ The extent to which education can be integrated into the process of intentional personal development is determined by the whole system of factors which influence personal development. According to the researcher Orsolya Tátrai, "it is essential to activate the entire system of conditions for the development of personality."¹⁷ In her systematic analysis of the educational goals of Durkó's integrated andragogy, Tátrai emphasizes that the highest level of personality development is the achievement of self-realization.

Given all this, for me, the main andragogical question is: can drama education reach self-education? We know that while drama "(...) creates a space in which participants have the opportunity to understand the world in which they live"¹⁸ - in the words of Adam Bethlenfalvy - does it carry enough power to become self-education? From a historical approach to drama in

¹⁵ Ibid.

¹⁶ Ibid, 36-42.

¹⁷ Tátrai Orsolya, Személyiségfejlesztés a felnőttképzésben. In: Juhász Erika (edit.), *idem.*, 2008, 116-122, 119.

¹⁸ Bethlenfalvy Ádám, Drámapedagógia. In: Cziboly Ádám (edit.), *DIVERSE projekt. Tanári kézikönyv*, Budapest, InSite Drama Nonprofit Kft, 2021, 16.

education, I have provided a goal-oriented answer to the question: the use of dramatic methods grew out of the reformist pedagogical efforts of the 20th century, with the aim of serving the harmonic development of the whole person. As a social activity, many of its tools encourage cooperation, community building, mutual appreciation and understanding. And in the andragogical context, White's study on the relationship between andragogy and drama tools may be relevant, in which he points out that drama games facilitate more effective adult learning.¹⁹ In **conclusion**, the dialectic learning model of andragogical education can be successfully integrated into the pedagogical applications of drama and theatre. As a complex method, **RSTD is able to lead the adult participant to self-education**. The drama class achieves this through a change in understanding the person through the act of exploring the subjects presented. Based on my research, it can be stated that drama is partly an opportunity for self-realization, which is accomplished in a close dialectic with self-awareness. I have supported my position in the rest of my dissertation by discussing the process of self-awareness, by theoretical and practical analysis of the applied theatre forms and by impact studies with participating adults.

I continued the research by **looking at applied theatre genres**. I turned the classification of the applied theatre gens of Géza Máté Novák,²⁰ which distinguishes between therapeutic, social activity and pedagogical tasks, **into the complex methods of self-education, methodological-pedagogical training and community -building**. I have shown that the RSTD is realized on the intersection of these three fields and I have found that the models of theatre - drama - education that can be used during RSTD training, are complementing and challenging each other in order to reach their educational objectives. The **interdisciplinarity** serves self-development and community-building, and the genres and models used as a consequence of emergent learning-educational processes. Within this, drama plays a prominent role, influencing the personal processes of *experience, exploration* and *understanding/comprehension*. In my study, I have taken into account the efforts to clarify and summarize the components of my work, which have been made in recent years, reviewing the international literature and bringing together the experience of decades of Hungarian practice and theory, and have interpreted them according to the recommended classifications of the established Hungarian language and field. In the English

¹⁹ White, *idem.*, 57.

²⁰ In: Cziboly, *idem*, 2017, 73-74.

context I relied primarily on the works of Judith Ackroyd²¹, Helen Nicholson²², Monica Pendergast and Juliana Saxton²³, and in Hungarian on the theoretical work of Dániel Golden²⁴, Géza Máté Novák and Ádám Cziboly²⁵, Ádám Bethlenfalvy²⁶, Gábor Takács²⁷ and his colleagues, all of whom are now considered references in the literature of applied theatre. In addition, I have used the pioneers of applied theatre education in Hungary and their sources, which are still considered to be essential today, as references: the framing approach of drama teacher Katalin Gabnai²⁸ and the invaluable theoretical and practical work of László Kaposi²⁹, who is considered to be the Hungarian promoter of educational drama. After defining applied theatre, I *interpreted RSTED as an activity that works with a community outside the theatre space, with a well-defined group, using theatre tools/functionally defined theatre methods for educational purposes, while at the same time validating the social-community and artistic-therapeutic effects. It is linked to the institutional theatre in a mixed way: its theatre pedagogical activities can also take place in an institutional theatre space.*

In presenting the theoretical background of the **drama and theatre in pedagogical approaches**, I have explored the work of those practitioners whose methods are used in the RSTD

²¹ Ackroyd, Judith, „Applied Theatre: Problems and Possibilities”. *Applied Theatre Research*, N

²² Nicholson, Helen, *Applied Drama. The Gift of Theatre*, London, Palgrave Macmillan, 2005.

²³ Pendergast, Monica – Saxton, Juliana, *Applied Drama. A Facilitator's Handbook for Working in Community*, Bristol – Chicago, Intellect Ltd., 2013.

²⁴ Golden Dániel, Színház és nevelés Magyarországon. In: Cziboly (edit), *Színházi nevelési és színházpedagógiai kézikönyv*, 2017, Budapest, InSite Drama, 78-111.

²⁵ Cziboly, idem.

²⁶ Bethlenfalvy Ádám, *Dráma a tanteremben, Történetek cselekvő feldolgozása*, Budapest, Károli Gáspár Református Egyetem – L'Harmattan Kiadó, 2020.

²⁷ Takács Gábor, „A részvétel kora – a színházi nevelés útjai, lehetőségei Magyarországon”, *Műút*. 2012/35. 62–67.

²⁸ Katalin Gabnai: drama teacher, writer, theatre critic. Drama teacher training entered Hungarian higher education as a result of her work: for two decades she was the lecturer responsible for drama teacher education at the University of Theatre and Film Arts - Budapest, (Színház- és Filmművészeti Egyetem) and she is also responsible for drama teacher training at the Zsámbéki Catholic Teacher Training College (Zsámbéki Katolikus Tanítóképző Főiskola) and the Faculty of Humanities at ELTE (ELTE Bölcsészettudományi Kar), as well as for editing numerous basic works and books on drama education and for developing the first curricula and syllabuses. In addition to his work as a teacher, editor, writer and drama critic, he has written and presented radio and television series and has been a speaker at several international conferences. Her research interests include drama education and youth theatre. In: Eck Júlia, Kaposi József, Trencsényi László (edit.), *Dráma – Pedagógia – Színház – Nevelés, Szöveggyűjtemény középhaladóknak*, Budapest, Oktatókutató és Fejlesztő Intézet, 2016, 339.

²⁹ László Kaposi: drama teacher, director. In 1992 he founded the first Theatre in Education Company in Hungary (Theatre in Education -TIE), the Kerekasztal Theatre Education Centre. His professional activities include: adapting and promoting educational methods in theatre in Hungary, leading the National Student Drama Association, the Hungarian Drama in Education Society, editor-in-charge of the Drama in Education Magazine since 1995, editor of several professional publications, book series, author and creative editor of curricula, syllabuses, teaching aids. Ibid. 341.

I have interpreted the main characteristics of the Gabnai and Kaposi definitions such as: *group activity through play, theatre and drama, the fictional world of conscious situations with a specific objective, I defined the role playing and facing real problems as a context and as the objectives.* Furthermore, the particularity that this confrontation with real problems can take place in a *protected setting*, where the participating person acts 'like' the other, or 'imitates' the other person. From a conceptual and methodological point of view, I have concluded that when dealing with adults, the constant *maintenance of a climate of trust* and protection is even more important in drama work than among children. In the responsible use of drama, we must ask the basic educational questions: what, to whom, where and how we are using it, and we must be aware that we are always talking about *collective education*, in which the result is always the consequence of an *educative process*. In the RSTD, we want to use the tools of drama and theatre to help the adult participant to understand the issues and problems raised by the drama, to move and change in this way. "It is about experiencing the world accurately, about the superior school of perception and communication, about the stages of meeting, improvisation and summarization, through which the experience arrives at the other person, in the complex act of mediation."³⁰ - says Gabnai. From the point of view of self-education, Bethlenfalvy observes that the aim in examining any kind of lesson is always to understand the human aspect of the subject, *to understand oneself through the other*.³¹

The cross-genre gesture, the methodological freedom, is confirmed by *Dorothy Heathcote*, whose socio-sensitive methodology is nourished by her strong personality. She explores the problem of drama from the perspective of each participant, and affirms that drama is learning itself, where we see our own experience in action and evaluate it. The common point of the activity models³² she uses is that participants embrace the work that takes place within the framework of a co-created and approved fiction. In his view, fiction includes the notion of drama, thus Heathcote extends the possibilities of action and necessarily erases the boundaries of the discipline. The simplest of his models applies in RSTD: *drama as means of getting to know people*. At its essence, it is a work of exploration, examining people's behavior, their relationships and their reactions to events that affect them.

³⁰ Gabnai Katalin, *Drámajáték. Bevezetés a drámapedagógiába*, Budapest, Helikon Kiadó, 1999, 292

³¹ Bethlenfalvy, *i.m.*, 2020, 20.

³² Dorothy Heathcote, Az aktív tanulás lehetséges keretei az iskola és a társadalom közti kapocs négy modellje, translated by Szófia Mészáros, *Drámapedagógiai Magazin*, 2002, special edition, 2. 2-12.

Gavin Bolton's work is relevant to the RSTD because of the structuring, not the design and in theoretical grounding of our work. In the late 1970s, Bolton developed his system of teaching drama/DIE as his own method, based on then established forms of dramawork in English schools - he created this complex model/DIE as a combination of the models of exercises/A, drama/B and theatre/C.³³ Since then, it seems, **DIE** has become the pedestal of drama education and Bolton the terminological basis. Although Bolton is an inescapable expert, teaching through DIE is difficult to do well. Researcher Zsuzsanna Tölgyessy³⁴ talks about the fact that drama teachers in Hungary usually aim to achieve the implementation of DIE, but this cannot be referred to the Transylvanian context. In my own research I came to the conclusion that **many drama teachers stay away from it**: 84% of the participants in complex drama sessions feel close to the model, but only 33% of them use it regularly. Gabnai finds that the proportion is similar: although everyone enjoys DIE method as a participant, "very few are able to come up with authentic solutions as planners and facilitators. It takes a special talent as a writer, director or drama teacher to make a lesson plan work."³⁵

The theoretical work of *Jonathan Neelands* is also of great importance in the methodological structure of the OSZD; not only because the conventions he summarizes serve as a guide for the drama teacher in didactic issues, but also because he points out that our work is not about developing the skills necessary for theatrical craft, but about "³⁶ creating experiences in the medium of imagination", about the participant who creates and does not perform. To **summarise** the theoreticians' doctrines: the **RSTD method has a complex educational potential**, besides the spirit of Gabnai and Kaposi and their collections of drama games and activities, in Heathcote's simple model, in Bolton's B and DIE model, and it is characterised as a process where the teacher and the adult players are involved as creators in a collaborative process. The models build on and

³³ The classification is first described in "Towards a Theory of Drama in Education" (1979). It was published in English by the Drama Pedagogical Society. Bolton, Gavin, *A tanítási dráma elmélete*, translated by Erik Szauder, Budapest, Marczibányi tér Cultural Centre, 1993.

³⁴ Zsuzsanna Tölgyessy, *A drámapedagógia jelenléte a Vág-Duna-Ipoly euróregió irodalomóráin, Irodalomtanítás, irodalmi nevelés az 5-8. évfolyamon Esztergomban* (The presence of drama pedagogy in the literature lessons of the Vág-Duna-Ipoly Euroregion, Literature teaching, literary education in grades 5-8 in Esztergom); 2011, PHD Thesis. Eötvös Loránd University, Faculty of Pedagogy and Psychology, Doctoral School of Education

³⁵ Prezsmer Boglárka, „Hódolni kell a padlizsánnak is, avagy a találkozás tanítása”. Interview with Katalin Gabnai, *Játéktér*, 2/1. 2013. 54-60., 58.

³⁶ Jonathan Neelands, *Dráma a tanulás szolgálatában*, fordította: Szauder Erik, *Színházi Füzetek VI*, Magyar Drámapedagógiai Társaság, Marczibányi Téri Művelődési Központ, Budapest, 1994, 5.

complement each other. As the assumptions of a teaching drama is not always realised, I have found it more fortunate to call the sessions I lead **drama classes** and not DIE, precisely because of the diversity and methodological responsibility. I find Bolton's more recent approach, in which he emphasises the coexistence of theatre and dramatic activity, and more specifically that our activities within a drama class can vary in their degree of proximity to purely theatrical work and dramatic play, similar to children's 'as if-play'.³⁷

In the belief of genre diversity, the research used the terms of the **Hungarian terminology** '*educational theatre*' and '*pedagogical theatre*' side by side, *synonymously*, because this is the approach that applies to our method in the first place. This is also what the authors Bethlenfalvy and Cziboly propose. Pedagogical theatre session in the RSTD is a form of educational theatre in which a group activity is connected to a theatre performance and operates with drama tools. The aim of this interaction is to bring about a change in collective and individual understanding of the themes and issues presented by the performance. In all cases, the search for a pathway to understanding is carried out through a dramatic pedagogical approach. In the choice of working methods, preference is given to tools that help to communicate personal perception, to explore individual opinions, to explore the relationship to the problem, to serve self and social awareness, and to educate in the arts. The criteria for theatre education programs listed by the authors Cziboly-Bethlenfalvy, which must be met at the same time, are the following: they are primarily intended for those involved in public education; they include a theatrical, puppet or dance performance or a series of scenes; they have a pedagogical purpose for their creators; they allow participants to take part in interactions which have a significant impact on the course of the programme or which reflect on what has happened in it; they are repertoire-based and are performed several times, each programme or which reflect on what has happened in it; they are repertoire-based and are performed several times, each time for different groups; each programme is a one-off event, with the possibility of a follow-up. Compared to the above, the research shows minor implementation differences in the RSTD:

1. the session cannot satisfy all components at the same time;
2. the participants are not only involved in public education but, as we have seen in the profile of the training participants, are independent adults;

³⁷ Gavin Bolton, A tanítási dráma újrarendelése, *Drámapedagógiai Magazin*, 1996. Special edition.

3. in terms of the importance of active participation, there are close-ended interactions, because the participants do not influence the course of the activity in any meaningful way, but they are involved in interactions that reflect on what is happening;
4. the theatre educational activities tend to be one-time events;
5. the models used are two-step forms: performance and processing session.
6. the programme is an educational project of the course and not part of or at the request of a specific theatre company or institution. Its objectives do not include theatre education as means of promoting theatre or as a marketing tool, such as an annual theatre education project organized around a theatre company;
7. the techniques used will be based on the concept of practical methodology.
8. the types of activities for adults can therefore be categorized in terms similar to those used by theatre in education for young people or children, but, because of their specific implementation: courses for adults of mixed ages and occupations, weekend projects, etc., cannot be classified so precisely;
9. the RSTD does not create theatre, and the creation of productions is not the primary focus of the course - rather, it is only a niche experience of theatre as an aesthetic product - and the creative process is experimental, taking place in camp conditions.

It is also important to underline that the RSTD does not represent the TIE - Theatre in Education complex educational theatre genre³⁸ either in form or in content.

I identified **therapeutic theatre applications** in the practice of the RSTD, which included the following genres from the category of therapeutic applications in the Novák classification of applied theatre: psychodrama, social theatre, theatre and drama therapy, and sociodrama. Novák explains the crossover between the genres by the fact that, although there is no explicit therapeutic aim for each genre, *a therapeutic effect can be produced*. For me, this is again relevant in terms of genre interaction, and reinforces the finding that even if RSTD is primarily pedagogically

³⁸ Overall, TIE is the most genre-like genre, a complex theatrical educational programme with well-defined parts and forms, play-performance-play-performance-play. Today, alongside this classical direction, TIE companies also offer a range of forms that flow into one another, with innovations always based on pedagogical principles, i.e. they are only to be understood within the genre, and therefore do not create a new genre from a theatrical point of view. The genre requires the double qualification of actor and drama teacher, since the actors themselves are in charge of leading and facilitating the drama parts. The efforts to establish TIE in HUNGary are primarily linked to the Kerekasztal Theatre Education Centre, which was set up in 1992 as a branch of the Kerekasztal Association, and then to the excellent Káva Cultural Workshop, which was created in 1997. In: Golden, idem. 2017. 90.

motivated, it can achieve a therapeutic effect through the use of psychodramatic tools in group therapy and group psychotherapy. The therapeutic effect is part of the meaning of therapy; the original meaning of the word therapy itself includes the concepts of treatment and cure.³⁹ In psychological theory, psychotherapy is understood to be a variety of psychological procedures aimed at ameliorating people's problems and helping them to integrate better into society. One such psychological help is group therapy, which means that the helping function is extended to a small community and the individual works through his or her problems with the participation of others. This participation varies according to the procedures: it may be a therapeutic discussion or other group activity.⁴⁰

When comparing RSTD with psychodrama and theatre therapy, a striking *difference in the goals emerged*: our goal is not therapeutic, i.e. we do not work on traumas, psychological injuries suffered, nor do we treat and intentionally cure addictions. In the case of psychodrama, the aim is the psychological healing of the individual members of the group, or the therapy of the group as a whole. The aim of *RSTD is pedagogical*, and we always try to stay within the safe framework of this objective. However, in a group context, where the form is one of mutual, active participation, in which personal, emotional involvement in the stories is created, the experiences may touch the therapeutic threshold and thus therapeutic effects may be partially realized. As a more important distinction, I have also made an interpretation of *the driving force of role entry*: while drama works as 'if it were' a role, the protagonist of psychodrama enters the dramatic representation with his or her personal feelings. The application of role-playing in drama in education proved that the *release that comes with accepting a role has a therapeutic effect* that is non-therapeutic in its function, along the genre overlaps of applied theatre. I also interpreted the interference of genres from the group leader's point of view and stated that *the drama teacher is not a therapist*. Neither drama in education professionals nor RSTD trainers are equipped with the cognitive psychological or psychotherapeutic training that group therapy professionals have. Therefore, I believe it is necessary to raise awareness of the responsibility that we may also touch on therapeutic areas in our work.

³⁹ Based on the dictionary of Hungarian etymology <https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-etimologiai-szotar/>, downloaded 11.04.2023.

⁴⁰ Atkinson, Richard C - Hilgard, Ernest: *Pszichológia*. Osiris, Budapest. 2005, 611.

In their evaluation of the effectiveness of psychotherapies, Atkinson and Hilgard state that the aim of all psychotherapy is to change the behaviour and attitudes of clients in some direction, and that some kind of learning is essential for therapy.⁴¹ Linking their findings to the principle of permanent learning, we can state that recent psychotherapeutic trends can be seen as stimulants to the adult education toolbox. Drama as pedagogy, as an educational method that brings about a change in understanding, has this in common with psychotherapeutic methods: understanding not only refers to the problem revealed by the drama, but also takes steps towards the self-understanding of the participant in the drama. In this sense, *RSTD achieves psychological goals through the function of self-awareness*.

The comparisons made earlier, and the training experiences of recent years - adults participating in RSTD see the course as an opportunity for self-awareness and self-education - have led to a more detailed examination of the field of *self-awareness groups* and *self-awareness*. The research has drawn on the findings of positive psychology and the parallels with the psychotherapy group and the self-awareness group because of the self-awareness factor in the group. János Rudas's, one of the best known Hungarian expert on the subject, made a relevant statement regarding the participants of the RSTD: he calls the job of a *teacher* a special profession, which cannot exist without self-awareness and the development of self-awareness, since the teacher shapes the character and human image of his/her students with his/her *own personality as a tool*.⁴²

Positive psychology states that self-awareness is not expressed in self-reflection, but in self-examination through others, and that self-understanding can be enhanced in a social context and most importantly in a group. The practice of the flow experience in social interaction and cooperation helps to develop personal competencies more fully and supports the flourishing of personal and social relationships.⁴³

I conclude that the use of *drama tools in groups is beneficial for self-awareness and self-actualisation*, and that all these skills can be developed, as confirmed by *the feedback of 82% of*

⁴¹ Ibid, 628.

⁴² Rudas János, *Delfi örökösei, Önismereti csoportok – elmélet, módszer, gyakorlatok*. Nyolcadik kiadás, Oriold és Társai, Budapest, 2016, 23.

⁴³ Magyaródi, Tímea Magyaródi, *Az áramlat-élmény vizsgálata társas helyzetben*, PhD Thesis, Eötvös Loránd University, Faculty of Education and Psychology, Doctoral School of Psychology, 2016, 154, available URL source <https://docplayer.hu/43425065-Az-aramlat-elmany-vizgalata-tarsas-helyzetben.html>, download date 2023. 02.

adults I examined in my study. I have compared the activities of the RSTD with the theory of flow experience in positive psychology, and as a consequence I can say that *the flow in our work is due to the joyful activities, the release of psychic energy through games*, the release of the energy of the games, the lightness of the flow. I see the greatest potential of the RSTD method, along the lines of positive psychology and flow theory, in the fact that joyful activities arising from inner motivation can be used for self-education on the one hand, and can also generate the urge for lifelong learning on the other.

The self-awareness group is a kind of personal development process in a group, which Rudas says is not a miracle cure, nor is it capable of changing the world, but it can still give people joy, even on a mass scale, teach them to become more independent beings, help them to find themselves and others in our alienated world.⁴⁴ Rudas understands group personal development and group psychotherapy as having the same goal in the essence of the process. From the point of view of RSTD, this statement is useful in order to be aware of the theoretical interferences between the fields of group psychotherapy and, from the practical side, to perceive their simultaneity. Also, so that as drama teachers we do not make any rigid boundary demarcations as a matter of convenience, saying that if we are not leading a psychotherapeutic group, we cannot get into a psychotherapeutic topic or situation. To me, this also represents a model of intersectionality between genres of applied theatre. My personal findings, which summarize the experience of the RSTD complex method and are also based on the opinions of the students, are that by experiencing emotions, emotional openness increases, emotional intelligence increases, and thus the individual becomes more accepting and devoted to his or her environment. In group interactions, they can face their own defense mechanisms, their own shortcomings, their own limits. Almost unobserved, he comes to the realization that we are not all the same, that our points of view are personal but valid and acceptable. It can be concluded that the *RSTD* method, also functioning as a self-awareness group, *can open the way to self-acceptance*, which means becoming aware of self-development and starting to practice a more mature, self-identified, responsible life.

In **chapter 2** of the research I have undertaken the task to draw a **panorama of applied theatre** genres, applied drama, drama education, drama pedagogy and other implementations, I have reported on the genres that are being implemented or have been implemented in previous

⁴⁴ Rudas, 2016, 14

years in **Transylvania** for adults in Hungarian. I explored the paths to be taken in public education⁴⁵, training and further education opportunities, and the possibility of finding theatre education around institutional theatres. Looking at public education, I found that drama is known as an applied method - it is used in teaching other subjects, most commonly in literature, languages, form-master teaching, history, gym, pre-school and primary education - but its systematic existence cannot be demonstrated. Drama is present in public education as an optional subject/option and as an applied methodology, but there is no compulsory subject in the Romanian national curriculum. Only in specialized education, the theatre classes in lyceums with an artistic profile have a subject related to drama. Interpreting the resulting image, I concluded that there is less enthusiasm in the field than ten to fifteen years ago. This finding was regularly confirmed by my conversations with teachers as an empirical part of the research, as a teacher involved in drama education and teaching, and was also confirmed in the impact survey. Many teachers would like to spend more time on drama, on playing games, on real encounters, but most of the time they just 'sneak' it into the classroom.

In Romania, there is no higher education degree in drama teaching in Hungarian. So we **do not train drama teachers in Romania, but we do train teachers who know the method**. In Hungarian-language public higher education, drama and theatre in education are taught in the *curricular* and in the *applied theatre subject context* in the learning of nursery school teachers and teachers,⁴⁶ and to a limited extent in teacher studies⁴⁷ and university theatre studies.⁴⁸ I cannot answer the question of whether every teacher should be introduced to drama in education.⁴⁹ Experience shows that there may be a chance for self-awareness, but not everyone becomes a

⁴⁵ I also used my previous study to process the data. Boglárka Prezsmer, Színházpedagógia, Drámapedagógia, pillanatkép itthonról, *Játéktér*, 4/4. Winter 2015., 46-51.

⁴⁶ As an optional subject, drama in education can be studied at the Institute of Pedagogy and Applied Didactics of the Babeş-Bolyai University of Cluj-Napoca (BBTE) and its Distance Learning Centres, the Teacher Training and Early Childhood Education courses of the Faculties of Psychology and Education.

⁴⁷ Teacher training is based on a unified curriculum throughout the whole country and is organised in accordance with the provisions of the Education Act 1/2011 and Ministerial Decree 3850/02.05.2017, as full-time training. This is also the case for the Teacher Training Institute at the Târgu Mures University of Arts/MME (Departamentul pentru Pregătirea Personalului Didactic - DPPD), where drama as pedagogy can only be taught in applied workshops, in a workshop organised for this purpose.

⁴⁸ It is possible to study theatre subjects in the context of higher education in the arts, theatre and art institutions in Hungarian (Târgu Mures University of Arts, Faculty of Theatre and Film of Babeş-Bolyai University of Cluj-Napoca).

⁴⁹ This idea is also reinforced by Katalin Gabnai: "(...) not so that everyone can apply or teach it, but primarily so that she/he can decide in time if she/he wants to teach at all in this life." In Prezsmer, idem., 2013., 55.

drama teacher in the process of a training course, nor is it necessary. However, it would be good if more people were aware of the method, or rather accepted it.

Among the adult professional qualification opportunities, since the mid-1990s, the Bolyai Summer Academy, organized by the Association of Hungarian Teachers in Romania (RMPSZ), has offered drama in education courses, and I mentioned also the activity of the Nagyvarad Drama Workshop as a unique example.

I have also shown in this chapter that educational theatre programmes aimed especially at adults, whether in the form of national or alternative theatre, are not systematic, and that it takes a dedicated professional and enthusiastic staff to move the sporadic occurrences of educational theatre towards continuity and regularity.

In **chapter 3** of the research, I analyzed **the structure and practical methods of the RSTD** course. The 2022 course offered students the following models - subjects, sessions and training formats: training based on a series of exercises, training based on games to develop skills and abilities, drama games, training based on self-awareness games, improvisation, basic acting, speech training, drama class, attending a theatre performance, performance analysis, educational theatre, theatre history and basic concepts of DIE, theoretical lectures. According to my qualifications and experience, the training includes drama games, drama classes/sessions, theatre as pedagogy, theoretical presentations, speech training and self-awareness games.

In the planning of the sessions, I followed the double objective of having an impact on the participant and the future group leader/teacher at the same time. Therefore, it is necessary to ensure a "pure", didaxis-free receptive state - a state of release - which provides personal experience, pleasure and a basis for awareness of the methodological forms of work used, which addresses the participant's educator self. I have described in detail the general objectives of drama as pedagogy, highlighting the harmonious and differentiated development of the whole person as the most important educational goal. Quoting Pilinszky's idea that we should teach ourselves to be educated in the education of attention: "we need an unconditional love of truth, and not of our own truth. Above all: the education of attention."⁵⁰

Since we are working with adults, it is important to emphasize, in relation to the RSTD, that the essential elements in the process of learning are the re-examination of previous knowledge,

⁵⁰ Apud Gabnai, „A találkozás tanítása”, *Drámapedagógiai Magazin*, 7. sz. 1994/1., 3-6.,4.

that is the initiation of a change in understanding, and reaching new meanings. Learning through personal experience enables participation in ethical decision-making positions, thus teaching us to revise automatisms, through which real, individual knowledge can be created. As Tölgyessy aptly puts it, the aim is "(...) to develop an autonomous individual who takes responsibility for his actions."⁵¹ Since learning through drama is an exploratory process, and learning takes place on several levels, several areas of development become active at the same time, and this is further enhanced by the models used in the RSTD method.

Among the methods, I have described games and exercises along the different game groupings, working forms and conventions. Exercises, games, rule games are the most common ways of applying skill and ability development, they are: introductory games, relational games, games in pair, cooperative games, tension release games, self and group awareness games, confidence games, situation games, roleplays. Following Bethlenfalvy's classification,⁵² I have explained the most important *units used in drama*, their components, concepts and characteristics: the space in which the drama lesson takes place; the central problem, which is the most important element in the drama lesson and offers the learning opportunity; the relationship between fiction and reality, which is the construction of the fictional world of the drama, the creation of situations; I have talked about the role as a learning opportunity that offers protection. In this context, it can be stated that during the activities, the personality of the participants is to a great extent revealed in the defense of the role, and thus the personality of the individual is more easily expressed in questions and problems in which it would not be in other context. This mechanism is a kind of self-discovery, an *opportunity for a easier expression of personality*, which in the process *leads to the steps of self-discovery*.

I have examined in detail the distinct phases that can be divided up in the structure of the drama class as a session: the warm-up, middle and final phases/steps are explored with examples of techniques tools and methods. I have discussed separately the three major units that can be used in the planning of dramawork and drama sessions in the RSTD: by defining the objectives at

⁵¹ Learning through personal experience enables participation in ethical decision-making positions, thus teaching us to revise automatisms, through which real, individual knowledge can be created. As Tölgyessy aptly puts it, the aim is "(...) to develop an autonomous individual who takes responsibility for his actions." Since learning through drama is an exploratory process, and learning takes place on several levels, several areas of development become active at the same time, and this is further enhanced by the models used in the OSZD method.

⁵² Bethlenfalvy, Drámapedagógia, In: Cziboly (edit): *Diverse projekt- tanári kézikönyv*, InSite Drama Nonprofit Kft. Budapest, 2021. 15-40.

several levels, by planning the process of the drama lesson and by defining the forms of the activity. In examining the issue of drama teaching, I have drawn attention to the fact that, as a complex method that also deals with teachers, the model of teaching that we represent in our work is significant. In describing the RSTD group leader, I have combined the democratic educator of the reform pedagogy pathotype, the reflective educator, the facilitator of the helping professions, the group leader and trainer of group therapies, and the actor-centered director of theatre.⁵³ The methodological result in the development of this role model of the drama teacher also reinforces the synthesizing perspective of my thesis: the group leader of the RSTD, in addition to the teaching functions of **trainer and facilitator**, which are common with the andragogical functions, also **organically involves** the facilitator role of the helping professions groups to **the drama teacher task roles**.

In **chapter 4** of the thesis, I examined the **practical implementation of the RSTD model**. I focused on my personal work with RSTD groups between 2015 and 2022: a methodological analysis of **four drama classes** and **four educational theatre sessions**, exploring conclusions and lessons learned. The basis of my systematization is the question of the material from which the drama lessons were built. The material chosen partly determines the methods used and also shapes the type of session. Among my own projects, I presented *The Story is About Us*, a drama class based on images, with central questions about the fate and life of women, focusing on ability to change patterns in order to develop oneself. The *self-awareness component* of the drama class was mainly provided by the closing exercises, during which the participants individually expressed their thoughts in the first person singular from the role of the protagonist analyzed. The exercise of complete the sentence reveals the liberating and dissolving effect of self-reflection: "participants spontaneously self-reflect, which can only happen in a protected role environment, in an accepting group that offers emotional safety."⁵⁴ The psychological science literature refers to this as ventilation. The mixed model of *Tündérhon, Fairyland tell me where it is?* is inspired by the characters' search for the true way of life in Mihály Vörösmarty's drama *Csongor és Tünde*, the place of the drama's desolation, namely *Tündérhon* itself. The central problem was to examine the relationship to the celestial beauty, touching on the interpretation of the threefold path, the search

⁵³ In his study, Bethlenfalvy explores the parallels between the creative process of community theatre and process drama, comparing the facilitator role of the director. In. *Theatron*, 15/1 2021, 32-.

⁵⁴ Prezsmer Boglárka, „Színházi nevelés felnőttekkel. Egy drámatábor elemzése.” *Symbolon*, 2017, 137-147.

for the path and the true path, the experience/perception of inner beauty. The play invited participants on a journey to inner reserves and resources. I also presented a plan adaptation option in a complex drama lesson of the meeting of lyric and drama in *"If You're Not Home"*. The adaptation was made using a part of László Török's drama-lesson, adapted for the RSTD group. I was present as a participant on original session of Török László's workshop. I think it is important to include the personal aspect in the question of adaptability, because I believe that the plans that can be validly and authentically realized in the group we lead - in their original or adapted form - are those that touch, address or concern us.

I will also give an example of a drama lesson of my own, using the tools of other professionals: the *Margit Play*, which validates the drama model of story building, central character study and incorporates the working methods learned from Andy Kempe. The drama lesson was a chance to explore what happens in a person when she looks back on her life, and its central questions were the possibilities of female self-realization and the identification of female roles. The sessions were regularly tried out with the RSTD participants, and for two of the sessions I also gave detailed examples of a version that could be run with students. During the course, each session had a *strong self-educational function*, but I also aimed to expose participants *to as many types of drama classes and models as possible*.

The descriptions followed the main points: an explanation of the drama model or models used, a definition of the target group, highlighting the directions taken in the planning, specifying the objectives, identifying the learning area or areas, formulating the central questions or focus question, listing the tools needed during the dramawork and giving the time frame of the session. In the descriptions I have also given examples of exercises and methods used, or variations of these, and in the appendix I have selected photographs of the lessons and any artistic results/products of those.

Among the genres of educational theatre activities, I analyzed the two-step formats that have been implemented in the RSTD: educational theatre sessions (*#Love and As Water Reflects the Face*) and performance analysis discussions (*T-or.*) In connection with the puppet Theatre production "The Secret Heart of Trees", I carried out a comparative study of a large-scale theatre in education project involving 660 young people and nearly 100 adults.

One of the intentions of the educational theatre work in the student production *#Love*⁵⁵ was increasing social sensitivity of the adults for life and attitudes of a generation- in this case a group of young people about to graduate.

The post-performance session *"As water reflects the face"*⁵⁶ was attended annually by students of the RSTD. Prior to this, a 10-session social project was carried out in collaboration with the Osonó Theatre, entitled "I partly reflect", reaching a wide spectrum of people, including audiences who have never or very rarely been to the theatre. The theatre in education work with various groups has led to the realization that community theatre and participatory theatre experiences can be used to sensitize people to the social issues explored. By the pedagogical objectives of the session it can be classified as an opportunity to explore themes that raise human/social questions⁵⁷. The role of the family, the analysis of the parent-child relationship, and the social question of adults, regardless of age, were the central topics, and the triad and system of parent-child-school were examined. Many forms of work and practices known from reflective conventions had sufficient *confrontational and awareness-raising power*, and among adult players we could see that a search for solutions was starting.

In the context of **the puppet theatre project**, I conducted a comprehensive research to compare the experiences of the activity, which is aimed at adults and young people. During 31 sessions of theatre in education for youth and 4 sessions for adults, theatre proved to be a real meeting point. The encounter required the two-step model described above, in which the method of teaching with drama became a great opportunity to look at a real problem, to examine it, to get

⁵⁵ *#Love*, exam performance of the drama students of Plugor Sándor Art Lyceum, directed by Misi Fazakas, cast: Tekla Ambrus, Bernadett Batzula, Kinga Noémi Bedő, Ervin Bene, Kata Fekete, Tímea Gyenge, Klementina Nyegró, Xénia Kovács, Csengelle Keresztes, Andrea Ölvedi, Eszter Sebestyén. Drama Theatre of the Plugor Sándor Lyceum, 2017. The students won first place in the National Competition of Romanian Drama Companies in the 2017-2018 school year with this performance.

⁵⁶ *As the water reflects the face*, a documentary theatre performance. Directed by Misi Fazakas. Oszkár Mucha, Veronika Mohácsi, Panna Boczárdi, Karolina Kurkó, Mátyás Hubess, Máté Kalotai. Drama Theatre of the Plugor Sándor Lyceum of Art, Sfântu Gheorghe, 2022 (Performance: 21 May 2011, Bod Péter County Library, Sfântu Gheorghe).

⁵⁷ The authors Cziboly and Bethlenfalvy classified theatre pedagogical activities into five categories based on their pedagogical aims: programmes that raise human/social questions: programmes that examine moral, human, social, philosophical issues; introductory: programmes that help to understand the formal language of theatre, to interpret the play, to learn about the functioning of theatre; knowledge transfer: programmes that primarily transfer knowledge of curricula related to the NAT (Hungarian National Curriculum) (e.g. preventive: programmes specialised in the prevention of addiction and substance abuse, the treatment of psychological or psychiatric problems or the prevention of accidents and crime; skill-building: programmes to develop various competences (e.g. movement, communication, foreign language). In Cziboly-Bethlenfalvy, *Handbook of Theatre Education Programmes*, Budapest, L'Harmattan, 2013, 19.

personally involved and to develop one's own attitude in a protected context, from a role offered. In the project I successfully applied Morgan - Saxton's theory of personal involvement, which revealed that for adults, actively identifying with an imagined role and situation/ level 2 involvement, takes more time than for 11-12-year-old students or adolescents. The behavioral models of the adult groups studied, validated the finding of the andragogical research discussed earlier: in adult learning, personality determines the reception of new knowledge content. In this unique theatre education research conducted in the genre of puppet theatre, the puppet proved to be a richer interface than if the participants were to interact with a flesh-and-blood actor: all ages can relate to the puppet through their own sense-making skills.

The theatre pedagogical sessions can be interpreted as *a quick sociological glimpse* of the current student-teacher-parent role patterns of the participants: e.g. teachers are left without tools to deal with the more sensitive situations in the classroom, teachers have nowhere to turn for help, and it is clear that there is no cooperation between parents and teachers. In terms of moral judgements, the responses of 10-12-year-olds were dominated by first impression prejudices, along the lines of stereotypes of good and bad children. A further question to be explored is where these patterns and stereotypes come from. What was clearly confirmed, however, was that the arousal of *empathy can be interpreted as a condition in the process of discovering the causes of all aspects of all ages*. This process is inevitable for the stated aim of drama pedagogy, which is to initiate changes in understanding.

In **chapter 5**, I analyze my survey of nearly 70 adult participants, which contains the conclusions of the impact study of the RSTD and confirms the hypotheses of the research. It can be concluded that the complex method in the areas of self-education, methodological learning and community development has a synthetic and simultaneous effect, and that the combined strength of the three areas leads the adult learner to self-development. According to my results, 82% of the participants completely perceived their personal development and 68% of the participants felt a complete change in all three mentioned areas. Measuring the implementation of the methodology showed that almost 70% of the students were able to incorporate what they had learned into their own work. The hypothesis of dual community building was also supported: 79% of students personally perceive a complete change in their community development as a result of the RSTD, and the personal and community development achieved here continues to live on in the students'

own community building. There is a large-scale change in the participants' own communities in the educational areas: skill development 96%, social competences 94%, creativity 86%.

Taking into account the results of the research, I conclude with confidence that our work in drama and theatre in education is worth doing with the hope of a better quality of life, a better mental state and mental health.

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