



**Màster en Formació del Professorat de Secundària Obligatoria i
Barxillerat, Formació Professional i Ensenyament d'Idiomes**

Treball de Final de Màster
Academic Year: 2020-2021
Especialitat: Anglès
Universitat de Barcelona

**Theatre in the English Class: An Ethical Tool to Prevent *Bullying*
and Encourage L2 Learning**

STUDENT'S NAME: Eduard Godoy Rodríguez

TUTOR'S NAME: Anuradha Mitra Ghemawat

Barcelona, 06 June 2021



Declaració d'autoria

Amb aquest escrit declaro que sóc l'autor/autora original d'aquest treball i que no he emprat per a la seva elaboració cap altra font, incloses fonts d'Internet i altres mitjans electrònics, a part de les indicades. En el treball he assenyalat com a tals totes les citacions, literals o de contingut, que procedeixen d'altres obres. Tinc coneixement que d'altra manera, i segons el que s'indica a l'article 18, del capítol 5 de les Normes reguladores de l'avaluació i de la qualificació dels aprenentatges de la UB, l'avaluació comporta la qualificació de "Suspens".

Barcelona, a 6 de juny de 2021

Signatura:

Eduard Ceday Rodríguez
48184846F

Membre de:

LE
RU

Reconeixement internacional de l'excel·lència



B:KC

Barcelona
Knowledge
Campus



Health Universitat
de Barcelona
Campus

ABSTRACT

This master's degree dissertation analyses how the practice of theatre can help students become more responsible and aware of the gravity of *bullying*. First, research about the teaching of ethics and about the current situation of *bullying* in Catalan high schools is carried out, to provide an overview on how such concerns are covered in these institutions. Then, the connection of theatre to ethics is studied in order to understand how this artistic discipline can provide an ethical function to promote a change and the improvement of our society. After that, theatre practice against *bullying* is considered, as well as its educational impact on young students. Furthermore, the use of theatre for second language learning is discussed in order to understand why it can be a good practice in the English class. Thus, this theoretical framework is used to design a project proposal based on *White Boy* (2007), a play by Tanika Gupta, with the aim of creating activities to engage teenagers to talk and reflect on *bullying* and different acts of violence, at the same time that they can improve their use of English as a second language.

KEYWORDS

theatre, bullying, ethics, English as a second language, Tanika Gupta.

RESUM

Aquest treball final de màster analitza com la pràctica del teatre pot ajudar als estudiants a fer-se més responsables i conscients envers la gravetat del *bullying*. Primerament, s'ha dut a terme recerca sobre l'ensenyament de l'ètica i sobre la situació actual del *bullying* als instituts catalans, per així entendre com aquests conceptes són tractats en aquestes institucions. Llavors, s'estudia la connexió entre el teatre i l'ètica per així entendre com aquesta disciplina artística adquireix una funció ètica i de millora de la nostra societat. Després d'això, es considera la pràctica del teatre per combatre el *bullying*, així com el seu impacte educacional en estudiants joves. A més d'això, també s'estudia l'ús del teatre com alternativa per l'ensenyament de llengües estrangeres, per així entendre perquè, aquesta, pot ser una bona pràctica a la classe d'anglès. Així doncs, aquest marc teòric s'utilitza pel disseny d'una proposta de projecte basat en *White Boy* (2007), una obra de teatre de Tanika Gupta, amb el propòsit de crear activitats per implicar emocionalment als alumnes i així fer-los parlar i reflexionar sobre el *bullying* i altres formes de violència, al mateix temps que fan ús de l'anglès com a segona llengua.

PARAULES CLAU

teatre, bullying, ètica, anglès com a segona llengua, Tanika Gupta.

TABLE OF CONTENTS

1. INTRODUCTION.....	1
2. ETHICS AND BULLYING IN SECONDARY SCHOOLS IN CATALONIA.....	2
2.1. <i>Ethic Values in Secondary Schools</i>	2
2.2. <i>Bullying Implications and the Catalan Protocol</i>	4
3. THE OPPRESSED ON STAGE: THEATRE, ETHICS, AND <i>BULLYING</i>.....	7
3.1. <i>Theatre and Ethics</i>	8
3.2. <i>Bullying and Theatre</i>	11
4. THEATRE IN THE L2 CLASSROOM: THE PLAY AS A TOOL TO LEARN ENGLISH.....	13
4.1. <i>An Introduction to the Use of Drama for Learning a Second Language</i>	13
4.2. <i>Benefits from Using Drama for Learning a Second Language and its Approaches</i>	15
5. THEATRE PROPOSAL: TANIKA GUPTA’S <i>WHITE BOY</i> (2007).....	19
5.1. <i>Tanika Gupta’s White Boy (2007)</i>	20
5.2. <i>Theatre Proposal</i>	24
5.3. <i>Methodology</i>	26
5.4. <i>Assessment</i>	28
5.5. <i>Project Structure and Activities:</i>	30
6. CONCLUSIONS.....	34
7. REFERENCES.....	36
8. BIBLIOGRAPHY.....	39
9. APPENDICES	

1. INTRODUCTION

“I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being” Oscar Wilde.

Adolescence is a period of time of rapid growth that implies changes in the way teenagers perceive the world, in which differences among others become significant. In some cases, unfortunately, these differences can be rejected and may result in a form of aggression, and considering the teenagers' context, in the form of *bullying*. This phenomenon occurs in many grades, gender, race, ethnicity, socio-economic status, or sexual orientation (Bhukhanwala, 2014). Thus, teenagers need experiences and activities that awaken their ethic awareness, their acceptance to other identities and their tolerance (Bhukhanwala, 2014). I have always found a fascinating interest in how people tend to interact with others, in how individuals communicate with the external world, and how fairly this world responds. As human beings, the need for communication and interaction is undoubtedly present from childhood to adulthood, but it is remarkably significant for teenagers, who become the audience of a sequence of events that may disrupt or interfere in their relationship with others, in the course of their education, and in their integration to our society. Therefore, high schools are the stage on which students rehearse the way they will be in the future, on which they learn to be fair to others, as well as to treat different individuals with respect and equality.

My interest in communication and interaction became greater when I was introduced to theatre. The sentence “All the world's a stage, and all the men and women merely players” (Shakespeare, 2011), transgresses the boundaries of the stage and the world, making everybody participant and aware of the most important play we perform: life. Over time, I was introduced to new trends in contemporary British theatre, and I had the opportunity to explore how this type of theatre can encourage a political function, and consequently, the promotion of a change and an impact on our society. This type of theatre, and the way in which it brings vulnerable characters together on stage, promotes the co-presence of individuals from different backgrounds (Aragay, 2014), and stimulates an ethical response from the participants and the audience.

In relation to learning foreign languages, theatre is also considered. The stage, the performance, the audience, and the transformation from ‘students’ into actors and actresses, provide the young learners with the opportunity of practising their L2 in a real scenario, as well as interacting with their classmates. Apart from fostering students' communicative and linguistic skills, theatre enables students to experience social

themes such as migration, feminism, or as this thesis' analysis, *bullying*, integrating the teaching of values and second language in the same class.

This paper, therefore, analyses how the practice of theatre can help students become more ethically responsible and aware of the gravity of *bullying*, and how this artistic form helps to deal with this phenomenon, at the same time being one that engages students to learn a second language. Also, a drama-based project is designed to be used in the English class.

First, research about the teaching of ethics and the current situation of *bullying* in Catalan high schools is carried out to provide an overview on how such educational aspects are covered and treated in these institutions. In order to do this, I focus on some aspects of the curriculum, the protocol for *bullying*, the survey (2016-2017) on school co-existence and safety in Catalonia, and the study 'Save the Children' (2016). Next, the connection of theatre to ethics is studied through Nicholas Ridout's ideas in *Theatre and Ethics* (2009), in order to understand the role of ethics in theatre and how it can arouse an ethical response. After that, theatre against bullying is considered in relation to its ethical implications, for the actors, the actresses and the audience, focusing on young learners. Also, the use of theatre for second language learning is discussed in order to understand why this can be a good practice in the English class. Finally, this theoretical framework is used to design a drama-based project, which apart from providing different dramatic activities, focuses on *White Boy* (2007), a play by Tanika Gupta, with the aim of engaging teenagers to talk, experience, witness, and reflect on different acts of violence which may take place in a high school, at the same time that the use of English is fostered and promoted.

2. ETHICS AND BULLYING IN SECONDARY SCHOOLS IN CATALONIA

2.1. Ethic Values in Secondary Schools

Prevention is a key aspect when *bullying* is addressed. Therefore, the learning and teaching of ethics in secondary schools is an important element that must be considered. Ethics examines the relationship between our ability to label and repeat certain acts, such as identifying and giving ourselves rules of behaviour, and the passivity denoted by experiencing events that may require an ethical response (Bloechl, 2000). An education without ethics and values cannot exist, but it is important to remark that ethical values do not coincide with moral values, since morality, i.e., what is good and what is not, depends on a specific moment in history and certain beliefs, not on the actions themselves (Mèlich, 2008). According to Mèlich (2008), ethics exist because we are required to respond to an external event, and we do not know how to do it.

Interestingly, Agnès Boixader and Juli Palou (2008), who are two professors at the Autonomous University of Barcelona, and who have carried out research on ethics and education, argue about the importance of concepts such as social responsibility, heteronomy, welcoming others, memory, compassion or friendship when referring to ethics in an educational context, as these conceptions are very close to young students' experiences, and therefore, interconnected to provide them with a basis to work on ethics, and precisely on what this paper claims to work, the prevention of *bullying*.

According to the decree 187/2015, La Generalitat de Catalunya¹ has established a curriculum that serves as a guidance of the contents that must be taught in 'Culture and Ethic Values' class. This subject aims to promote the consolidation of personal competences, focusing on those with an interpersonal and sociocultural basis (Valors, 2015). Also, the document remarks the applicability of the contents which are taught in class, as the main purpose of this subject is to know how to act and how to react when one is required to. The promotion of these actions and its practice, according to the curriculum, are essential to live and mainly to live together in our society, which is defined as complex, changing and diverse (Valors, 2015). Thus, 'Culture and Ethic Values' deals with activities which are addressed to improve one's autonomy, promoting aspects such as reflection, a fair point of view and empathy for others. Furthermore, the subject interestingly encompasses competences² that help students to develop personal tools and abilities to foster dialogue among different individuals, living in a plural society, respecting and embracing diverse identities in terms of gender, nationalities, ethnic identities, or religion (Valors, 2015).

According to the curriculum of this subject, at the same time that diversity and the acceptance of others is promoted, the subject fosters a common heritage and works on cultural similarities to which young students can feel relatable, so that a sense of belonging can emerge among them (Valors, 2015). After having worked on all the aforementioned aspects of our society and on how to live together respecting cultural differences and identities, the subject proposes a variety of activities to foster communication, cooperative work and their participation in debates, so that they can experience for themselves how it feels to be heard, respected and embraced.

It is from the combination of all the different competencies promoted in the subject, that young students can become aware of 'the other', how one deserves to be treated, and how one has to treat the rest (Valors, 2015). For the prevention of *bullying*, which is the focus of this study, competence 6, which is part of the intrapersonal dimension category, is the most relevant and the most effective to make students become aware of the need of communication, expressing feelings, and rationality. In this competence,

¹ La Generalitat de Catalunya is the name of the institutional system by which the Autonomous Community of Catalonia is governed. It is formed by the parliament of Catalonia, the Presidency, and the Executive Council of Catalonia.

² Find all competences promoted in 'Culture and Ethic Values' in Appendix 1.

teenagers learn about the different types of dialogues, focusing on its use to resolve interpersonal conflicts and the analysis of such conflicts, fostering sympathy towards the executor of violence, the victim, and the passive audience.

Nevertheless, despite the fact that a major part of high schools in Catalonia offer the subject 'Culture and Ethic Values', it seems not to be enough to eradicate *bullying*, and due to technology and social networks, *bullying* becomes increasingly dreadful, expanding its violence beyond the walls of the school. Moreover, its presence there continues to be relevant and more likely to appear; therefore, it is crucial to have more opportunities to deal with such themes. This thesis encourages to work such values of ethics, focusing on the prevention of *bullying* and its concerns in the English class by means of drama, while simultaneously promoting the acquisition and the learning of a second language and, thus, fostering the integration of ethics in the English class, and taking advantages of theatre from a social and from a linguistic approach.

In the next subsection, *bullying* itself is considered, as well as its damaging implications for young students, academically and psychologically. Hence, the importance of prevention is remarked, and it is one of the aims of this paper. Also, a brief look at the Catalan *bullying* protocol is provided, so that the practices of the Department of Education in Catalonia can also be considered.

2.2. Bullying Implications and the Catalan Protocol

Bullying is a phenomenon that spreads all around the world, and thus, it is crucial to consider it when planning activities and pedagogic experiences, as this paper aims to do. The suffering of the most vulnerable ones in school is a resemblance of what occurs in this globalized society of ours, but taking place in our classrooms, damaging the most vulnerable beings in our society, children and teenagers. So, the role of the schools of today is to provide young generations with the necessary tools to learn to live in harmony with others and respect their differences, in order to make this world a better place for everyone and eradicate any form of violence.

Guiomar Nocito (2017), who studies the intimidation and violence among students in Spain, claims that this phenomenon is considerably expanding over occidental societies, and its presence in and out of our classes is increasing faster than it should. Consequently, coexistence problems and the harassment among students is one of the main preoccupations in the school context, particularly in Spain (Nocito, 2017). According to the organisation 'Save the Children' (2016), after having conducted surveys amongst 21,500 students, 9.3% have suffered from physical harassment, and 6.9% have suffered cyberbullying. Considering these numbers, it is interesting to mention that 5.4% of the surveyed students accept having been part of physical violence towards another student, and about 3.3% recognise having bullied someone through the Internet or social networks (Calmaestra, et al., 2016). This can be due to the massive use of the

Internet, which is constantly present in and out of school. Consequently, a considerable number of Internet users show problems of behaviour and personality (Echeburua & de Corral, 2010). The increase of the use of social media networks and the Internet, then, implies more risk in relation to harassment in school, as the compulsive use of the new technologies provokes in young and adults a sense of frustration, family problems and, importantly, in relation to *bullying*, the loss of the impulse control, which has an effect on the way young students interact and socialise with their fellows. (Baquero & Calderon, 2016).

“There are specific groups of youth who are more vulnerable to being bullied” (Menestrel, 2020, p.11), such as “youth who have disability; youth who are overweight or obese; and youth who identify as lesbian, gay, bisexual, transgender, or queer” (p.11). According to Menestrel, who has studied the consequences and the prevention of *bullying*, other vulnerable groups are those who come from foreign countries or have their origins in other places, those who belong “to lower socioeconomic status” (p.11), to “stigmatised statuses such as Black [...] minority religious affiliation, and youth with intersectional identities” (p.11).

According to the study conducted in Spain by ‘Save the Children’, it needs to be mentioned that there are some differences in harassment if gender is considered (Nocito, 2017). It has been observed how young girls are more likely to suffer harassment than young boys (Nocito, 2017). Also, although the numbers are lower, it is considered that many teenagers have been victims of *bullying* due to their sexual orientation -- exactly 7.4% of the victims surveyed by ‘Save the Children’. Ethnic differences have also appeared to be factors related to bullying; 5.1% of the participants of the study declared to have been bullied due to their skin colour, their religion or their culture (Calmaestra, et al., 2016).

There are many consequences of bullying, despite the fact this event “[...] has long been tolerated by many people as a rite of passage among children and teens” (Menestrel, 2020, p. 12). Yet, it is not normal to experience such acts of violence, and its damage goes beyond the victim, as it “[...] harms the child who is bullied, the child who bullies, and the bystanders” (Menestrel, 2020, p.12). Concretely, individuals who have been victims of harassment have more probabilities of suffering “subsequent mental, emotional, health, and behavioural problems” (Menestrel, 2020, p.12), remarkably when it comes to inner problems “such as low self-esteem, depression, anxiety, and loneliness” (Gini & Pozzoli, 2009; Lereya et al., 2015; Reijntjes et al., 2010; Ttofi et al., 2011, as cited in Menestrel, 2020), apart from an increase of school abandonment and poor academic results (Menestrel, 2020, p.12). Furthermore, it has been shown by different studies, that consequences of *bullying* are not only present in childhood, but “they extend to adulthood” (Menestrel, 2020, p.13) and the victim’s quality of life is endangered due to an alteration of the stress response system in the brain, which is “[...] associated with increased risk for mental health problems, cognitive function, self-regulation, and other physical health problems” (Menestrel, 2020, p.13).

As it has already been mentioned, not only the victims suffer the consequences of *bullying*. In a different level, “[...] youth who bully other individuals are likely to experience negative emotional, behavioural, and mental health outcomes”, as well as the bystanders, who may have also mental health problems or anxiety, “[...] related to a fear of retaliation (Musher-Eizenman et al., 2004, as cited in Menestrel, 2020). Nevertheless, as Menestrel indicates, more research needs to be carried out to fully understand “the emotional and psychological impact of witnessing bullying” (Menestrel, 2020, p. 13).

In Catalan high schools, the subject on which this paper is focused, the last survey of school convivencia and security³ shows that 94.2% of the student body considers that there are students who are mistreated within Catalan institutions, despite the fact only 23.3% perceives these events in their class group. Also, 9.9% of the surveyed students confirm having been victims of harassment, and 27% are considered to be bystanders (Generalitat de Catalunya, 2017). Interestingly for the aim of this paper, only 36.7% of victims warn their teachers about the events that are taking place (Generalitat de Catalunya, 2017). In this respect, the importance of preventing *bullying* by means of didactic activities must be highlighted, as well as the participation of the whole school community, since victims, bullies, and bystanders tend to deny the existence of such events among them (Postigo, 2019).

As Silvia Postigo (2019) explains, the attitude and the discourse of teenagers, when referring to *bullying*, is to refuse its presence in their school context. When teenagers are asked about their participation or witnessing acts of violence, they often negate their existence in order to avoid any responsibility (Postigo, 2019). Furthermore, Postigo also remarks that teenagers relativise the gravity of *bullying* by attributing the term ‘jokes’ to some forms of violence, so that their responsibility cannot be judged (Postigo, 2019).

On the other hand, La Generalitat de Catalunya and the Department of Education, have provided a protocol⁴ which is important to consider. Unfortunately, despite all the effort made by many professionals of education in preparing and designing activities in order to prevent *bullying* and its consequences, sometimes violence cannot be eradicated, and therefore, a protocol must be put into practice. Firstly, the protocol designed by the Department of Education, defines the types of *bullying* that one can experience in educational institutions, remarking its presence in all kinds of schools, as well as the first step that must be followed: prevention, as this paper also attempts to emphasise. The basis of this protocol is the article 3 of the law 12/2009, in which it is declared that *bullying* transgresses all fundamental rights of people, as all individuals have the right to live free of oppression and humiliation (Departament d'Educació, 2019) and schools must ensure that all students are provided with integral education which is always oriented to a whole personal development that helps them to live together in society, while respecting others, their differences and their ideas. The protocol also states that students come to school to learn how to be tolerant,

³ ‘Enquesta sobre Convivència Escolar i Seguretat a Catalunya’, conducted in the school year 2016-2017.

⁴ Find a conceptual map of the protocol in Appendix 2.

and it is the duty of the teachers to ensure that this really happens (Departament d'Educació, 2019). Thus, all educational institutions must have resources to detect *bullying*, as well as provide the necessary help if required, giving information to the victims, supporting them and addressing the issue directly (Departament d'Educació, 2019).

Within the protocol, the program #aquíproubullying⁵ must be highlighted. It offers a variety of activities that help educational institutions in the prevention of *bullying* and to have the appropriate performance when this occurs. The activities of this program focus on socioemotional competences, management of conflicts, and how to detect and stop *bullying*, as well as provide tools to prevent teenagers from misusing the Internet and social networks. It must be said that this program needs to be implemented in the whole institution, so that the management team, all teachers and families can take part in it.

Having provided an overview of the nature of *bullying* and its consequences, as well as data from surveys conducted by 'Save the Children' and the Department of Education, it cannot be denied that *bullying* must be addressed. As it has been explained throughout this section, despite the fact the subject of 'Culture and Ethic Values' contributes, thanks to its elaborate curriculum, to better communication and more respect among students, more opportunities should be taken to address school harassment, as its consequences can be terrible for student's personal development, a key element for schools to ensure and look after.

In this respect, this paper aims to integrate the prevention of *bullying* in the English class, using drama as a means of communication among students. In the next section, how drama contributes to experiencing *bullying* is explored, focusing on how theatre can arouse an ethical response and how it is an opportunity for students to experience, witness, and reflect on such events.

3. THE OPPRESSED ON STAGE: THEATRE, ETHICS, AND *BULLYING*

The stage is an opportunity to give voice to those who cannot speak, to those who are vulnerable, and to those whose stories must be told. Theatre is, thus, a glimpse of light and hope for those who suffer, a chance to be heard, and due to the presence of an audience, the spectators of the show can see 'the face'⁶ of this suffering, and thus, relate to it. According to Helena Grehan, as she argues in her book *Performance, Ethics, and Spectatorship in a Global Age* (2009), theatre provides spectators with a space which enables them to see and experience "complex and often contradictory ways with key issues of our time" (p.4), and explains

⁵ #aquíproubullying is a program within the protocol against *bullying* designed by the Department of Education of 'La Generalitat de Catalunya' and its translation is: 'here we stop bullying'. This program offers a variety of activities, concepts and dynamics to help educational institutions to prevent *bullying* and deal with it when it occurs.

⁶ 'The face of the other' is a term introduced by the philosophy of the Other by Emmanuel Lévinas, used to refer to the Other in relation to how this is represented in theatre.

how some plays have the “potential” (p.4) to integrate the audience in the story which is being performed, making them take part “[...] in a process of consideration about the important issues of response and responsibility and what these might mean” (p.5). In this paper, I argue how these aspects of theatre can be used in an educational context, not only for the audience, but also for the actors and actresses (students), since they will be put in someone else’s shoes as long as the show goes on to reflect on acts of violence and on the suffering of others.

First, in this section, theatre and its ethical implications are going to be analysed, using Nicholas Ridout theories and his work *Theatre and Ethics* (2009), so that the connection of both the fields of ethics and theatre can be understood. After that, the use of theatre for the prevention of *bullying* is going to be addressed, considering the benefits from using drama as a means of learning.

3.1. *Theatre and Ethics*

When examining theatre and ethics, the plays, their form, and the voices which are put on stage need to be considered. The notion of ethics has changed throughout time, and so has the implication of ethics when putting on a play, as well as the way they are represented. “[...] the pattern of drama can no longer seem to be able to grasp this reality” (Lehmann, 2007, p.40, as cited in Godoy, 2020, p.7). In this section, I refer to ‘ethics’ in relation to ‘postdramatic’ theatre, term introduced by Lehmann in *Postdramatic Theatre* (1999), which makes a distinction between ‘dramatic’, i.e., conventional theatre that allows only certain themes and forms with a more descriptive approach, and ‘postdramatic’ theatre, i.e., unconventional theatre, with new form, new voices, and new stories with a more participative and interactive approach. This is, thus, a type of theatre that breaks with traditional forms of staging drama to let the audience experience the challenges of the world of today (Lehmann, 1999).

In this thesis, the form of the play on which I propose to work, can be considered ‘dramatic’, as it follows a more conventional type of structure, use of language, and use of character. Nevertheless, the topics that are put on stage are currently relevant for our society, and the ethical concern and the political function they provide can be linked to ethics in ‘postdramatic’ theatre. In this way, as the play will be used for secondary school education, students may find the use of character and the structure in a ‘dramatic’ play more relatable and simpler to understand. Nevertheless, I emphasise the possibility of teaching ethics with ‘postdramatic’ forms of theatre, given the fact that the structure and the use of character of these plays may have an impact on students, as they themselves have meaning and also play an important ethical role. In a long-term theatre project, it can be very interesting to introduce students, little by little, to this form of theatre. However, Tanika Gupta’s plays can be a very good starting point to make students become familiar with drama and, thus, discover new voices of playwrights who put our current social problems on stage, and require an ethical response as well. I would like to highlight, as Augusto Boal proposes in *Theatre of*

the Oppressed (1973), that the aim of this paper is to use theatre as an ethical tool to change our society and, in this case, provide young students with more communicative, understanding, and ethical skills. In this respect, the boundaries of theatre will be broken to make the audience, actors, and actresses take part in a social, political and ethical change. After this note, ethical implications and theatre are discussed in order to understand how theatre can have an ethical impact on the audience and on the actors and actresses themselves.

“It is in the situation of doubt, in the moment of choice, when you ask yourself, ‘How shall I act?’⁷, that you are opening up the space of ethics” (Ridout, 2009, p. 12), a space to debate and analyse what is fair and what is not. It is, then, when the opportunity to question values is given. As Nicholas Ridout (2009, p.13) argues in his book *Ethics and Theatre*, “theatre dramatizes ethical situations”, and, by ethical situations, we refer to ethical problems in which the play itself is produced, in other words, situations of our daily life in which we have to analyse whether we act good or not.

Interestingly, it must be considered that in theatre, “ethical problems tend to get presented as social problems” (Ridout, 2009, p.13) but, as Ridout explains, the same thing happens with other forms of art, as they recreate problems and represent them in the form of paintings, novels, or films. Thus, if teaching ethics through theatre is considered, ‘what is the difference between using theatre or any other form of expression?’ ‘Why is theatre a good way to teach ethics?’ According to Ridout (2009, p.14), “theatre makes ethics a social affair in at least one way which is not really available to the novelist or the filmmaker: the dramatization and social situating of an ethical problem takes place in the presence of the spectator”.

Therefore, the practice of theatre “inserts its ethical questions into the lives of its spectators” (Ridout, 2009, p. 15), and they are given the capability to “exercise ethical judgment” (p.15). In terms of teaching ethics, this can be a good practice to reflect on what is taking place on stage. Considering that in an educational context, students will be the actors, they can also reflect on their roles, question their behaviour and agree or disagree with what they are supposed to do or, in this case, to perform. In this respect, Brechtian theatre⁸ had already explored theatre for the producer’s benefit in order to explore ethical implications and decisions (Ridout, 2009, p.47). As Lehmann himself once argued in relation to Brechtian theatre, “[...] theatrical performances meant not so much for the spectator as for those who were engaged in the performance. It was, so to speak, art for the producer, not art for the consumer” (Brecht, 1936, p.80, as cited in Ridout, 2009, p.47). Lehmann claimed, also, that, “Even as a performance for an audience, the plays were intended not so much to deliver messages as to provoke discussions” (Ridout 2009, p.47).

⁷ ‘How shall I act?’ is used on many occasions by Nicholas Ridout (2009) in his book *Ethics and Theatre*, mainly when he introduces a new form of theatre to which he is going to be referring.

⁸ Brechtian theatre refers to theatre by the German playwright and poet, Bertolt Brecht (1898-1956). He was one of the most influential figures in the aforementioned fields and definitely crucial for postmodern theatre.

In the case of schools, thus, the benefit is for the audience, and for the actors and producers, as Brechtian ethical experiments used to do. Also, questioning is crucial to provide with the opportunity of debating: ‘what is actually happening on stage?’, ‘what should, or what should not take place there?’ And consequently, ‘does this take place in real life?’ As Ridout argues “In this way, the capacity for decision-making, the availability of political and ethical options, is foregrounded” (48), and hence, the capacity to be critical with the actions we encounter in life is fostered and put into practice.

Crucially for this thesis, which aims to awaken an ethical response from staging certain acts of violence, “what matters, ethically and politically, is what is done with theatre itself rather than what the theatre is about” (Ridout, 2009, p. 49). Thus, the ethical changes that the production of the play, reflection, improvisation and spectatorship may imply, must be regarded and even provoked. Remarkably, this space of debate emerges from the need for discussion after having, in the case of the actors, performed something controversial, and in the case of the audience, after having visualised it. In this regard, I argue that for this to happen, the ‘oppressed’ and the unvoiced must be put on stage, as ‘postdramatic’ theatre does.

In terms of the subject of ethics, the representation of the oppressed can be linked to the notion of ‘the philosophy of the other’, introduced by Emmanuel Lévinas, who, as many other philosophers, after having witnessed the holocaust and the horror which took place in our world during the Second World War, considered to erase all previous ethical thought due to the gravity of the events carried out by the Nazis. He replaced the concept of ‘being’, on which ethics was based, to the notion of ‘the other’ (Ridout, 2009). According to Ridout (2009, p.52), “Levinas proposes that we ought to live life eternally in relation to the ‘other’. The ground of our human existence lies in our encounter with the fact that the ‘other’ exists, an encounter in which we ought to recognise an infinite obligation towards that ‘other’”.

In theatre, Lévinas’ ethics are present when the audience is presented with ‘the face’ of the other, but not only its presence is what matters, but “the centrality of the encounter with the ‘face’” (Ridout, 2009, p. 53). That is to say, when the play focuses on the oppressed and gives them the opportunity to tell their story, considering that it is not a particular face what is being put on stage, “but rather the otherness of the other as it appears to us in the encounter [...] in its nakedness and vulnerability [...]” (p.53-54). As Ridout (2009) argues in *Theatre and Ethics*, “this account of what looks like a ‘face-to-face encounter’ has encouraged a consideration of the relationship between spectator and actor, audience and performance in terms of this ethical situation” (54). The connection between Lévinas’ notion of ‘the other’ and ‘the face of the other’ to theatre “offers the appealing prospect of identifying theatre and performance [...] as a cultural practice particularly well suited to the exploration of ethics” (54). By using this ‘face of the other’ “we might be able to develop a model of performance as an ethical encounter, in which we come face to face with the other, in recognition of our vulnerability which encourages relationships based on openness,

dialogue and respect for difference” (54). In this respect, as Ridou argues, “in the act of responding to something we are also taking responsibility for it” (Lehmann, 1999, as cited in Ridou, 2009, p.59).

All in all, as it has been said and explored, theatre provides with the opportunity of discussing ethical problems or concerns. By means of putting the oppressed on stage, or as Lévinas ideas refer to, ‘the face of the other’, an opportunity to question what is good and what is not emerges, as well as a crucial measure of our responsibility according to what is being represented. In the next section, I am going to argue why theatre can be relevant to reduce *bullying* in schools, considering the ethical concerns that have been discussed.

3.2. *Bullying and Theatre*

As it has already been explained in the previous section, there are important ethical implications in theatre. In an educational context, these ethical implications can be more than a source of theoretical ‘good’ behaviour, as they can be put into practice. Thus, the power of theatre and its ethical strength can be used for specific purposes, such as for the prevention of *bullying*. As it has already been said, *bullying* represents an important problem for school coexistence, and it must be addressed. In this section, how we can benefit from practising theatre in schools is going to be discussed, as well as how these practices can help to reduce *bullying* and violence among students.

“It has come to be realized more and more over recent years that school is the vital place for the furtherance of the psychosomatic health of pupils” (Mavroudis & Bournelli, 2016, p. 5). So, school becomes a crucial place where to practice these interventions, as it is, as Mavroudis and Bournelli state, “the basic axis of effective intervention” (p.5). It is in school where “victims, bullies and bystanders and other children meet together and interact within the framework of the group [...]” (p.5), and the teachers, who are part of their context and a crucial figure in education, can also play an important role. It is very important that feelings and emotions are included in all experimental and innovative projects for education, so that students can learn how to manage them, see how others feel, and “[...] be able to deal with difficult situations in their everyday life” (Mavroudis & Bournelli, 2016, p. 5).

Interestingly, in theatre, all emotions and feelings are put on stage, but it is not the only place in which we can experience their presence, but also behind the scenes and in the making of the performance. In the production of the play, each member of the team is indispensable and needed, therefore, “the social skills are naturally developed through the need to work and play with other members” (Ball, 2012 in Mavroudis & Bournelli, 2016, p.5). Apart from this, as Mavroudis and Bournelli argue, “to dramatize and reproduce a story or in the successful performance of an improvisation” (p.5), each member of the group shares their “knowledge, experience, personal back-ground” (p.5) in order to achieve a common goal, helping students to see the other members of the project as equals, and thus, reducing violence. Furthermore,

apart from fostering their communicative skills, sharing their thoughts and their emotions and experiences for a common goal, students have to “attempt to put either themselves or others into a hypothetical situation” (5). In this respect, for the role to be played, students “have to adopt the point of view of the person they are playing, try to define themselves through the role and to see ‘the other’ in themselves” (5), which goes hand in hand to acting ethically, as well as being conscious about ‘the face of the other’, as discussed in the previous section.

Thus, at the same time that students explore theatre, not only as an audience but also as ‘producers’, actors and actresses, “they will be obliged to activate both their critical thinking and their sensitivity” (Kouretzis, 2008, in Mavroudis & Bournelli, 2016, p.6). So, the actor becomes another person for a period of time, capable of feeling what the other is feeling, capable of seeing what the other is seeing, and capable of suffering what the other is suffering. On the stage, when acting, ‘the face of the other’ is embraced, and what we are as human beings merges with what other human beings are (Neelands, 2002; Sommers, 2003, as cited in Mavroudis & Bournelli, 2016). In this regard, bullies can explore how the victims may feel, the victims may also find ways to resist or to fight against what is being done to them, and finally, the bystanders, can find ways to open up, warn and inform about what is being done to them or to another person (Mavroudis & Bournelli, 2016).

“Drama in education facilitates the sharing of experience and open discussion to dispel myths and unfounded beliefs” (Mavroudis & Bournelli, 2016, p. 6), and therefore, “this can modify pupils’ behaviour and put a curb on aggression” (p.6). Furthermore, using drama does not only help to deconstruct students’ negative attitude towards the others, but they are also provided with communicative tools that will help them throughout all their academic, professional, and personal experiences, since all of them are based on communication and interaction with the others, considering how the world is evolving.

One of the techniques that will be remarkably relevant in this thesis, is the use of ‘the process drama technique’. According to Bear and Glasgow (2008, p.83), “Process drama is a powerful role-play and problem-solving activity” which contributes to the creation of a space that “involves the participants interacting with the text and each other through taking on other perspectives as they solve significant problems from the text” (p.83). It also “involves students in active thinking activities strategies” (83), and they are asked to “[...] respond to problems from a given perspective in a specific situation” (83). In the proposal I provide in this thesis, students are asked to respond to problems from a given text, in this case, the play *White Boy* (2007), by Tanika Gupta, and they are asked to deconstruct its scenes and analyse the characters’ behaviour and their own reaction and attitude towards the same situation.

In conclusion, working on theatre can help to foster a good relationship between the students, as well as an ethical exploration of what the others can feel, inviting students to put themselves in the shoes of others, learning how a person who is suffering feels, and therefore, preventing the whole community of

schools from forms of violence, as *bullying*. After having analysed the ethical implications from theatre, and after having discussed how these implications can help to prevent *bullying* by means of the use of drama, the next section is devoted to discuss why this learning experience can be conducted in the L2 class, and how, apart from gaining ethical knowledge and responsibility, theatre can be used for the acquisition of a second language, contributing to a more integrated type of learning in which values and ethics are put together with second language learning in order to accomplish the same purpose, the prevention of *bullying* and the use of the L2 in the school community.

4. THEATRE IN THE L2 CLASSROOM: THE PLAY AS A TOOL TO LEARN ENGLISH

As it has already been explained in the previous section, theatre and drama can be useful in order to teach and experience ethics and values. The stories which are told on stage, the use of character, and the students' participation in the performance, can have a remarkable impact on their personality, their behaviour, and considerably on the relationship that they have between them, which is crucial for the prevention of *bullying* and its effectiveness. However, the benefits of using theatre for learning go beyond an only aim, as it provides students and educators with a multidisciplinary tool that can be used for many other things, for instance, the learning and the use of foreign languages. Therefore, the aim of this thesis is to propose working on the prevention of *bullying* by means of theatre, while the use of the L2, in this case, English, is fostered and promoted. In this section, I am going to briefly introduce and contextualise the use of theatre in education. Also, I am going to discuss why theatre can be a good tool to improve students' L2 skills, focusing on different linguistic aspects that can be reinforced by the use of drama in the L2 classroom, as well as the advantages and benefits that can emerge from this practice.

4.1. An Introduction to the Use of Drama for Learning a Second Language

Theatre is one of the oldest forms of art and expression, and it has been present in educational contexts for a long time, as well as in our society and our culture. Nevertheless, as educator and playwright Sean Aita (2009) states in her article, "The conceptual framework of Theatre in Education (TIE)⁹ was established in Britain [...] in 1937" (p. 66). Hitherto, drama had been produced in schools as a way to entertain students and it was seen as something rather ludic than educational, as all the benefits from using drama for learning had not been fully regarded or studied. Nevertheless, as Aita explains, the approach of using theatre for

⁹ Theatre in Education (TIE) refers to the importance given to theatre in terms of learning.

learning was remarkably strengthened in the late 1960s due to the influence of Jean Piaget work “and his focus on child-centred learning” (Aita, 2009, p. 66). Piaget’s theories remark the importance of the role of the child in the active process of learning, and in this regard, the use of drama makes the student interact and take active participation in their process of learning.

Nowadays, it has been proven by a number of studies in drama, process drama, use of role plays and other fields of research which connect drama to education (Belliveau & Kim, 2013), that “Drama in the language classroom is ultimately indispensable” (2013, p.8), as it offers space for the use of students’ imagination, for expressing themselves, their thoughts, their ideas, and provides with the space for interaction with other classmates (p.8). “Drama encourages adaptability, fluency and communicative competence” (p.8) as well as “it puts language into context” (p.8), which helps learners understand the use of foreign languages for real purposes, outside of the classroom. According to Belliveau and Kim, through the exposure of real-life situations and their interpretation, learners gain experience and confidence, not only to ‘face’ the world on stage, but also in real life (p.8). Thus, students who are asked to perform and work on drama “are invited to engage with a story, looking at the narrative and characters from multiple perspectives and interpretations, and then responding to the work in a diverse and often interactive way” (2013, p.8). Consequently, this approach makes the students’ learning experience more communicative, contextualised and motivational. As Belliveau and Kim state, these “emotional and cognitive experiences” (p.8) can empower L2 classrooms and create more interest in young learners.

However, teaching through drama in EFL¹⁰ has not been fully investigated due to the difficulties that establishing a long-term drama project may imply, and it seems that teachers focus on drama from a more content-oriented perspective, rather than actively performing (Gorjian & Moosavinia, 2010). Apart from this, I shall remark that, according to Sean Aita, George Belliveau and other scholars, theatre in education is yet a field that requires more research and more projects need to be carried out in schools. For all innovative projects, effort and dedication is required, as well as time to conduct such projects and more training for teachers in the field. According to Belliveau and Kim, teachers are always looking for ways to make their classes more communicative, and despite the fact drama can be a very good option to make students interact and learn a second language in a contextualised situation, its use “does not seem to be widely implemented in language classrooms” (Kao & O’Neill 1998; Liu 2002; Even 2008; Dinapoli; 2009, as cited in Belliveau & Kim, 2013, pp. 10-11), and against their wishes to innovate, the same models of language learning tend to remain in the L2 classroom (Belliveau & Kim, 2013). In this regard, this paper aims to encourage the use of drama for learning, as it can truly benefit young learners’ experiences as well as their willingness to use the L2.

¹⁰ E.F.L stands for English as a Foreign Language.

4.2. Benefits from Using Drama for Learning a Second Language and its Approaches

One of the most relevant benefits from using drama for learning a second language is motivation, which is crucial in order to learn and maintain interest in a second language (Aita, 2009). According to Aita, the use of drama when learning an L2 can help to develop intrinsic motivation, described by the scholar as “optimal” (2009, p. 67) to learn and promote “the desire to do something as an end in itself” (p.67). Citing Ushioda, Aita explains that intrinsic motivation is “founded in deep-rooted personal interests and positive attitudes and feelings” (Ushioda, 1991, p.21, as cited in Aita, 2009, p.67), whereas extrinsic motivation is related to a “separable outcome” (p.67), that does not always have to apply to the feelings for what is being taught, or in this case, performed. Ideally, when intrinsic motivation emerges, more space for significant learning is provided, and, therefore, more language is acquired. So, theatre stimulates and enables students to grow their interest in the L2, as well as it helps to combine all their knowledge in communicative situations designed for their personal and academic development (Cervantes, 2019). In this respect, a student who is motivated will have more willingness to learn than someone who is not (Cervantes, 2019), therefore, it is very important to provide activities that catch students’ attention and raise their interest and motivation for learning.

As Derly Cervantes (2019) explains in her research on the benefits from using theatre in the L2 classrooms, it is important, when applying approaches to learn or to teach the L2, to consider all communicative competences and to find a method that encompasses all the necessary aspects to make the learners competent enough to communicate successfully in all forms required in a second language. In this regard, Cervantes highlights the combination of techniques that help learners to develop writing, reading, oral, and oral comprehension skills, and highlights the use of drama as a combination of all the aforementioned aspects. Thus, it can be said that theatre encompasses all the important linguistic areas of learning, and for acquiring a second language. Furthermore, theatre does not only provide with a good opportunity to work on different linguistic aspects from the same scope, but it puts the linguistic item in context (Cervantes, 2019), which is crucial to fully understand how the linguistic activity is developed (Salas, 2019, p. 109, in Cervantes, 2019, p.144). My proposal, which is presented after this section, is based on this approach, to provide learners with the necessary tools to become competent in all the areas of language.

Interestingly for this thesis, which intertwines the prevention of *bullying* and L2 learning, theatre reinforces self-esteem, and this has not only an outstanding impact on the prevention of school harassment or any social concern, but also in terms of language learning and second language acquisition, as empowering the learner’s self-esteem means more willingness to learn and more effectiveness when communication occurs. According to Cervantes (2019) and Palomo (2016), theatre makes the learner the

‘main character’ of their learning process, as well as it promotes social abilities that foster interaction, cooperative work, and a more positive and intimate relationship between the learners.

Furthermore, Cervantes (2019) also remarks that learning a second language through drama provides many different games and activities that can be carried out in class. The author also explains that these activities do not have to be necessarily related to performing a play (Cervantes, 2019), but they can derive from this and lead students to practise other areas of the target language. Referring to Palomo’s doctoral thesis ‘Theatre and its didactic applications in the teaching of English as a Foreign Language’, Cervantes provides with different examples of activities that can be carried out in the English language class, such as short role-plays on various topics, or improvisation activities, which may facilitate the practice of the oral competence. Also, reflections on what has been performed may be ideal, or even to provide with dramatic materials in order to directly work on them (Palomo, 2016).

As Francisco Palomo (2016) also adds, there are some external and internal factors in the process of learning a second language that the learner assimilates unconsciously through the use of drama. On the one hand, it is important to remark, as Palomo explains, the external factors that contribute to the acquisition and the learning of a second language, provided by means of the theatrical experiences and active use of drama activities. These activities promote the acquisition of expressions through imitation and repetition (Palomo, 2016), as well as the necessity of using these expressions, words, or grammar items in order to convey meaning and contribute to the common purpose that the learners have, which is to understand, to perform, and to cooperate in groups. These expressions, which are normally present in all ‘dramatic¹¹’ plays, are meaningfully connected to expressions commonly used and essential for the learner to be competent in the second language, for instance, regular interaction, greetings, or problems they have to solve for which it becomes essential to use the L2 (Palomo, 2016).

Also, Palomo (2016) talks about relevant internal factors that contribute to the learner’s learning experience and to the notion of ‘learning to learn’ by means of integrated learning, in this case, by means of using theatre and its approach to learn English. Thus, autonomy and their own learning responsibility is promoted by relying on drama, which is essential to boost motivation and willingness to learn a second language (Palomo, 2016). In relation to the prevention of *bullying*, not only self-esteem is reinforced, as it has already been said, but also the cohesion of the group. Consequently, as the reason for this cohesion to take place is eventually speaking English, the use of the language is fostered and “it inspires the learner to keep on using the L2 to communicate” (Palomo, 2016, pág. 68). So, theatre becomes the perfect tool to deal with social concerns and promote the target language.

¹¹ Note distinction between ‘dramatic’ and ‘postdramatic’ theatrical forms.

The theatre practice in education, according to Palomo (2016) and Belliveau (2013), complements the communicative methods that are needed to accomplish competence in the L2, and as Palomo states, through theatre these competences acquire the form of an “integrated continuum” (p.71) which is easily applied to a daily practice in the classroom (p. 71). In other words, theatre provides a continuous project that gives form to an ideal context in order to accomplish fluency and competence in the L2. Moreover, from a psychological point of view, the practices that involve role-playing, due to the nature of theatre or any drama activity that involves interaction, are remarkably beneficial especially for teenagers, as they can improve their performance when communicating at the same time that their anxiety and fear is reduced when using the L2 (Palomo, 2016), as all the members of the class are asked to perform and are set in the same context.

Theatre in class provides with the opportunity of promoting intercultural communicative competence (Belliveau & Kim, 2013), as language is integrated in a context that benefits the student’s understanding of the language and its use. Quite the opposite, “In L2 classrooms where language is treated in a decontextualized manner, students are seldom provided with opportunities to experience an essential part of actual spontaneous communication” (Belliveau & Kim, 2013, p. 11). That is to say, that in order to achieve L2 competence in real interaction, language needs to be presented in a context, and theatre provides with the opportunity of experiencing this context in first person by the use of role-playing, the performance of a play, or the improvisation of an act in a fictitious given context. As Belliveau and Kim (2013) claim, according to Song (2000), Marschke (2004) and other scholars, “drama can create an environment where L2 learners communicate with one another meaningfully and purposefully by means of verbal and non-verbal signs in a social context” (2013, p.11), and therefore, it also helps learners to experience and develop “intercultural communicative competence” (p.11).

According to Belliveau and Kim (2013), L2 learners need to be considered as “thinkers and language users” (Donaldson, 1978, p. 121 as cited in Belliveau & Kim, 2013, p. 12), and not considered as “passive information processors” (p.12). In this respect, theatre provides a space for L2 learners to have the opportunity to actively learn and participate in their process of acquiring and learning a second language. Interestingly, through these practices, imagination is fostered, and learners’ creativity grows, as on many occasions, they need to pretend they are someone who they are not, perform in different contexts or to put themselves in other peoples’ shoes.

As Belliveau and Kim (2013) state, “While allowing for ample opportunities to reflect on social, affective, and linguistic experiences in and through drama, a dramatic engagement with language and communicative situations can evoke learners’ imagination to an extent where they may step out and move beyond the confined walls of the classroom” (p.12). Remarkably, in the individualistic and fast world where we live, theatre provides learners and teachers with the opportunity of experiencing a holistic method of

learning a second language, capable of transporting us to crucial and different contexts, which are in many times forgotten but very relevant to be discussed, at the same time that the learners' language skills are all fostered and trained (Belliveau & Kim, 2013).

Also, I would like to highlight how the practice of theatre contributes to a more type of integrated language. As Montserrat González (2012) states in her study 'Theatre as a Didactic Strategy',¹² the fragmentation of knowledge has led us to didactic models which are also fragmented and unfocused (p.51). In this respect, theatre provides the opportunity of creating a more integrated model of education and learning, as it does not only focus on content, but it also does on personal growth, social community, and ethical values (p.51). In this regard, as González explains, the learning of a second language is a global task that requires the interaction of different aptitudes, interests, and the world that surrounds us (p.51). Therefore, apart from learning a language and all its linguistic aspects, theatre makes us more human and aware of the other, their world, and in many cases, their suffering.

There have been some studies that evidence how dramatic approaches to L2 development can be beneficial for L2 learning (Belliveau & Kim, 2013). As Belliveau and Kim (2013) explain in their article, Miccoli's (2003) study "explored the value of using drama to help 37 EFL students develop their oral linguistic competence in a conversation-based class [...]" (p.14). This experiment showed that, by means of using reflective diaries that described the learner's own perception of their use of the target language, in this case English, it could be said that "they experienced an improvement of oral skills, and an increased confidence in speaking in the target language" (2013, p.14). Referring to Miccoli's theatrical practice, Belliveau, Kim and Miccoli himself, agreed that this happened because they created "[...] a purposeful and meaningful context where learners used language while jointly making cultural and linguistic analysis of their characters" (p.14). This analysis, reflection, and performance, helped learners to find sensible reasons to make an effort to learn and use the L2, contributing to both, linguistic growth and personal development.

Other studies show similar results mainly in relation to oral competence. For instance, considering the learning and teaching of an L2 other than English, in German as a second language, Belliveau and Kim remark Lauer's (2008) study, which consisted of a group of advanced German learners who took part in the dramatization of a German Novel (2013, p.14). As the data and observation of this experiment reveal, "the participants appeared to improve their language abilities while enjoying drama-based learning experiences" (p.14). Thus, this shows that on many occasions, the integration of drama in the foreign language classroom, "positively impacts language learning ranging from oral competence, affective, cultural, and social learning" (p.14).

¹² English translation. Original name (Spanish): 'El teatro como estrategia didáctica'.

However, it is important to mention that learning languages through the use of drama, does not always imply, or does not only imply, the performance of a play or the dramatization of any other literary piece. In this regard, the combination of performing with the ‘reader’s theatre technique’(RT)¹³, and process drama techniques, can truly help and serve as scaffolding for learners who are beginners or who are not familiarised with theatre as a learning tool. Reader’s theatre consists of inviting students to read the script of a play, write responses to what is being read and share them with the others (Belliveau & Kim, 2013), as well as it provides them with the opportunity of searching and learning vocabulary which they do not know on their own. Nevertheless, it can be said that the performance itself “[...] is more dynamic than simple text and helps the visual learners as well as recycles new vocabulary” (Boudreault, 2010), so, I highlight the appropriateness of performing, and the process technique¹⁴, but other techniques can be used for scaffolding in order to benefit other areas of the target language, such as reading or writing.

To conclude this section, I shall remark on the effectiveness of theatre for both purposes, learning ethical values and learning a second language. The combination of these two fields makes a good scenario for the L2 to be used and the completion of a task. It also promotes social awareness, change and transformation. As it has been explained, the use of drama activities in the EFL classroom provides the opportunity of fostering the target language from a holistic point of view, focusing on contextualising the language, boosting learners’ motivation, and creating a space for integrated learning. In addition to linguistic aspects, thus, personal development and ethical values are encouraged.

In the next section of this thesis, I am going to present my theatre proposal to be carried out in the EFL class, and whose social concern is *bullying*, aiming, therefore, at the prevention of it by means of ethic theatre and the practice of the L2.

5. THEATRE PROPOSAL: TANIKA GUPTA’S *WHITE BOY* (2007)

To reiterate emphatically, *bullying* is a dreadful phenomenon that conquers the halls of our schools, our classrooms, and the most vulnerable citizens of our society: children and teenagers. School institutions must provide students with protection and welfare, and it is the duty of the professionals of education to promote activities that contribute to its eradication or diminishment, at the least. As it has been explored throughout this thesis, the contribution of theatre to the prevention of *bullying* can’t be underestimated. The ethical power of theatre and the strength of the stage can blur the differences between students, as well as the boundaries that separate their world and the stereotypes that cause, unfortunately, the suffering of the most

¹³ Reader’s theatre technique is used when reading the script while performing, working on pronunciation, gestures, and learning the lines.

¹⁴ Process theatre technique is used when a certain act/scene is performed and debate after is encouraged.

vulnerable. Thus, the learning experience gained through theatre can be motivational and significant, becoming an opportunity to enjoy learning an L2 and foregrounding its use. Therefore, in this section, I am going to introduce a theatre proposal, which, on the one hand, provides young learners with the opportunity of spectating, experiencing, performing and reflecting on different characteristics and situations that take place in high school, such as the mixture of different ethnicities, the sense of belonging to a certain nation, or the repercussions of their actions and their impact on other people. The purpose of this proposal is to reduce violence among students, notice it, and reject it. On the other hand, fostering the use of English is one of the aims of this theatre proposal as well. Thus, by working on the play *White Boy* (2007), the use of English is encouraged, at the same time that *bullying* is being prevented by means of exposing different acts of violence and having to reflect on them. In the next subsection, I am going to justify the use of Gupta's play *White Boy*, as well as providing a brief background of the playwright, focusing on the reasons why the use of the play is adequate in a secondary school context.

5.1. Tanika Gupta's *White Boy* (2007)

Tanika Gupta is a British playwright of Bengali origin, and she studied modern history at Oxford University. As Aleks Sierz states in the prelude of an interview with her, she is described as “[...] one of the most prolific and outstanding new writers in contemporary British theatre” (Gupta, 2010). From a very young age, she started writing plays and she describes herself as “enamoured with the art of writing” (British Council, 2021). As Gupta explains (2021), she grew up “in a household steeped in Indian arts”, her father “was a singer and actor” and her mother was “a classical Indian dancer”. Thus, her parents had always encouraged her to develop her artistic skills (British Council, 2021), and, today, she is a very popular voice in contemporary British theatre. She is a playwright who writes about a variety of social concerns and who does not like to be labelled as an ‘Asian’ writer. As she herself explains, “My work has spanned many different cultures and I don’t just write on Asian themes” (British Council, 2021).

Thus, she describes the themes of her plays as “about the dispossessed, about race, family dynamics and women’s rights” (2021). In an interview with Lyn Gardner, Gupta states that she has never wanted to be “boxed in” (Gupta, 2006, as cited in Godoy, 2020, p. 12), “arguing that people relate her theatre only to her Asian roots” (2020, p. 12), considering that she has put on stage a wide variety of themes which are far-removed from her cultural heritage and background. As she said in her interview with Gardner, “Nobody goes round describing Harold Pinter as a Jewish white playwright, so why does everyone go round calling me an Asian woman playwright?” (Gupta, 2006, as cited in Godoy, 2020, p.12). Gupta is, therefore, an experienced playwright whose work can be adapted and used for teaching purposes in a secondary school environment, considering its themes and its multicultural traits. Furthermore, her plays deal with

interculturality and the exposure of stereotypes in relation to social concerns, putting on stage those disregarded aspects of society, and those voices which are, on many occasions, either silenced or not heard.

Figure 1:

Picture of Tanika Gupta



(Gupta, 2015, retrieved from: <http://www.tanikagupta.com/>)

As Xavier Besalú (2016) explains in his book *No som aquí per render-nos*, in order to transform the curriculum and what children and teenagers learn at school, it is necessary to provide it with *interculturality* in the contents. As he himself explains, educational institutions are a privileged space in order to incorporate an intercultural dimension, as one of the reasons for schools to exist is the transmission of knowledge from different cultures, its production and reproduction. Also, these contents cannot only be theoretical, they must be experienced, actively acquired, and taught from a perspective of acceptance and embracing (Besalú, 2016). In this respect, Gupta's expertise and the topics of her plays are more than a suitable option to be considered, especially her play *White Boy* (2007), which puts on stage the problems of teenagers of today, the mixture of ethnicities and their real context, so that young learners can feel relatable to what is being rehearsed, performed, and thought, providing them with an active, motivational, and integrated type of learning.

As Paul Roseby, Artistic Director of the National Youth Theatre, states in the introduction of *White Boy's* script, "I asked Tanika to write a relevant current play for the National Youth Theatre, focusing on

what it means to be young and British today” (Gupta, 2007, p. 5). He explains that after their initial meeting, he was shocked by “how profound and current Tanika’s idea of *White Boy* could potentially be” (2007, p.5), and “her knowledge of adolescent antics and their changing language amidst a multi-cultural urban environment was impressive” (p.5). As Rachel Sheridan (2008) states in her review of *White Boy* for the ‘British Theatre Guide’ when performed in The Soho Theatre, “the themes in *White Boy* are very relevant to teenagers”.

Figure 2

Cast in White Boy’s Soho Theatre Performance in 2008



(Gupta, 2015, retrieved from: <http://www.tanikagupta.com/white-boy/>)

For teenagers to be engaged, not only in a theatre activity but in any type of activity, they must feel related to what is being taught, and must have interest in the themes with which they are presented. As the Financial Times (2008) also states, *White Boy* “[...] is a show that should be taken to secondary schools throughout the country”. In this respect, not only does the play work in the United Kingdom, but it also works in other parts of the world, as in the globalised world where we live, many of our problems are the same, and, thus, the suffering is shared. It is, then, crucial that we embrace other countries’ cultural texts,

plays, interviews and material as such. I would like to remark that it is when exploring the knowledge of other cultures, that awareness, acceptance, and a sense of relatability occur.

White Boy shows how ‘cool’ it is, apparently, for teenagers to speak and act like black people. Ricky’s mates come from all over the world, and they are all ‘brothers’ until tragedy strikes them. It is, according to Roseby, “a conflict of identity, set against the ever-increasing tragedy of knife crime by young people” (Gupta, 2007, p. 5). For the purpose of this thesis, to work on such play is an interesting option, as it shows an increasing reality in our current high schools and all educational institutions, as well as provides an appropriate tool to address it.

As Elizabeth Sakellaridou (2015, p.304) explains, *White Boy* “treats the problem of the ‘wigger’ in an inner-city school environment, and vehemently destroys such aspiring views”. The playwright puts “an irreconcilable rift between white and black culture” (p.304) on stage and represents teenagers’ context as “a dystopian landscape, a threatening topography of ugliness and prison-like enclosure, a black ghetto breeding racial hatred and fascist extremism [...] rejecting com-promising wiggers as unwelcome” (p.304). Interestingly, “Gupta’s respective wigger boy, Ricky, is full of contradictions” (Sakellaridou, 2015, p. 305), and “Despite his brotherly attachment to a black boy of his class and his apparent endorsement of black culture semiotics, at some point he reveals a certain kind of regret” (p.305) towards the black community and “he relapses twice into direct hate rhetoric against his ‘yard’s’ invasion by immigrants” (p.305). In the next excerpt from *White Boy*, an anti-migrant attitude can be seen:

Who ask you to come into my world? Why didn’t you just stay in that shit hole you come from? Why bring all your problem here? Your pain? Your misery? I ask you? I invite you? You fuckers, coming into my country with your shitty lives and your torture stories. Like animals. Change us all into animals like you. Now I don’t even feel like I belong here. Like I’m the fucking odd one out. (Gupta, 2007, p.60, as cited in Sakellaridou, 2015, p.305)

As it can be observed, “Gupta’s white protagonist is giving us a harsher, but, sadly, [...] a more credible reality” (Sakellaridou, 2015, p. 305), in which a true acceptance of the other and really embracing a different culture can be seen as “the invasion of the official, institutional British culture” (p.305). To demonstrate that, thus, Gupta focuses on “the friendships, rivalries and tensions within an ethnically diverse group” (Billington, 2007) by portraying how Ricky, the main character, “[...] sedulously imitates the Jamaican patois of his soccer-star chum, Victor [...]” (Billington, 2007), and how Ricky can easily betray his friend if needed. It also shows how, unfortunately, “youthfully fascistic Flips torments his Muslim schoolmates” (Billington, 2007). In the end, as it can be predicted by reading the script and by attending the performance of *White Boy*, it “All ends in tragedy with the idealistic Victor, becoming, in attempting to

stop a brawl, the accidental victim of public violence” (Billington, 2007). His dead is actually inspired by “[...] a real murder which took place on the Holloway Road in London” (Naffis, 2011). In terms of education, this play gives us the opportunity to, by means of working on the play, preventing violence among teenagers, dealing with identity, and, finally, reflecting on the actions that take place in the story.

Figure 3



Obi Iwumene as Victor

(Gupta, 2015, retrieved from: <http://www.tanikagupta.com/white-boy/>)

To conclude this introductory section on Tanika Gupta and her play *White Boy*, I would like to remark how useful this play can be in order to address *bullying*. As it has already been said, the story takes place in the teenagers’ context, which is crucial in order to make them feel related to it. Also, it shows the mixture of ethnicities and how they interact, as well as how, in some cases, they can be the reason for someone to be *bullied*. The aim of this thesis is, therefore, to provide a set of activities within a drama project to experience and analyse its concerns.

In the next sections, I am going to state the objectives of this project, the methodologies that will be used, and a set of different activities that can be conducted for the benefit of the prevention of violence among students, as well as to foster the use of English as a second language.

5.2. Theatre Proposal

The following theatre proposal is addressed to baccalaureate levels or to students of 4th of ESO, and it requires, according to the Common European Framework of Reference for Languages, a minimum of a B1

level aiming at B2 (CEFR, 2021). Nevertheless, due to the nature of this proposal, the task can be adapted to courses of younger ages, as the language of the activities provided and the script of the play can be easily adapted. In case that this proposal is applied in previous courses to 4th of ESO, the activities can also be modified according to the level required, and, importantly, according to the needs of the group.

The proposal of this thesis is designed in the framework of the following documents, which have been provided by the Department of Education of Catalonia: *Competències bàsiques de l'àmbit de cultura i valors* (2015), and *Competències bàsiques de l'àmbit lingüístic: llengües estrangeres* (2015). Also, the *currículum of batxillerat* (2008) has been considered, as this project can work either in ESO courses or in baccalaureate, due to its interdisciplinary traits and the integrated type of learning that it provides. As it has been mentioned, I stress the importance of the group class. It is, therefore, the teacher's competence and duty to analyse the group and adapt the activities according to the characteristics of the class and the context of the students, so that they can take advantage of the theatre experience in the best possible way. I would also like to reiterate that the activities presented in this thesis have not been applied, since the restrictions imposed by the global pandemic of CoVid-19 in the 2020-2021 academic year have prevented us from doing so. Thus, I encourage the readers of this master's degree thesis to use them and extract any of the ideas I provide for its development, as I will do myself when I am given the opportunity.

The objective of this theatre-based proposal is to arouse awareness and awaken a positive bond among students in order to prevent *bullying* or any possible form of violence. For this, a variety of drama techniques are applied. Also, it is the aim of this project to promote the use of English and make the experience of learning a second language more enjoyable by means of using drama techniques for learning purposes. Specifically, the objectives and purposes of this theatre proposal are:

1. To introduce students to the concept of *bullying* and the feelings that it entails.
2. To encourage students to learn about different cultures, backgrounds and other ways of expression, as they will be introduced to the playwright, Tanika Gupta, and her multicultural perspective and personality.
3. To make students become aware of how harmful violence among them can be, by experiencing the story of *White Boy*.
4. To make students write their personal experiences throughout the theatre workshop in a reflective diary.
5. To encourage ICT competence by creating Google Sites in groups in order to share their group experiences.

6. To learn about different types of identity, and how this can influence the way we behave, as well as how we try to be accepted by others.
7. To promote working cooperatively in teams and embrace and listen to others' ideas.
8. To make students feel, by means of dramatic techniques, how others feel and to put themselves in other people's shoes.
9. To encourage debates about current social concerns.
10. To develop oral expression skills by interacting, discussing and delivering their ideas in the rehearsals of the performance and in the post-production sessions.
11. To develop their comprehension skills by reading a play in English whose language, as produced by young speakers, can be appealing for them and easy to understand.
12. To introduce students to new vocabulary by means of a non-adapted play, which will provide them with the opportunity of getting to know another type of language applied in 'real' context or situations.
13. To develop oral comprehension skills by viewing videos.
14. To gain more digital competence by using digital tools such as *mentimeter*.
15. To reinforce writing skills by having to write a reflective diary, which they will have to keep throughout the whole project.
16. To encourage the use of the second language, in this case, English, throughout the whole process of the drama project.
17. To comprehend a text which has not been adapted, as the play provided is in the original version.
18. To foster fluency by using language in context and producing organised, effective, and coherent discourse.

5.3. Methodology

The methodology used for this proposal is active and centred on the student, meaning that students are the main protagonists of their learning experience. The techniques that are used in this proposal have been inspired by a full-scale theatre production for foreign language designed by Colleen Ryan-Scheutz and Laura M. Colangelo, professors at the University of Notre Dame¹⁵. Also, I have considered Ridout's notions in *Theatre and Ethics*, as well as Brechtian experiments to debate social concerns. Also, I have often used the technique of 'process drama'¹⁶ as a tool to experience and reflect on different forms of violence. For

¹⁵ Find it in bibliography

¹⁶ Process drama technique refers to the improvisation of certain acts or short representations inspired by a text. After every performance, discussion must be encouraged.

this, I have consulted Erika Piazzoli's *Embodying Language in Action: The Artistry of Process Drama in Second Language Education* (2018), and I have linked the power of theatre to the prevention of *bullying* by means of fostering students' cooperative work whilst practising English as a second language. Firstly, I provide different techniques to foster students' communication, self-esteem and reliance on others. Secondly, the use of the play *White Boy* enriches the theatre experience by providing an example of school environment as well as it provides with the opportunity of fostering the use of English as a second language.

As it has already been mentioned, process drama is understood as "[...] an improvised form associated with Drama in Education (DiE), a drama-based approach to teaching and learning" (Piazzoli, 2018, p. 33) and it focuses on "[...] emotions, embodiment and learning" (p.33). The purpose of using this technique, rather than the performance, is the space provided by the acting itself and the debate that can emerge from representing certain situations. Process drama activities can be conducted either without the integration of a text or with it. In this proposal, I have integrated a play, so that students can have guidance and a story to enjoy, apart from the possibility of combining different techniques to reinforce their learning experience and make the best out of it. Plus, the reader's theatre technique, which consists of having students read their scripts, is also used, so that students can work on pronunciation, vocabulary, and other grammar aspects before the actual performance takes place.

This theatre proposal is divided into three phases: the initiation phase, the experimental phase, and the reflective phase¹⁷. This experimental project is supposed to last for one month, and it is designed to be conducted during the English hours. Ideally, a total amount of 12 hours should be devoted to this workshop, but, depending on the group and their needs, the teacher may decide to lengthen the duration of the project by means of adding activities, or, contrarily, shorten it by reducing some of the activities which the teacher may not find necessary or suitable for his or her group. During the 'initiation phase', students are first introduced to some activities to make them feel comfortable and willing to communicate. After that, they are introduced to the concern of *bullying* and school environment throughout some pictures, which are taken from one of the performances of the play *White Boy*. They are supposed to reflect on certain questions provided by the teacher and the first dramatic exercises will be put into practice to foreground the relationship and confidence they have among them. Also, they will be introduced to Tanika Gupta and her multicultural perception of the world, on which they will be asked to work too, as it can be seen in the activities proposed further on.

During the 'experimental phase', students will be given certain scenes from Gupta's play, and by using the reader's theatre technique, students will have to practise reading the scenes aloud. So, apart from focusing on the content, students will also be able to practise their reading comprehension, fluency when

¹⁷ These three phases have been inspired by Piazzoli's *Embodying Language in Action: The Artistry of Process Drama in Second Language Education* (2018).

speaking, and oral comprehension in the second language. Also, during this phase, by using the process drama technique, students will have to reflect on different aspects of the scenes given, and provide with their responses to certain conflicts or situations, which will, on the one hand, benefit their understanding of ethics and ethical behaviour and awaken more empathy for the others, and, on the other hand, their use of the L2. Also, students will be asked to freely work on a different ending for the play, in which they will have to change the final act of violence by an act of ethical behaviour and fellowship.

After having experienced different dramatic games and techniques, and after having understood and performed different parts of the play *White Boy*, the ‘reflective phase’ encloses the project. Also, students will have to fill in a form to give their opinions on the theatre workshop and they will have to hand in their reflective diaries¹⁸ to the teacher, which collects all the personal experiences they have had throughout the project. In the next section, I am going to talk about the assessment I suggest for this experimental project. Furthermore, I am going to talk about the role of the teacher during the sessions and his or her role throughout the project.

5.4. Assessment

Considering the evaluation of this theatre project, I suggest that every teacher, depending on how this project is developed, decides what aspects of the students’ performance need to be assessed and evaluated, as every group of students is different and should be analysed in order to provide an appropriate assessment program. However, I provide with some guidance of what and how should be assessed, according to the competences promoted by the Department of Education in Catalonia, and according to my own experience with short theatre projects. Also, in order to promote ICT competence, I have integrated the creation of a Google Sites, in which students, as a group, have to share their experiences, post pictures, and create a digital space that shows and presents everything they have been doing in class. Also, I find it necessary that students reflect on the sessions not only in groups, but also individually. Thus, I have also integrated the writing of a reflective diary, in which they will have to write short reflections at home after every session. For this reason, I provide with the following rubric, which assesses the students’ performance and their competences:

Teamwork (20%):

1. The team has worked together, the members of the group helped each other and have always done what they have been required and told to do. They are happy together and have always shown a respectful attitude towards all the members of the group and the project (4 points).

¹⁸ Fully explained in the assessment section.

2. The team has worked together, they helped each other and have, on a major part of occasions, done what they have been told. They are happy together and have often shown a respectful attitude towards all the members of the group and the project (3 points).
3. The team has experienced some problems working together, but they have known how to fix them and find a solution with a positive attitude. (2 points)
4. The team has experienced some problems working together and they did not know how to fix them. Their attitude towards the other members of the group and the project needs to be improved. (1 point)

Oral production, fluency and pronunciation competence (20%):

1. The student speaks fluently, clearly, and never makes use of Catalan or Spanish. His or her pronunciation is adequate and understandable (4 points).
2. The student often speaks fluently and clearly, and never makes use of Catalan or Spanish. His or her pronunciation is often adequate and often understandable (3 points).
3. The student cannot speak fluently, but he or she tries not to use Catalan or Spanish and makes an effort to speak clearly. Pronunciation is not adequate (2 points)
4. The student cannot speak fluently and often uses Catalan or Spanish. His or her pronunciation needs to be improved, as it is difficult to understand what he or she is saying (1 point).

Reading competence (20%):

1. The student has clearly understood all the written input, and the scenes of the play and their concepts have been completely acquired (4 points).
2. The student has clearly understood all the written input, and the scenes of the play and their concepts have been acceptably acquired (3 points).
3. The students have partially understood all the written input, and the scenes of the play and their concepts have been sufficiently acquired (2 points).
4. The students have poorly understood all the written input, and the scenes of the play and their concepts have not been sufficiently acquired (1 point).

ICT competence (20%):

1. The group has been able to create an original Google Site, with all the information about the project, pictures, and a creative design (4-2 points).
2. The group has been able to create a Google Site, but there is not enough information about the project and the design should be improved (2-1 points).

Writing and linguistic competence (20%):

1. The student's reflective diary is very well written and error-free, and shows a high competence of grammar, spelling, and punctuation. It is also presented with a cover, an outline, and if there is any missing reflection (4 points).
2. The student's reflective diary is very well written, but shows few grammar, spelling, or punctuation errors. It is presented with a cover, an outline, and if there is any missing reflection (3 points).
3. The student's reflective diary is not well written, and shows a reasonable number of grammar, spelling, or punctuation errors. Also, it shows some errors on the cover, and the outline is not complete (2-1 points).
4. The student's reflective diary is plagiarised or just poorly written (0 points).

In a drama-based project, the role of the teacher is very important, also, if scaffolding is considered. Thus, as it has already been said, the teacher becomes a mediator, a crucial figure that accompanies the students throughout their entire process of learning. In this case, then, the teacher is not the central protagonist, but, instead, a provider of tools for the students to actively take part in the project and become the 'main characters' of their learning process. Apart from adapting the activities provided according to the needs of the group, the teacher must select the materials appropriately, assist the students when needed, help with the vocabulary of the scenes, help with pronunciation, reorder dialogue, and provide the project with organisation and a scheduled plan. In the next section, a drama-based project is presented, one that encourages the prevention of *bullying* by promoting activities that facilitate respect, friendship, and understanding among young students, and one that encourages the use of English as a second language by means of the integration of activities to be conducted in English and by using Tanika Gupta's *White Boy* as main material.

5.5. Project Structure and Activities:

In this section, I provide the different phases of the project and a variety of activities, which have been designed to benefit students' interaction and fellowship. The activities imply the use of English to accomplish the tasks. In particular, activities can be easily adapted to lower or higher levels, according to the students' needs and level. Also, this project is expected to last for 1 month, but activities can be lengthened or shortened depending on the course of the project itself.

Initiation Phase

'Warm-up activity': Students will have to close their eyes and concentrate on their breathing for 5 minutes. It is recommended to start every session with this exercise, so that students can relax and release tensions.

‘Invitation letter’: Students are given a document in the form of a letter, which invites them to take part in a theatre project. This letter requires their participation and proposes to them to let others know about this event. For this, they will have to create a Google Site to show other people what they will be doing. The letter explains that this Google Site is a reflection of their activities and provides them with the instructions to develop it properly. Also, they are asked to record all the experiences they have in an individual reflective diary on paper. This activity is adequate for students to have all the requirements and information about the project in which they will take part and the tasks they will have to develop. I also insist on the importance that every teacher designs his or her invitation letter, so it should be written according to the students’ needs and final assessment.

‘Best moment’ activity: in random pairs, students will have to talk about the best moment they have lived through in high school. After this quick talk, students will have to share with the rest of the class their best high school experiences.

‘This is us’ activity: Students are divided into groups of 4 or 5 people maximum. This will be the group with which they will be working throughout the whole drama experience. Students are given a cardboard, on which they will have to write their names, a short description about themselves, and a name for the whole group. Students are encouraged to bring pictures of themselves for the next session and paste them on the cardboard, which will be stuck to the walls of the class.

‘Let’s Act Out I’: Students are presented with some pictures¹⁹ of one of the performances of the play *White Boy*, but they are not told neither about the play nor the playwright. In groups, students will have to ‘imitate’ what they can see on the pictures and improvise a short scene based on their own ideas. Each group will represent their short scene, and the teacher encourages an applause after each of the performances.

‘Let us share!’: After having discussed in groups what each of the other groups has represented, students have to share their thoughts with the other groups and tell what they liked the most about their representation.

‘Who’s Tanika Gupta I?’: Students are presented with some pictures of Tanika Gupta. They have to guess who she is and elicit questions. In groups, students will have to answer the questions.

‘Who’s Tanika Gupta II?’: Students are given a text²⁰ and in groups will compare their answers. By means of *Mentimeter*, the teacher will calculate how many answers students have guessed right and will ask the students the following question “*What were your initial ideas about Tanika Gupta and what are they now?*” Students will have to discuss these questions in groups and share what they have discussed with the rest of the class.

¹⁹ Find pictures in Tanika Gupta’s website: <http://www.tanikagupta.com/white-boy/>

²⁰ Tanika Gupta’s biography: <http://www.tanikagupta.com/>

‘Who’s Tanika Gupta III?’: Students have already acquired a general idea of who Tanika Gupta is. So, the teacher plays one video about Tanika Gupta winning an award²¹, and throws this question to the students: *‘Why is it important to recognise all types of voices?’*, and students have to discuss the question in groups and share it with the rest of the class afterwards.

‘Conflict zone activity’: Students are told to imagine a conflict in school and draw it on a paper, they will do this in their groups. Students will be asked to improvise a representation of the conflict they have proposed. In groups, they will have to answer the following questions: *‘Is there any form of violence in your school? ‘How do you solve conflicts?’*

‘What’s the matter role-play’: Students are put in pairs and they are given a card with a conflict among students. These conflict cards are designed by the teacher and they are created according to the school needs and its own problems. Students need to write a short dialogue to represent the conflict given, and by using the reader’s technique, they will read it aloud to the rest of the class.

‘White Boy (2008) Introduction I’: Students are presented with a scene²²of the play *White Boy*, which shows a fight between two classmates. Students are invited to discuss the reasons why this fight may have occurred and are asked if *bullying* can be one of them. After that, students need to come up with reasons why *bullying* may occur.

During the initiation phase, students will not only have been introduced to the topic of *bullying*, but they will have talked about feelings, best experiences, and other school concerns. They will have listened to their classmates, and they will be ready to work on the selected scenes of *White Boy*.

Experimental Phase

‘White Boy (2008) Introduction II: Who is who?’: Students are given a script of the whole play, and each of the team groups will be told on which scenes they have to work. Students are told to discuss their lines and decide which character they want to represent. In their groups, they will be working on the script. Also, they will read their lines to the other group mates in order to practise pronunciation and fluency.

‘Read it out activity!’: Students will read the lines, which they have previously worked on, aloud to the class. By using the reader’s technique, they will read their lines as if they were performing without a script, trying to intonate and transmit emotions. After each ‘performance’, students need to discuss how the characters of the scene felt, and, also, they should say with whom they feel more identified and why.

²¹ Tanika Gupta’s video award: https://www.youtube.com/watch?v=ZuWGUc_kVu8

²² Minute 2 to 3 of *White Boy*’s representation in 2012: <https://www.youtube.com/watch?v=RRdEKf2JdYE>

‘Ricky and Victor activity’: Role-play carried out in pairs, in which one student is Ricky, and another student is Victor. Students will have to read the following line: “*Who ask you to come into my world? Why didn’t you just stay in that shit hole you come from?*” (Gupta, 2008, p.60). From this sentence, students will have to write a dialogue in which they will have freedom to decide what happens afterwards. Once the dialogue is finished, students will have to practice their lines and memorise them. Once students are confident and know their lines, each couple will ‘perform’ their dialogue. Discussion is encouraged after every representation. Students are required to analyse what they would have done.

‘Group on stage! Let’s perform activity’: Students will be working in groups. The scenes will be distributed as follows: G1: scenes 1-5, G2: scenes 6-8, G3: scenes 9-12, G4: scenes 12-16. (Note that scenes can be distributed differently according to the number of students in the class). Students will be given their scenes and some time to read it. They will use the reader’s technique to learn their lines by heart, practise pronunciation, fluency and stage presence. Students will have to perform their lines without script, and they will be given a time slot for their representation. They will be told that they can bring costumes or can decorate the class with some decoration. Each group will perform their scenes on a different day, thus, after each performance, a debate will be encouraged, and students will take part in a discussion to talk about what they have experienced.

Final Performance: In groups, students are told to imagine a different ending for the play, in which Victor, the character who is stabbed, is saved by some of his classmates. First, students will have to write a dialogue of the length of one scene and will have to learn it by heart. As in all the previous activities, the teacher will help them through any difficulty they may encounter.

Reflection Phase

Discussion I: Students will put in common all their experiences and will share with their classmates and the teacher which activities they enjoyed the most.

Discussion II: Students are asked to provide different solutions to avoid violence in school and prevent *bullying*, as well as other forms of violence. Questions such as the following can help: ‘*Why is it important to ask for help?*’, ‘*How would you feel if...?*’, ‘*What solutions do you propose?*’

Final directions: Students are told that they will be given time (teacher’s decision) to finish their reflective diaries and their Google Sites space.

6. CONCLUSIONS

It cannot be denied that *bullying* is a damaging and harmful force that conquers our schools, as well as it fiercely perpetuates violence among those who should be treated equally, to those whose right it is to study freely and safely. The most vulnerable citizens of our society, children and teenagers, are the victims of such a phenomenon, and it is the duty of educators and teachers to provide a space free of violence, one that fosters fellowship, friendship, respect, and tolerance. Throughout this dissertation, I recall the use of theatre as a tool to promote welfare and the improvement of coexistence in school, and I emphasize its educational benefits in relation to foreign languages. It is, thus, the aim of this thesis to view theatre as a potential way to fuse ethical education and the learning of a second language, as they both can become the perfect combination for the prevention of *bullying*.

As it has been explored, the subject ‘Culture and Ethic Values’ offers a variety of activities and dynamics designed to benefit students’ coexistence, as well as it arouses tolerance towards all types of individuals. Nevertheless, *bullying* is a growing force, and different studies show that violence in school is considerably present. In this respect, and as it has been explained in this thesis, *bullying* threatens students’ mental health and their general well-being, as it has a negative impact on their personality, their personal growth, and their interpersonal development. *Bullying*, thus, prevents students from developing positive social relationships, which are essential to become linked to our society and feel related to it. Therefore, more space is needed in order to work on ethics, and, for this reason, the use of theatre projects can truly have a positive effect regarding this concern.

Hence, as it has been studied throughout the course of this thesis, working on and through theatre can help to foster a good relationship between students, as well as it presents an ethical exploration of what the others can feel, providing a space to reflect, debate, and work cooperatively. The notions introduced by Nicholas Ridout’s in *Theatre and Ethics* (2009) provide an overview of what ethical implications theatre can entail, as well as its capacity to convey meaning and promote a change and the improvement of our society. Also, regarding Lévinas’ philosophy in relation to theatre, it can be said that by putting on stage ‘the face of the other’, an opportunity to question what is good and what is not emerges, as well as an emergency call for our responsibility towards what is being represented. Theatre, thus, becomes a perfect method to explore ethics, and to question certain attitudes that prevent us from socially evolving, understanding others, and loving them for who they are, not only accepting differences but embracing them as ours. A stage and a story to be performed, then, can be capable of blurring the boundaries and the stereotypes that, on many occasions, shape our minds, and there is not a better place for this to take place than in schools.

Apart from this, many are the learning benefits that the use of theatre entails. As it has been said, as far as language is concerned, drama-based projects can promote the use of a second language, foster students' motivation, and provide with many opportunities to practise the L2. So, through the practice of this method, students are not seen as mere passive recipients of information, but as active learners. In other words, students become the main protagonists of their learning process, facilitating the use of the L2 in many situations and contextualising language for a better acquisition and understanding of it. Also, imagination and creativity grow, and so does empathy for the other people, making students become aware of others' reality whilst the assimilation of the L2 occurs, contributing to a more integrated type of learning.

A drama-based project proposal has also been presented in this thesis. Tanika Gupta's *White Boy* depicts high schools as hostile places and subverts the superficial acceptance of the black community in order to show an actual tension between the white and black community, having the former a certain regret towards migrants and recalling the nationalistic idea of the invasion of the English yard. Through different dramatic techniques, the scenes of this play are the basis for students to reflect, analyse, and find solutions for the construction of a better society, being cooperative work crucial for their integral development and for the accomplishment of the task. Thus, this drama-based project proposal encourages students to work together, share ideas, and accept everyone's opinion, therefore, the quality of their relationships is reinforced, and the prevention of *bullying* occurs at the same time.

To conclude, this thesis has contributed to explore how theatre can help to deal with *bullying* and its damaging effects on children and teenagers, as well as how the benefits of its use go beyond an only purpose. As it has been seen, theatre can remarkably foster L2 acquisition and learning, contributing to a more integrated type of learning. Furthermore, it has analysed the notion of ethics in relation to theatre, and it has proven that this discipline is intertwined with social, ethical, and educational concerns. I would like to remark, thus, the importance of theatre, not only as an artistic form, but as an educational tool to improve our coexistence with others. In schools, it is crucial to promote activities that benefit empathy and consciousness, and, thus, activities that prevent *bullying* in order to finally eradicate it. Also, I would like to suggest that theatre is a field that requires a lot of research. Therefore, I urge teachers to make use of it in their classrooms, and scholars to conduct further research on theatre use in school contexts. *Bullying* grows violently, and so does the suffering of the youth in our schools. Let us open the curtains of the stage. Let us perform for a change.

7. REFERENCES

- Aita, S. (2009). The Theatre in Language Learning (TiLL) Model. *Scenario*, 65-80.
- Aragay, M. (2014). To Begin to Speculate: Theatre Studies, Ethics and Spectatorship. In *Ethical Speculations in Contemporary British Theatre* (pp. 1-24). Basingstoke and New York: Palgrave Macmillan.
- Baquero, A., & Calderon, F. (2016). La Importancia de las Nuevas Tecnologías en el Desarrollo Adolescente y Posibles Desajustes. *Revista Cúpula*, 30, pp. 11-25.
- Bear, A. L., & Glasgow, J. (2008). Take the bullies to task. *English Journal*, 79-86.
- Belliveau, G., & Kim, W. (2013). Drama in L2 learning: A research synthesis. *Scenario*, 7-27.
- Besalú, X. (2016). *No Som Aquí per Rendir-nos*. Barcelona: Associació de Mestres Rosa Sensat.
- Bhukhanwala, F. (2014, September). Theatre of The Oppressed in an after-school program: middle school students' perspectives on bullying and prevention. *Middle School Journal*, 46, 3-12.
- Billington, M. (2007, August 16). White Boy. *The Guardian*.
- Bloechl, J. (2000). Ethics as First Philosophy and Religion. In J. D. Caputo, *Perspectives in Continental Philosophy*. New York: Fordham University Press.
- Boixader Corominas, A., & Palou Sangra, J. (2008). Ética y educación. *Aula de innovación educativa*, 172, 7-8.
- Boudreault, C. (2010). *The Benefits of Using Drama in the ESL/EFL Classroom*. Retrieved May 2021, from The Internet TESL Journal.
- British Council. (2021). *British Council Literature*. Retrieved May 28, 2021, from <https://literature.britishcouncil.org/writer/tanika-gupta>
- Calmaestra, J., Escorial, A., Garcia, P., del Moral, C., Perazzo, C., & Ubrich, T. (2016). *Yo a eso no juego: Bullying y ciberbullying en la infancia*. Retrieved from Save the Children: https://www.savethechildren.es/sites/default/files/imce/docs/yo_a_eso_no_juego.pdf
- Catalunya, P. d. (1989). *Llei de Normalització*. Barcelona: Departament de Cultura de la Generalitat de Catalunya.
- CEFR. (2021). *Common European Framework of Reference for Languages*. Retrieved May 2021, from Council of Europe: <https://www.coe.int/en/web/common-european-framework-reference-languages/home>

- Cervantes, D. C. (2019). Reflexiones del uso del teatro como herramienta didáctica para la enseñanza de lenguas extranjeras: Entre beneficios y ventajas. *Hermenéutica de la educación y aprendizajes*, 8(12), 143-149.
- Departament d'Educació (2015). *Cultura i Valors Ètics*. Retrieved from gencat: <http://educacio.gencat.cat/ca/departament/publicacions/colleccions/competencies-basiques/eso/ambit-cultura-valors/>
- Departament d'Educació. (2019). *XTEC*. Retrieved from Protocol de prevenció, detecció i intervenció davant l'assetjament i el ciberassetjament entre iguals: <http://xtec.gencat.cat/ca/centres/projeducatiu/convivencia/protocols/assetjament-ciberassetjament-entre-iguals/index.html>
- Echeburua, E., & de Corral, P. (2010). Factores de Riesgo: Adicción a las Nuevas Tecnologías y a las Redes Sociales en Jóvenes: un Nuevo Reto. *ADICCIONES*, 22, pp. 91-96.
- Financial Times. (2008). *White Boy*, Soho Theatre, London. London.
- Generalitat de Catalunya (2008). *Competències Bàsiques*. Retrieved from: http://consellescolarc.gencat.cat/web/.content/consell_escolar/actuacions/2documents_i_informes/documents_i_informes_en_pdf/static_files/doc2-08_competencies.pdf
- Generalitat de Catalunya. (2017). *Enquesta de convivència escolar i seguretat a Catalunya*. Retrieved from gencat: https://interior.gencat.cat/ca/el_departament/publicacions/seguretat/estudis-ienquestes/estudis_de_convivencia_escolar/enquesta-de-convivencia-escolar-i-s
- Godoy, E. (2020). *Undermining Neo-colonialist Discourses: Sexuality, Gender and Politics in Tanika Gupta's Sugar Mummies (2006) and debbie tucker green's trade (2004-5)*. Retrieved from Dipòsit Digital de la Universitat de Barcelona: <http://hdl.handle.net/2445/170053>
- González, M. (2012). *El teatro como estrategia didáctica*. Retrieved May 2021, from Centro Virtual Cervantes: https://cvc.cervantes.es/ensenanza/biblioteca_ele/publicaciones_centros/PDF/argel_2012/04_gonzalez.pdf
- Gorjian, B., & Moosavinia, S. R. (2010). Dramatic Performance in Teaching Drama in EFL Contexts. *The Electronic Journal for English as a Second Language*, 13 (4).
- Grehan, H. (2009). *Performance, Ethics and Spectatorship in a Global Age*. Palgrave Macmillan UK .
- Gupta, T. (2006, July 25). Interview with Tanika Gupta. (L. Gardner, Interviewer)
- Gupta, T. (2007). *White Boy*. Oberon Modern Plays.

- Gupta, T. (2010). Writing beyond the stereotypes. 36-50. (A. Sierz, Interviewer, W. Huber, M. Rubik, & J. Novak, Editors) Wissenschaftlicher Verlag Trier.
- Joseph L. Mahoney, R. P. (2020). Systemic Social and Emotional Learning: Promoting Educational Success for All Preschool to High School Students. *American Psychologist*.
- Lingüístic, C. B. (2015). *Educació*. Retrieved from Gencat : <http://educacio.gencat.cat/ca/departament/publicacions/colleccions/competencies-basiques/eso/ambit-linguistic-lleng-estr/>
- Mavroudis, N., & Bournelli, P. (2016). The role of drama in education in counteracting bullying in schools. *Cogent Education*, 3:1, 1-12.
- Mèlich, J.-C. (2008). El tiempo de la educación en valores. *Aula de innovación educativa*, 172, 9-12.
- Menestrel, S. L. (2020). Preventing Bullying: Consequences, Prevention, and Intervention. *Journal of Youth Development*, 13, pp. 8-26.
- Naffis, A. (2011). *Tanika Gupta*. Retrieved May 2021, from British Council Literature: <https://literature.britishcouncil.org/writer/tanika-gupta>
- Nocito, G. (2017). Investigaciones sobre el acoso escolar en España: implicaciones psicoeducativas. *Revista Española de la Orientación y Psicopedagogía*, 28(1), 104-118.
- Palomo, F. (2016). *El teatro y sus aplicaciones didácticas en la enseñanza del FLE: Claves pedagógicas, sociales y lingüísticas. Balance de una experiencia llevada a cabo en educación secundaria*. Retrieved May 2021, from Repositorio Institucional de la Universidad de Granada: <http://hdl.handle.net/10481/44932>
- Plazzoli, E. (2018). *Embodying Language in Action: The Artistry of Process Drama in Second Language Education*. Palgrave Macmillan.
- Postigo, S. (2019). ¿Qué dicen los adolescentes sobre el acoso escolar? *Anales de Psicología*, 28, 104-118.
- Ridout, N. (2009). *Theatre and Ethics*. UK: Macmillan Education.
- Sakellaridou, E. (2015). How Diasporic?: Psychogeographies of the New Britain in (Post-) Millennial British Theatre. *Journal of Contemporary Drama in English*, 3(2), 301-314.
- Shakespeare, W. (2011). *As you like it*. United Kingdom : William Collins.
- Sheridan, R. (2008, February). *British Theatre Guide*. Retrieved May 2021, from <https://www.britishtheatreinfo.com/reviews/whiteboy-rev>

Simpson, J., Weiner, E., & Murray, J. (2021). *Oxford English Dictionary*. Oxford: Oxford University Press.

8. BIBLIOGRAPHY

Anderson, Michael (2012): *MasterClass in Drama Education: Transforming Teaching and Learning*. London: Continuum

Baldwin, Patrice; Fleming, Kate (2003): *Teaching Literacy through Drama Creative Approaches*. London: Routledge/Falmer

Belliveau, George (2009). Elementary Students and Shakespeare: Inspiring Community and Learning. In: *The International Journal of the Arts in Society* 4/2, 1-8 20

Colangelo, L. M., & Ryan-Schentz, C. (2004). Full-Scale Theater Production and Foreign Language Learning. *Foreign Language Annals*, 37(3).

Fernández, A. (2014). *Diseño e implementación de un taller de teatro musical en educación primaria*. Universidad del País Vasco. Retrieved from:
https://addi.ehu.es/bitstream/handle/10810/14014/TFG_Fernandez_Otaola.pdf?sequence=2&isAllowed=y

Lehmann, H.-T. (2007). "World and Stage in Postdramatic Theatre" in *Drama and/after Postmodernism*. Eds. C. Henke and M. Middeke. Trier: WVT. 37-55.

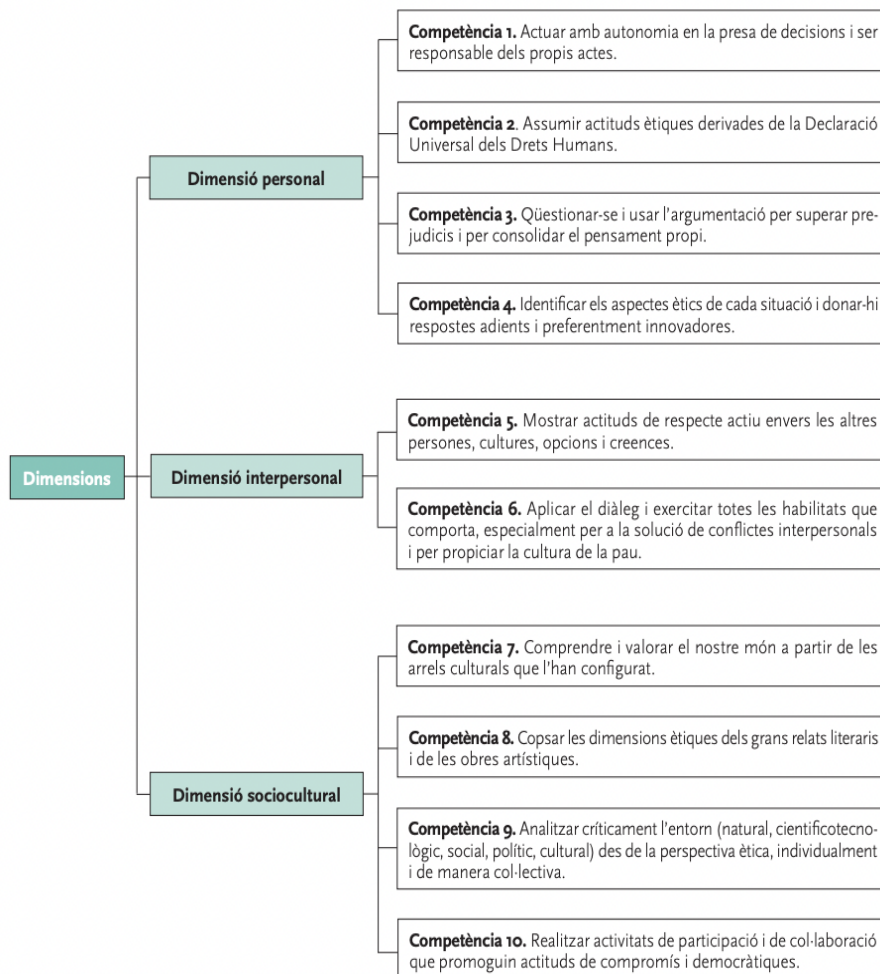
Mohan, J. (n.d.). *Drama in the ESL classroom*. Retrieved from <http://esldrama.weebly.com/>

Rebellato, D. (2009). *Theatre & Globalization*. Palgrave Macmillan.

9. APPENDICES

Appendix 1

Competències bàsiques de l'àmbit de cultura i valors



Appendix 2

PROTOCOL DE PREVENIÓ, DETECCIÓ I INTERVENCIÓ DAVANT L'ASSETJAMENT I EL CIBERASSETJAMENT ENTRE IGUALS

